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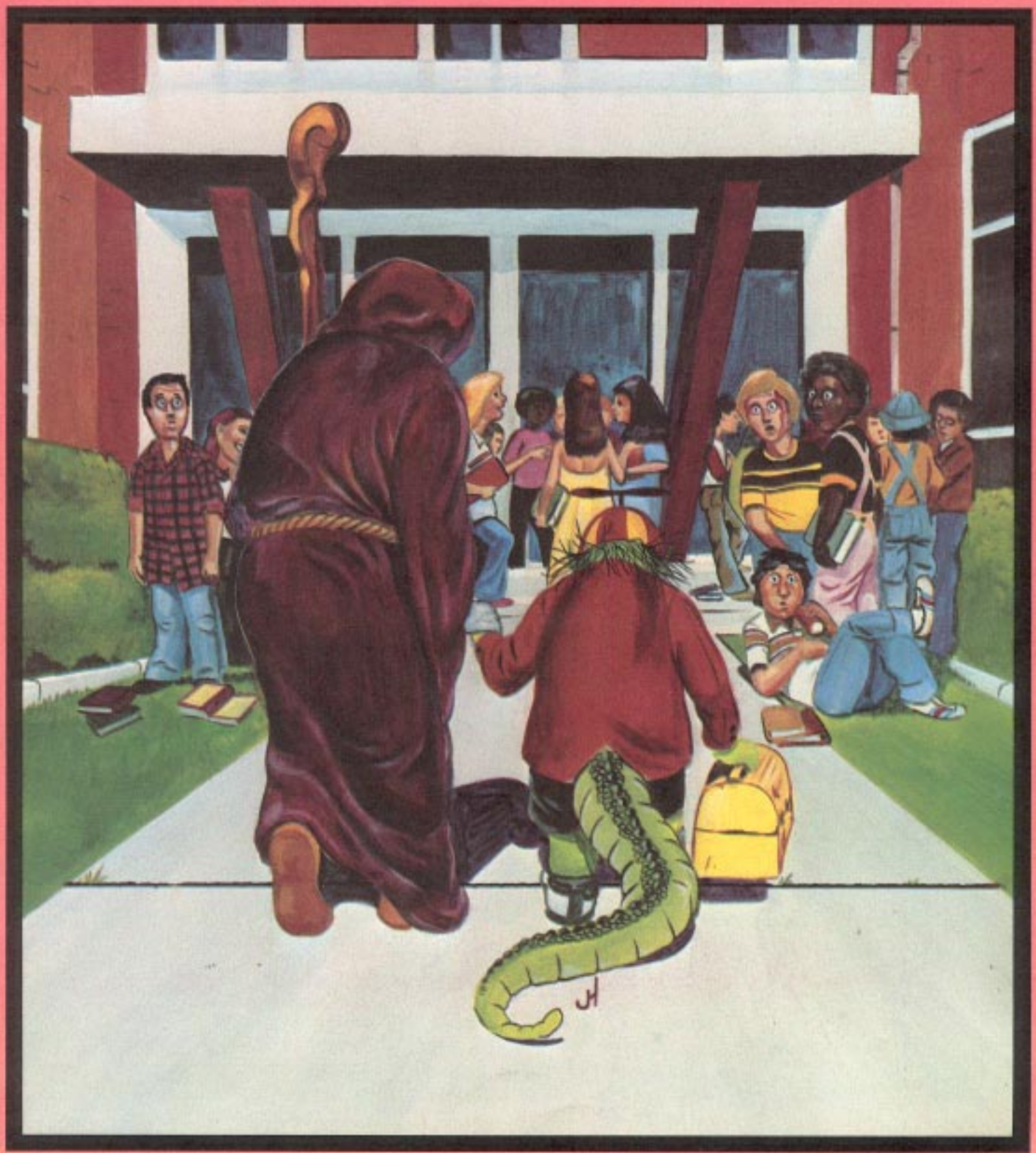

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The incredible rise in popularity of adventure role-playing gaming over the past couple years is still, at times, hard to believe, or rather, hard to *rationalize*. One of the more common rationalizations I see a lot of nowadays (including in a recent Associated Press article in the Miami Herald) is the theory that there is a little "hero" in each of us, repressed by today's societal mores and structure; that there is no room in our "civilized" world for avenging the wronged, seeking adventure for adventure's sake, and so forth; that our modern-day culture with its governmental organizations, judicial system, and assembly lines in Detroit frustrates this inner "hero"; and that adventure role-playing offers a chance to ease this frustration.

I do not agree.

While the above rationalization sounds good on the surface, it can be carried a step further and argued then, that those who play military simulation games have some inner desire to be leaders in war, or those who play *Monopoly*® are would-be real estate barons lacking any compassion ("pay your rent or go to jail, sorry, no extensions . . .").

Adventure role-playing gaming has, intrinsic to its very framework of rules, the generation of an epic tale. In the broadest sense, all games generate a story, but adventure role-playing gaming is of such a scope as to make the generation of the tale clearly visible. Indeed, with a little judicious name-changing many of the fantasy adventure novels now on the market could be accounts of sessions of adventure role-playing games. And it is *this*, the weaving of the fabric of the story, I feel, that holds the fascination of the game.

Most participants in an adventure role-playing game have neither the time nor the training necessary to write and publish a fantasy/science fiction novel—but the game allows the creation of essentially the same story with a fraction of the effort. Listen to a couple of people recounting the happenings of a session of an adventure role-playing game and you'll hear phrases that could have come directly from a work by Vance or Tolkien or Lucas. And just as people open a conversation with "In The *Return of the King* where. . ." or "You know that part in *Star Wars* when. . ." one can overhear a couple players say, "Remember last month when we played in John's campaign. . ." and "You know, once I played in this game where...." Sure, you'll hear a lot of first-person accounts, "I did this," and "I did that," but that is only a convenient shorthand for "Eldric the Bold did this or that." It's *telling the story* that is important.

Personal accomplishments in game terms are merely the formulation of ideas, *elements of the story*, in which the player may take pride, just as the author of a novel may take pride in a particularly clever twist in the plot. The sense of accomplishment comes not from some deep-seated inner desire to wield a broadsword or pilot a spaceship, but from the ability to recount a scenario where such things happen.

Now, you're reading this and saying to yourself, "So, Jake thinks people who play adventure role-playing games are frustrated writers." Well, I wouldn't say it exactly that way myself, but in the broadest sense, yes, I do. We're given fairy tales and bedtime stories when we're young, both classic and spur-of-the-moment, and when Mother asks why we're out of bed at 10:00 pm we come up with reasons like a monster in the closet or snakes under the bed. Pretty soon television takes the place of family members as the storyteller, and who hasn't turned to a companion during a TV show and said, "You know, if I had written this show. . . ."?

Reading books, watching television, listening to Grandpa's stores about WWI—they're all passive. We want to tell a story or two ourselves—not just re-telling someone else's, but creating our own. And what better way than an adventure role-playing game? If we indeed do have some aspect of inner self that lies frustrated and unfulfilled, it is an aspect of the bard, the tribal storyteller, the court historian, or just plain and simply The Muse.

* * *

The Dragon

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The hardest part of writing "Cover to Cover" every month is trying to decide which articles and features to list first, which parts of the magazine to emphasize. Because our readers' tastes are so varied, we try to make *Dragon* as diversified as we can in the space available. That leaves me with a variation of the "comparing apples and oranges" problem: Is an article about one aspect of the gaming hobby more "significant" than another one, just because of the subject matter? No, of course not—it all depends on what you, the reader, enjoy the most. And I guess that means that it doesn't really matter what I list first, or second, or last: what does matter is what you like, whether it's at the beginning or the end of "CTC."

This month's main attraction (at least, in our opinion) is **"The Halls of Beoll-Dur,"** which was the third-place winner in the first International Dungeon Design Contest. The 16 pages of perilous paragraphs, masterful maps and illustrious illustrations can be found in the center of the magazine, and can be easily removed if you so desire.

Making his debut as a cover artist is **James Holloway,** who demonstrates that the first day of school can be exciting, if you haven't seen the new kid in town yet. We hope to show you more of Jim's color work in the months to come.

After **Arthur Collins** wrote the piece on neutral dragons that we published in TD-37, we found out that he's a Methodist minister. After we found out he's a Methodist minister, we asked him to produce the article which leads off the feature section of this month's issue.

Metagaming's Microgame *Melee* is one of those game systems that easily lends itself to variations. You'll find four supplements to the basic game, **two** each by **Roberto Camino** and **George Paczolt,** occupying seven pages inside.

The popular Giants in the Earth feature is bigger than ever this time around, featuring three famous females from fantasy and two Norse heroes besides, plus a pair of auxiliary articles on the magical effects of dragon's blood. Also bigger than ever this month is Dragon's Augury, which is led off by **Tom Wham's** extensive look at four of Avalon Hill's new game programs for home microcomputers. Computer buffs will also appreciate The Electric Eye, in which columnist **Mark Herro** offers three programs designed to make the DM's job easier. And for more information about Avalon Hill, check out **John Prados'** Simulation Corner, which puts forth the observations of veteran gaming executive **Tom Shaw.** Three of the most dastardly and devious designs in our DD&DD file await you inside. If any characters are still left standing after contending with these. we'll whip up some more tantalizing traps in the near future.

Tom Moldvay, who wrote Giants in the Earth and also contributed half of the debate on dragon's blood, also produced The Silkie, which leads off this month's Dragon's Bestiary. It is followed by the Tomb Tapper, another of **Ed Greenwood's** creations. You'll also find Ed's name on some of the items in Bazaar of the Bizarre.

This month's "charts & tables" offering is by **Holly Lovins,** who offers a system to determine the physical appearance of elves, dwarves and halflings. **Terry Ford goes** Up on a Soapbox to talk about the virtues of good generalship, and **Glenn Rahman's** series of Minarian Legends continues with a look at the history of the Trolls.

Military miniatures buffs will have fun shoving soldiers around a table to the tune of **Bill Fawcett's** skirmish rules for Napoleonic figures. Miniature figures also occupy a large part of Eye of The Dragon, a look at the latest happenings in the hobby gaming industry.

Two of our regular color comics are included for your enjoyment-the continuing saga of **Jasmine** and the first installment of another **Finieous** adventure. More chuckles can be found in **"Snitz,"** another entry by the versatile Mr. Wham.

The last thing in this month's "CTC," but the first thing you'll see when you turn the page, is the most interesting Out on a Limb section we've published in many a moon. And now that I've finally mentioned the first thing, it's time to make this the last line. —Kim

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If your mailing label says TD-41 this is your last issue—resubscribe!

Once again, the last word on dwarven women's beards

(Editor's note: The letters to The Dragon *which follow this introduction are a perfect example of how two persons can arrive at opposite conclusions even though they're using the same information. The response which follows one of them will, we hope, help dispel the misconception in the minds of many* D&D *and* AD&D *players about the "Tolkien connection" (or, more precisely, the lack of it) in the* D&D *and* AD&D *game systems.*

Michael Mattis' letter came to The Dragon *in early July, whereupon we passed it on to our publisher, E. Gary Gygax, to read and (if he so chose) write a response for. Obviously, he did choose to write a response. Take heed, denizens of Middle Earth:* LOTR *does not mix well with* D&D *or* AD&D.

Erol Bayburt's letter arrived, as if it were predestined, on the same day that Mr. Gygax's response to the first letter was received. In spite of the fact that Erol disagrees with Michael, it is reasonable to assume that Mr. Gygax's response to him would be in much the same vein.)

"No absolute"

Dear Editor and Mr. Gygax:

About dwarven women (again): I have played *D&D* and *AD&D* for nearly 5 years and I have noticed that in most of Mr. Gygax's excellent works he has mentioned that the rules of *D&D* are but guidelines, subject to any changes I see fit. And in this case I do see fit!

The dwarves used in *D&D* are obviously based on Tolkien's dwarves, and Tolkien does mention a female dwarf, Dis, who (according to Gimli) was almost as fair as Galadriel. Now, somehow I just can't picture someone as beautiful as Galadriel with a beard, can you?!

There should be no rule in any fantasy game that is absolute. I run my campaign my own way, with a few more and a few less rules than the books say. To this end I conclude that any rule in the books, including whether dwarves have beards or not, can be changed at the DM's discretion.

Michael Mattis
Davis, Calif.

Mr. Gygax's reply:

Sorry, but the dwarves of D&D *and/or* AD&D *are not drawn from J.R.R.T. Any resemblance between the dwarves of my games and those of J.R.R.T.'s works might arise from the fact that both were drawn from Teutonic and Norse mythology. If you use Tolkien for your source as to the facial hirsuteness of female dwarves, then why not use his magic (or lack thereof) as well? Frankly, while* D&D *(and* AD&D, *to a lesser extent) is flexible, how can one play without bearded female dwarves?*

E.G.G.

P.S.: "Fair" means light, i.e. "blond." Gimli was evidently stating that his beautiful bearded lady dwarf had light-colored hair. You, sir, as a non-dwarf, can not behold beauty as a dwarven eye would.

"He is right"

To the editor:

Concerning Gary Gygax and his Sorcerer's Scroll in the June *Dragon* (TD-38): He is right! Female dwarves *do* have beards, and Good is *not* stupid!

In J.R.R. Tolkien's *The Lord of The Rings*, Appendix A, it states: "They (dwarven women) are in voice and appearance so much like Dwarf-men that the eyes and ears of other people cannot tell them apart."

However, Mr. Gygax is not completely right. First of all, there is mention of a female dwarf in a work of meritorious heroic fantasy: Dis, daughter of Thrain II, in *The Lord of The Rings*. Secondly, I doubt dwarven egalitarianism when the men keep their womenfolk cooped up for the most part inside those dark mountain hills (doing the dusting, no doubt). I think the best explanation for dwarven lecherousness lies in the fact that no more than a third of the race is female.

The discussion of Goodness and intelligence in the Sorcerer's Scroll underlines the need for every campaign to have a mythos, a set of Gods, a set of religions—something for the clerics and paladins to worship and serve. But the Gods and the mythos should be cut from whole cloth. Craig Bakey did an excellent job of this in his article "Of the Gods" (TD-29). Using real-world religions and Gods gets the real-world worshippers very upset (as well it should!) and warps and limits the campaign.

Erol K. Bayburt
Troy, Mich.

Age-old issue

To the editor:

After reading some of the comments on the age of players in D&D printed in *TD 35-37*, I feel I should voice my opinion.

In response to the editor's reply to Mario Pardillo's letter in TD-35, I think age should be listed (in the DM list) to warn all those who do not prefer a certain age group. There are adults who do not wish to be part of a campaign where "kids" are involved. If they feel that way, I would not want to play in their campaign.

As for Larry DiTillio's article in "Up On A Soapbox" *(TD-37)*, I think he is not examining all aspects of play. He seems to hold the view that all DM's are adults and any "kids" who play the game are innocent little players. He says the "adult DM's," as it were, must strive to teach the "kids" a moral lesson, to help mold their lives.

Why can't *D&D* be a game to be enjoyed by all ages? Why does age even have to be considered? Mrs. Lori Tartaglio (Out on a Limb, TD-37) has a point, in that it is the maturity level and personality development that matters, not the "apparent" age level.

I am age 15 and am in the process of becoming a Dungeon Master for an extensive *AD&D* campaign.

Andy Smith
Tyler, Tex.

"Fastest Guns"

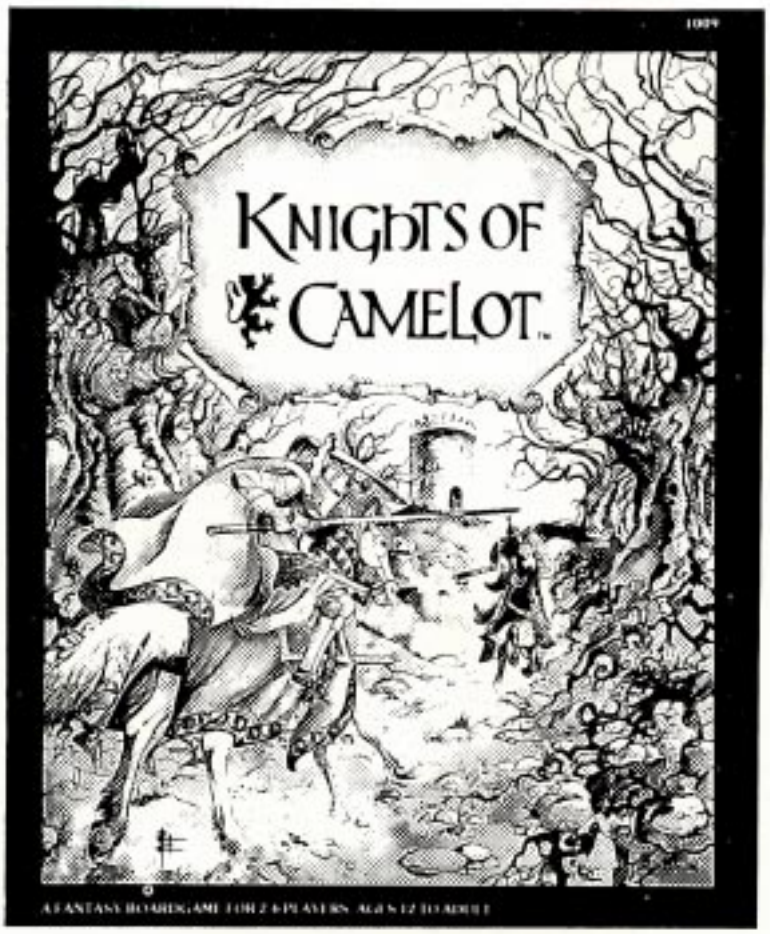
Dear sirs,

Upon reading issue #36 of *The Dragon*, I felt it necessary to offer my congratulations on a fine publication. But praise is not my only reason for this letter. I enjoyed the "Fastest Guns" segment very much, but I have a suggestion. Why not include supporting characters with some of your TV and movie gunfighters? Gunsmoke has the likes of Festus, Newly, and others. There were other prominent gunmen on "Bonanza" other than the Canwrights. What about Henry Fonda, and Jason Robards from "Once Upon a Time in the West"? In this movie I think Charles Bronson's speed rating should be much higher. Are you forgetting Dean Martin (Five Card Stud, Sons of Katie Elder, etc.) or even Shotgun Slade?! (Remember him?)

"Giants in the Earth" is my all-time favorite feature in TD. There are still scores of characters to cover from fiction and literature. The Hobbit and Rings books will require careful planning and some time. "Sword of Shanarra" and "Urshurak" are two distinct possibilities. The many books of E. R. Burroughs have many mighty and well-known

(Turn to page 39)

A Legendary New Game from TSR



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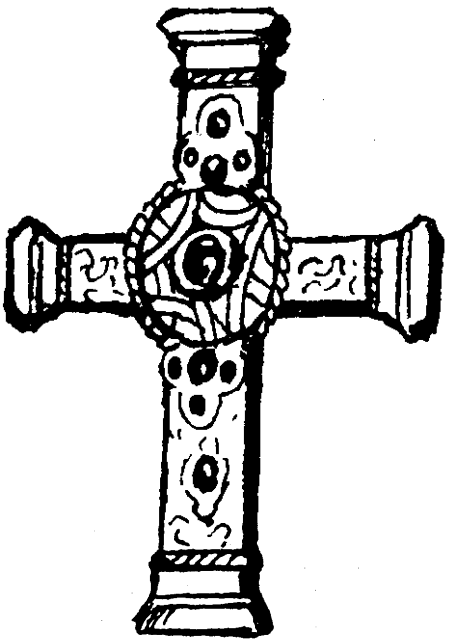
Tell them you saw it in The Dragon

Reflections of a real-life Cleric



Rev. Arthur W. Collins

Even though clergypersons are supposed to teach people how to be a "light to the world," there are times when one is tempted to go incognito and hide one's light under the nearest bushel basket. I am an ordained minister in the United Methodist Church, and yet there are times when I prefer not to be known as one.

And why should a minister ever wish not to be known as one? For instance, when he (or she) is playing *Dungeons & Dragons*. It's difficult enough to explain my hobbies to my congregation—but then, most of them figure that ministers are kind of spaced-out anyway. After a while, they come to accept me as "normal," because they see in my life the fruits of a healthy mind and heart, and we establish a relationship which enables us to appreciate each other.

However, when one is happily talking about fantasy gaming with a group of fellow hobbyists, sooner or later one is bound to ask you what you do for a living, and it's then that things tend to get awkward.

Like, after the initial shock, one will tend to say to you, "I bet all your characters are Clerics (or Lawful Good, or whatever)." In order to disabuse them of this stereotype, I generally tell them about the group of ministers and theologs I play with: My specialties are Bards and Druids; one fellow plays the most astounding Assassins you have ever seen; another is enamored of weaponless combat ("watch me pummel that displacer beast!"); and so forth.

Others assume that playing a fantasy game with a minister would be a crashing bore, and thus would feel awkward sharing their hobby in my presence. Again, this is stereotyping. In fact, I find the reverse is often true. The men and women I play with are of varying ages, all very well-read, with a breadth of imagination, a contact with real life with its sorrows and raw deals (and also its triumphs), and a feel for fantasy that I find very hard to duplicate elsewhere. After playing with them (or people like them), I find other groups less sophisticated and harder to get used to.

Another problem is that for many people, clergypersons are seen as *inhibitors of fun* rather than *sharers of fun*, and this brings me to the point of this essay. The non-churched population generally views the Christian faith (and religion in general) in terms of a body of rules and regulations designed to keep one from enjoying oneself. This is a false view, but a prevalent one, and voices in the Christian community have been raised of late saying that such things as Dungeons &Dragons are questionable at best (damnable at worst). The double effect of misunderstanding and misguided righteousness on either hand have made fantasy role-playing games a hot topic in the religious community. It is my purpose to lay out a Christian understanding of the uses of fantasy, and then speak from a pastoral perspective on the value of role-playing games. Others may disagree with me, and they are welcome to do so. But for all those who feel that the real-life Clerics are after them the bubble of fear and resentment needs to be burst.

The Uses of Fantasy

When I was in Seminary, I heard endless exhortations from accomplished preachers on the art of preaching. And one of the most oft-repeated statements I heard was "You gotta preach with the Bible in one hand and today's newspaper in the other." Now, I understand what these princes of the pulpit were tying to say, and I have tied to heed their advice. They were basically saying that the task of one who preaches is to address the very real concerns of very real people and connect their needs with the resources that the Christian faith offers: matching hatred with love; corruption with justice; brokenness with healing; sin with forgiveness; turmoil with peace; apathy with commitment. But what was often left out of their exhortations was the need of every human being to not only *manage* his life well, but to find fulfillment in it. And where fantasy comes in is when we realize that fantasy is part of a very deep level of the human soul—a part of us that also aches to be filled with the wholeness offered by religious faith.

In his magnificent essay *On Fairy-Stories*, J. R. R. Tolkien spoke a definitive word about *why* human beings contrive make-believe. He writes,

> *"The magic of Faerie is not an end in itself, its virtue is in its operations: among these are the satisfaction of certain primordial human desires. One of these desires is to survey the depths of space and time. Another is . . . to hold communion with other living things."*[1]

These desires are part of what make us human, and if they find not their object in God, then they will seek satisfaction elsewhere. Likewise, a faith that does not touch these deep recesses will fail to really satisfy human beings and cheat them of their hope for wholeness.

For Tolkien, fantasy is a natural imitation of God, and the gospel a realization of the dim longings of countless generations. On the one hand, he views the making of fantasy milieux as a part of what it means to be made in the image of God. He is the Creator; we are Sub-creators, given the grace to enrich his world with imaginary worlds; to add to his creatures creatures that never were. As Tolkien writes,

> *"Dear Sir," I said— "Although now long estranged,*
> *Man is not wholly lost nor wholly changed.*
> *Dis-graced he may be, yet is not de-throned,*
> *and keeps the rags of lordship once he owned:*
> *Man, Sub-creator, the refracted Light*
> *through whom is splintered from a single White*
> *to many hues, and endlessly combined*
> *in living shapes that moue from mind to mind.*
> *Though all the crannies of the world we filled*
> *with Elves and Goblins, though we dared to build*
> *Gods and their houses out of dark and light,*
> *and sowed the seed of dragons—'twas our right*

(used or misused). That right has not decayed: we make still by the law in which we're made."[2]

And on the other hand, Tolkien sees the natural bent for human fantasy caught up, epitomized, and redeemed in the Incarnation of Jesus Christ. As usual, he puts it best:

"The Gospels contain a fairy-story, or a story of a larger kind which embraces all the essence of fairy-stories . . . But this story has entered History and the primary world; the desire and aspiration of sub-creation has been raised to the fulfillment of Creation . . . There is no tale ever told that men would rather find was true, and none which so many sceptical men have accepted as true on its own merits. For the Art of it has the supremely convincing tone of Primary Art, that is, of Creation. To reject it leads either to sadness or to wrath."[3]

In the same essay, Tolkien also notes three particular functions of fairy-stories (and by extension, of fantasy games): Escape, Recovery, and Consolation.

Escape is a legitimate exercise. Too many "realists" condemn fantasy as "escapist." But what is wrong with escape (or vacation, if you will)? Life presents us with certain hard facts, such as a limited amount of money, a comparatively short lifespan, and our social environment. Why should one be condemned for experiencing second-hand, as it were, things that he cannot afford, stretches of time he could not live to see, or a mode of living impossible in 20th-centuy America (such as fighting with edged weapons in real combat)? And if Life has dealt you a weak hand, who says it's your duty to enjoy it? Can't a person living in the depths of a ghetto fantasize about drinking from a pure mountain stream he cannot realistically get to?

Recovery means seeing things from a new angle, recovering a proper sense of things. Fantasies and faery-stories of undying love help us to suddenly see our spouses and sweethearts in a new light, recovering a fresh appreciation for who they really are, and for what they mean to us. Fantasy vehicles involve moral implications that also sharpen our focus: Fantasized nobility helps clean out the shabbiness and cheapness which often clothes the world and its inhabitants for us; fantasized villainy awakens us to the potential Faust in each of us.

Consolation centers on the Happy Ending: not as a contrived, gimmicked, sugar-coated result with no bearing on reality or relation to previous events; but rather, fantasy vehicles involve us in joy through the resolution of their conflicts. And the greater the terror, the dreariness or the hassles, the greater the joy that uplifts us when the moment of triumph arrives. I always try to make my dungeons as challenging as possible. That way, when a player character emerges victorious, he has really accomplished something. And more than that—more than the satisfaction of having played well—he or she has experienced a joy that belongs only to those who have faced great odds and hopeless situations, and then seen deliverance won by a hair's-breadth. *That* is what keeps bringing 'em back to play again and again.

Thus, for me (and for many others) fantasy is an important and natural human activity: It is a function of the human soul which brings me fully alive. The pleasure I get from walking out of doors is greater because I have walked in the sweet shadows of Lothlorien and upon the high valleys of the Fixed Island on Perelandra.

Pastoral Perspectives

Of course, I do not mean to make this essay one long paean to fantasy. Fantasy heals the mind; it can also be used to rot the mind. Humanity is a two-edged sword: Nothing that can be used for good cannot also be used for evil. And so, let me lay a few patented pastoral profundities on you.

First, as to role-playing as a gaming device. Role-playing is fairly new to gaming, but it has been around in the counselling room for quite a while. Many self-destructive patterns in behavior and emotions can be linked to early psychological conditioning in the family, so often a person in counselling will be asked to assume the role of a

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parent or someone else deeply involved with his own psyche, and speak to "himself" in an empty chair, telling himself the healing messages that he needs to hear. For instance, a person with workaholic tendencies instilled by his upbringing might assume the role of his "parent" and tell his "child" that it's okay to have fun, too, and that you're important for who you are, not just for how much work you can crank out.

Role-playing is also used to train people in the caring professions. When I was doing clinical work in a major hospital, we seminarians would take turns playing ministers and patients with various concerns and personalities. Then we would evaluate how we had perceived each other, and both the "minister" and the "patient" would emerge with a deeper knowledge of the dynamics of the situation.

Role-playing is a liberating exercise. It frees you from the pretense of trying so hard to be what you want others to think you are. Instead, by assuming a role, you can be whatever you want to be, and in the process you grow in your understanding of human behavior (your own, not the least). One of the geniuses of *D&D* and *AD&D* is the identification of a player with a continuing, developing character. A good character, well played, involves particular aspects of your self-image and allows you to plumb their depths. Each of my most-favored characters contains within his personality some seed of myself. I get a different enjoyment and grow in different areas from playing each one.

Second, as a pastor, I find that playing D&D with others is an incredible tool for informal diagnosis. I am trained to understand the motives and makeup of people: It is part of my calling to understand what makes them tick, in order to understand and affirm who they are, and minister to them. I have never found anything like fantasy role-playing for revealing who a person really is. And that enables me to effectively care for that person and affirm him or her even more.

Third, role-playing gives us a sanity break. People ask me why I play *Dungeons & Dragons.* One reason is for my emotional health. Aggression and anger, for instance, can be dealt with constructively or destructively. Destructively, you unload on people, or yourself. Constructively, you have the option of unloading on objects (e.g., a racquetball), or you can assume a role and unload on a bunch of hapless orcs with no guilt and no restraints.

Unfortunately, the fourth note in this chord is a sour one. I said that fantasy, like all that is human, is a two-edged sword. Each of these benefits of role-playing games has its pathological counterpart. It is possible to become obsessed with fantasy vehicles and lose contact with the real world, rather than returning to it refreshed. It is often seen that player characters are used as a means of relating to people dishonestly: Rather than assume a role, a player with emotional problems merely changes his name to "Siblfurd Yorgenmiddling" or whatever and plays out his destructive behavior in a non-healthy way, inviting rejection and disrupting the enjoyment of others. There are those for whom magic and demonology cease to be conventions of the game and become real-life pursuits. The list of possible perversions is endless.

It is this which elicits the questioning response to fantasy role-playing games on the part of the religious community. Healthy people fear their kids/friends will become unhealthy; responsible people fear their charges will become irresponsible; believers fear that fantasy role-playing games produce non-believers, or at least provide a seductive arena for unhealthy commerce with hostile values.

On the whole, I think these fears are ungrounded. It is possible to misuse fantasy, role-playing, and any other hobby, but the great majority of people who dabble in them are healthy persons. And almost always, what comes out of a person who plays games like *D&D* is merely a distillation of what that person brought to the game to begin with.

C. S. Lewis made a useful point in his book, *An Experiment in Criticism.* Rather than calling a book (or in this case, a game genre) *good* or *bad* on the basis of what we think of it, we ought to judge it by how it is used. Any book (or game) which *can* be used for healthy enjoyment (what Lewis called *healthy castle-building)* is a good work, even if poorly written or conceived, and even if some do misuse it. On the other hand, only those works which can *only* be used for what he called *morbid castle-building* should be condemned by critics.

As a pastor called to care for people and help them to find wholeness for their lives through God, I am as deeply concerned as any about those who misuse fantasy vehicles. As a convinced believer in the supernatural (and in the supernatural conflict between good and evil), I am a vocal partisan for my Lord against all other claimants to primacy in life. As a Christian, I believe the statement, "Bad company ruins good morals."[4] But at its most fundamental core, I find that games such as *Dungeons & Dragons* provide immense enjoyment in a healthy way, and are even useful in personal growth. A healthy group of gamers can be a tremendous environment for a person to thrive in. It is not for everybody, of course: Some don't have the taste for it, and some should not play it if they are going to become compulsive about it. But on the whole, I say "Roll those dice!"

Notes

[1]"On Fairy-Stories," *The Tolkien Reader,* Ballantine Books, New York 1966, p. 13
[2]*Ibid.,* p. 54
[3]*Ibid.,* pp. 71-72
[4]I Corinthians 15:33

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Melee I

Playing the numbers

Roberto Camino

As part of the pregame preparation for Melee, players must create their combatants. While no game can be reduced to mere numbers, a modest mathematical analysis can be helpful in making decisions. The most crucial choice a player must make is which primary weapon each character will wield, for that determines the character's ST and DX.

The first step in the analysis is to convert the weapon's number of hit dice into average damage inflicted when it (the weapon) hits. On Table 1, the non-pole/non-missile weapons are summarized. The first column has the weapon and the required ST. The next column has the complementary DX; following that is the average damage when it hits. As expected, the average damage increases as the required ST increases. However, this average damage does not take into account the smaller chance of hitting with a heavier weapon, due to its lower complementary DX.

A more useful figure is the average damage per attempt, which is the average damage when it hits, multiplied by the fractional chance. (1 = hits 100% of the time, 0 = hits none of the time). Now the potentials of the weapons are more equal, but with definite leaders. The broadsword would seem to be the best weapon, followed by the short sword, mace, and morningstar. If you don't want the broadsword, how do you choose between the last three when they all have the same average damage per attempt? Well, if you feel it is more advantageous to strike first, choose the mace or shortsword, which both have a higher complementary DX than the morningstar. Actually, the mace is better, since it can be thrown; keeping your options open is one way to ensure a long life. If you prefer the insurance of more ST points, take the morningstar.

There are certain thresholds of average damage that are important: five hits, with the victim's delayed DX loss, and the more deadly eight hits, the knocking down of the victim. The next four columns on Table 1 give the percentage chances of achieving these thresholds and are self-explanatory. Again, the per-attempt figures are the most meaningful.

Note that these results, unlike the previous ones, do not take into account doubling and tripling of hits. While it would appear that the broadsword is no longer supreme, if you make a tedious calculation of the chances of a character, armed with a specific weapon, trading blows with a character armed with a different weapon, inflicting eight hits before the opposing character does (keeping in mind that the character with the weapon having the higher complementary DX will strike first), you would find that the broadsword comes out ahead against all weapons, and often by quite a margin. Since this characteristic is second in significance only to the average damage

per attempt, and if the Melee system is accepted as accurate, then the Western knights' preference for the broadsword seems justified. And who are we to second-guess King Arthur?

Pole weapons

Moving on to the pole weapons, a somewhat similar treatment is presented in Table 2. The differences arise from the varying damage modes that pole weapons have and the fact that calculating the chance of five and eight hits is quite frankly beyond my ability. By a quick inspection of the table, it is apparent that the halberd and pike axe are definitely superior to the javelin and spear. Between the heavier pair, the halberd is better for charging and standing still, while the pike axe has the edge in receiving a charge. However, in light of the lack of enthusiasm for charging a pike axe, one must conclude that the halberd is the best pole weapon.

Missile weapons

The final group is the missile weapons. There are several tables for them, due to their complexity. The last column in Table 3 is the average of the preceding three columns: average damage per at-

TABLE 1: NON-POLE, NON-MISSILE WEAPONS

Weapon	ST	Comp DX	Ave Damage When it Hits	Ave Damage Per Attempt	% Chance of 5 Hits When it Hits	% Chance of 5 Hits Per Attempt	% Chance of 8 Hits When it Hits	% Chance of 8 Hits Per Attempt
Club & Rapier	9	15	3.6	3.4	.33	.32	-	-
Hammer	10	14	4.6	4.2	.5	.45	-	-
Cutlass	10	14	5.2	4.7	.41	.38	.17	.15
Mace & Shortsword	11	13	6.2	5.2	.58	.49	.28	.23
Small Ax	11	13	5.7	4.8	.67	.56	.17	.14
Broadsword	12	12	7.3	5.4	.72	.54	.42	.30
Morningstar	13	11	8.4	5.2	.92	.57	.58	.36
2-Handed Sword	14	10	10.0	5.0	.95	.48	.74	.37
Battleaxe	15	9	11.3	4.2	.98	.37	.84	.31

TABLE 2: POLE WEAPONS

Weapon	ST	Comp DX	Ave Damage When it Hits Standing Still	Ave Damage Per Attempt Standing Still	Ave Damage Per Attempt Charging	Ave Damage Per Attempt Receiving A Charge
Javelin	9	15	2.6	2.5	4.9	4.9
Spear	11	13	4.6	3.9	7.8	8.8
Halberd	13	11	6.3	4.0	7.8	10.4
Pike Axe	15	9	9.7	3.6	7.3	11.7

TABLE 3: CURVED BOWS

Weapon	ST	Comp DX	Average Damage When it Hits	Average Damage Per Attempt 1-2 Megahexes	3-4 Megahexes	5-6 Megahexes	Average of Preceding Three
Small Bow	9	15	2.5	2.4	2.3	2.1	2.2
Horse Bow	10	14	3.5	3.2	2.9	2.6	2.9
Long Bow	11	13	5.5	4.6	4.1	3.4	4.0

TABLE 4: CROSSBOWS

Lt. Crossbow	12	12	7.0	5.2	4.4	3.5	4.4
Hv. Crossbow	15	9	10.5	3.9	2.7	1.7	2.8

TABLE 5: VARIABLE RATE BOWS IN PER-TURN FIGURES

Lt. Crossbow	12	12	3.5	2.6	2.2	1.8	2.2
Hv. Crossbow	12	9	3.5	2.0	1.3	.85	.93
Small Bow	9	15	5	4.8	4.5	4.5	4.5

TABLE 6: CROSSBOW MEN FIRING PRONE

Lt. Crossbow	12	12	7.0	5.9	5.2	4.4	5.1
Hv. Crossbow	15	9	10.5	5.3	3.9	2.7	4.0

DIFFERENTIAL CHART

Armor	Character— ST 9, DX 15 Rapier	ST 12, DX 12 Broadsword
Small Shield	4.6	6.4
Large Shield	5.3	6.6
Leather & Small Shield	6.1	6.7
Leather & Large Shield	6.7	6.7
Chainmail & Small Shield	6.7	6.7
Plate & Small Shield	7.5	6.7
Plate & Large Shield	8.1	7.3

	Character— ST 15, DX 9 Battleaxe	ST 9, DX 15 Small Bow	ST 11, DX 13 Long Bow
		Range: 1-2 Megahexes	
No Armor	11.3	4.8	4.6
Leather	3.8	6.2	5.4
Chainmail	4.1	6.7	5.8
Plate	5.1	7.5	5.9

tempt at 1-2, 3-4, and 5-6 megahexes. Remember that in multi-figure battles, most fire will be at 1-2 megahex range.

Table 4 gives the same treatment to crossbows. These two tables are a bit misleading because of the variable rates of fire.

With the complementary DX of unarmored, inexperienced figures, small bows will fire twice per turn, light crossbows every other turn, and heavy crossbows an agonizing once every three turns. Table 5 takes this into account by changing the missile weapon statistics to per-turn figures, for the abovementioned bows.

The superiority of the small bow is a foregone conclusion. But, as with all light weapon statistics, this must be, taken with an especially large grain of salt. Any kind of armor or shields on the target severely cuts the effectiveness of light weapons as compared to heavier ones. Often the light weapons will inflict two or three hits at a time. These results contribute to the average damage figures of the light weapons, but a target with at least leather and a small shield will not be affected at all.

Comparing Table 6, crossbow men lying prone, to Table 4 gives players information so they can decide intelligently whether to go prone or not.

The differential chart

Throughout most of this discussion and all of the tables, it has been assumed that characters do not have armor or shields. That is most decidedly not the case in real-world Melee action. A useful concept is that of the differential. It is the average damage per attempt of the character's primary weapon, already adjusted by the negative DX modifiers of his armor, plus the number of hits that armor (or shield) will absorb per attack. By comparing the ST and differentials of two fighters, it is possible to roughly predict which will win.

The differential chart shows the differentials for various figures in various armor configurations. Take a figure with ST 9, DX 15, and rapier, leather, and a small shield, combating a fighter with ST 12, DX 12, a broadsword, and a large shield. The broadsword-armed fighter's differential and ST are higher than those of his opponent, thus not only does he have a favorable difference in hits inflicted versus hits taken, but he can take more hits. The rapier-armed fighter's only grace is that he will hit first each round. That will probably not offset his other disadvantages, especially when it is recalled (as stated earlier) that the broadsword is best in inflicting eight hits before the opposing weapon does.

The differential chart also sheds some light on the eternal question How much armor should my character carry? For the listed characters, players can see for themselves. In general, several trends can be seen. First, the more armor, the higher the differential. This breaks down at extremely low DX's, as shown by the battleaxe-armed warrior. However, the differential becomes more defensive as armor goes up; at around the plate-armor level it becomes a matter of getting a lucky hit, which destroys the influence of skill on the contest. Also, armor helps high-DX characters more than low-DX ones; the poor fellow with a battleaxe, in any sort of armor, is praying for a miracle. He's better off unarmored and relying on his great endurance.

While the primary considerations and situations have been covered, a great deal of specific modes and many combinations have not. Still, players have sufficient data to make better choices in planning. There is one glaring omission. What is the best weapon overall? (Not just the best in each category, as already given.) That is impossible to say from a pure mathematical viewpoint, because the advantages of each type of weapon (missile, pole, and regular) depend so much on tactics, moreso in multi-figure battles where interaction and support dominate.

But, if pressed, and as a parting shot, I'll venture that if in doubt, take the broadsword and small shield. (Isn't that what you suspected all along?)

MeleeII

All fighters are not created equal

George R. Paczolt

The scenario: You've just put your newly created character (ST 12, DX 12, IQ 8, leather armor, small shield, shortsword & dagger) against your opponent's answer to Conan (ST 16, DX 21, IQ 10, plate armor, battleaxe, two-handed sword, & dagger). The action is swift, short, and, on the part of your character, final. With a smirk, your opponent picks up his miniature, puts it in his carrying case, and proceeds to award his character 50 experience points. "Hey, wait a minnit! You can't climb 50 points for a one-sided slaughter like that." "Sure I can," he counters, "just read page 20 of the Melee rules."

While basically workable for figuring experience points, the Melee system of awarding experience points begins to fall short as a character survives a number of engagements and adds to his attributes. You end up with a character who is unbeatable, increases in size every two victories (no matter what amount of effort is necessary to win), and eventually finds no one will go up against him.

I've been playing a system that, while accepting the amount of points given to a victor, bases itself on the idea that if the winner in a fight to the death is given 50 experience points, it is because the loser was of comparable attributes, armor, and weaponry. If the winner had an advantage, he should get proportionally less than 50 points. If the winner was at the disadvantage, the reverse should hold equally true.

This system, while more complex than what is presented in the Melee rules, will only add about 30 seconds' work with any $5.00 pocket calculator, and involves nothing but simple arithmetic. Basic to the system is the Combat Factor (CF), which is my attempt to reduce a character's physical attributes, armor, and weapon strength to a single number. This number changes each time the character grows, changes armor or rearms himself.

The basic formula for figuring experience points is:

$$\frac{\text{Loser's CF}}{\text{Winner's CF}} \times 50 \times \frac{\text{experience points}}{\text{Number of winning characters}} \text{ per character}$$

If the fight is more than a one-on-one battle, the combat factors of each side are added together. However, the odds must be reduced to "x to one" with the losing side being the "one." Otherwise, you would be giving each member of the entire group an average amount of experience points from the entire battle. That negates the effect of a small character having taken down a large one, or vice versa. The 50 that the CF ratio is multiplied by is the number given in the Melee rules for experiences points in a fight to the death. Use whatever value you wish, but the value, once decided on, should be left constant.

Each character's CF = Strength + Basic Dexterity + DX Modifier + Intelligence + Hits the armor can soak up + Highest possible roll for a weapon (double if a ranged weapon) + Average spell level (IQ) of spells being used (if a wizard).

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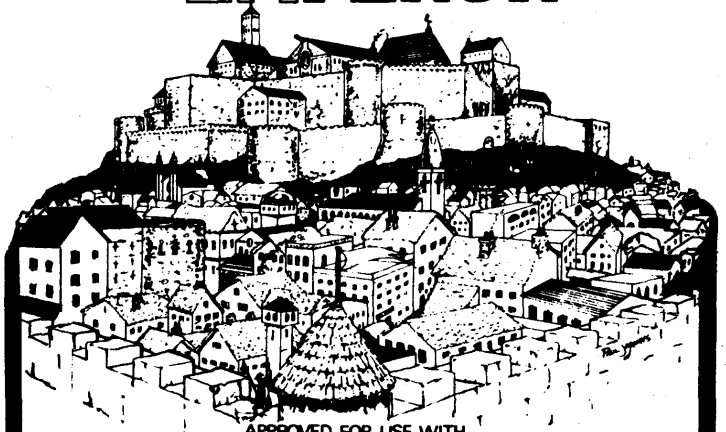

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The DX modifier (for adj DX) is used to average out the advantage or disadvantage of a character who rarely misses, or rarely hits:

If adj DX is. . .	modifier is. . .
5 - 7	-10
8 - 9	- 5
10-12	0
13-up	+5

The term "adj DX" is based on the character's dexterity as affected by the armor he is wearing, shield he is carrying, etc., prior to the start of combat Once combat is joined, the CF can be changed by the character changing his weapon or gaining or losing a shield. Events during combat (such as the temporary -2 DX caused by taking 5+ hit points) do nothing to the DX modifier. If the CF changes during combat, the final combat factor will be an average of the original CF and the CF reached during the course of combat.

Since the spells covered in *Wizard* are so diverse in their effects, I found it impossible to treat a spell in the same manner as a physical weapon. Yet the one basic characterization of the spell book is that the higher the IQ necessary to use the spell, the greater the effect of the spell. Therefore, I chose to use the average level of all the character's spells instead of/in addition to (depending on the character) the material weapon. In the case of odd characters such as a Deyni *(The Space Gamer,* #21, Jan-Feb 1979), who has the ability to use either material weapon or magic power (or the psi equivalent) in any given combat turn without going through the "ready new weapon" option, use both the physical weapon and the magic level (IQ) equivalent of the character's abilities. Since he has multiple spells, average the IQ level of all of them for this figure.

It is readily apparent that the formula is heavily biased in favor of one-on-one fighting. A two-on-one combat, for example, would give each of the two victors (if the duo wins) one-quarter (roughly) the experience points that a one-to-one against the same loser would. Conversely, if the single character beats the duo, it's counted as two separate one-on-one fights. Remember, the formula is always figured with the ratio of winners against one loser. Even if a character gets in one hitting stroke, he's counted in the total experience points for that combat If a character never hits, however, he hasn't joined the combat

Due to the lack of risk taken by a character who uses a ranged weapon rather than closing with the enemy, the ranged weapon value is doubled before entering into the sum used to figure CF—giving the ranged weapon user less experience points if he is the victor and rewarding his opponent for bravery and good dodging if he wins.

If your characters are fighting arena combat (as stated in the *Melee* rules), the same formula holds, only you use 30 instead of 50 for the winner. For the surviving loser, reverse the loser/winner CF ratio in the formula and use 20 instead of 50.

EXAMPLE: Using the two hypothetical characters mentioned in the scenario at the beginning (which actually were my motivation to come up with this system; guess which one I had?), the system works like this: The Conan-like character will have a CF of 76 when using the battleaxe (16 + 21 + 10 + 6 armor points + 0DX modifier + maximum roll of 18 for the battleaxe = 76), or a CF of 75 with the two-handed sword (max. roll for the sword is 17), or 63 with the dagger (maximum roll 5).

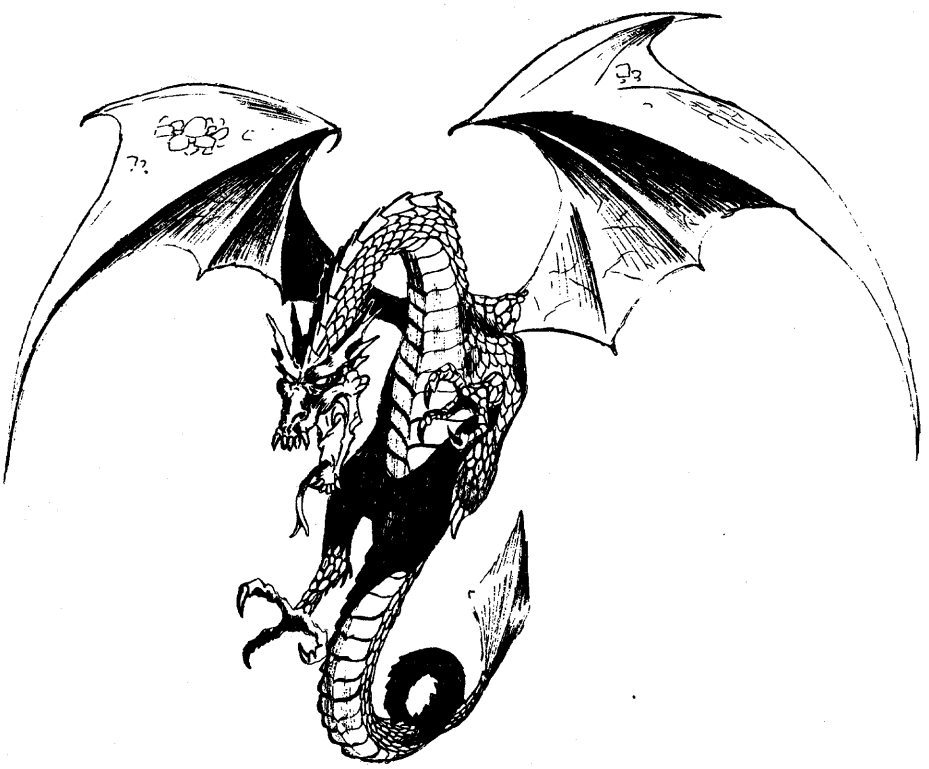
The new character will have a Combat Factor of 45 with the shortsword (12 + 12 + 8 + 2 armor points + 0 DX modifier + maximum roll of 11 for the shortsword = 45), or a combat factor of 39 for the dagger (maximum roll is 5). If, as expected, the Conan-like character wins, he gets 30 experience points ((45/76) 50 = 29.605). On the other hand, if the new guy gets some lucky rolls and wins, he'll earn 84 experience points ((76/45) 50 = 84.444).

If the new character changes weapons for whatever reason, he will finish with a CF of 42 ((45 + 39)/2 = 42). This is then put into the basic formula, and the computations go from there. Same holds true if he loses his shield, or a combination of the two.

While the system does entail a small amount of basic mathematics, it should prove to be of fair value, enabling players to get a more accurate measure of experience points in exchange for a few seconds of key-punching on a calculator. Resides, how else would you be able to figure experience points on a character who singlehandedly kills a large two-headed dragon? (The dragon has a CF of 183.)

Melee III

Dueling dragons



Roberto Camino

The dragon-versus-dragon duels in Jack Vance's Hugo-winning tale *The Dragon Masters* comprises one of the more interesting and easily adaptable combat systems in fantasy/science fiction. What follows is an attempt to recreate the dragon-vs.-dragon conflicts using the *Melee* game system, somewhat modified.

GENERAL PROCEDURE

Each dragon may attack only once per turn. Determination of order of attack and of movement is done in the usual manner: by adjusted DX, but not adjusted by matrixes. At the beginning of each turn's combat phase each player secretly notes which weapon each of his dragons will use. That weapon is used for attacking and defending. (Exception: See Fiend.) Weapons must be readied or intrinsic to be used. When a dragon's turn to attack comes, the owning player secretly selects an offensive parry tactic or a HTH attempt, while the defender secretly selects a defensive parry tactic. They then simultaneously reveal their weapon and parry choices for the involved dragons, and consult the weapon tactical matrix for a DX modification, then consult the parry tactical matrix for a further DX modification.

The attacker then takes into account the fixed modifications, and any modifications from facing, reaction to injury, pole weapons, etc. He then sums all these modifications and adds them to the attacking dragon's basic DX for an adjusted DX, which is used to roll against, as normally, for a hit. If a hit is inflicted, the attacker must take into account the fixed modifications for damage. If a non-intrinsic weapon hits a heavy dragon but does not inflict damage, then there is a one-sixth chance of the weapon shattering.

When it becomes the defending dragon's turn to attack, he must

Weapon Tactical Matrix

Attacker's Weapons	Defender's Weapon								
	F&C	L	M	C	STC	H	A	S	SB
Fangs & Claws	0	1	1	-1	0	1	0	-1	1
Lance	0	0	1	0	0	0	0	0	-1
Mace	-1	0	0	0	0	0	0	0	0
Cutlass	1	0	0	0	0	0	0	0	0
Steel Tipped Chest	-1	0	-1	0	-1	0	0	0	1
Horns	1	0	1	0	1	0	0	-1	-1
Axe	0	0	-1	0	1	0	0	0	1
Sword	1	0	0	0	1	0	0	0	0
Spiked Barbles	-1	1	1	1	-1	0	1	1	0

= DX Modification

Parry Tactical Matrix

Offensive Parry Tactic	Defensive Parry Tactic: Block high	Block mid.	Block low	Disengage
Stab High	- 1	0	1	1
Stab Midsection	0	- 1	0	2
Stab Low	1	0	- 1	1
Slash High	- 1	0	1	- 1
Slash Midsection	0	- 1	0	1
Slash Low	1	0	- 1	- 1
Smash High	- 1	1	1	0
Smash Midsection	0	-1	0	1
Smash Low	0	1	-1	0

= DX Modification

Notes: Dragons using Mace and Spiked Barbles may only use a smash tactic offensively; may use any defensive tactic. Horns and Lance can use stab only.

Fixed Modifications

Target Area	Modification
Low	- 1 DX, hits doubled (before accounting for scales' protection)
Midsection	No change
High	+ 1 DX, hits halved (after accounting for scales' protection)

Type of Impact	Modification
Stab	No change (All damage to ST)
Slash	Damage to ST, DX and MA. For every 8 hits taken, after scales' protection is taken into account, take one hit die off one of the victim's intrinsic weapons—attacker's choice of which one. (Example: A Fiend takes 8 hits damage after accounting for scales; the attacker chooses to reduce the Fiends spiked barbles from 4 hit dice to 3. Or he could have reduced the HTH to 2 + 1 hit dice.) In addition, for every 8 hits, one is taken off the DX and MA of the victim. Only half of the hits are inflicted on the victim's ST, as per "High" above.
Smash	If the target area was "High" or "Midsection," all damage to ST. If target area was "Low," damage as per "Slash."

go through the same procedure, unless he selects the disengaged parry option, and with the same weapon he used to defend. If a dragon is attacked by more than one dragon, he must use the same defensive parry tactic against both; but the attacker must have selected all the attacking dragons' offensive parry tactics before the defender reveals his tactic.

CHANGES IN OPTIONS

(c) DODGE: Only Termagants and Striding Murderers may dodge.

(e) READY NEW WEAPON: All dragons except Termagants need two turns to do so. Termagants need only one turn.

(i) SHIFT AND DEFEND: Not applicable; may shift, but defending effects are incorporated in the parry tactical matrix.

(k) CHANGE WEAPONS: All dragons except Termagants need two turns to do so. Termagants need only one turn.

(1) DISENGAGE: Only as a tactic in the parry tactical matrix. Always successful, but attacker carries out current attack.

(o) PICK UP DROPPED WEAPON: All dragons except Termagants need two turns to do so. Termagants need only one turn. Dragons do not "bend over," i.e. they are not considered having all rear hexsides when picking up a weapon.

(p) HTH ATTACK: See section below on HTH differences.

REACTIONS TO INJURY

Heavy Dragons: 10 hits in one turn: -2DX next turn.
15 hits in one turn: "Stun." May not do anything, but has not fallen down; figures in its front hexes are not considered engaged. Lasts one turn. Dragons attacking stunned dragon do not use tactical matrixes, just roll against adjusted DX + 4. Effects start next turn.
12 hits in one attack: "Stun." Effects start immediately.

Light Dragons: 7 hits in one turn: -2DX next turn.
11 hits in one turn: "Stun." Effects start next turn.
9 hits in one attack: "Stun." Effects start immediately.

All dragons reduced to ST3 or less: -3DX immediately.

HAND-TO-HAND COMBAT

HTH is similar to standard *Melee*, with a few differences.

Any dragon may initiate HTH, but the defender must still roll to determine his defense against HTH. If the attacker (the initiating dragon) has the higher MA, subtract 1 from the die roll determining defense against HTH; if the defender has the higher MA, add 1 to the die roll.

Determining defense against HTH: Roll one die. On a roll of 0-4, both dragons engage in HTH, drop all weapons, and use their HTH factors. On a roll of 5, no HTH, revert to regular dragon combat procedure. Attacker has used his chance to attack that turn. Attacker, for purposes of regular combat, has chosen "Fangs & Claws" as his weapon. On a roll of 6 or 7, no HTH, the defender gets an automatic hit on the attacker.

If successfully engaged in HTH, the dragon with the greater basic ST may attempt to flip over the weaker dragon. Roll against the stronger dragon's adjusted DX, including +4DX for HTH. If successful, the weaker dragon has a saving throw of three dice against his unadjusted DX. If the weaker dragon fails this saving throw, he is flipped over. Flipping over immediately has the effect of a "stun," and hits on the victim in the next turn are tripled.

Dragon Attributes Chart

Heavy Dragons (Three-hex figures, facing as per Melee Giants.)

Jugger			
ST 40	Great Sword	3+3	Scales stop 6 hits per attack
DX 9	(Claws & Fangs)	3+1	
MA 6	(HTH)	4	
Fiend			
ST 30	(Spiked Barbles)	4	Scales stop 5 hits per attack
DX 10	Sword	3+1	
MA 8	Axe	2+2	
	(Claws & Fangs)	2	
	(HTH)	3+1	

Note: Fiend's barbles may only attack figures in its side and rear bexes. If the Fiend is attacked through the front hexes, he may defend with a weapon other than the spiked barbles, even if he attacked with the spiked barbles. Attacks on the Fiend from rear and side hexes still get DX bonus.

Light Dragons (Single-hex figures, regular facing.)

Blue Horror			
ST 24	Axe	2+2	Scales stop 4 hits per attack
DX 11	Mace	2+3	
MA 8	(Claws & Fangs)	2+1	
	(HTH)	3	
Striding Murderer			
ST 18	Sword	3-1	Scales stop 3 hits per attack
DX 12	Mace	2+1	
MA 12	(Fangs&Claws)	1+2	
	(HTH)	2+1	
Long Horned Murderer			
ST 20	(Horns)	3	Scales stop 4 hits per attack
DX 11	(Steel Tipped Chests)	1+2	
MA 10	(Fangs & Claws)	1+2	
	(HTH)	2+2	
Termagant			
ST 14	Lance	2	Scales stop 2 hits per attack
DX 13	Cutlass	2-2	
MA 11	Mace	2+1	
	(Claws & Fangs)	1+1	
	(HTH)	2	

NOTE: Termagant may carry only two of its three possible non-intrinsic weapons.

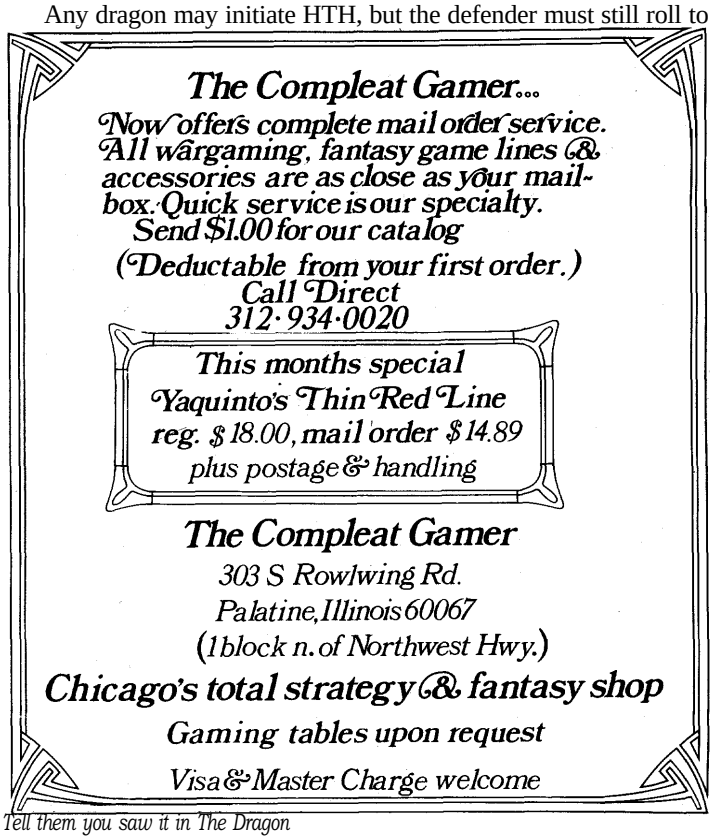
MISCELLANEOUS

Dragons do not trip over fallen bodies.

Intrinsic weapons are in parentheses on the Dragon Attributes Chart. Intrinsic weapons do not break and cannot be dropped; treat rolls against them of 17 or 18 as misses only.

Lances and the Long Horned Murderers' horns are pole weapons, and operate under those rules.

Dragon vs. Humanoid: When pitting dragon against man, preferably men, do not use the tactical matrix procedure. Instead, treat it as similar to animals vs. men in standard *Melee*, but taking into account the unique capabilities and restrictions of dragons: immune to falling, special weapons, two turns to ready weapons, not being able to dodge, etc.



Tell them you saw it in The Dragon

Melee IV
Ready, aim, firearm!

(Editor's note: The following article was prepared and submitted to The Dragon before the release of Advanced Melee, which does allow for the use of gunpowder and firearms as weapons. This information is presented for the benefit of players who do not own Advanced Melee, or for players who wish to employ the simple firearm in the basic Melee game system.)

George R. Paczolt

Metagaming's Microgame Melee represents an attempt to simulate all possible forms of individual combat in Europe from the Stone Age to the end of the Medieval period (somewhere between 1453 and 1500). Efficient in its simplicity, it has only one glaring omission in the stable of possible weapons—the lack of any black-powder weaponry.

Since the earliest form of the handgonne was first recorded at the Battle of Sluys in 1340 (the spelling "handgonne" was used in that record), it easily fits within that time period. The Battle of Kossovo (1448), pitting the Hungarians against the Turks, was the first recorded duel between handgonne and crossbow on equal terms. They proved to have approximately equal effectiveness; the handgonne was useful in its ability to pierce armor, while the crossbow relied on a concussion effect against the wearer, since it normally could not pierce plate.

Adding the handgonne to the Melee weapons rack will not sweep the field clear of adversaries, for here I'm only considering the earliest forms of handgonnes: an 8-inch barrel with a 1 -inch bore on a wooden stock, ignited by either red-hot wire or a slow match pressed to the priming hole (more about that later). It was fired by being held either against the hip or cradled under the arm; there was no technique of aiming along the barrel as in more modem firearms. As described, this form of weapon remained in use until about 1450.

The handgonne is played to standard Melee ranged weapons rules with a few minor modifications to account for its different characteristics. Strength necessary to handle the weapon is 12 (there is a recoil when fired). A fired ball does 3 + 2 damage (handgonnes, if they hit, could penetrate almost all plate armor made in the first half of the 15th century). Firing rate is the same as a heavy crossbow, every third turn, or every other turn if the adjusted dexterity is 16+.

So here we have a heavy, if slow, punch for a medium-sized combatant. Yet, due to the weapon's crudeness, that previous phrase, "if they hit," becomes of paramount importance.

When rolling against dexterity, rolls of 3, 4 and 5 are as written in the Melee rules. On the other end of the die, however, I feel the need for some changes. A roll of 15 is an automatic miss, and a 16 is a misfire (the gonne either didn't fire, or the powder charge burned improperly). Add one extra turn to the subsequent reloading if you roll a 16, for time taken to clean the old charge out first. Rolling a 17 causes the gonne to fire properly, but it misses due to the gonner having failed to hold it securely. Therefore, he drops it, and takes 1 + 1 damage for the cracked ribs, etc., he receives for his clumsiness. Rolling an 18 causes the gonne to explode, doing 2 dice damage to the gonner, as well as permanently subtracting 3 from his dexterity if he survives (powder bums, etc., to his face and body). Being a gonner at this time entailed some degree of risk, other than being killed by an adversary!

Since the early guns were notorious for their inaccuracy, the DX penalty per megahex has been increased to:

1 Megahex	no penalty
2 Megahexes	-1 DX
3 Megahexes	-2 DX
4 Megahexes	-3 DX
. . . and so forth	

Also for any range over 3 megahexes, if there is a character standing in a regular hex adjacent to the character being fired upon, a roll to hit must be made against him if the target character has been missed, unless this second character is blocked by the body of the first. In firing on a character, the "roll to miss" rules are in force also.

On the problem of igniting the gonne, the player has two choices: Prior to 1360, ignition was by a red-hot wire, and after that by slow match. If you're going to have a gonner use the hot-wire method, he must be in a hex adjacent to a fire by the turn in which he is going to fire. This credits the gonner with leaving his wire in the flames while loading and after firing, so as not to waste a turn. Due to the nature of the ranged weapons limitations on movement and fire, a handgonner can never move farther than two hexes from a fire if he is to make use of every available chance to fire his weapon. A handgonner using a slow match may move normally within the limitations for ranged weapons, since he carries his fire with him.

An unloaded handgonne may be swung as a club for three turns, after which it is considered broken. Damage is the same as a club.

The Holy Water Sprinkler: Due to the slow rate of reloading, a version of the handgonne called the Holy Water Sprinkler was made during the late 14th - early 15th century. This was a handgonne using six small barrels firing simultaneously from a common priming hole and giving the same cumulative damage as a single-ball version, and the unloaded handgonne was designed to be used as a mace. For this version, fire as a regular handgonne or swing as a regular mace. The only restrictions are that it may not be used as a handgonne and a mace during the same turn, it may not be used as a mace during reloading unless the player states he is interrupting the reloading, and it may not be used as a mace while loaded without losing the charge. Using the Holy Water Sprinkler as a mace while partially or fully loaded spills the charge, and reloading must start over again once the player is disengaged.

While hardly the all-conquering weapon on the battlefield, the handgonne, coupled with a high enough dexterity and a touch of luck, can turn a medium-sized fighter into more than a match for opponents much larger. And imagine what can be done to a charging line of cavalry with a line of handgonners backed by pikes or halberds!

Now, the next step is matchlock and wheelock—with the possibility of attempting reiter cavalry vs. Swiss pikemen. I'm working on it. . .

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Tell them you saw it in The Dragon

GIANTS IN THE EARTH

CLASSIC HEROES FROM FICTION & LITERATURE

Tom Moldvay

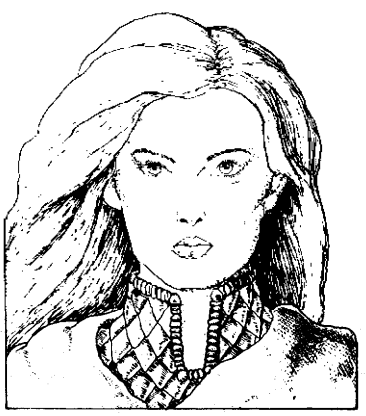
INTRODUCTION

The purpose of this article is to add an element of novelty and unknown danger to the DM's high-level encounter table, and to give players a chance to actually meet up with heroes from their favorite fantasy books. The referee is advised to use these characters with discretion. They are a lot of fun to run, and the players should have an interesting time dealing with them.

These heroes are all in some fashion exceptional, and thus they deviate a bit in their qualities and capabilities from standard D&D. Also, most originated in other universes or worlds, and so were not bound by the same set of restrictions that apply to the average D&D character. Some are multi-classed, for example. This system has been used to describe the skills and abilities of the characters as they appear in the literature, even though some of these combinations and conditions are not normally possible. In addition, some minor changes have been made in order to bring them in Iine with the game and to enhance playability.

C. L. Moore's JIREL OF JOIRY

14th level Fighter
ALIGNMENT: ***Neutral Good***
HIT POINTS: ***92***
ARMOR CLASS: ***1***
NO. OF ATTACKS: ***2***
DAMAGE/ATTACK: ***1-10 (+3)***
HIT BONUS: ***+ 1***
MOVE: ***9"***
PSIONIC ABILITY: ***114***
PSIONIC ATTACKS: ***B, D***
PSIONIC DEFENSES: ***F, I, J***
STRENGTH: ***18/49***
INTELLIGENCE: ***15***
WISDOM: ***11***
DEXTERITY: ***15***
CONSTITUTION: ***17***
CHARISMA: ***16***



Jirel stands nearly six feet tall and is well-muscled. Jirel is a beautiful woman, though her beauty has a biting, sword-edge quality about it. She has long, tousled red hair and wild, lion-yellow eyes. Jirel has a fiery temper and a savage pride which erupts under adversity. She often wins in the end simply because she refuses to be beaten.

Jirel is the Lady of Joiry, a baronial-sized holding and castle in a parallel-world version of medieval France. She has all the trouble she can handle maintaining Joiry against the bandits, rival lords, evil sorcerers, and enchanted monsters which abound in her world. At least once in Jirel's lifetime, Joiry has been taken by enemies, though Jirel managed to win back her land and castle. Much of Jirel's time is spent in the field, conducting sieges or being besieged. She has become an excellent field commander, more often than not leading her outnumbered troops to victory.

Jirel fights in medieval plate mail complete with a great helm. She prefers to use a two-handed great sword, though her shield will be slung across her back ready for use if necessary, and a long sword and dagger are belted at her side. Jirel has the minor psionic disciplines of Sensitivity to Psychic Impressions (14th level), Detection of Good or Evil (12th level), and Detection of Magic (10th level). She has the major psionic discipline of Probability Travel (8th level).

Jirel does not kill wantonly, nor does she enjoy battle for battle's sake. She fights because she must, but when battle is joined, any moral qualms are forgotten and victory becomes all-important. In defense of Joiry, or for the safety of her troops, Jirel has several times ventured successfully into strange "hells" (which is what she terms other dimensions), and her presence in any *D&D* campaign would not be surprising.

When encountered, there is a 50% chance that Jirel will be accompanied by the chaplain of Joiry, Father Gervaise, a 6th level cleric.

BIBLIOGRAPHY: *Jirel of Joiry* (paperback, out of print), "Black God's Kiss" in *The Best of C. L. Moore* (paperback, Ballantine Books) by C. L. Moore.

H. Rider Haggard's AYESHA

27th level Cleric
9th level Fighter
ALIGNMENT: *Lawful neutral*
HIT POINTS: *122*
ARMOR CLASS: *-4*
NO. OF ATTACKS: *3/2*
DAMAGE/ATTACK: *1-8 (+6)*
HIT BONUS: *+3*
MOVE: *15"*
PSIONIC ABILITY: *Nil*
STRENGTH: *18/00*
INTELLIGENCE: *17*
WISDOM: *16 (19)*
DEXTERITY: *15*
CONSTITUTION: *19*
CHARISMA: *19*

Ayesha was the daughter and heiress of Yarab, sheikh of Ozal in Yemen. Such was her great beauty that men believed her to be the child of Isis and gave her the title Daughter of Wisdom. The pharaoh Nectenebo sent an army to capture her. In the course of the battle, Yarab was slain. Ayesha took command of the army and led it to victory. For several years she ruled Ozal, until the sheikhs of Yemen banded together and demanded that she choose one of them as husband. Ayesha refused, and since her people were too frightened of the numbers against them to follow Ayesha into battle, she fled into exile.

Ayesha was instrumental in the downfall of Sidon, whose ships had carried the army that slew Yarab, and the defeat and death of pharaoh Nectenebo. The victor, the Persian King of Kings, turned out to be no better. He blasphemed against Isis, so Ayesha plotted his poisoning, making use of the Persian court physician.

Ayesha was ambitious. She sought out the Fire of Life and bathed in its flames so that she too could become like a goddess. Isis punished Ayesha's presumption. She was doomed to fall in love with Kallikrates, a Greek soldier who had abandoned his trade to

become a priest of Isis. Ayesha turned the full force of her charisma on Kallikrates in order to persuade him to also bathe in the Fire of Life. At the last minute Kallikrates, as Isis knew he would, rejected Ayesha in favor of his wife and a normal life. With a curse, Ayesha slew him. When her anger cooled, Ayesha found that she was still ensnared by the memory of Kallikrates.

With a handful of faithful followers, Ayesha crossed the desert to the distant mountains where the Egyptian exiles built the city of Kor. Since Kor exists on no earthly maps, it is likely that Ayesha accidentally stumbled into a parallel world, similar in many respects to Earth. In Kor, Ayesha is known as "She Who Must Be Obeyed." She rules the descendants of her original following with an iron hand. Such is the awe and fear with which they hold Ayesha, that the citizens of Kor cannot even imagine a revolt against her.

Ayesha is doomed to eternal life, watching generation after generation live and die in Kor, where she must remain waiting through the centuries until a reincarnation of Kallikrates comes to free her from the curse of Isis. Ayesha will never fight if she can charm someone else into fighting for her. But she has not forgotten her fighting skills and can wield a blade if need be. Ayesha does not wear armor; her -4 armor class comes from bathing in the Flame of Life.

Ayesha's great strength and god-like constitution are a result of the Flames of Life. Her 19 charisma reflects centuries of communion with Isis. Ayesha's base wisdom is 19, but she so often uses poor judgement when angry, that her functional wisdom score is only 16. Ayesha can use healing spells, but is forbidden to use *Raise Dead* spells in any form as part of the curse of Isis.

Ayesha has long since admitted the justice of the curse and has been otherwise reconciled with Isis. Ayesha can use any clerical spell of levels 1-4 (DM's choice of spells). The higher level spells granted to her by Isis are.

5th level spells	**6th level spells**	**7th level spells**
Commune (2)	*Blade Barrier (2)*	*Control Weather*
Cure Critical Wounds	*Find the Path*	*Earthquake*
Flame Strike (2)	*Heal (2)*	*Holy Word (2)*
Plane Shift	*Part Water*	*Symbol*
Quest	*Speak with Monsters*	
True Seeing	*Stone Tell*	
	Word of Recall	

BIBLIOGRAPHY: *Wisdom's Daughter, She and Allen, She, Ayesha: the Return of She* (paperbacks, Ballantine Books), all by H. Rider Haggard.

Robert E. Howard's
VALERIA

17th level Fighter
8th level Thief
ALIGNMENT: *Chaotic neutral*
HIT POINTS: *78*
ARMOR CLASS: *4*
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *1-8 (+3)*
HIT BONUS: *+ 1*
MOVE: *18"*
PSIONIC ABILITY: *Nil*
STRENGTH: *18/17*
INTELLIGENCE: *16*
WISDOM: *9*
DEXTERITY: *18*
CONSTITUTION: *15*
CHARISMA: *17*

Valeria is tall, full-bosomed, and large-limbed, with compact shoulders. Her bearing reflects unusual strength without detracting from her femininity. She usually wears wide-legged silk breeches, either ending just above the knee or tucked into knee-length, soft leather boots. Instead of a belt, she uses a brightly colored silken sash. A low-necked, wide-collared, wide-sleeved shirt completes her costume. Slung from one hip is a straight, double-edged sword (a transitional rapier); a long dirk hangs from the other hip. In times of battle, Valeria sometimes dons leather armor which gives some added protection without seriously hampering her swimming ability.

Valeria was a captain among the Zingaran buccaneers, where she was known as Valeria of the Red Brotherhood (an odd title considering her sex, but female fighters are rare in Zingara and the country's titles are traditionally male-oriented). As with many buccaneers, Valeria's fortune often suffers dramatic reversal. When her ship was sunk and most hands drowned, Valeria was forced to serve under another captain, Red Ortho. He made the mistake of trying to force Valeria to become his mistress. She knocked him unconscious and dived overboard to escape possible charges of mutiny.

Valeria journeyed inland and eventually joined the Free Companions, a band of mercenaries serving in the border city of Sukhmet in Stygia. Unfortunately, events repeated themselves. A Stygian officer with high court connections forcibly turned his unwanted attentions in the direction of Valeria's golden-haired beauty. Valeria slipped her dirk into his heart and fled south toward the Black Kingdoms.

Valeria was joined by Conan the Cimmerian, who had been a rival captain and had also fallen on lean times. Together, they fought their way through various jungle hazards and sold their swords for a small, but deadly war in the lost city of Xuchotl. Eventually, they worked their way to the coast. Conan decided to try his luck as a soldier of fortune in the Black Kingdoms and Valeria chanced her luck back at sea.

Valeria does not appreciate typical chauvinistic behavior or being given orders by anyone, male or female. She is likely to try to impale a character who acts domineering on the point of her sword. When Valeria is encountered, there is a 1/3 chance she will be leading her crew of Zingarans (treat as in *AD&D*, Buccaneers), a 1/3 chance she will be with Conan (as at age 30 as detailed in the Sorcerer's Scroll by E. Gary Gygax in *The Dragon #36)*, and a 1/3 chance she will be alone.

BIBLIOGRAPHY: "Red Nails" in *Conan the Warrior* (paperback, Ace Books) or in *Red Nails* (paperback, Berkeley Books). by Robert E. Howard.

Tell them you saw it in The Dragon

GIANTS IN THE EARTH

SIGURD FAFNIRSBANE
20th level Fighter, 12th level Magic-User, 8th-level Cleric

ALIGNMENT: *Lawful Good*
HIT POINTS: *102*
ARMOR CLASS: *-1*
NO. OF ATTACKS: *2/1*
DAMAGE/ATTACK: *1-8 (+8)*
HIT BONUS: *+5*
MOVE: *7"*
PSIONIC ABILITY: *Nil*
STRENGTH: *18/92*
INTELLIGENCE: *17*
WISDOM: *17*
DEXTERITY: *17*
CONSTITUTION: *18/21*
CHARISMA: *15*

Odin's grandson Rerir, King of Hunaland, deeply grieved because he and his wife were childless. Frigg and Odin heard the prayers of the childless couple and sent them an apple which hastened fertility. Rerir's wife conceived, but she carried the unborn child for six years, during which time Rerir died. She finally had to have the child cut from her side, dying while giving birth to a six year old boy.

Rerir's son was named Volsung. He married Ljod, the Valkyrie who brought Rerir the apple. They had a daughter, Signy, and ten sons, the eldest of whom was Sigmund.

King Volsung's great hall was held up by a live tree, called the Stem of the Children. During the marriage festival celebrating King Siggeir of Gautland's betrothal to Signy, an old, one-eyed man with a broad slouch hat on his head came into the hall and thrust a sword into the Stem of the Children. He announced that whoever could pull the sword out of the tree could have it. Needless to say, the old man was Odin in disguise.

Sigmund was the only one who could pull out the sword. King Siggeir offered three times its weight in gold, but Sigmund would not sell. King Siggeir plotted his revenge. He betrayed the ten brothers with fair words and promises, killing all save Sigmund, who escaped with Signy's help. Sigmund eventually avenged the murder of his brothers by burning Seggeir alive inside the king's mead hall.

Sigmund returned to take up the kingship of Hunaland. He eventually married Hjordis, daughter of King Eylimi. Another of Hjordis's suitors, King Lyngvi, contested the marriage by raising an army and marching against Sigmund. Sigmund slew warrior after warrior, and was about to rout the opposing army singlehandedly when he was challenged by an old one-eyed man with a broad brimmed hat, blue cloak, and spear. Sigmund's sword broke in two against the spear, and Odin fatally wounded Sigmund.

Hjordis escaped to Denmark, taking Sigmund's broken sword with her. She gave birth to a son, Sigurd, who inherited the good looks, bodily prowess, and warlike temperament of the Volsungs. Sigurd's foster father was Regin, the smith.

Regin was skilled in all manner of rune-magic, but he was no match for his brother Fafnir. Regin and Fafnir once had a third brother, Oter, who had been killed by Loki. As weregild, Loki paid the family with a great treasure of gold which he had forced out of the dwarf Andavari. Andavari cursed this gold, in particular one golden ring, so that the hoard always serves as a focus of division between those individuals normally close.

Fafnir killed his father for the gold. To better guard it, he turned himself into a dragon with his runic magic (possibly a Golden Dragon turned Lawful Evil through greed).

Regin persuaded Sigurd to recover the gold when Sigurd came of age. Regin re-forged Sigmund's broken sword, which Sigurd named Gram. Sigurd tracked Fafnir to his lair on Gnita Heath, killing the dragon while Regin cowered in terror. As he was dying, Fafnir asked Sigurd's name. With typical Volsung pride, Sigurd told Fafnir his name, thus allowing Fafnir to magically transfer the gold's curse to its new owner.

Regin requested the right to drink Fafnir's blood and eat the dragon's heart. Sigurd set about roasting the heart for his foster father. By accident, some of Fafnir's heart's blood stuck to Sigurd's finger. When he licked it off, he gained the power to speak with animals. A flock of nearby birds warned Sigurd that Regin was planning to betray and kill Sigurd at the earliest possible, but safe, moment. Sigurd therefore slew Regin in self-defense and ate Fafnir's heart himself. Thereafter he was known as Sigurd Fafnirsbane.

Animals also informed Sigurd of the location of a sleeping Valkyrie. He found the woman in a cave on Mount Hinderfjall in Frankland. The Valkyrie Sigrdrifa had vowed to wed no man until a warrior who was without fear awakened her. She and Sigurd were well matched.

Sigrdrifa added her runic wisdom to that which was taught to Sigurd by Regin. In particular she taught him "Victory-runes, ale-runes, book-runes, birth-runes, wave-runes, branch-runes, speech-runes, and thought-runes."

Sigurd looks like an archetypal Norse hero with a tall, muscular body and long blond hair and beard. From Fafnir's hoard, he wears a golden byrnie (treat as Chain Mail +2), a terror-helmet (treat as a Wand of Fear), and a ring which protects him from all fires, magical or otherwise. The latter ring also carries Andavari's curse. It is such a tempting prize that, unless a save versus magic is made, anyone who sees it will desire it and take advantage of any opportunity to possess it. Sigurd also carries Gram, a +3 sword, which is +6 versus Dragons, and does triple damage against lawful-evil Golden Dragons (admittedly a rare species).

While Sigurd knows many spells, he prefers to act as a Fighter, falling back on spells only if martial prowess seems unlikely to succeed.

MAGIC-USER SPELLS

1st
Charm Person (Ogal: Possession)*
Comprehend Languages (Man: Mankind)
Magic Missile (Tyr: War)
Read Magic (Ansur: God)

2nd
Strength (Thurs: Giant)
Locate Object (Geofu: Gift)
Continual Light (Ken: Torch)
ESP (Ansur: God)

3rd
Feign Death (Yr: Death)
Fireball (Sygil: Sun)
Water Breathing (Lagu: Water)
Suggestion (Nied: Necessity)

4th
Charm Monster (Ogal: Possession)
Ice Storm (Hagall: Hail)
Plant Growth (Biarkan: Birch)
Curse (Ansur: God)

5th
Airy Water (Lagu: Water)
Animal Growth (Eoh: Horse)
Cloudkill (Yr: Death)
Cone of Cold (Is: Ice)

6th
Control Weather (Dag: Day)

CLERICAL SPELLS

1st
Cure Light Wounds (Ing: Kingship)*
Remove Fear (Tyr: War)
Resist Cold (Is: Ice)
Command (Nied: Necessity)
Read Magic (Ansur: God)

2nd
Detect Charm (Ogal: Possession)
Spiritual Hammer (Tyr: War)
Resist Fire (Ken: Torch)
Slow Poison (Lagu: Water)
Speak with Animals (Ur: Bison & Ilks: Elk)

3rd
Speak With the Dead (Yr: Death)
Create Food & Water (Feu: Cattle & Lagu: Water)
Cure Disease (Ing: Kingship)
Cure Blindness (Sygil: Sun)

* - in parentheses is the name of the Norse rune which powers the spell, and an approximate English translation of the runic name. The runes are illustrated in the accompanying chart. For those who seek additional authenticity in the game, carving the rune on wood or drawing it on parchment should be considered an alternative or additional somatic (S) component of the spell. Runes may already be carried or carved on the spot.

SOURCES: *Prose Edda of Snorri Sturlusun: Tales from Norse Mythology,* translated by Jean I. Young (paperback, University of California Press); and *Saga of the Volsungs,* translated by Margaret Schlauch (hardback, Scandinavian Classics: volume 35, American Scandinavian Foundation)

Norse Runes

ANSUR: God	KEN: Torch
BIARKAN: Birch	LAGU: Water
DAG: Day	MAN: Mankind
MEOH: Horse	NIED: Necessity
FEU: Cattle	OGAL: Possession
GEOFU: Gift	SYGIL: Sun
HAGALL: Hail	THURS: Giant
ILKS: Elks	TYR: War
ING: Kingship	UR: Bison
IS: Ice	YR: Death

STARKAD
23rd level Fighter
ALIGNMENT: *Neutral*
HIT POINTS: *127*
ARMOR CLASS: *-3*
NO. OF ATTACKS: *2/1*
DAMAGE/ATTACK: *1-8 (+9)*
HIT BONUS: *+4*
MOVE: *9"*
PSIONIC ABILITY: *Nil*
STRENGTH: *19*
INTELLIGENCE: *12*
WISDOM: *11*
DEXTERITY: *16*
CONSTITUTION: *18/91*
CHARISMA: *7 or 17, see below*

Starkad is the grandson of Starkad Aludreng, a giant, and Alfhild, the daughter of the King of Alfheim (or Elfheim). He is thus one-quarter giant and one-quarter elf. Starkad's father, Storvik, carried off the daughter of a jar1 of Halogaland, whom he wedded, and who gave birth to Starkad. The jarl's sons avenged the deed by burning the house down around Storvik and all the household. Only Starkad escaped.

The young child sought refuge with King Harald of Agdar, only to be taken as a war captive when Herthjof, King of Hordaland, subjugated the kingdom of Agdar. Starkad was taken as a prisoner of war and raised by one of Herthjof's men, Grani, known as Horsehair-Grani. Grani raised Starkad, serving as a foster father.

When Starkad came of age, he joined the raider Vikar. Starkad quickly became Vikar's greatest champion. Due to Starkad's battle prowess, Vikar became King of all southern Norway.

Fifteen summers after Starkad joined Vikar, Vikar's longships were forced to seek shelter against high winds among the islands off the Norwegian coast. To appease the gods, it became necessary to sacrifice one man in the army, chosen by lot. Since the lot fell upon Vikar, it was decided that next morning a mock sacrifice would take place where Vikar would be offered, but not actually killed.

That night, Horsehair-Grani walked into camp and bade his foster son go with him. They rowed to a wooded island and passed through the forest to a clearing where eleven beings sat in assembly. Horsehair-Grani sat in the vacant twelfth chair, and was hailed by the assembly as Odin.

The gods were gathered to sit in judgment of Starkad's fate. Thor held a grudge against Starkad's family because Alfhild chose a giant as the father of her son instead of Asa-Thor. Thor proceeded to curse Starkad, while Odin compensated his foster son with a blessing for each of Thor's curses.

"Starkad shall have neither son nor daughter and his race shall die with him," said Thor.

"In lieu thereof, he shall live thrice as long as other men," said Odin.

"In each of those span of lives, he shall do an infamous deed," said Thor.

"He shall possess the best of weapons and armor," replied Odin.

"He shall possess neither grounds nor lands," rejoined Thor.

"He shall have an abundance of other possessions," said Odin.

"He shall never think he possesses enough," replied Thor.

"I shall make him victorious and ever alert for battle," declared Odin.

"In every combat, he shall receive terrible wounds," answered Thor.

"Poetry shall flow from his lips as easily as the words of common speech," said Odin.

"He shall not be able to recall the poems he has made," said Thor.

"The bravest and best men shall hold him in honor (17 charisma)," declared Odin.

"But all the common people shall hate him (7 charisma)," Thor replied.

As if to add insult to injury, Starkad had to repay Odin for this dubious judgment. Odin gave Starkad a spear which had the outward appearance of a reed, and a stout rope which looked like soft calf gut. The mock sacrifice of Vikar became real. He was hung by a rope which looked safe, and stabbed by a spear which appeared harmless. Thus did Odin gain a sacrifice and Starkad perform his first infamous deed.

Starkad is over seven feet tall, with long black hair and handsome, slightly elvish features. He is muscular, yet lean. His elven heritage shows in his 60' infravision, 10% resistance to charm, and his abilities to detect secret or concealed doors as a half-elf. Because of his giant blood, Starkad's tough skin betters his armor class by 2. He wears Chain Mail +3 and wields a Sword + 1, Luck Blade. He carries two rings, two potions, and two miscellaneous magical items with him (all suitable for a Fighter and rolled at random), yet is ever greedy for more possessions. He cannot be surprised and will regenerate like a troll (but only if he is killed).

Any character who seeks to halt Starkad's regeneration back to life will incur Odin's wrath. To fulfill Thor's curse, all hits upon Starkad do double damage. When speaking normally, Starkad has a 50% charm ability (like an 11th-level Bard). However, any suggestions the charmed character follows will be strictly accidental, since Starkad does not realize what he is doing.

As a result of the judgment of the gods, Starkad's personality is unstable and somewhat schizoid. A DM should also keep in mind that, at this point in his career, Starkad is entering the second of his three lifespans and has yet to perform his second infamous deed.

SOURCES: Though Starkad is the second greatest hero in Norse legends, his saga has not been passed down intact. Principal sources for Starkad's life appear in the out-of-print *History of Denmark* by Saxo, and *Gautrek's Saga and Other Medieval Tales,* translated by Hermann Paulsson & Paul Edwards (hardback, NYU Press). He also appears in the out-of-print *Half's Saga* and the *Heimskringla, History of the Kings of Norway* by Snorri Strulusun, translated by Lee M. Hollander (hardback, American Scandinavian Foundation). A good, short account of Starkad's life (and Norse legends in general) appears in *Norse Mythology, Legends* of *Gods and Heroes* by Peter Andreas Munch, revised by Magnus Olsen, translated by Sigurd Bernhard Hustvedt (hardback, The American Scandinavian Foundation).

DRAGON'S BLOOD: ONE INTERPRETATION

Editors note: Seldom do we at The Dragon *— and you who read TD — have an opportunity to get "both sides" of a story in the same issue of the magazine. Normally, you'll read one author's version of a game variant or the like, and perhaps as much as several months later another author will submit an article to us which refutes or refines the points raised in article number one. By that time, article number one is lost in the dim recesses of our (and your) memories.*

But not this time. Article number one and article number two are right here, one after the other. Together (and in conjunction with the descriptive essay on Sigurd Fafnirsbane which also appears in this issue), they comprise the definitive treatise on the subject of gaining magical benefits from dragon's blood.

When Robert Plamondon submitted his piece on bathing in the blood of a dragon, we perceived it as a fitting companion to Tom Moldvay's description of Sigurd Fafnirsbane, and planned to publish both articles in the same issue.

Then we looked more closely. Were Moldvay's Sigurd and Plamondon's Siegfried the same "person"? Were they both working from the "facts" of the same myth? There was enough dissimilarity between the two articles that we sought the advice of Mr. Moldvay. Besides being the foremost authority in these parts on ancient myths and the heroes therefrom, Tom is eminently accessible to us since he works in the design department at TSR Hobbies, Inc.

So, we asked him to clarify the differences between his and Robert's descriptions and to provide us with a few additional observations, based upon his reaction to a reading of Robert's manuscript. His comments are meant to embellish, rather than detract from, the variant which Robert drew up. We hope you enjoy both articles, and now we'll sit back and wait for article number three...)

Robert Plamondon

Siegfried, hero of Teutonic and Norse myth, slew the great dragon Fafnir and bathed in its blood. The dragon's blood hardened his skin to the point that no weapon could pierce it—except where a linden leaf stuck between his shoulder blades during the bath and kept the blood away.

If skin hardening turned out to be a general property of dragon's blood, new relief could be in sight for those many sufferers who feel naked and miserable in their flimsy +4 field plate.

For my own campaign I have formulated some rules for gaining the benefits of, dragon's blood which are directly applicable to *AD&D*, and which will fit other fantasy role-playing games as well with modification.

The armor class benefit is determined at the rate of one step up in armor class for every ten dragon hit points, dropping all fractions. Successive applications (from different dragons) are cumulative up to armor class zero; the only way to beat AC 0 is to slay either Tiamat or Bahamut, giving armor classes of -2 and -6, respectively.

Armor may be used normally with toughened skin for increased protection. The formula for combined armor and armored skin is AC=AC of armor +AC of skin - 10. Thus, someone with AC 9 skin and AC 8 leather armor would have a total armor class of AC 7.

There are, of course, some difficulties involved with skinnydipping in dragon's blood. First off, the magical properties of dragon's blood dissipate within an hour in any event. This, means that once the beast is safely dead, the attackers must frantically tear off their armor and clothes. A person in chainmail can probably fight his way out of his gear in fifteen minutes, but people in plate can forget it if they don't have some helpers.

Next, the dragon has to be *dead.* The magical nature of the dragon is transferred to its blood only as it dies; siphoning three quarts from a live dragon gains you nothing.

The dragon must be slain with an edged weapon in order to open the wound that drains the lifeblood (arrows are edged weapons). No benefit can be gained from the lifeblood of a dragon killed in any other manner. Initial damage can be inflicted by any means except heat, cold, and electricity-based magic, which damage the lifeblood and ruin it for this purpose; but if the fatal blow is from something other than an edged weapon, forget it. Poison will, of course, poison the lifeblood, ruining it and killing the bather if he fails to save against poison.

Only a single person can gain armor class benefit from a dragon's lifeblood. If more than one person wallows in the dragon's blood the Dungeon Master should determine who benefits (by rolling dice or by any other arbitrary method), perhaps with a chance that no one wins.

The protection of the dragon's blood is permanent, and does not change the color or texture of the beneficiary's skin; nor does it interfere with dexterity-related actions such as picking pockets or casting Illusionist spells. A *Detect Magic* spell will reveal that there is something magic about the person's skin, but the nature of the magic is not obvious until divinatory spells are cast or someone sees the weapons bounce off someone else's hide.

The toughening of the skin only protects against attacks that rely on skin breakage; thus, no help is gained against fireballs, but saving throws vs. poison needles would be improved; + 1 on saving throws for each + 1 on armor class from the dragon's blood.

The DM may opt to give the bather a chance of missing a spot, leaving a small patch of AC 10 skin. The patch would be located where the bather couldn't see it; on his back, neck, etc. No weapon would hit this spot in normal melee unless you normally use hit location tables; it's too much trouble to keep track of. Assassination attempts, however, would have a good chance of suceeding if the assassin knew of the weak spot; this is how both Achilles and Siegfried died.

. . .AND ANOTHER

Tom Moldvay

Siegfried and Sigurd are, indeed, one and the same. Sigurd is the hero's name in Norse mythology; Siegfried is the hero's name in German mythology. The Norse myth version was collected at an earlier historical date and is more "primitive," i.e. closer to the root myth. The German version was collected later and the myth has been mixed with medieval romantic elements.

The invulnerability conferred by dragon's blood is a later addition to the myth which is not part of the root myth, as far as I can determine. I suspect that the invulnerability reflects late medieval/early Renaissance preoccupation with newly discovered classical myths. It seems very similar to the invulnerability conferred upon Achilles.

Sigurd did not bathe in dragon's blood. He accidently sucked on a blood-covered finger and in so doing, received the gift of speaking with animals (especially birds). This particular theme is widespread among northern myths. Several Irish heroes, such as Cuchulainn, also received the gift of speaking to animals— by sucking on a burnt finger covered with the heart's blood of an enchanted monster.

Regarding bathing in dragon's blood to better an armor class: I have run numerous high-level adventures and have found that armor class is a problem. Too many high-level characters already have incredible armor classes, achieved by combining high Dexterity scores with magical armor and shield. Robert's system is, in my opinion, more workable if armored skin and armor were *not* compatible; that is, if only the better armor class (of skin vs. armor) were applied to the character.

In addition, since armored skin appears to be magical in nature, I would apply the following additional restrictions: 1) The blood must be the dragon's heart blood, and 2) Only the individual who delivered the *killing* blow is eligible to have his or her skin toughened.

Elves, dwarves & halflings: for appearance's sake

H. R. Lovins

By the wear and tear alone, one can tell my favorite and most used *Dragon* article is P.M. Crabaugh's "Weights and Measures, Physical Appearance and Why Males are Stronger than Females in D&D" (TD #10, Oct. '77).

However, while the author gives heights and weights for the four Kindred Races, his tables for physical appearance apply only to Humans, the author excusing himself on the excellent grounds that "I simply haven't seen enough elves to be aware of the range of physical appearance they have."

What a pity not to be Irish! We have none of *that* problem. It should be noted that the elven characteristics charted below are not—repeat NOT—the Quendi, the so-called "Elves" of Tolkien's Middle Earth, who are for the most part a dark people. These elves are closer to the Fair Folk of Europe, the *Sidhe* and *Tuatha de Danaan* of Ireland, the lovely and powerful "fairies" of *Le Cabinet des Fes*, and the Norse Elves of Alfheim. The information on dwarves is also traditional, but that on halflings must necessarily be based on the Professor's works.

Whatever charts are lacking for a Race—voice, hand, or habitual expression—should be rolled for on Crabaugh's Human Charts.

ELVES

Elves are generally somewhat smaller than humans, slender and

(Turn to page 46)

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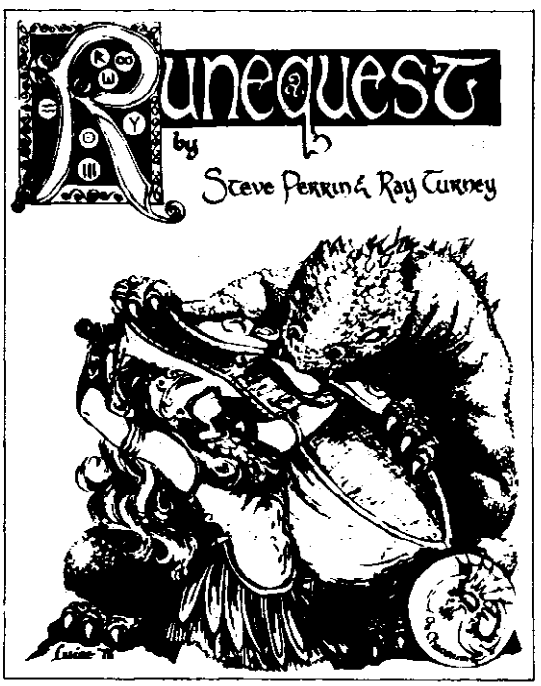

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Tell them you saw it in The Dragon

The Trolls

G. Arthur Rahman

One can hardly speak of "Trollish history," for only in recent generations have even Trollish kings employed scribes to write down the important events of their reigns. The rich oral tradition of the Trolls is of small help in outlining the history of earlier days, for its purpose is religious or moral; Trolls view life as cyclical, not as a series of related events. Essentially, the Trolls must be known from observing them as they live now, and from the inadequate records of foreign chroniclers.

Of all the intelligent biped races of Minaria, the Trolls diverge farthest from the model of a human being. An adult male Troll towers up to ten feet tall and possesses a green skin of various shades. Although Trollish muscles are immensely strong, Trolls tend to be sluggish and bleary in the light of day. It is due to their nocturnal habits that Trollish marches are shorter than those of most other warrior races—nights are briefest during the campaigning season. But perhaps the trait that sets the Trolls most apart from other races is their uncanny ability to regenerate their bodies from the most grievous wounds. Although the Trollish people are not many, their rapid return to health gives their war bands the effect of much greater numbers.

Trollish mythology remembers the Cataclysm in the myths of Mnugu, the Celestial Chief. In the words of the Trollish storytellers, the cantors: "At one time the people of the world indulged in so much angry shouting and insulting that the god was annoyed at the clamour. He lifted his great warclub and smote the land a heavy blow, so that cities fell into ruin, seas spilled from their beaches and people died by the many millions. When Mnugu lifted his club all lay silent and he turned over to go to sleep."

Of all the peoples of Minaria, the Trolls adapted easiest to the conditions of the post-Cataclysm. During the years of Lloroi civilization the Trolls had remained closest to the breast of Nature. They knew how to win their food with the fishing net, the spear and the gathering basket. Trolls, with their omnivorous appetites and phenomenal digestion, grew fat in wastelands where other races starved.

Regardless, the Trollish population was never great. It never occurred to them to settle; they built no permanent shelters, domesticated no animals, and planted no seed. A Trollish tribe required a vast territory for its hunting range, but the whole area might contain only a few thousand Trolls of fighting age.

The basic unit of Trollish society was and is the patriarchal family. Trollish families related by blood ties comprise a clan. The cohesion of families and clans is very close, for survival in the wastelands mandates that a group be large enough and have in it enough vigorous males to prevent its being pushed around and to protect the individual members as necessary.

Trolls are obsessively religious. Each clan honors a totem spirit of the animal world. They do not precisely believe that any Troll is descended from animals, but their religion accepts lower creatures as spirit-brothers and patrons. If a Troll does an insult or an injury to an animal, the clan who honors it will seek reprisals against the offender. It is, of course, almost unheard of for a Troll to offend an animal totem of his own clan. The cantors' stories are explicit in the kind of revenge the animal-spirit would inflict on the guilty.

For example, the Trolls of Stone Face recount the myth of the kartika fish, a prized catch that inhabits Minaria's bays and inlets. The Trolls believe the kartika fish comprised a race of supernatural beings who dwelt in a great cave under the sea. They went about the undersea world in Trollish form, feasting and dancing. When time came, the kartika-people assumed the shape of fish to sacrifice themselves as food for the Trolls. Once dead, the spirit of each fish returned to the sea. If the Trolls deposited the bones back into the water, the being resumed his Trollish form with no discomfort and could repeat the trip next year.

Alas, say the cantors, once some young Trolls of the Kartika Clan dined on fish and burned their bones in the fire. This was tantamount to fratricide in the eyes of the kartika-people and they swore to come no more to the bay where the Trolls fished. Instead, they gave the bay over to their brothers, the sea serpent-people. The sinning Trolls stood on a small raft, futilely casting their nets for the kartika fish that were no more, when a sea serpent capsized the raft and devoured them. To this day the kartika fish have not returned to Serpent Bay, to the general hardship of the Trolls.

Above the clan is the tribe. Today Trolldom is represented by four major tribes, that of the Stone Face, the Shunned Vale, the Gathering and the Crag. When a clan wishes to make a complaint or a proposal to the whole tribe, its representatives meet with the representatives of other clans at their common ceremonial grounds. These same grounds are the site of tribal rites. For example, all tribes, in some form or other, perform a cycle of rituals with the avowed purpose of "preserving the world" from famine, drought, flood and a new Cataclysm. So important are the gathering places to Trollish society that scarcely any action may be taken by a tribe until the proper dances, prayers and ceremonies have been enacted on the ground of the gathering place.

Trolls seldom seek quarrels with other races; foreigners' precious metal, territorial claims and females do not interest the Trolls. About the only way to make a clan or tribe fight is to attack it; this happens with unfortunate frequency as other races impinge upon the Trolls' hunting grounds or the Trolls, oblivious to the boundaries and settlements of others, violate foreign borders. The Trollish wars that have stemmed from such causes are many and, in the main, minor. The most memorable conflicts have raged around the holy gathering place of the Stone Face.

In the dark age of the early post-Cataclysm, a large band of Trolls wandered into the rough lands of what is now called Trollwood. They were dozing under the midday sun when suddenly a raven lighted on the slopes of a towering crag and said: "Go no farther, noble Trolls, but receive you these woods and mountains as Mnugu's gift to his children. No more must the Trolls be scattered to the winds without a guiding hand. Under this crag you are charged to anoint a king who will hold sway over all Trolls everywhere!"

The amazed Trolls looked at one another, but none knew whom Mnugu meant to be king. "Let us appeal to Mnugu to choose his agent on earth," proposed Ijebu, a wise Troll priest. The elders agreed and began to dance a dance of query to the Celestial Chief. Lightning flashed approvingly in the eastern sky as they danced. Then suddenly the earth trembled mightily and threw the Trolls off their feet. Gazing up at the rocky crag, they observed the alteration the quake had made. What had been a formless mass had taken on the outlines of a Trollish face.

"Seek that face among our people!" cried the inspired Ijebu. "Surely he is meant to be king of the Trolls!"

And search the faces of their people they did, finding a young Troll of craggy feature whose face mirrored the portrait on the crag. His name was Apashag, of the Raven Clan.

Hardly had his own tribe accepted his preeminence before clan leaders from all the distant tribes arrived at what was already called Stone Face. "The ravens have spread the message," said the clan leaders, "that we must journey to the great Stone Face and do obeisance to him who shall be king of the Trolls."

Anonymous artist's conception of the Sacred Stone Face

Mnugu had chosen wisely, for Apashag was a wise and strong leader who codified the customs of the different Troll groups, earning the epithet of "The Law-giver." In actuality, he accepted and reinforced what had long been the best practices of his people. For instance, the law of Apashag forbade the tribes to war one upon the other. This fell in line with Trollish psychology that recognized the "Trollness" of every member of their far-flung race and made inter-tribal contacts friendly. Almost any Troll could count upon the hospitality of those foreign clans which honored his own clan's totem animal, although that fact might be only coincidental.

But on the personal level a Troll could be passionate and violent. Trolls were especially possessive of their mates and the hint of adultery often drove the wronged Troll to sudden murder. And murder had to be avenged by the kin of the murdered, beginning the cycle of "blood vengeance." Apashag realized that blood avengers were too intimately involved in a crime to achieve justice. Therefore, he allowed a murderer who managed to reach one of the ceremonial grounds to be judged by the priests on service there. If found justified in his crime, he became immune from reprisal after dwelling on the neutral ceremonial ground for ten years. If found guilty, he was turned over to the axes of the blood avengers.

In the reign of Apashag's grandson, Ogun, true history begins. In the four hundred and fifty-second year after the Cataclysm, Miviorian settlers arrived on the mainland and built the fort called Boran on the Moor. The Trolls felt that their god-granted land was polluted by the invasion and insisted that the humans leave. Misunderstanding and war followed—a centuries-long struggle in which neither side could vanquish the other. But the Trollish position turned decidedly defensive when other human tribes arrived in Soraskier, to the east. Before long, the Trolls were driven north of the Bad Axe Forest.

Although the warfare went on for generations. human contact did not change Trollish culture to any great degree. This backwardness finally brought the Trolls to disaster in the late ninth century, when Mivior, having achieved wealth and greatness, launched an imperialistic war against its primitive neighbors. Their forces seized Serpent Bay and captured Stone Face, in whose defense thousands of Trolls perished.

The guerilla war that ensued became a nightmare for the Miviorian army. Fighting for the liberation of their holy place, the Trolls underwent a significant change. They learned to fight with human-like discipline and weapons, coming out of the deep forests to assail garrisons and ambush patrols, then vanishing into the wild. The Trolls took casualties, but their wounds regenerated; the humans who were maimed stayed maimed. That was the Trolls' advantage in wars of attrition. Eventually a forward position became untenable for the Miviorians and the archon Chalybes brought the long war to a close, signing a ten-year truce with the Troll king Yemojagg.

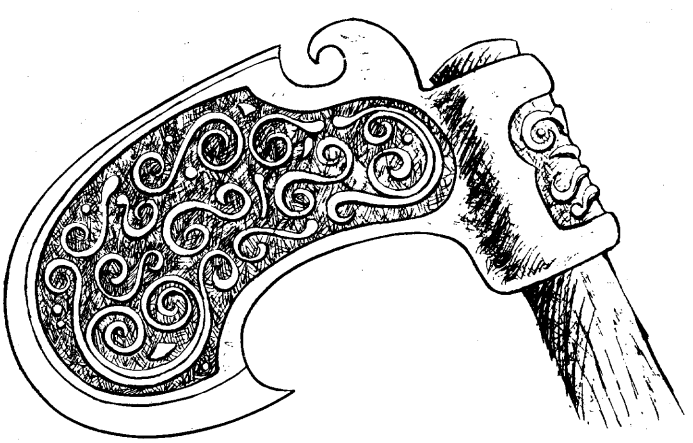
Hardly had the fighting stopped when Mivior was devastated by the invasion of "the abominations of the land and the horrors of the air." Even so, Yemojagg observed the terms of his agreement to the last day of its duration before he renewed the war.

The Trolls avenged the fall of Stone Face by the massacre at Boran. Afterwards they ranged widely over the Shaker Mountains, slaying and burning. Eventually Mivior recovered its power and went on the offensive. By the mid-thirteenth century the frontier had quieted. The Trolls knew little peace, however, for now Hothiorians were advancing their claims dangerously close to Stone Face. This eastern front remained active until the Elven uprising in Boewenn's War made it part of a greater conflict.

The Trolls made no formal alliance with the human-hating Boewenn, but spilled over the frontier upon the Hothiorians' early defeat. But Boewenn's successes were short-lived and the resurgent Hothiorians trapped the overextended Trolls at the Battle of Copper Pond in Bad Axe Forest. Few Troll warriors survived, and only the recall of the Hothiorians for the invasion of Elfland saved Stone Face from capture. Later, an unfavorable peace treaty gave Hothior all the disputed land. Another peace was signed with Mivior. which made no territorial claims. The government at Colist was more interested in opening a trade for the Trolls' fine leatherwork, metalwork and handicrafts.

Peace made possible many more contacts than previously. For a long time Trolls had been sought as mercenaries, for their bravery and strength. As more Trolls ventured into foreign countries, they became increasingly popular for jobs requiring strength, especially construction work. Too, many more outsiders now visited Troll tribes.

The Hothiorian geographer Porsenn lived amid the Trolls of Stone Face for two years and wrote The Curious Habits and Unique Customs of The Trollish People. Says Porsenn: "Amid the Trolls, the most esteemed members of society are not the nobles (for social



An example of ornamentation on Trollish weaponry

Totems of the woodpecker and antelope clans of the Trolls, plus a typical shield

distinctions of this kind may hardly be said to exist among the Trolls), but the smiths who work metal and leather, and the cantors who tell the stories of Trollish lore.

"Except for the military arts, which the Trolls study of necessity, they do not share the interests of non-Trollish peoples. Their conversations and pastimes are so little comprehensible to human beings that idle visits to Troll camps for recreational purposes may not be recommended. A man will find little to do except stare at the Trolls—which he may do at his leisure, for the Trolls do not resent it. Should a visitor master their difficult language, however, he is well advised to sit in among the Trolls at the ceremonial fires. There the cantors tell the most marvelous stories of the bloody doings and dark passions of their heroes."

Intrigued by Porsenn's account, the Miviorian scholar Mosinon encamped at Stone Face for many months, writing down the stories that had impressed the Hothiorian geographer. These he published under the title Traditional Ballads of Stone Face. A popular success, many poets and dramatists borrowed themes from Mosinon's book. The genre known as the "Troll play" came to be acclaimed on the Miviorian stage. These plays, performed by husky actors in varnished Troll masks, presented to human audiences dramas that once had lived only in the firelit recitals of venerable cantors.

One of the most popular plays was *Hagayu and Ifas* by Lorbash. Its hero is Hagayu, the strongest Troll in the world. He is tragically tricked by a schemer into slaying his wife, Ifas, on a false charge of adultery. Finding out his mistake too late, he is overcome by grief and flees into the wilderness to mourn and subject his body to cruel penances. Finally, as he lies in delirium, his totem animal, a falcon, alights on a nearby cactus and says: "You are the strongest and the most foolish of Trolls. As you are foolish, you have brought your house to grief. As you are strong by Mnugu's favor, you may yet undo your cruel mistake." The falcon explains that his great deeds have so impressed Death that Death longs to add him to the Dark Kingdom before his time. It is Death who now holds Ifas; should Hagayu challenge Death to a fight with his own life staked against Ifas, Death might accept.

So Hagayu agrees to follow the falcon to Death's realm. There, as advised, he challenges the horrid master of that domain for the return of Ifas, his wife. As they wrestle, Death sings:

Hagayu's mother will have no child
Hagayu's servants will have no master
Hagayu's sons will not be born
Foolish, foolish Hagayu!
Where are the comrades of Hagayu?
Who will lay his body under stones?
Who will sing his death song
And sit with the body until it cools?
Foolish, foolish Hagayu!

But Death sings better than he fights. Hagayu breaks all his limbs and holds him helpless. "Peace!" cries Death. "You cannot slay me, but I am in great distress! I grant you have won. Take your wife and go!"

"Not so fast," says Hagayu. "You have taken many worthy souls from the Trolls! You must release them too!"

Death moans and appeals to the falcon: "He has no sense! I cannot talk to him!"

So the falcon counsels Hagayu: "The Trolls live a hard life when the hunting is bad, few as they are. Would you summon alive again all the millions of dead and have *all* the Trolls starve? I pray you, make some better terms with vanquished Death!"

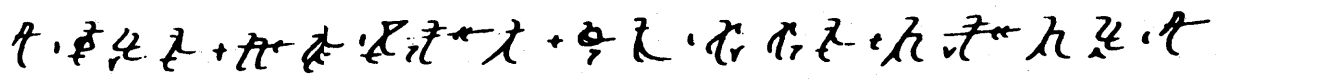
"Hear me," says Death. "Hereafter the Trolls shall be blessed above all races. They shall come but slowly to my domain, for from this day forth they will heal with wonderful completeness. Yea, they shall grow back even limbs and lungs and eyes that have been lost. This I will grant your people if you release me."

Hagayu releases Death and the dark specter is good to his word. Hagayu and Ifas lived together happily for many years afterward.

Since Boewenn's War, the Trollish kings have worked hard to unite their people and deal with the pressures other races put upon them. Their traditions inhibit rapid change, but the Trolls have developed commendably in the areas of war and politics. The late Troll King Geshu had a reputation for cunning diplomacy and it was said that though his kingdom had no borders, he could raise up armies over the length and breath of Minaria.

Miviorian theatre handbill's illustration of a popular "Troll play"

By the time his son Skoagg ascended his ancestral chair at Stone Face, foreign peoples were beginning to misunderstand the Trolls as noble savages, as they had misunderstood them as wild beasts in earlier days. It may be that a race so different from its neighbors will never be appreciated for what it really is. The Trolls are simply the Trolls, unique unto themselves, since the dawn of history.



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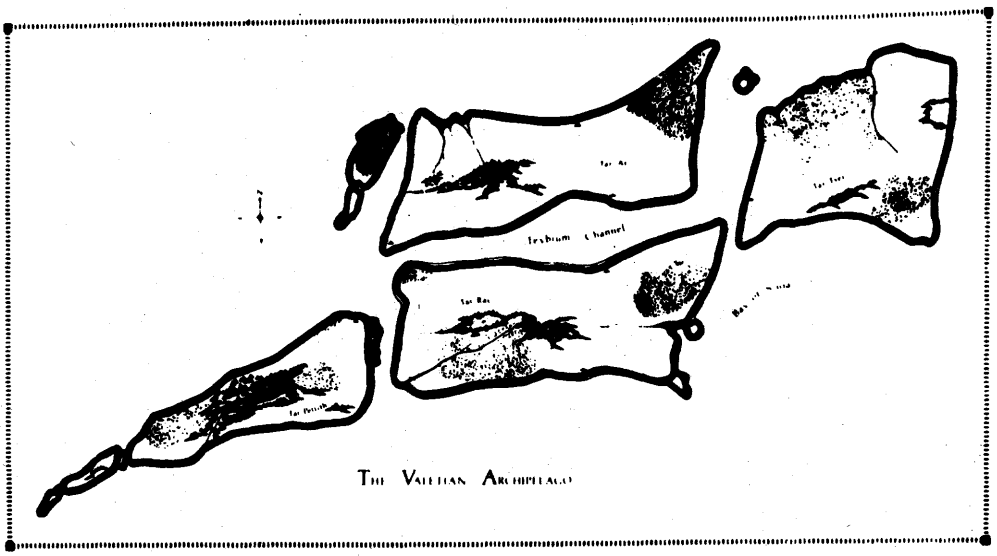

Imagine a portal which could transport you from this world to a fantastic land of unparalleled beauty and adventure. Conceive Of an island chain sheathed in immense forests and inhabited by creatures both strange and terrible. Picture cities of lofty towers and golden palaces protected by massive walls. Dream of yourself in silver armor taking council with knights and wizards in the great halls or riding on a mighty destrier to do battle with a dreaded necromancer. This incredible realm is the Empire of Valetia.

Lords of Valetia is the simulation which recreates the resplendent glories of the Lost Empire; it permits a mortal to step through the imaginary portal. Employing a unique correspondence system, the game allows a player to wander throughout the isles as a character with determined abilities. It provides for the simultaneous interaction of thousands of players in an ongoing game that may be entered at any point. It also includes a promotion system that may permit one contestant to emerge and be crowned Lord of Valetia. Another will obtain the White Robes as Atiansage of the High Council.

Upon entering the game, a player is asked to choose an identity among the First Four Creatures - Dwarves, Elves, Hobbits, or Men. Next, he must determine his field of advancement, either as a Warrior who relinquishes all magical powers or as a Gage who declines all command opportunities. The character is then assigned physical attributes and a home city and is ready to begin his journeys.

A player may choose to visit various cities where he engages in rewarding activities. He might attend a School of Arts taught by a Loremaster or enlist in an Imperial Armory. He may visit a Hall of Learning or barter with the merchants. He could request an audience with a prominent Lord or seer to enlist aid or, he could board a ship to sail to a faraway land.

When wandering through the wilderness, a contestant will learn to expect the unanticipated. Populated with creatures of cunning and guile, the Valetian forests and mountains are braved by only the most daring adventurers. The danger intensifies as one travels further from the civilized areas, for it is in these desolate regions that the power of the Evil Lord prevails.

Movement is made by mail with the Gamemasters of Lords of Valetia. Encounters with all creatures (including other players) and determination of "special events" are based on a probability system utilizing a random number generator. For a situation where a character must fashion a strategy to defeat a monster, a scenario sheet will be sent to the player. After analyzing his predicament, the contestant uses his imagination to the fullest to describe his tactics and method of attack (or escape). The Gamemasters, upon receipt of this tactical move, will attempt to implement it and finish that turn. If a player is eliminated by such a move, a new 'first level' character may be created to begin anew the exploration of the Empire.

More complex than a simple untamed realm, Valetia has been endowed with a detailed and intermixed system of legends, cultures and enemies. As a character in this land, you may belong to the Order of Peregrlnators who are sworn to fight the awesome sorcerer, Korloth, and his lieutenants and legions, or you may be a savage part of those legions. You may travel as an adventurer, or a mercenary, or even a highwayman. You will journey in a land rich in mysteries waiting to be unlocked by one wise enough to seek clues and piece them together. To, complement this facet of the game, we publish the quarterly magazine Valiance. This newsletter contains the latest Valetia "proclamations," articles on encounters by the most resourceful players, rule modifications, and a continuing history of the Empire of Valetia.

An initial 12 turn subscription to Lords of Valetia is $25.00. This includes a rulebook, all necessary material for up to twelve moves or encounters, a subscription to Valiance for as long as you are a players and all pertinent starting material (maps, supplements, etc . . . except for return postage). If dissatisfied with the initial material, the subscriber may return the rule booklet for a full refund.

Lords of Valetia is an adult game open to anyone 18 years of age or older living within the continental U.S. Residents of Alaska, Hawaii, Canada, or having APO/FPO addresses will only be accepted on provision that the customer realize there may be excessive postal delays to those areas at times. All funds must be paid in U.S. currency.

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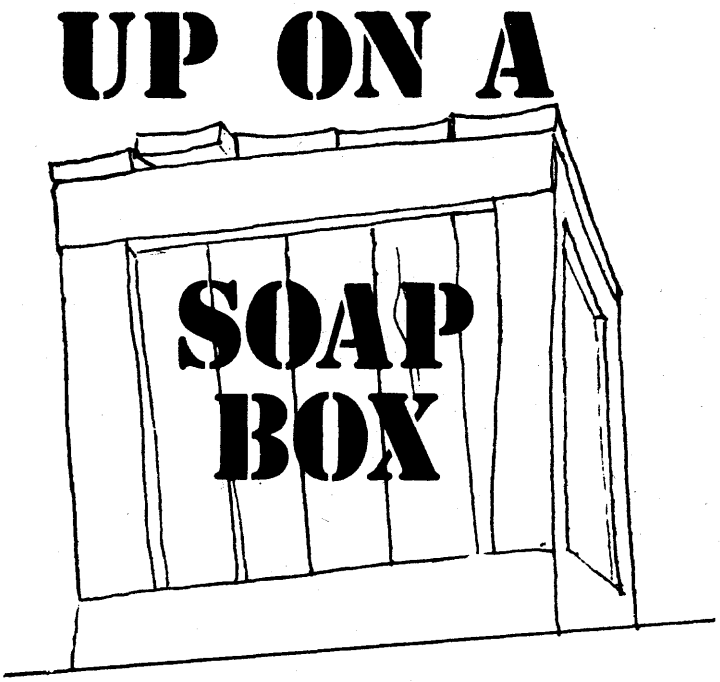

The art of good generalship

Terry L. Ford

Sometimes we wargamers lay too little emphasis on the role of nature in our games, and we miss some pleasure as a result. We fail to appreciate our games as more than tabletop or mapboard realities. When that happens, we, of all people, lack imagination, transcendental insight, and the art of generalship. If we very roughly paraphrase Clausewitz's definition of war as "policy carried out by force," then Generalship consists of achieving a defined political end through force applied in such a way that the enemy either prefers to concede the political point rather than prolong the conflict, or becomes unable to prolong it. Sometimes the political end is so obscure, as in some of the 18th-century European dynastic wars, that no decisive resolution results.

In any event, the method of applying this force constitutes the art of generalship. Whether the technology at hand is lasers, bombers, muskets, or spears, the goal is similar, the essence of generalship unchanged. The best generals exhibit an appreciation of Nature and a willingness to bow to her, where lesser generals ignore or oppose her. In this, good generals recognize a quality similar to the principles of judo, using forces outside one's own command by bowing to necessity, opposing force with absence, and applying force where it is unopposed.

In the most elementary form, we can see this principle at work when a primitive warrior hides behind a tree to surprise an enemy rather than await him in the open. The tree is there, so it is used for advantage, or more accurately, the advantage is there to be used if it is recognized. The primitive warrior meets his foe obliquely, not head-on. Ambush works on a much larger scale as a basic principle of warfare. Not only in the obvious areas of guerrilla fighting, supply-line raiding, and general skirmishing, but also at an army level, we find good generals making use of the ambush technique. Hannibal surprised the Romans by hiding men in a depression beside a river on open territory. The Romans, used to Gallic ambushes from woods, were taken by surprise when attacked from ambush on "open ground" at Trebia. Caesar also used ambush *en masse* when he posted troops under cover with orders to fall on Pompey's flank at Pharsalus. Americans need little reminder of the advantages of ambuscade, remembering as victims our colonial part in Braddock's defeat by the French and Indians, and the glamor of Morgan's Indian-fighting riflemen in the early days of our Revolution.

But, even used on a large scale, the major point about ambush is the general's ability to see the nature of the terrain and his instinct for letting land work to his advantage. This same quality of letting the land work for one is involved in a second technique of good generalship. Ambush requires the presence of complicated terrain. This second technique requires the opposite: vast emptiness. In preparation for his raid on Europe, the Persian monarch Darius entered the steppes north of the Black Sea to neutralize the Scythians to his rear. Darius had an army that had just created the biggest empire the world had ever known, and the nomads had scant chance of standing against it. So they didn't stand. They ran, and they burned everything behind them. Prairie fires were a natural answer to their "weakness." The Persians could never pin the Scythians to battle, and couldn't supply their own army in the desert the Scythians made of the steppes, so they retired. Nature had preserved the Scythians unconquered. Nothingness prevailed. The same technique was used against Napoleon, who was considered almost supernaturally undefeatable. The Russians withdrew, initiating a scorched-earth policy, and let distance and winter do their fighting. The result was that Napoleon met his first defeat at the hands of Nature, not at the hands of a Russian army inadequate to face the Grand Army.

The defeat of Crassus at the hands of the Parthians in 54 B.C. really belongs in this group of victories because Crassus insisted on marching his infantry across desert and they were worn and thirsty long before the Parthians skirmished them to death—again, the Parthians declined to stand and be slaughtered when the terrain allowed them to withdraw and weaken the enemy without close fighting until the fight could be made on Parthian terms against demoralized opponents.

Effective use of openness was made by Genghis Khan and Rommel when they used vastness as a means of complicating the enemy's transportation and supply, while transforming it into an ally of theirs. Mongols rode horses that used frozen rivers like freeways, ate off the land even in winter, and were ridden by men willing to eat raw meat in the saddle or drink horse blood. Distance and supply were nothing to them. The Sahara, similarly, became Rommel's best fort, and mobility his chief buckler.

Americans solved the problem of vastness in the Pacific during World War Two with the island-hopping strategy based on a proper understanding of Nature. We saw that huge water as being covered with stepping-stones we could make work for us, while the Japanese saw it as a barrier to us.

Far more frequently than open spaces, natural obstacles play a role in generalship. Mountain passes or the space between mountains and ocean can often be corked by troops as the Spartans attempted to do at Thermopylae and Marathon. At a strategic level, rivers and mountain ranges used to be considered ideal frontiers for a nation or empire. Italy and the Alps, Spain and the Pyrenees come immediately to mind. Just by being there, they impose difficulties on an enemy. Control of the Mississippi River was eventually recognized as a crucial strategic goal of the North in our Civil War because it cut off Confederate supplies from the West and because it provided quick transportation of Union troops. It was both a barrier and a highway, depending on the point of view.

This appreciation of the military value inherent in nature includes such varied things as hiding behind a bush in savage warfare and appreciating the strategic advantages of being an island nation such as Great Britain (the sea is a highway) or Japan (for long, the sea was a barrier). How do grand strategy and one-on-one scuffles all boil down to good generalship on the wargame table or mapboard? How does it apply?

First, the wholeness or unity of the game situation must be appreciated. A particular battle is part of a campaign, part of a war, aimed at securing or preventing certain political ends. This realization alone adds zest. The issue of slavery or states rights lies behind your Civil War battle. Not only are you fighting for a cause, but you

are paying a price— the tiny soldiers or paper counters represent goals and ends in the hearts of individuals. Is it worth the lives to be lost to hold the table, or should you slip away like the Scyths?

For example, I recently fought a table battle with a Celtic army against Greeks in a campaign situation representing the Galatian assault on Greece in the fourth century B.C. After having looted several towns, my force was laden with baggage and plunder. It had been mauled by Macedonians, and was hoping only to survive battle with the loot intact as it plodded back north. My tactics were dictated by that strategy. I chose rough, wooded terrain with many hills to make my stand. I sent out skirmishers, but ordered the main bands to hold until the enemy entered charge distance. Woods sheltered the most vulnerable targets while good dice rolls, and the campaign rules, produced a short battle of only seven turns. The result was that my army survived with plunder intact, and casualties were "acceptable." The greatest losses were among the charioteers, who could not fight a good defensive battle and so faced Greeks on the open portion of the battlefield. The light-medium infantry who skulked in the woods fared better.

Though the Greeks won the battle, they gained nothing for their fighting. This was especially true because Gallic losses could be replaced in the next campaign turn, and the Greeks had to await reinforcements from a long distance. Both the strategic and the tactical help that nature provided made it possible for the Gauls to survive. Too often we unquestioningly settle for a battleground like a football field and battles with no more relationship to natural help and hindrance than that most abstract of wargame fields, the chessboard.

The examples cited so far involve primarily the negative side of effective terrain use. It hinders the enemy to pass through woods and uphill and across creeks, rivers or ditches to reach you. It hinders his missiles if you are obscured by trees, bushes, banks or terraces. But nature supplies direct help to the perceptive wargamer as well. Much of the success of a wargame army depends upon getting the right forces to the right place to do the right job at the right time. Some map games and miniatures rules allow speed increases for using roads. Sometimes interior lines are available to you behind the shelter of hills so you can safely shuttle troops to the portion of the front that needs them most. Archers on a hillside get additional view, and sometimes range is increased, overhead support fire for friends possible, and they may fight melees with additional strength. Caesar describes the advantages of high ground to ancient troops very well in his *Gallic Wars*, and Quatre Bras and Gettysburg show that his evaluation has stood for centuries.

Openness can be to your advantage, as often as rougher terrain can be. Hannibal made perfect use of his cavalry superiority by meeting Romans on a plain, denuding them of their own cavalry and hitting them in the rear with his returning Numidian victors. Polybius claims Hannibal could do this because he had clear-cut numerical and qualitative cavalry superiority and was only outnumbered in infantry at Cannae. In this case open terrain, where cavalry could maneuver, worked to his advantage. The same was true for the Parthians who killed Crassus.

Mongols even managed to preserve "ambush" in totally open areas by detaching a portion of their force to arrive late on the battlefield, on the rear or flank (generally the left) of the by-then-engaged enemy. This was done so often that the concept became known as the "standard sweep." What happened was an example of using *time* rather than trees or hills as a cover for ambush.

Confederates at Bull Run used the railroad in a similar manner to get very distant troops into combat, a more technological application of the same principle.

The obvious tabletop application of this technique is to reserve troops off the table and roll dice to bring them on a later turn. In map games the scale is often large enough that a strategic rather than tactical "standard sweep" is an option. Some of the 20th-century and hypothetical-future wargames allow for paratroopers, marine invasion, or gravity sleds, the perfect modern tools for the sweep.

If your troops consist of much heavy cavalry or tanks or hovercraft (wargaming now includes a lot of futuristic stuff), you may benefit from that open space by maneuvering or by gaining speed for an uninhibited fast closing with the enemy if he can be overrun!

Most rules already allow you to use the terrain fairly realistically, and the ones that don't can be easily modified by agreement of the players. Our problem as wargamers is that we too seldom take more than uninspired advantage of the options open to us.

One of the most enjoyable battles I have ever fought was an experiment with *Legion* miniatures rules on a ping-pong-sized table covered with remarkably varied terrain. A fort was established at each end and troops were not revealed until they would be in line of sight of each other. My Gauls inhabited a forested region and Romans marched to reach the Gallic hillfort. (The Romans had a camp on the far—lengthwise-edge of the table.) Naturally, Gauls waited in ambush in woods along the road. Equally naturally, the Romans didn't march on the road—not being fools. Scouting became important, as did issuing new orders and trying to crest the right hill at the right time to get a shot or melee advantage. Eventually fighting occurred over walls (both the Gallic fort and Roman camp at one time or another were attacked), to the discomfort of the attackers. The game had a good sense of flowing with the nature of the land and the uncertainty of the manner in which the opponent would use the terrain was refreshingly challenging.

Having invested heavily in time and money in 25mm armies, I am not eager to shift to 15's, but the scope they offer for grand strategic use of terrain on a limited-size table appeals, and the opportunities for good generalship would seem to be even greater.

Having spoken throughout this article of "Nature" in terms of terrain, one more caution is required. Human nature is nature also, and an army has its own nature as well. Operating in violation of these natures is as reprehensible and prone to draw down misfortune as misuse of terrain. The obvious example is the use of "barbarian" miniatures armies. They often go into uncontrolled advance toward the enemy, so rather than try to avoid it, one is often better off to make those Gauls or Goths close with the enemy as quickly as they can. Use fairly large units and trade whacks with gusto. You know you will not be more maneuverable than the opposing regulars, but you can (if the dice rolls go well) hit with the force of a whirlwind. If that happens in an unexpected place on the enemy's front (or flank or rear) you have done all a good general could hope to do with the troops available.

Playing Metagaming's Ogre with one super-tank of the future against powered armor infantry, gravity sleds, and various armored units, I at first made the mistake of avoiding combat and running toward the enemy command post, without taking into account "cybertank psychology." I am more often successful by letting the unspeakably powerful machine gleefully assault the nearest enemy, detouring whenever it can run over infantry, smash lesser armor or launch a missile at a pursuer. It works better than singleminded beelining because it is more appropriate to the "army" of one supertank. Good generalship for this game involves spirited aggression.

In both miniatures and board games you may find your French Napoleonics most successful if you trust their elan. Your British fare better standing coolly in line firing. These qualities are often built right into the game in National Characteristics rules. Even where they exist, you would do well to imitate Wellington and place your thin red lines behind the crest of a hill out of artillery's way, and your French will fight better charging downhill; or if the terrain is rough, thick swarms of skirmishers may be more to the French taste than columns up front.

The thing to be gained from all this is a greater zest for your wargame. Troops acting in harmony with the terrain, and their own special qualities, will necessarily be more successful than troops that ignore their surroundings and "inner natures."

You will find your battles becoming more individual, more compelling, displaying greater variety and at the same time proceeding more "realistically." The truism that "no battle plan survives contact with the enemy" still stands, but taking account of nature will allow you more often to achieve the apotheosis of United States Civil War generalship and "hit 'em where they ain't."

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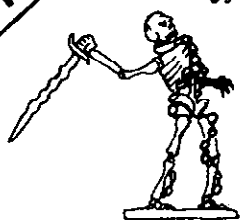

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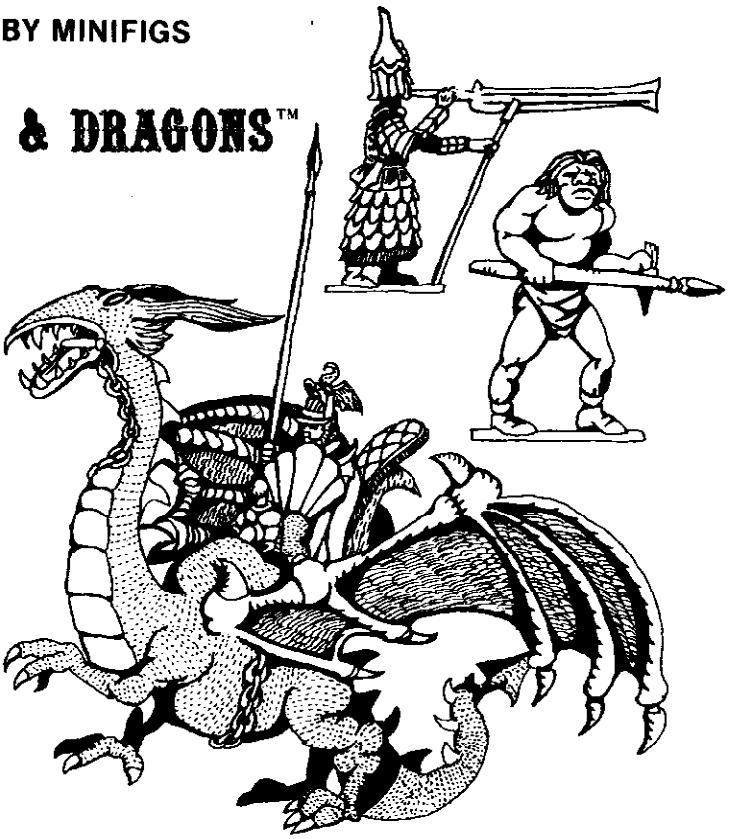

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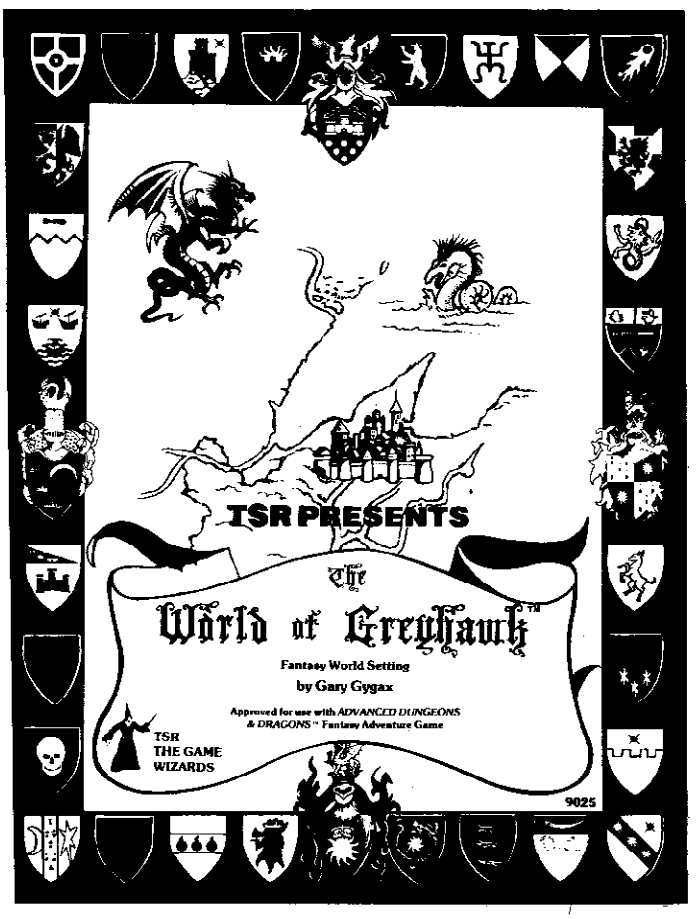

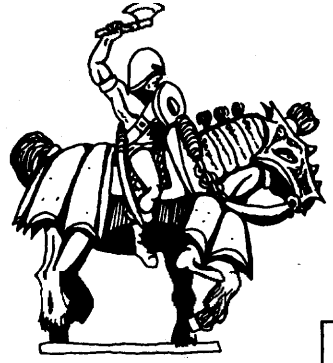

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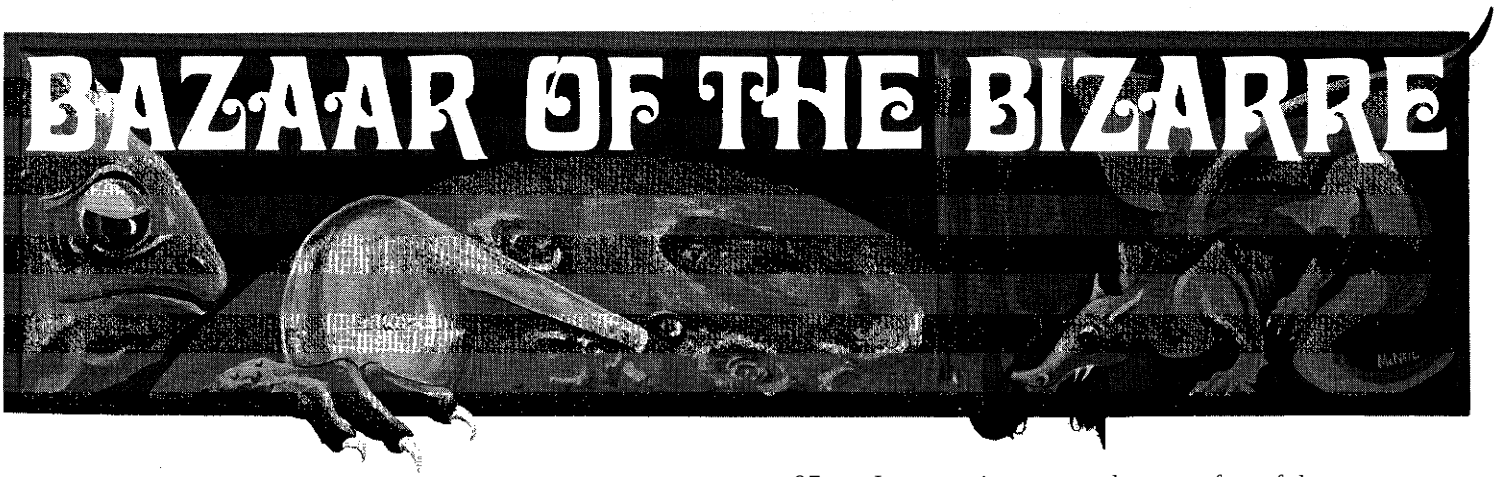


More than a door

Alan Miller

Dungeon doors, as a general rule, are treated with indifference. You either bash them down, bum them up, or spike them shut and then forget about them. However, doors have great possibilities for adding surprise and humor to your dungeon:

01-75 = Ordinary door
76-95 = Door has an ability from table below
96-00 = Door has 2-5 (1d4 + 1) abilities from table below

Ability Table

1-9 = Intelligent door (alignment: 1 = Lawful Good, 2 =Neutral, 3=Chaotic Evil, 4=Other [Chaotic Good, Lawful Evil, etc.]).
10-17 = Door is Wizard-Locked.
18-22 = There is a trap or trap-trigger on or behind the door.
23-26 = Door is an illusion.
27-29 = Door is actually a polymorphed monster which reverts to normal form when conditions are met (someone grabs doorknob, etc.).
30-31 = As 27-29, but is a phantasmal force.
32-35 = Upon hitting, touching, or opening door it turns into mud, sand, mire, dung, etc.
36-40 = A siren goes off if doorknob is touched (attracting and/or warning monsters).
41-45 = Doorknob casts fear spell if touched.
46-49 = Doorknob falls off if touched.
50-54 = Door is thiefproof.
55-59 = Door contains treasure.
60-64 = Door is twice as hard to bash open, unlock, etc.
65-68 = Door falls off hinges when opened.
69-71 = Door is rotten or poorly constructed; it splinters or falls apart when bashed.
72-74 = Door has a knocker.
75-76 = Trap door to pit under or behind door.
77-78 = Door has multiple locks.
79-80 = Door jamb on other side of door.
81-82 = Open pit behind door.
83-84 = There is a window set in the door: 30% chance that it gives a false image (no monsters, twice as many monsters, heap of treasure, etc.)
85-86 = Stakes, caltrops, and/or set spears waiting on other side of door (1 in 6 they are poisoned).
87-88 = Stakes set in door so it can't be bashed open (10% chance that they are invisible).
89-90 = After being bashed open, the door swings back fast.
91-92 = Door swings open just before it is bashed.
93 = Has doorbell.
94 = Door is hinged on top
95 = Door explodes if bashed.
96 = Save vs. spells or are paralyzed when touch door.
97 = Instant-setting contact glue on surface of door.
98 = Doorknob casts miscellaneous spell if touched.
99 = Doorknob gives disease if touched.
00 = Contact poison on doorknob.

Glowing Globe

Ed Greenwood

A luminous globe that floats always above and just behind the shoulder of the person who first touched it. Its brightness is under the owner's mental control, from dark to blinding (a brief flash; effects last for 1-6 rounds). Typically, such a globe can be removed from the owner only by a Limited (or full) *Wish* or *Remove Curse,* whereupon the next person to touch the globe will inherit it. One type of *Globe* (30% of all Globes) remains brightly lit (equivalent to a *Continual Light)* at all times; the brightness cannot be controlled. The Glowing *Globe* does not radiate any heat, and cannot be rendered invisible except by *Wishes.*

X.P. value: 100; G.P. value: 200.

Arbane's Sword of Agility

Ed Greenwood

Named for the wizard who first devised such a weapon, *Arbane's Sword of Agility* is a +2 weapon which boasts several powers. These are under the mental control of whomever has hold of its hilt. The wielder can *Jump,* as in the spell (a single leap), twice a day. Two rounds of *hasted* action per day (24 hours) are also possible—and such activity does not age the character. The sword grants the wearer immunity to *Hold* and *Slow* spells, and glows brightly. This glow fluctuates as the sword moves and strikes, in a strobelike manner; this property of the sword negates magical Darkness, and destroys the effects of *Hypnotic Patterns* or *Fire Charms* within a 20' radius of the drawn blade. The wielder of the sword gets a saving throw vs. *Color Spray* (and saves at + 1 if 6th level or higher).

X.P. value: 4,000; G.P. value: 15,000.

Singing Sword

Ed Greenwood

A silver bastard sword that sings constantly (and loudly!) while drawn. It is +3, but this may be temporarily negated by magical *Silence.* While the song is heard, the bearer of this sword is infused with a sense of confidence and excitement, and never checks morale. The song confers upon the bearer immunity to *Charm, Command, Confusion, Fear, Friends, Repulsion, Scare,* and *Suggestion. Emotion* cast on the bearer will evoke only a *Rage* result (focused on the spell caster!). The sword's song can still Shriekers and negate the song effects of Harpies, but a Bard can easily negate its power by singing a counter-harmony. The sword's song can entrance intelligent creatures of up to 2 hit dice (not including Undead or creatures from other planes). If such creatures fail to save vs. spells, they are subject to a *Suggestion* from the sword's bearer.

X.P. value: 1,600; G.P. value: 10,000.

SIMULATION CORNER

John Prados

The view from Avalon Hill

This column contains the opinions of Tom Shaw, Vice President of the Avalon Hill Game Company and chairman of the Hobby Industry Association gaming section, as expressed during a leisurely interview conducted recently in Baltimore. Tom is probably the senior company official in the gaming field, and as such his opinions on gaming carry considerable weight.

Tom says that gaming has as yet only "scratched the surface." He means that with the development of new categories of gaming and new treatments of tried and popular topics, there is plenty of room for the further development of the hobby. Whether or not this actually holds true for the hobby as a whole, an overview of Tom Shaw's history and perspectives shows that the Avalon Hill Company, at least, is as healthy as can be.

Avalon Hill was formed in 1958. Tom Shaw signed on two years later. At that time AH was the only company of its type around, although the company did not even see itself as being in the historical game field. In fact, when AH created a five-year marketing plan in 1960, it used the term "adult/family gaming" to describe its products and aimed at putting a family-type game in every American home by the end of 1965. Of course, things did not turn out that way. Avalon Hill assumed families were playing its games, until it became apparent that a substantial portion of the people playing AH games were teenagers or even younger.

All things change, and Avalon Hill did, too. It needed a different approach and new resources to tap the teenage market which had been discovered. Tom gives full credit to Eric Dot of Monarch Books for giving Avalon Hill the resource base and management and marketing expertise to do what it did in the late 1960s—establish historical games as a major category and AH as the flagship of historical gaming with plush, "Cadillac" treatments of designs, including hard-backed mapboards and later bookcase versions. Since then Avalon Hill has been a top company in the field, challenged only by the rise of Simulations Publications of New York and TSR Hobbies of Lake Geneva.

Based on this perspective of twenty-two years, today Tom Shaw is quite satisfied with where AH has been and where it is now. With management assistance from Eric Dot, Tom and research and development director Don Greenwood make the basic decisions on what games Avalon Hill will produce and what areas it will emphasize.

Tom says that AH has tried to widen its distribution by broadening its product line. He insists that the basic notion of emphasizing retail sales of games, of which he was convinced at a very early date when such magnates as Jim Dunnigan of SPI thought this a great mistake, was quite sound. Avalon Hill's performance to date bears this out creditably. It has remained ahead of SPI and other companies despite all their efforts to catch up, including those companies' own moves into the retail hobby outlets. Avalon Hill has acquired the complete line of games formerly produced by 3M Company, the complete line of Sports Illustrated games, Bertell Ollman's Class Struggle and many other designs. Although SPI has long been noted as the company with a game about everything, SPI has only recently moved into the sports game area. AH currently carries 108 games in its hobby line.

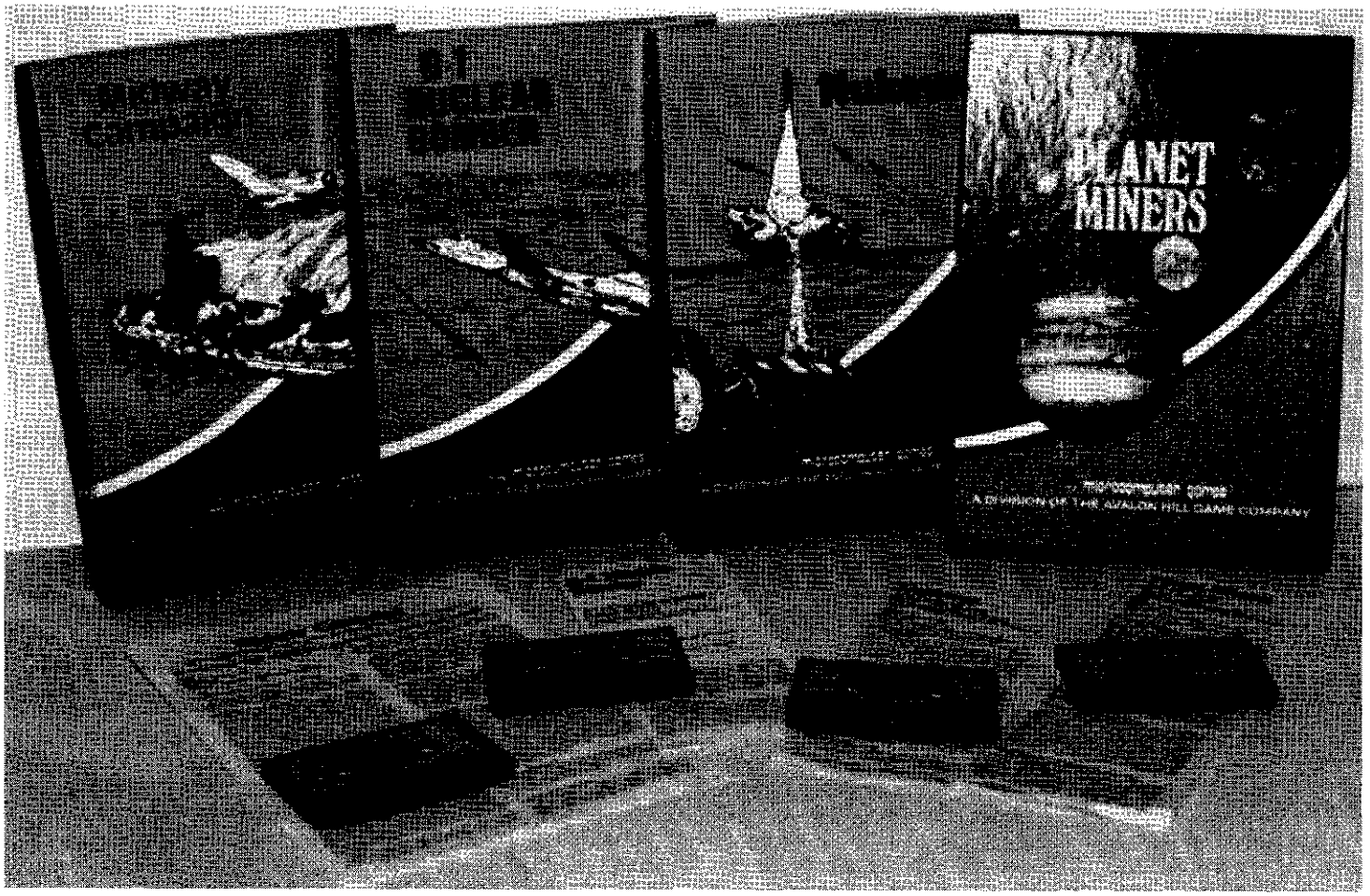
What of the various types of gaming? Avalon Hill is active in all aspects of the hobby, certainly. Evidently the fastest growing side of its operations lies in the sports game area. Four of the five top-selling Avalon Hill games during 1979 were sports games, led by *Major League Baseball.* AH has begun a new game magazine, paralleling *The General,* solely devoted to material on sports games. Statistical-type sports games are very strong, Shaw believes, because they allow players to engage in role-playing to a certain extent and also because they de-emphasize the competition (winning) aspect of the games. This is important, in Tom's opinion, because the fear of losing in play has been one factor in keeping some people away from simulation gaming.

As far as fantasy gaming is concerned, Tom concedes that this is currently the weakest aspect of the Avalon Hill line, principally because AH has not yet produced any appreciable number of titles in this area. He is optimistic, however, for new material is being developed along these lines. Readers of *The Dragon* may be pleased to hear that AH would indeed like to come out with a fantasy-role playing design of its own. Avalon Hill's single best-selling title for 1979 was *Magic Realm,* one of its entries in the fantasy field. Dune, a science-fiction game, and Wizard's Quest, another fantasy title, round out AH's line in this area—but only for the moment, until the company releases new games.

Contrary to some opinions that have been expressed recently, Tom Shaw does not perceive any weakening in the area of the "pure" wargame, as historical-simulation devotees will be happy to hear. Says Tom, "There will always be a place for the pure wargame." Catering to this continuing demand, Avalon Hill has moved to strengthen its research and development in the historical game area. Although both Tom and Don Greenwood favor "playability" as the main characteristic desired in designs, AH has deliberately hired personnel, including former SPI R&D staffers Frank Davis and Kevin Zucker (who also was the founder of Operational Studies Group), in part because these designers believe in emphasizing the "simulation" aspect of games. Judging from its new and upcoming releases, AH will definitely continue to produce good historical games. Among the 1980 entries are Mark G. McLaughlin's *War and Peace,* a strategic Napoleonic game which was developed by Frank Davis, and *Fortress Europa,* a refurbished *D-Day* from Australian designer John Edwards that was acquired from Edwards' Jedko Games and has been developed by Alan Moon of the Avalon Hill staff. Towering over these full-size games is Randy Reed's "monster" design of *The Longest Day,* AH's long-awaited entry into the "monster" sweepstakes.

All these games are a long way from Tom Shaw's roots. He cites his personal favorites as *Business Strategy* and *Football Strategy* and, among the wargames, Waterloo and *Stalingrad.* Tom remarks that when the mechanics and design features of games passed much beyond the complexity levels of these early games he could no longer keep up with his former playing activities. That this has not prevented Avalon Hill from proceeding to produce a number of such complex games is an indication of AH's responsiveness to the desires of gamers expressed at the marketplace. About the only area into which Avalon Hill has not already moved is that of the new, small-format "micro" games which have proved to be very popular. This move, however, may be only a matter of time, since interest exists within the Avalon Hill research and development staff in doing one

(Turn to page 46)



AH MEETS THE COMPUTER

Tom Wham

It had to happen. Hobby computer freaks have been inventing and playing games with their computers for years. The home computer industry is growing at a phenomenal rate, and the price of microcomputers is dropping faster than the price of oil is rising. A wargamer can suddenly play *Midway* for 36 hours straight without an opponent. A *D&D* player can adventure all night in the living room with a keyboard and a television set. Computer gaming, and the inevitable computer hobby that comes with it, is not just a habit; it is better described as a rampant (benevolent) disease, raging across the country. And all you gentle readers out there are prime targets for infection.

Now, I'm not saying they will replace the board and role-playing games we know and love. There's no substitute for good friends, pleasant company, and human interaction. It's just that the way we play our games with other people is going to change (for the better).

The microcomputer will take the garbage out of gaming, and leave the fun to us humans. Instead of a DM's screen, the chic Dungeonmaster of the future will sit behind a computer, do a better job of monitoring the players and non-players, and enjoy the game more. No longer will the pertinent section of the rules be buried in a mountain of books, charts, tables, and notes. Anyone who ever played the old Avalon Hill *Bismarck* would have a hard time returning to blue cardbard counters after maneuvering animated battleships around the TV screen. Players of *Sea Power,* or *The Fletcher Pratt Naval War Game* will find themselves playing two games in an afternoon (instead of two weeks). And the poor gamer who just can't seem to find anyone to play with will be blessed with a 24-hour opponent. One who never wants to quit, doesn't break for meals, never goes home to a spouse, and who knows the rules to every game the two of them play.

My first real bout with computer gaming came some years back while I was a minion of the State of Illinois. At work there were 8 PLATO terminals, which sat idle all night long . . . until I came along. (PLATO is a gigantic, monstrous, worldwide, educational computer.) Everything was there. Chess programs, Scrabble, Monopoly, Dungeons, Tank Battles, Star Treks, Basketball, Football and much much more. Players participated from terminals all over the world. My favorite game was an enormous, never-ending, galactic battle,

that handled 50+ players, all piloting sophisticated star ships that would put the Enterprise to shame. And it's still going on. For a spare five grand or so you or I could get a terminal.

Needless to say, the computer-game offerings from Avalon Hill are not quite that ambitious. The games are all made to fit inside 16K of Apple, Pet, or TRS-80, the three most abundant home computers in America. Unlike many other cassette games on the market, one tape loads onto all three units . . . But I'm getting ahead of myself.

So what's in that flat little box that just set me back $15? Before I get home, I rip off the shrink wrap and peek inside. What? There's nothing in there but a plastic filler, one short audio cassette, and one tiny sheet of rules . . . with no pictures, even. Is this the Avalon Hill I've come to know and love over all these years? What happened to the slick graphics, the charts, the illustrations, the pieces?

"Well," I sez to myself, "it is a computer game, maybe it doesn't need it." And basically, this is true. The big box fits in the AH store displays all over the country. And it fits in their shipping boxes, and so on.

Not that it matters much, but I have this thing about tape cassettes that I can unscrew and repair when the tape decides to go awry. The box illustration shows little screws all over the enclosed cassette. The one in the box, however, is an "el-cheapo" that is glued together. Sour grapes.

B-1 NUCLEAR BOMBER

Anyone who enjoyed Dr. Strangelove, or Fail-Safe, is gonna love this game. (I feel like Slim Pickens ridin' the bomb down every time I play). You are the pilot of a B-1 bomber that has been circling off Thule AFB, Greenland. On the screen, you see

FLASH-HOT WAR

You are given a primary (and a bunch of secondary) targets and a fail-safe code, and you better write it down. Without it, you won't be able to arm your nuclear device. Nothing is more frustrating than circling your target city, punching in code after code, and still not being able to get your multi-megaton device to work!

An assortment of commands at your disposal allow you to maneuver the airplane, check distance to various Russian cities, change altitude and course, etc. However, your bomber will always fly at 4500 KPH and won't go higher than 25000m . . . Oh, well.

Timewise, the game progresses according to the commands you give the computer. The NAV request (position check, etc.) takes quite a few game seconds, requests for a readout of your aircraft status only take a few seconds. Long flights out of range of the Russians tend to become boring (I often fly down around Spain, then East, then North, over Turkey). You have an auto-pilot setting which will put the game in high gear for a while. It also gives you time to go get a beer.

There is no map display, so the only way you can figure out where you are is to call upon your Navigator. Upon entering a 2-letter code (the first two letters of a Russian city), the computer will report the relative bearing of that city, with respect to you, (0=North, 90=East, 180=South, etc.), and the distance to that city in km.

All Russian cities in the game are either targets or defense bases, which can also be destroyed. When your bomber comes within 700 km of any defense base, there is a likelihood of a launch of SAM's or MIG's to intercept you. This chance is modified by your altitude. You are advised to hug the ground, but don't go below 350m or your groundsearch radar may booboo and smack you into the dirt.

As you approach your target, you'll soon find the screen displaying: MIG 17 INTERCEPT IN 203 SECONDS
SAM-1 INTERCEPT IN 400 SECONDS
MIG 21 INTERCEPT IN 66 SECONDS

Looks bad, doesn't it? But you have some tricks up your sleeve. The B-1 is armed with 6 Phoenix missiles, which may be launched to destroy MIGs or defense bases. Since a Phoenix can only catch a MIG when it is within 10 seconds of intercept, the Phoenix missiles are best employed against defense bases along your path into and out of Russia.

VIBORG DEFENSE COMPLEX LAUNCHES SAM-7
SAM-7 INTERCEPT IN 266 SECONDS

TOM'S CAPSULE REVIEW OF AVALON HILL MICROCOMPUTER GAMES*

Game Name	B-1 Bomber	Planet Miners	Midway Campaign	Nukewar
Average bytes	8500	14850	15020	8481
Cassette load time	2 min 20 sec	3 min 55 sec	4 min 5 sec	2 min 20 sec
Graphics	none	none	none	none
Average game length (hrs)	1	3	2	1/2
Computer (16K)	TRS-80 **Apple** Pet	TRS-80 **Apple** Pet	TRS-80 **Apple** Pet	TRS-80 **Apple** Pet
Number of Players	1	1-4	1	1
Player control of game (1-10)	5	4	5	5
Grab you for Another game? (1-10)	7	3	6	8
Rule books and charts (1-10)	3	4	4	4
Overall Rating (1-10)	5	3.6	5	5.6
Price (as of fall 1980)	$15.00	$15.00	$15.00	$15.00

MIG-17 INTERCEPT IN 184 SECONDS
SAM-1 INTERCEPT IN 381 SECONDS
MIG-21 INTERCEPT IN 47 SECONDS

Hmm, this is getting serious. You could try EC (that's short for ECM, electronic countermeasures) and probably lose most of those bogies. However each time you use EC, the less chance it has of working (the Russkies get wise to you). Save EC for later. Bring the B-l up to 3000m and try EV (evasive maneuvers). In a moment, the screen displays;

SAM-7 SELF DESTRUCTS
MIG-17 LOSES TARGET LOCK AND RETURNS TO BASE
SAM-1 SELF DESTRUCTS
MIG-21 INTERCEPT IN 32 SECONDS

Rats! The MIG is still on your tail. Maybe we better try EC after all . . .

NUCLEAR AIRBURST!

Too late, he got you. Apparently it wasn't a direct hit, because the game is still going. You punch up STatus and find out 1/2 of your fuel is gone and the max speed has been reduced to 3639kph. Ahh, bloody but unbowed.

LENINGRAD WITHIN BOMB RANGE

Now you're cooking; that's the primary target. You arm your bomb by entering the fail-safe code (if you arm too early you'll attract twice as much attention from the defense bases), squelch a last verification request, and send it on its way.

LENINGRAD DESTROYED

Mission accomplished! Now you swing back to a course for Thule. You may have enough fuel to reach a flying tanker. On the way back you shake off a few more SAMs, and, finally out of range of

any defense bases, put the bomber on autopilot. The game ends, and the computer prints:

MISSION SUMMARY:
PRIMARY TARGET, LENINGRAD DESTROYED,
DEFENSE COMPLEXES DESTROYED:
ONEGA
THE CREW WILL DIE FROM RADIATION EXPOSURE
GO AGAIN (Y/N)?
A pyrrhic victory.

PLANET MINERS

This is the only multi-player offering in the AH MICROCOMPUTER GAMES™ line. With it come the usual difficulties associated with a multi-player game on one computer terminal. Part of each player's move is to be kept secret, so everyone else must turn away to avoid seeing too much. We've found that it helps to seat all players in wheeled revolving chairs. This makes it easier to scoot in and out from in front of your computer. A TV set, or several copies of Playboy on the opposite side of the room, would also help to occupy the time of the people not allowed to view the video display.

Planet Miners uses an average of 14855 bytes, and this doesn't leave much room to play around in. Several times we had the game crash because it went over our computer's 16K capacity. Fortunately this happened at the beginning. I would be really sore if such a disaster occurred after 3 hours of play (unless, of course, I was losing anyway).

The 1 to 4 players represent the largest, richest families in the solar system (reminiscent of the Junkers and Carnegies of bygone days), seeking to grab, through any means (legal or otherwise), the last remaining mining claims left among the planets. In a typical game, the claims would be distributed as follows:

MERCURY	4	VENUS	0	EARTH	1	MARS	4
CERES	4	JUPITER	14	SATURN	5	URANUS	1
NEPTUNE	1	PLUTO	2				

Claims are usually awarded by the mining commission at the beginning of each complete turn. To be eligible, a player must have a ship in orbit around the planet. One ship can be granted only one claim, and a ship does not always mean a new claim. Once all claims at a planet have been awarded, the only way they can change hands is through claim jumping, or through disputing a claim. There are patrol ships which travel from planet to planet during the game to discourage claim jumpers and saboteurs (successful sabotage knocks a player's ship out of the game for a few turns).

A family has only 5 space ships with which to accomplish its task. Each ship is given a finesse rating. This reflects the ability of that ship to jump claims, sabotage others, and influence the mining commission. The player, with the most finesse in orbit around Earth (the home of the mining commission) is most likely to win claim disputes.

Each turn represents one Earth day. The time it takes ships to travel to the various planets (and the one asteroid which is included) is measured in days. A typical flight from Earth to Mercury would take 4 days, while a flight to Pluto is likely to take 19 days (most of the game). During a turn, a player may review the number of ships in orbit around each planet, review the number of mining claims taken by the players and the number of open claims left on each planet. They may call up maps of the solar system, print out a very time-consuming chart of travel times between planets (they vary slightly during the game), and call up a status report of their own ships.

In the way of action, a player may challenge the claim of any other player on any planet, attempt to jump another's claim (if a ship is in orbit around the planet), attempt to sabotage another's ship, and finally order one's own ships about the solar system. The last two of these operations are the ones which are to be conducted in secrecy; all othergame functions are considered common knowledge.

Planet Miners is a game of long-range strategy. If less than 4 people play, the roles of the non-player families are played by the computer. The non-player families play a tolerable game, but tend to lose a lot. It is a longish game, and much of the playing time is spent waiting for the computer to do things. Unfortunately, once you set things in motion, there is very little left for the players to do but watch. I'm afraid, for my money, I'd rather have a game that allowed a little more input from the players.

MIDWAY CAMPAIGN

Avalon Hill's boardgame *Midway* has long been one of my favorite games, full of suspense, surprise, and fickle fate. Their MICROCOMPUTER GAME™ on the same topic has many of the same qualities as the board game. Unfortunately, to squeeze such a complicated situation full of variables into 16K of memory (humans have more), much has been simplified and glossed over. As it is, the programs run at 15000+K. So far, though, we haven't experienced any overflow. However, this doesn't leave a 16K owner much room to doctor the program (fortunately, we have an expansion interface here at TSR!). But I've wandered from the subject again . . .

The player is in command of the American naval forces around Midway Island in the middle of the Pacific Ocean during May 1942. Your objective is to drive away the Japanese fleet and prevent the invasion of Midway. To do this, you have at your disposal Task Force 17, containing the carrier Yorktown; Task Force 16, containing the carriers Hornet and Enterprise; and the fighters and bombers based on Midway. On the Japanese side, the computer manipulates three distinct groups of ships: the Cruiser force, the Transport force, and the Carrier force, containing the carriers Kaga, Akagi, Soryu, and Hiryu.

These forces, both Japanese and American, are the basic naval units of the game. Only the carriers are treated as individual ships and can be sunk. They may not, however, be shifted from one task force to another, or moved separate from the rest of the particular task force they're in. The task forces on either side represent groups of ships, and are unsinkable. Successful air attacks against a force without carriers results in victory point awards.

The game opens with a map consisting of a 12 x12 grid of dots. TF17 is represented by a 7, TF16 a 6, and Midway Island is an asterisk. The Jap forces are displayed as the letter J. Along the right side of the map is a readout of the date, time, and the courses of the two American task forces. The player may change the direction in which his task forces sail, but may not alter their speed. They continually travel at 25 knots. Success at scouting is left up to the whim of the computer, and when Japanese forces are found, the proper symbol is displayed on the map.

Each turn represents approximately one hour, and the game does not cycle automatically. Until the player makes all the decisions he or she desires, time stays on hold. The real meat of the game is in the air operations. The player may call up a status report which gives all pertinent information about each carrier and its aircraft. There is, of course, no status display of the Jap carriers. What they are up to is an unknown factor.

FLEET COMMAND?ST

1200 3 JUNE, 1942 STATUS

	CAP	SPOTTED		BELOW			
CV	F4F	F4F	SBD	TBD	F4F	SBD	TBD	DAMAGE
ENTERPRISE	0	0	0	0	27	38	14	NONE
HORNET	0	0	0	0	27	35	15	NONE
YORKTOWN	0	0	0	0	25	37	13	NONE
MIDWAY	0	0	0	0	14	14	10	NONE

CONTACTS:
NONE
FLEET COMMAND?

Each turn, you may change the status of your aircraft. You must decide how many fighters(F4F)to put on CAP (combat air patrol) over your task forces. Arming a strike group to go attack the Japanese takes one complete turn. When enemy forces are in range (200 kilometers for the Americans, 235 for the Japanese), air strikes may be launched. All spotted aircraft are sent as a group towards any one contact. If you don't know where the enemy is, you may not send out a strike. If your contact is too far away, the computer will print the range in km (this is sometimes quite helpful) and tell you that you can't launch your strike. Suicide missions are not allowed.

Once an air strike has been launched, you must sit and grit your teeth. In one or two turns, depending on the distance to the target, the computer will begin giving you a blow-by-blow account of the battle, which scrolls slowly up the screen as you watch:

YORKTOWN F4FS MISS TARGET
YORKTOWN TBDS MISS TARGET
YORKTOWN STRIKE ATTACKING CARRIER GROUP!
CAP ATTACKS SBDS
CAP SHOOTS DOWN 12 SBDS
ON THE WAY IN
CARRIER GROUP AA SHOOTS DOWN 1 SBDS
6 SBDS ATTACK KAGA
HIT! NEAR MISS
KAGA TAKES 1 HITS AND 1 NEAR MISSES
6 SBDS ATTACK AKAGI
NEAR MISS
AKAGI TAKES 0 HITS AND 1 NEAR MISSES
6SBDS ATTACK SORYU
SORYU TAKES 0 HITS AND 0 NEAR MISSES
6 SBDS ATTACK HIRYU
HIT! HIT!
HIRYU TAKES 2 HITS AND 0 NEAR MISSES
EXPLOSION ON HIRYU
ON THE WAY OUT
CARRIER FORCE AA SHOOTS DOWN 0 SBDS

And then the battle is over. Soon the surviving aircraft will be returning to the Yorktown, provided it is still afloat. Aircraft may not be transferred from one carrier to another, and only if an alternate carrier is nearby will a strike returning to a lost carrier be saved from the drink.

You may have noticed that the American strike was divided evenly among the 4 Jap carriers. This significantly reduces the chances of getting any great number of hits on one ship. To make matters worse, the strikes from each American carrier are also handled separately, thus further reducing the chance of getting a mass of planes over the entire Japanese force.

When a Japanese air strike hits an American task force, or Midway, the same procedure occurs, and the battle slowly evolves before your eyes. Unfortunately for the player, Japanese strikes come as one mass of aircraft. If you are lucky, some of their strike will miss your fleet too:

94 VALS ATTACK THE YORKTOWN!
CAP ATTACKS VALS
CAP SHOOTS DOWN 14 VALS
ON THE WAY IN, TF-17 AA SHOOTS DOWN 5 VALS
75 VALS ATTACK THE YORITOWN
HIT!HIT!HIT!HIT!HIT!HIT!HIT!HIT!
HIT!HIT!HIT!HIT!HIT!HIT!NEAR MISS
HIT!HIT!HIT!HIT!
YORKTOWN TAKES 18 HITS AND 1 NEAR MISSES
YORKTOWN BLOWS UP AND SINKS

It's even worse if they find TF-16 first. A task force remains in the game, even if all its carriers are sunk. It then becomes merely a target for the garnering of victory points. The Japanese will all hightail it off the board once their carrier force is severely damaged or sunk. Its destruction is the key to victory.

I find The Midway Campaign to be an interesting, if somewhat predictable, game. Someday, I'm sure, there will be a more sophisticated version for a bigger computer. As it is, it is very hard to win. The first time I played, 1 won, but since then I've rolled up an unbroken string of defeats (except for the time when I changed line 141 and put 297 planes apiece on Midway and each of my carriers).

NUKEWAR

In spite of its rather disturbing subject matter (the same thing goes for *B-1),* Nukewar is the shortest and, in my opinion, the most enjoyable of the AH computer games. The player is the ruler of a hypothetical county, and your opponent is another country, with exactly the same size and resources, run by the computer. You get to name both countries. This in itself is somewhat satisfying, especially when people walk in and see you playing a game between the BLOOD and GUTS or DEATH and DESTRUCTION, and a few other names which they won't print in the magazine (but your computer will). The program is relatively short, and with some trimming could probably be made to fit an 8K machine.

Each county is displayed as an 8 x 8 grid of dots (similar to *Midway).* Cities are represented by the letter C, bomber bases (includes fighters) by the letter B, missile bases = M, ballistic missile submarine bases = S, and ABM bases = A. You always see a display of everything in your own county, but your enemy's county starts as a field of dots, and is only slowly revealed to you through espionage as the game progresses (the rules say that the other guy has the same problem, but sometimes I wonder).

The game starts in a random year, somewhere between 1956 and 1976. Each side starts with several cities, one Bomber Base, and one Missile Base. A turn represents one year. Play begins with the world in a state of cold war, both sides struggling to outdo each other in a nuclear arms race. During a turn, the player is faced with three options: declare nuclear war (W), spy on your enemy (S), or cold war construction (press ENTER).

If you choose to declare war, you get first strike, which confers considerable advantages to the side who can pull it off. However, world opinion is against such a deed, and the victory conditions are weighted in favor of the good guy who gets bombed first. There is the additional problem that, since you are a democracy (that's what the rules say), you may get voted down, and your war orders might be disregarded— in which case the whole turn is a bust.

If you choose to spy on your enemy, you may build one base (M, B, S, or A) and, when the map is updated, you will be informed of the location of several items (cities and/or bases) in the other county. Spying also insures that you will be warned in the event that the bad guys declare war on you first.

If you decide not to declare war or spy, you may build two new bases of any type in your country. If you don't try to spy, however, your espionage network will be lucky if it can find the location of one city (population 10 million). Base and city locations are given in a two-digit code, such as 3, 5 or 8, 8. Submarine bases must be located on the outer edge of your county, and may not be constructed before 1965. ABM sites may not be built before 1970. Each type of base has its own special function, and all have their merits.

The cold war proceeds until one side or the other thinks it has the advantage. During this period, there is the possibility of nuclear accidents at one or more of yours and your enemy's bases. Such an accident wipes out the space, and replaces it with an asterisk (the symbol for a nuclear crater). Eventually, though, the screen will print:

NUCLEAR WAR

Well, this is it. Holocaust! If you declared the war, or if you were spying, all your ballistic missile submarines will put to sea (where they cannot be bombed), some of your bomber bases will activate and scramble fighters and bombers, and maybe one or more of your missile bases will declare itself ready for launch. If you weren't expecting war, you are in big trouble. Next to nothing will mobilize, and you're lucky if half your subs put to sea.

Once war begins, you may activate one base per turn. However,

the computer sometimes activates a base or two for you, and the subs won't reach station for several turns. When you activate a base, you are given 5 to 8 units of the type specified by the base, e.g. missiles, ABMs, or bomber fighters. When missiles are activated, you simply enter a 2-digit code for the target and they proceed there in the same turn. Missiles have a nasty habit of missing their target, so it often pays to send 2 to the same place if you really want to knock something out.

Bombers are a different matter. When a bomber base activates, you must decide how many of the (5-8) units are to be fighters, and the rest are bombers. Fighters stay in your country and shoot down incoming bombers. Bombers, on the other hand, proceed slowly (sometimes taking 3 or 4 turns) to the enemy's country to bomb targets of opportunity. A large bomber force is probably the most deadly thing in the game. If they are not shot down by fighters, each and every bomber will bomb a different target, and none of them will miss.

Submarines are merely floating missile bases. Later in the game, the computer will begin reporting:

MISSILE SUBMARINE 5 ON STATION,
8 SUBMARINE MISSILES READY TO FIRE
TARGETS:

Then you simply give them targets and hope for the best.

ABMs are the nicest weapons available (from the point of view of the civilian populations). When activated, they sit and wait for incoming missiles. When this happens, the screen flashes:

ABM ALERT! INCOMING ICBM'S

Each ABM will track one missile and usually knock it down. Of course, they occasionally miss . . . and there's no second chance.

Every now and then the screen will flash a message from the premier of the opposing country, offering peace negotiations. If you accept, there is a good chance that the war will end (any missiles you launched will still hit their targets). I find that by this time one's blood is boiling so much that peace is out of the question. It's usually war to the death, or revenge! The picture changes, though, after all your weapons have been expended, and your country is still being pounded by enemy bombs and missiles.

Eventually, one side or the other may have a map which consists of nothing but bomb craters. In the case of negotiated peace (decided randomly by the computer after you say yes to a peace offer) the game may end. Or, in the extreme, both sides will have expended all their weapons and the game will stop.

Each surviving city contains 10 million people. Each non-city dot contains 1 million obedient civilians. The side with the larger surviving population (modified by the fact that world opinion is against the instigator of the war) is usually the winner. Sometimes, however, nobody wins, as there are not enough people left in either country to matter.

Nukewar is a relatively short game, which lends itself to multiple playings. Especially if you lose. The gut reaction for revenge is strong in homo sapiens. It's fun, it's fast, and I recommend it.

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Tell them you saw it in The Dragon

BISMARCK

These lines were to have been a review of the Avalon Hill Bismarck game. For some reason, though, nobody brought one back from Origins. Oh, well. A company called Strategic Simulations has recently released Computer Bismarck. A game which features high-resolution color graphics (pretty moving pictures). Unfortunately,. it requires 48K of memory, an Apple computer, a floppy disc system, and it costs $60 pazoozas. Automated Simulations puts out a cassette game called 1941, in which the player is the Admiralty trying to find and destroy the Bismarck. It costs $25. I've not played either of these games, although I intend to as soon as I can find a way.

Well, now I'm back to philosophizing. One thing all the AH MICROCOMPUTER GAMES™ share is a total lack of graphics. Compared to Atari's Asteroids, they are all relics of the stone age. One must remember that the TRS-80 can't do much anyway. I can't speak for Pet or Apple, although I hear they're both better in the graphics department . . . but there is still the lack of memory problem to be licked. Two of these games taxed the computer to its very limits. There are some very simple things Avalon Hill could have done to improve their games. The Dunjonquest series of microcomputer games, put out by Automated Simulations, include very detailed and helpful rule and background booklets with their cassette games. They also include a card which lists all the pertinent commands the player uses throughout the game. It is extremely frustrating to waste 5 seconds and several bytes of memory over a display which simply reminds the player of the commands available.

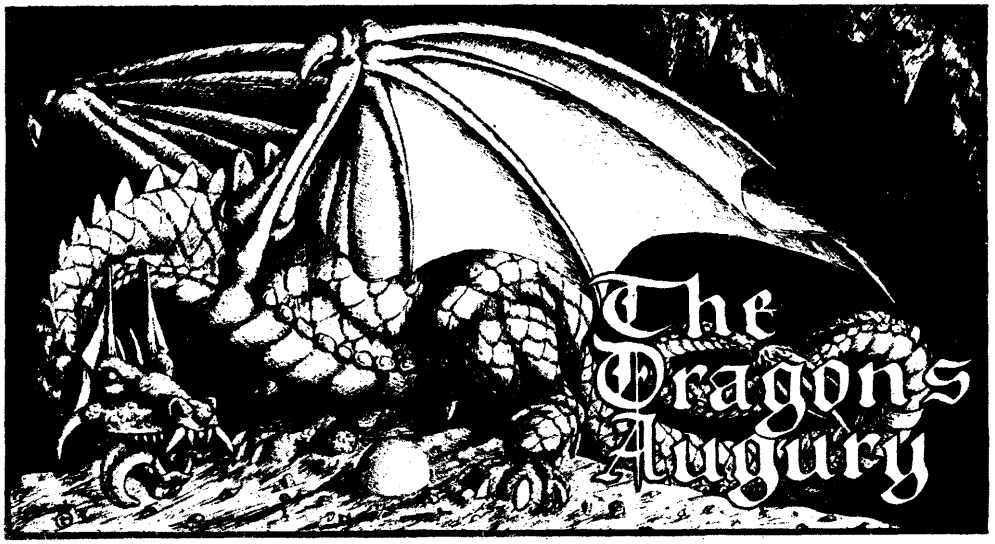
(In all, I am pleased with the lot. You have to start somewhere, and this is just the beginning. A taste of things to come. I am waiting with bated breath for the release of the first TSR games for microcomputers. It's got to happen someday. The nice thing about computer games is that you do not have to spend long hours poring over rules before you can play. They are practically self-teaching. A lot of SPI games would become more palatable to me in this format. Best of all, one does not lose face when defeated by a computer. Nobody (else) has to know!

The unnice thing about home/micro computers is still, unfortunately, their cost. The equipment needed to play the games reviewed in this article costs at least $900. For a poor, starving gamer, that's a pretty big bite of the budget. For the same price as one of these programs, a person could buy a Coleco football game and have hours of fun. Hopefully, things will get better in the next few years. Meanwhile, look around; make friends with people who own computers. It is getting so that everybody knows somebody who owns, or has access to, a microcomputer. The future creeps up on us, whether we like it or not.

DON'T BUY PIRATE PROGRAMS

A final note here about pirate copies. Computer programs are just like books and games; they have copyrights. The manufacturer charges the customer for what it costs to research, produce, package, and distribute the games. Some profit is thrown in on top of all this. Without the profit they wouldn't be in business . . . and you wouldn't get the games! They are not out to gouge the public. Our markets (oil excluded) are still competitive; if someone else can make a better product for less, the expensive line will either lower prices or fail.

Unlike the recorded music industry, the home computer game field is in its infancy, and there is no real standard yet for just how to market such things. Some companies cloud their programs in machine language, which makes the game harder, but still not impossible, to copy. What it does do is make the program, and the game, next to impossible to change. Other manufacturers, and I heartily applaud Avalon Hill for doing so, put their programs in BASIC (the language most hobby computers speak). This allows the gamer to "play" with his game. You can modify each program in a thousand ways to customize it as you see fit. A gamer can look at every facet of his copy of a board game, throw out the rules he doesn't like, and make up new ones to suit his fancy. A computer program is no different; let's keep it this way—and respect those copyrights!



Game review

Perilous Encounters

Produced by: Chaosium
Retail price: $5.00

The subtitle on the cover of ***PERILOUS ENCOUNTERS*** states that these are "convenient" rules for fantasy miniatures. This definitely is the theme of this set of rules. Every section of the rules emphasizes simplicity and rapid play.

Turns occur in phases with the simultaneous magic phase first. The magic is a system of limited spells which are used on a point system. During this phase, only one side's magic-user (the rules recommend only one magic-user per side) will be able to cast spells. Which side's is determined by a die roll (all rolls are d6) which can be modified by using up some of the seven magic points available for that turn.

The players roll each turn to determine who goes first. This system often leads to double moves, where a player moves last in one turn and first in the next. Movement itself is reduced to just a few values; 6 inches per turn for all foot soldiers, 12 inches for all mounted warriors and up to 24 inches for flyers and various monsters.

The first of two simultaneous missile phases follows the first player's movement. Missile weapons and ranges go from 24" and two shots a turn for longbows to a range of 3" for a spear or hand axe. Peculiarly, there is no separate listing for a composite bow; presumably, they are grouped with longbows.

After missile fire, al! melees are resolved. Non-missile weapons are divided into just four classes (plus bare hands). Armor is divided into three groups (full, partial, none) and hitting is a function of the weapon versus the armor type. For example, an edged weapon hits full armor on a roll of six, but hits partial on a 5 or 6. A blunt weapon or a pole arm hits either armor type on a 5 or 6. This system means you can roll a handful of dice for each unit's attack and resolve the melee very quickly. There is little variation between weapons; a spear has the same value as a halberd and a sword as a knife. This can be very disconcerting if you are used to more detailed systems. Bonuses are used for special situations such as rear attacks, two-handed weapons, and mounted opponents.

If a figure is hit, a saving throw must be made or the figure is considered lost. These throws vary with the type of piece. Pixies save only on a six on one die, while dragons save on any roll more than three on two dice. Pole-armed figures are allowed to attack two ranks deep, but no others.

After melee, the second player moves, and then the second simultaneous fire and melee phases occur. Morale checks occur throughout the move when called for by losses, rear attacks, or even just the approach of certain types of monsters.

As is obvious, this is a *very* simple system. There are provisions for most battlefield occurrences, but these rules are far short of encompassing all possibilities. There are only small variations between most units, and very general classes of weapons, armor, and movement. This will leave many sophisticated miniatures players dissatisfied. In fact, most will probably have the urge to add flavor with rules of their own (elves +1 with bows). This is easily done, so long as care is taken to not burden too heavily the rapid rate of play.

The rules end with a set of point systems for building armies. These are also simple, with each piece paying a price for its armor, weaponry, morale, and movement. (A free supplement you can send for offers a more detailed system.) An appendix is included that gives the conversions for most monsters to this system: For example, a gargoyle flies at a rate of 18", has partial armor, attacks as one blunt weapon, saves on a 3 on one die, and causes all units from both sides to check morale when it approaches to within one move of them.

The rules are clearly written and extremely effective at what they are clearly intended for. These rules are easily taught to even non-gamers in a few minutes, and barely need explaining to any experienced gamer who takes the trouble to read through them. They are simple enough to avoid most common areas of argument, but detailed enough to handle monsters, morale, and ballistas. Being genera!, these rules can be used for any historical period up to perhaps the year 1400 (there is a provision for primitive gunpowder weapons).

Play is rapid; a battle including four players and 400 figures took us less than three hours to resolve. *PERILOUS ENCOUNTERS* is also simple enough to use when a large number of figures and players are involved, or for when a simple, quick battle is desired with just a few players. If you play D&D or AD&D but haven't gotten into miniatures yet, *PERILOUS ENCOUNTERS* is an excellent place to start.

— ***William Fawcett***

Game review

Dark Nebula

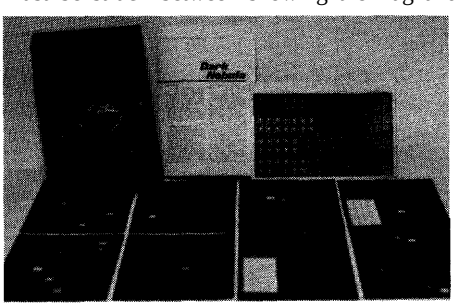
Produced by: GDW
Retail price: $5.98

DARK NEBULA is a *Series 120* game (designed to be learned in 120 minutes, and played in 120 minutes with 120 counters) using the popular *Imperium* system. The fleets and armies of two rising empires, the Solomani Confederation and the Aslanic Hierate, engage in a bid to gain ascendancy. The names of the two rivals are drawn from *Traveller's* universe. But something is amiss, since in *Traveller's* world Terra is the home world of the much-ridiculed Solomani; while in *DARK NEBULA* the arena is rimward of Terra, and the Solomani capita! is Maadin.

The most remarkable feature of the game is the astromorphic map: that is, the eight 8-by-5½-inch map quadrants which can be arranged in various configurations. While the design reason for this is obvious (to guard against the game falling into a rut), the astrophysical justification is not. It would have been a nice gesture if Rich Banner had designed the map sections so as to allow players to link them to the *Imperium* gameboard. This can still be done to a degree, if sub-light movement is ignored.

One of the quadrants holds the dark nebula. This is comprised of a clump of systems connected by uncharted jump routes. Using their single expeditionary ships, players may chart these jump routes and explore the dark nebula's stellar systems, making and exploiting discoveries if they are fortunate. These finds may range from resources that yield RU to help defray the costs of the engines of war, to new missile, beam, screen, and even jump technology.

The presence of neutrals also makes for a different strategic atmosphere, since a balance must be struck between showing the flag and



engaging the enemy. Neutrals are relatively weak, but can have some impact, since they can be coerced into allying with the superpowers. Their combat forces may then be hired out as mercenaries.

Most of the artwork for the counters is drawn from *Imperium;* some is new, and some comes from *Double Star*. However, due to the Series 120 concept, the size of the countermix is limited, so the force pools are smaller. The delightful informational counters of *Imperium* have been axed, and the counters are ½-inch instead of 5/8-inch squares. While understandable, this is a shame, as no game since *Panzerblitz* gained more in flavor from its counters than *Imperium.* Stare at the sinister silhouettes on the Imperial counters and you find yourself slipping into remembrances of space operas that were the

staple of science fiction not too far back: star spanning empires overseen by scheming provincial governors; cruel, haughty emperors; and the rest of the entertaining panoply that is sneered at by the chic sophisticates who have recently discovered "speculative fiction." Something was lost in the passage to *DARK NEBULA's* countermix.

The ships are generally superior in combat attributes (the strike cruisers are fearsome) to those in *Imperium.* But both sides' fleets share the weakness of having only one tanker. As tertiary systems (which fleets may only cross in the company of a tanker) are astride some key movement routes, the scarcity of these unarmed fuel factories tends to funnel operations.

A new class of troop is introduced: armor. These brigade-size units are more powerful than regular or jump divisions, but they must have a friendly troop in the surface box in order to land.

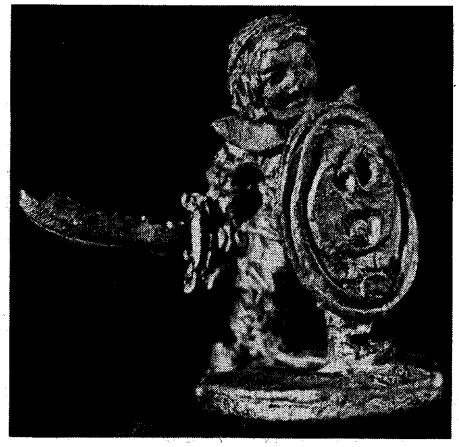
Since *DARK NEBULA* does not have a campaign game, and thus lacks that element of player-generated variety, Marc Miller has taken pains to guarantee diversity by means of the map construction procedure and random selection of neutral forces. What does not seem to vary is the fate of the Aslans. They appear doomed to be the vassals of the Solomani. The Solomani have 20% greater resources, and their capita! is more easily defended. Perhaps greater experience will sway the advantage. But for now, it seems that an otherwise outstanding buy for six dollars may be fatally marred by play balance. — *Roberto Camino*

Figure review

TA-HR takes off

It is always pleasant to find a new company producing miniature figures which has entered the market with high-quality products at reasonable prices. One such company, which was unknown to this author until recently, is TA-HR (pronounced tay-har) Inc. of Bloomington, Ind.

TA-HR exhibited a limited but extremely we!! crafted line of figures at MichiCon in Detroit last June. The firm has a line of about 50 fantasy figures at present, a!! appearing to be cleanly cast with a large amount of detail.

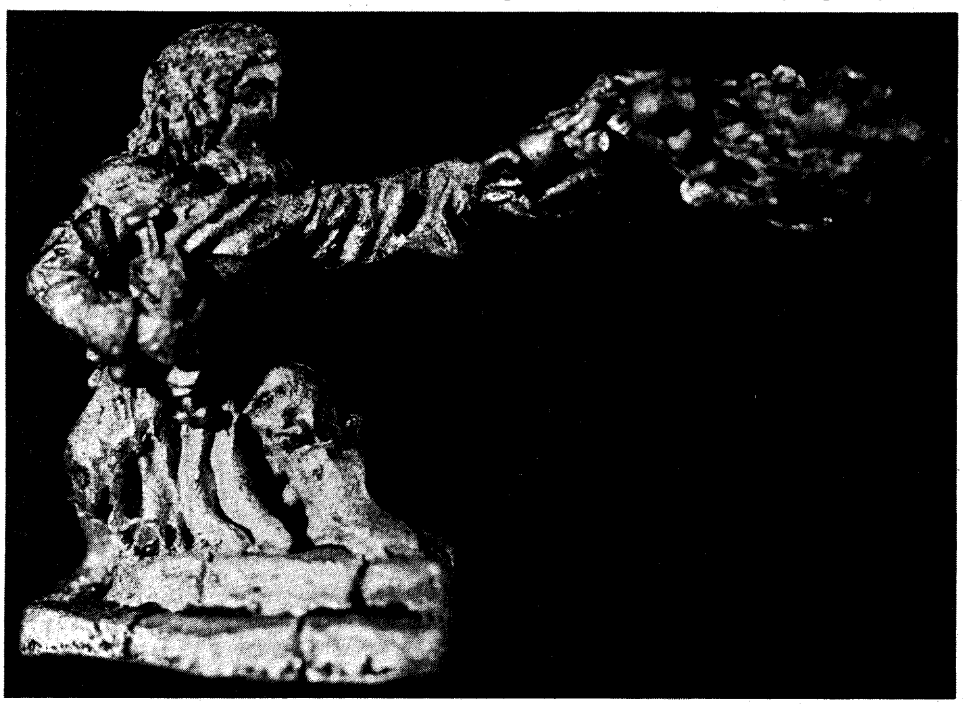


The bodies and body parts of the figures are in good proportion, and the items which the figures are depicted holding are also of a size that seems appropriate for the figure. (I am consistently turned off by things like a spear shaft that would be 6 inches thick if blown up to life size.)

The animation of TA-HR's figures is outstanding; they will remind many collectors of the better Ral Partha fantasy figures. This fact is less surprising when it is noticed that Brian Apple, TA-HR's president, was formerly a designer with Ral Partha.

It seems that this company has made a decision to produce a limited number of very good figures and expand from there. So far, only human figures are available in any numbers, plus a few dwarves (no beards). The figures put out so far seem to have been designed primarily for use as player characters or in dioramas. There are a few monster figures in the line, though, including a dragon, and more monsters are promised for the future. A!! major types of player characters are represented, most by several figures in various poses and of both genders. Female players will happily note that many of the female figures are adorned in appropriate armor or gowns.

In fact, one of the most appealing things about this line is the quality and usability of the female figures. There are 10 female figures at present, and each is definitely a portrayal of a woman adventurer—not, as many so-called female figures are, merely a male figure with minor modifications or a scantily clad dancer who somehow happens to be holding a sword. One female Cleric figure in particular is outstanding; one of the players in our campaign, who has constantly echoed the prevalent complaint about having to use underdressed female figures, has already claimed it as "hers" for future adventures.



Other especially noteworthy figures are a Magic-User casting a spell and a Magic-User throwing fire. Both demonstrate good animation and attention to detail, which lends the observer the impression that they are *doing* something, not just posing. The flames shooting from the wizard's hands are a very good rendition of an image which is difficult to convey in a static medium.

Another truly exciting thing about TA-HR is the price of its figures. At present, nearly all of the figures are priced at 55 cents apiece, with a slight discount offered for buying prepackaged bags of six.

Unfortunately, few hobby shops have TA-HR merchandise on their shelves at present, which is always a problem for small, new figure companies. The firm will be attending GenCon in addition to other conventions, and their work can be viewed there. A catalog is available at no cost by writing to TA-HR Inc., P.O. Box 1854, Bloomington, IN 47402. — *William Fawcett*

Game review

The Golden Horde

Produced by: Excalibre Games, Inc.
Retail price: $4.00

THE GOLDEN HORDE is a strategic-level game of the Mongol conquests in Eurasia from 1205-1241. Each zip-locked bag includes 210 die-cut counters, a 2-color, unmounted map, one cover sheet, one four-page rules booklet and an errata sheet. One six-sided die is needed for play but is not included. One player assumes the role of the Mongols and the other player assumes the role of the twelve main opponents of the Mongols, collectively called the Allies. The Allies consist of the Poles, the Hungarians, the Russians, the Bulgars, the Georgians, the Alans, the Kumans. the people of Hsi-Hsia, the Chinese, the Kara-Khitans, the people of the Khwarizmian Empire and the people of Sung.

Yet, the Mongol situation is not all as desperate as it may seem. Only the Poles, Hungarians and Mongols are allowed to move outside their homeland. The Mongols also have a Khan counter and four war-machine counters which raise the odds one column in melees and sieges, respectively. And not a!! the Allies appear on turn one of the 20-turn game.

There are no ZOC's and a!! attacks are optional. which is rather unusual for a land wargame. The victory conditions are set upon the number of countries/homelands that the Mongo! player conquers, compared to the number of units he has left. A homeland is conquered when the Mongol destroys every unit of that country. Once conquered, a county may not generate replacements.

The map is bland-looking, with only two colors beside white: blue and brown. The terrain is fairly bland, too. As usual, combat is conducted normally on clear terrain, while mountains give the defender double strength and rivers reduce the attacker to half strength. There is a separate

combat results table for sieges (city combat).

Except for a few border discrepancies which the errata sheet clears up, the map is correct. The map, measuring only 22"x12", still manages to cover Norway, Egypt, Korea, Vietnam and the areas between.

The style of the rules booklet is similar to Warlord, which is also made by Excalibre. The combat results table for melees is set up like Warlord's, too, except this game uses one die instead of two. I've found that the game takes approximately two hours to play against an opponent who is familiar with wargames, contrary to the cover's statement of a "3-4 hour playing time." *THE GOLDEN HORDE* is a fast-moving, easy-to-learn, fun game. It is a good buy for $4.00. *—Bryan Beecher*

(From page 4)

warriors. Conan is not the only famous fighter to be presented by R. E. Howard. Red Sonja, Belit, and even Thoth Amon should be attempted. What of Ivan Hoe. or Sinbad?

As I do not have every issue of *The Dragon,* there is no way I can know what characters have been dealt with in "Giants in the Earth." I, for one, would like to see some of the heroes and villains from myth and legend attempted in this manner. Robin Hood and companions, King Arthur, Lancelot, Merlin, Galahad, and Modred await encounters in ancient Britain. Chu Chulain, Nuada, and others do battle in Celtic Ireland. The Norse sagas contain countless heroes such as Siegfried, and countless villains such as Fafnir the giant/dragon. The myths of the Mediterranean area are perhaps the most populous when it comes to mighty heroes. The Argonauts (including Jason, Heracles, Theseus, and the witch Medea), Bellerophon, Perseus, Atalanta. Orion, and the many heroes of the Trojan War (Achilles, Odysseus, Diomedes, Hector, big and little Aias, Paris, and hundreds more). Heroes abound everywhere you look and most deserve more than mention here.

Mark white
Kodiak, Alaska

"Not sacrilegious"

To the editor:

I would like to comment on Vaughn Shepherd's letter in Out on a Limb *(TD-37)* regarding the article "Angels" *(TD-35).* Mr. Shepherd stated that he thought this article was in "extremely poor taste." I must disagree. Using the Bible as a source for game material is not being sacrilegious; in fact, incorporating angels into a game system might even help us to understand them better.

I would also like to say that I agree with Jake (Out on a Limb, TD-37) in that this leaning toward realism in fantasy role-playing games is ridiculous. The two words "fantasy" and "realism" are nearly opposite in meaning, so how can a fantasy game be realistic in a!! aspects?

Keep up the good work and keep Out on a Limb!

Jeff Allison
Fullerton, Calif.

EGG's opinions

Dear Editor:

For those readers who wish to know the opinions of the individual generally held culpable for creating the whole mess, I offer the following terse comments on #39:

Angels will never be part of *D&D/AD&D* as long as I have anything to say. That treads too close.

The anti-paladin is as useful as a third leg. Paladins were designed to counter balance the weight of evil monsters in AD&D. If DMs must resort to such, to control their games, why not use a 16-ton block instead? It is at least as subtle and rational.

D&D and *AD&D* are games. I remind readers not to take them too seriously. While I thought the concepts expressed in "Painted Ladies & Potted Monks" *(TD-36)* were pointless, the author did bring up a subject which needed to be aired. Each campaign is what its participants make it. I do not believe that imagined debauchery is an integral part of heroic fantasy gaming, for it contributes little to player character roles. It is a useful counterpoint to *good,* of course. My advice to al! is to retain their own perspective on morality and ethics. Mature players, especially DMs, should remember objectivity and the purpose of the game—to have fun.

I would appreciate more female players of *D&D* and of *AD&D* as well. Until more females play, the games will certainly remain male-oriented. As to females having greater dexterity, please give some actual examples. Assuming that dance requires this, what female can match the great male ballet stars? Assuming karate or kung-fu requires dexterity, do females surpass males? Assuming prestidigitation and escape require dexterity, which female excels? Which has equalled Houdini, for instance? Constitutionally, what female compares to Rasputin? Pain studies are speculative. We know that males have undergone torture, ritual and otherwise, and survived rather well. As to actual ability in combat, as a genera! rule a good big individual will beat a good little one more often than not.

Is a limit on strength important? Assuming about one-third of the players become fighters, only a few will get 18 strength. 1 in 100 of those will be absolute, females excluded. They can, of course, use magic to exceed this limit, just as males can.

Here we go again . . . more of the critical hits business. Worse still, misses which hit the supposedly professional fighter or whack a friend. Stupid, really stupid. For those who use critical hits, here are some for monsters:

Any 20 indicates a critical hit on the character.

Attack form:

ACID/DISSOLVING: Character's legs destroyed—totally helpless

BITE: Character's jugular vein severed—instant death

BLOW (as from a giant): Character's skull smashed—instant death

CLAW: Character's eyes tom out—defenseless

CONSTRICTION: All bones broken—permanently destroyed

CUT: Character's head cut off—instant death

HORN: Character's heart pierced—instant death

HUG: Character's spine snapped—instant death

MISSILE: Lungs pierced—instant death

POISON: Quintuple dose; destroys arteries or nervous system—permanently destroyed

Use your imagination for other attacks. (Note that this is not "official," but it is more "official" than critical hits and misses.)

As a final word: No more Mr. Niceguy!

E. Gary Gygax
Lake Geneva, Wis.

More swordplay

To the editor:

I read Lawrence Huss's article in *TD-33* concerning rationales for forbidding clerics and mages the use of the sword with both interest and disappointment, for he left much unsaid on the subject. To begin with, I think it would have been more useful to begin with the real reason why the *D&D* rules deny swords to clerics and mages, which is to take from them a certain degree of combat effectiveness so that fighters will be better at fighting than any other class. This may seem elementary, but some of the newer players may not realize it and lose track of the important underlying reason for the rule. Among the weapons in *D&D,* the sword does more damage than any other, and it is for that reason that most fighters use the sword. By providing that the cleric is limited to blunt weapons, the rules really mean that the cleric is limited to weapons that do less damage. Similarly, the rule

Calling all teachers who use D&D

TSR Hobbies, Inc., is conducting a search for professors, instructors or other educators who have used *D&D, AD&D* or other role-playing systems as part of classroom instruction.

Any educator with a *D&D* - related experience to share is invited to write with details to TSR Hobbies, Inc., Dept. JW, P.O. Box 756, Lake Geneva WI 53147.

Responses from students are not being solicited at this time. However, students are encouraged to show this notice to a teacher who would be interested in supplying information.

limiting mages to the dagger as their weapon was intended to limit them to a weapon that is less powerful than not only the sword but the mace as well. It is an interesting quirk of history that under the *Greyhawk* rules, the characteristic weapon of these three classes does the same damage as their own hit dice, but that is probably coincidental.

The rationale given in the *TD-33* article for limiting clerics to club, mace, and flail, unfortunately, does not hold together very well. The excuse that a cleric must use stafflike weapons because of their symbolic value makes little sense, since if a mace or hammer is stafflike so is an axe, while if a flail is stafflike so is a morningstar. The argument is specious, particularly with respect to the flail, of which there are many varieties that are stafflike only in that they have a staff as a handle, an argument that also applies to the spear.

More importantly, the fundamental basis of the argument is that 'God said to do it that way.' But the appeal to a High Power that judges all clerics suffers badly in logic in a world in which the gods are real. In a polytheistic universe, it begs the question to suggest that there might be, after all, an all-powerful single godhead hiding behind the multiplicity of apparent gods on which you can peg a rationale for a rule.

Thus, the argument that a cleric becomes spiritually polluted from using an edged or pointed weapon in the sight of the cleric's god completely misses the point to the nature of religion. If the gods are real, then a cleric will pay close attention to his or her god's or goddess's favorite weapon, on pain of offending the deity in question, which can lead to harsh penalties. The result is that while a priest of Thor will naturally use the hammer, a priest of Odin will carry a spear; a priest of Ares will choose the sword, while a priestess of Diana might specialize in archery; and so on. The entire concept of a master power behind the gods doesn't make sense in the D&D rules, which are premised on a polytheistic universe.

The original clerics-and-maces arrangement probably originated in the medieval Christian clerical hypocrisy that a cleric could not represent the Prince of Peace while cutting people up with a sword, but that clubbing them to death was all right because it was less messy. Regardless of the theological validity of this idea, it simply doesn't apply to clerics of other gods, however. This leaves us without a satisfactory rationale for limiting clerics to blunt weapons, in my opinion, other than a plea to a game balance argument.

The rationale offered for mages being unable to handle metal while casting spells has a solid background in western fantasy tradition, at least concerning the effect of cold iron on magic. Unfortunately for the argument, there is no similar tradition with respect to copper and copper alloys (brass and bronze). What is there about copper that interacts badly with magic, when mages traditionally use brass implements? If copper is harmful, why not gold? Silver? Mithril? Remember that the latter two metals have a tradition of not only not interfering with magic, but they are also thought to contain or transmit magic particularly well.

In addition, the metal-vs. -magic argument fails to restrain mages from wearing non-metal armor. Leather armor is an obvious suggestion, but armor made from laminated cloth was used successfully by the Greeks, and would be attractive to mages as a metal substitute. Furthermore, there are lots of nonmetallic weapons that mages could use, if metal is the only bar to this—a stone club, for example. In fact, there is an inconsistency in the rules that suggests a mage can use a quarterstaff as a weapon, since the Staff of Striking is a magical quarterstaff, and there is no good reason why someone who can use that cannot use a nonmagical staff as a weapon.

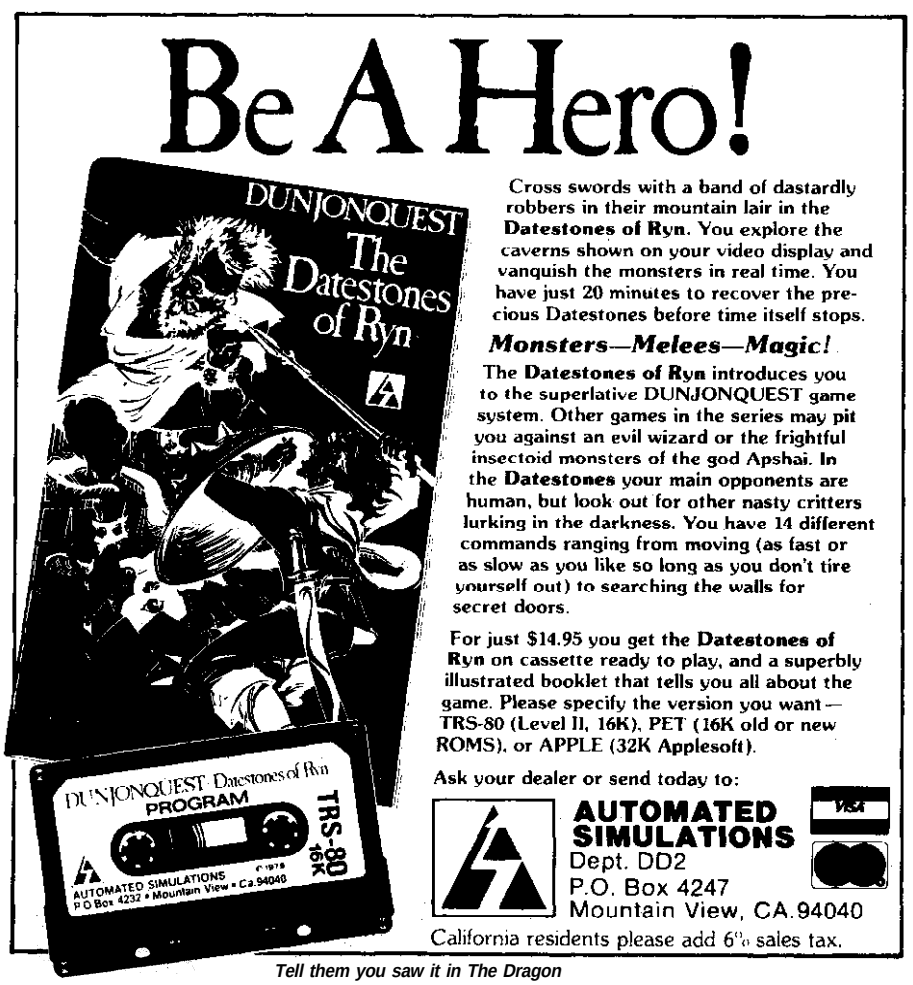
The *D&D* rules specify a large number of magical items that normally are made of metal that could be a copper or iron alloy. Limiting ourselves to the *Greyhawk* tables of items specifically limited to or usable by mages, we find Helms, Bottles, Tridents, Bracers, Gauntlets, Bowls, Decanters, Beakers, and Braziers in profusion. Potion bottles and scroll cases are often made of brass, in one local campaign; braziers are traditionally made of brass; tridents probably are bronze; and so forth.

A more serious objection to the metal-vs.-magic theory, however, is built into the *D&D* rules structure: Clerics use magic while wearing plate armor and carrying metal weapons. My personal belief is that clerics get their spells exactly the same way mages do, that in fact clerics are a combined class of warriors who are also specialty mages. The reason behind this statement is that many of the spells usable by clerics are ones they hold in common with other mages—detects, light, hold person, protection from evil, and others. I do not believe in the theory that clerics get their magic directly from their gods. In the first place, to refer to casting *Detect Magic* as a "miracle" cheapens the concept to trivia—a miracle is divine intervention, and should be restricted to special cases. In the second place, the multiplicity of gods makes the standard list of clerical spells highly suspect in terms of each god's or goddess's personal inclinations, if that's where they come from. The same problem makes the idea that clerics get the ability to throw magic while wearing metal equally suspect; Athena approves of armor but Diana doesn't.

Magic is magic, it seems to me, whether cast by a mage, cleric, druid, bard, or whatever. If this is so, then clerics use the same mechanics in using magic and are subject to the same restrictions as mages. It is true that some spells operate differently in the hands of clerics than in those of mages, but this can be explained by clerics being specialists who are better at what they get in their restricted list of spells than generalist mages, without appealing to divine intervention as an excuse. I might note that this raises the question of how druids throw spells if they must learn them like anybody else (how does an illiterate read a spellbook?), but this problem exists under any interpretation of the rules because druids do not have a personal god to appeal to, only nature. But druids throw many of the same spells that generalist mages use, while using swords.

As for the suggestion that mages who get into melee will forget their spells, this is simple brutality on the part of the GM. You don't forget things permanently while excited, or we would all be leading monastic lives for fear of losing our professional skills. This idea is no more than a "do it my way or else" approach, and is no way to retain the respect of your players. A game-balance argument, for all its limitations as a rationale, is a better method than that.

John T. Sapienza, Jr.
Washington, D.C.



Tell them you saw it in The Dragon

Dastardly Deeds & Devious Devices

'This is the place . . .'

Thomas Wolfe

Somewhere in the dark recesses of the castle is a door that is much more than it appears to be. It is a door that leads to another dimension, where time stands still. The room on the other side of the door appears to be a perfectly normal room. Over in one corner is an iron-bound treasure chest. The room appears to be normal but it is, in fact, an illusion. As soon as a group or individual enters the room, the illusion disappears in a flash of light, to be replaced by a glowing blue corridor. At the end of this corridor is a black door.

The room on the other side of the black door has perfectly smooth black walls, floor, and ceiling. It is lit by four torches, set in black iron stands in the center of the room. The torch stands form the four corners of a square, in the middle of which is a disembodied head, resting on the floor. The head is perfectly bald and seems to be alive. There are three other doors in the room, one in each wall. The doors are colored (from left to right) black, red, and white.

If spoken to, the head will answer only questions pertaining to what lies beyond a specific door, or where this black room is. If he is asked about the location of the room, he will answer with a contradiction: "You are in Limbo. You are in all worlds and no worlds. This is the place where all points of the Universe come together."

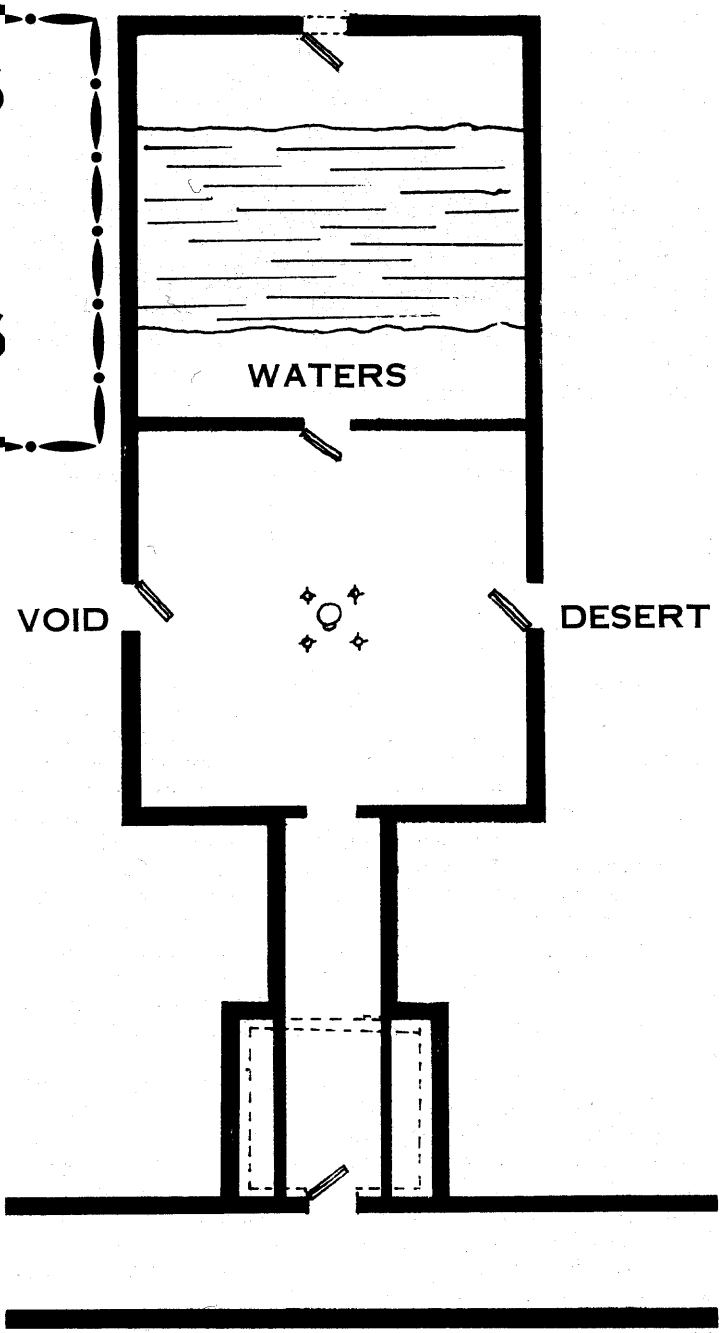
If asked about the black door, the head will answer with more contradictions: "Through that door lie life and death; power and weakness. All life begins there and all life ends there. It is the womb of the universe and the tomb of the infinite."

If questioned about the red door, the head will say: "Through that door lie the ever-flowing waters of life; the eternal stream of new beginnings and early ends. Through that door lie hope and despair."

If asked about the white door, he will say: "Through that door lies the desert of man's dreams; bleak and hopeless. Yet not all hope is lost, for eventually any journey across that desert must lead you back to where you belong."

The black door can be entered by only one person at a time. No one else can enter until that person comes out, or the head says, "It is finished; the portal is open." Anyone who tries to enter before this will be physically restrained by an unbreakable invisible wall, or force field. When the door is opened, nothing can be seen while standing in the room. Through the doorway all is darkness.

Once a player has passed through the doorway, the door closes behind him and he loses all sense of direction. He seems to be floating in an endless void, for there is nothing under his feet to support him. Soon, he sees a line of pinprick lights in the distance moving toward him. As they get closer, he can see that they are torches, being carried by dark-robed figures. It soon becomes evident that he is witnessing a funeral procession; two torch-bearers in front, two in back, the coffin in the middle, borne by four dark pallbearers, and an ominous figure leading the way. As the procession winds its way toward him he can make them out more clearly.



SCALE - 1 INCH: 20 FEET

They are all dressed in plain, brown, hooded robes. No faces are visible beneath the hoods; only darkness. The coffin is white with gold trim and handles and has no lid.

The player cannot move or speak as the procession finally stops before him. The pallbearers tilt the casket forward so that he can see the body inside. The body is dressed all in white, with a gold belt and rings, but a black cloth is draped over its face. As the casket is tilted up, the cloth falls away to reveal the face beneath. It is the face of the player.

The pallbearers set the casket down and step back into the darkness beyond the torchlight. Eerie Gothic organ music can be heard in the background. The procession leader steps forward and sends a message into the player's mind: "This is the womb of the Universe. You have been brought here by destiny so that you may alter your present state of being and become a more perfect individual. You may attempt to better yourself in worldly experience, physical strength, the ability to endure hardship, or any combination of those three. You may find it impossible to alter yourself, in which case you will die, or leave this place a lesser person. Fate must decide

the outcome of your choice, but the choice is yours alone to make. What do you choose?"

After the player has made his decision, he, or the referee, must roll on the following table to determine what fate decrees. Roll one die for each applicable column. A result of "Death" on any of the rolls will kill the player, regardless of how successful he may have been on other roils. There can only be a maximum of three rolls; one for each column. The "Level" column refers to worldly experience; the "Strength" column to physical strength; and the "Hit Points" column to ability to endure hardship. A plus or a minus to hit points is treated as a permanent change. A result of 100% would permanently double that player's every roll for hit points. A -50% result would cut the player's hit points to half of what is rolled. The strength and level bonuses simply add or subtract from existing strength and level. If strength or level reach zero, the player is dead.

Table I: Black Void

Die	*Strength*	*Hit Points*	*Level*
1	+5	+ 100%	+3
2	+3	+50%	+ 1
3	- 2	-25%	- 1
4	- 3	-50%	- 2
5	Death	Death	Death
6	Death	Death	Death

If "Death" is the result, the player feels himself being sucked into the corpse in the coffin. He is then carried away as he loses consciousness, never to wake again. If any other result is obtained, it takes immediate effect and the leader of the funeral procession turns away. The player notices that the casket they carry away has no body in it. The door behind him opens, and he is free to leave. This room is not open to any other player to enter but the one who just left it. No player may enter any of these three rooms twice in one day.

Beyond the red door lies a large room. On the other side of this room is a glowing blue door. Running from left to right through the room, so as to make a barrier between the two doors, is a stream. This stream is flowing rapidly, though there appear to be no openings in the walls where it originates and terminates. Any person wading into the stream must roll on Table II. Here, there is no choice; a die *must* be rolled for each column.

The columns labeled "Level," "Strength," and "Hit Points" are used the same way as in Table I. The column labeled "Constitution" simply adds to or subtracts from the player's constitution. The column labeled "Age" adds to or subtracts from the present age of the player's character. It may send him into doddering old age or revert him to childhood; it may even send back into the womb or to a time years before conception. This column requires the discretion of the referee. He must decide what is to be done with a player who has gone over to one extreme.

The column "Deformities" also requires the discretion of the referee. A result of - 1, -2, or -3 would deform the player. The severity of the deformity would depend on the number. A - 1 might only give the player a limp, while a -3 might make him blind. A result of +1 or +2 would have the opposite effect; it would cure deformities. If the player has no deformities to cure, this result would simply add one or two to his charisma. A result of a deformity might subtract from charisma, depending on the deformity. Blindness would not reduce charisma, but if the deformity is something that affects physical appearance, such as a hunchback, charisma would be reduced.

Table II: The Waters of Life

Die	*Level*	*Deform.*	*Strength*	*consti-tution*	*Hit Points*	*Age*
1	+2	+2	+2	+2	+50%	+25 yrs.
2	+1	+1	+1	+ 1	+25%	+ 10 yrs.
3	-	-	-	-	+10%	-
4	-1	-1	- 1	- 1	-10%	-
5	- 2	-2	-2	-2	-25%	-10 yrs.
6	- 3	- 3	- 3	-3	-50%	-25 yrs.

The door on the other side of the room will not open for anyone who has not gone through the waters. Even if someone who has gone through opens the door, only he may enter. The door is the same door that got them here in the first place. It transports any who pass through it back to their own time and dimension, and places them where they were before they entered the illusionary room. As with the void beyond the black door, the effect of the waters may be felt only once per day by a person.

The white door simply opens on to a great endless desert. From the desert, the white door appears to be two-dimensional, just a door standing up in the middle of the desert, and cannot be reopened. The party must travel for an uncertain number of days (1-6), being subjected to random monsters as in a wilderness campaign, until they finally reach another two-dimensional door. This one is blue and glows. It is just like the door in the room of waters: It teleports any who pass through it back to the castle.

Notes to the DM

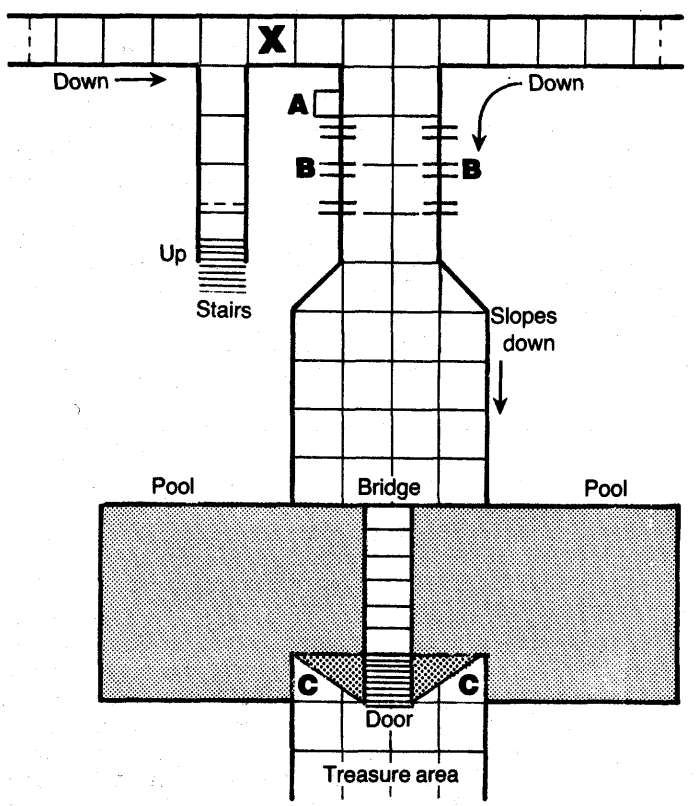
This is a very powerful place, and if it is always available for players to go to, many of them might simply take all of their first-level characters there to attempt to get a high-level character the easy way. A first-level has little to lose and much to gain from a place such as this. Therefore, it may be advisable to place some restrictions on it. For example, only use it once, and then turn the door into an ordinary door; or have the door move at random about the castle from time to time so the players will never know when to suspect it.

When explaining to a player the events that take place beyond the black door, do it in private; and if he dies, don't allow him to tell the other players what to suspect. This will keep them from knowing something their character shouldn't have an opportunity to know.

Water, water everywhere

David Sweet

The only access to the treasure area is through a long corridor which slopes downward after branching off from the connecting passageway. No matter what direction the party approaches the treasure area from, members will notice a red line drawn across the



Scale: 1 square = 10 feet

floor at a certain point (indicated by dotted lines on the diagram). There may also be other obstacles in their path, such as a pit (marked by "X").

When the characters reach the corridor which leads to the treasure area, the first thing they may be able to find is a secret compartment (A) on the right-hand wall which contains three levers. Moving these levers into a particular position (up or down) in a certain configuration will cause the trap mechanism protecting the treasure area to be neutralized. There is a 1/8 chance of this occurring each time the levers are manipulated, but a maximum of three attempts with the levers is allowed.

Just beyond the secret compartment are what appear to be ventilation shafts, 2 feet square, with grilles covering the openings (B). There are three such openings on either side of the passageway.

The passage continues to slope downward and widens into a cavern-shaped opening 40 feet wide at its widest point. A large pool of salt water is located about 50 feet south of where the passageway widens into the cavern. Dark, moving shapes may be detected in the water by a character who wishes to gaze into the pool, but no amount of gazing will determine for sure what the shapes represent. The pool is hundreds of feet deep, and the moving shapes will never come close enough to the surface to allow them to be identified.

There is an arched stone bridge leading to a treasure room, and the door leading to the treasure room is Wizard locked. There is a short flight of stairs leading from the south end of the bridge to the door to the treasure room. The surface on either side of the stairs (C) is sharply slanted toward the pool and is made of very smooth stone which can only be climbed or descended with great difficulty.

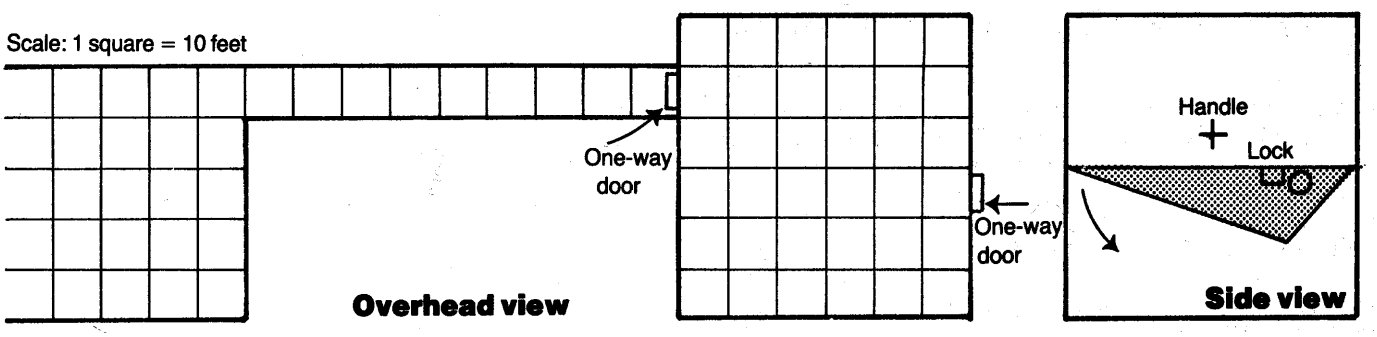
There are four triggers for the trap: One at either end of the bridge, another on the stairs just below the door, and a fourth trigger which is activated by opening (or destroying, or otherwise disturbing) the door. The first three triggers can be detected and, with some care, avoided or removed. The fourth trigger can also be detected, but is virtually impossible to avoid or remove.

If any of the triggers are activated, the stairs will suddenly flatten out to become a slick surface like the slanted walls on either side of the stairway. Water will begin to pour out from the "ventilation shafts" and cascade down the sloping passageway toward the pool (and the characters). The current is fast, but most characters of reasonable strength will have some chance of being able to swim against it.

Because of the slope of the passageway, the water will fill the large cavern and the wide corridor from floor to ceiling all the way back to where the secret compartment with the levers is located. The dotted lines represent the limits of the water's spread; it will lap at the floor at those points and get gradually deeper the further one proceeds toward the treasure area.

If the current sweeps a character into the pool, or if the water level in the passageway becomes deep enough to allow the "moving shapes" in the pool to swim out, it will be discovered that the shapes are six giant sharks. They will attack any character who winds up in proximity to them.

The water will fill the chamber to its capacity in two turns, and will remain at peak level for two turns after that. Then it will begin to drain, and the passageways will be clear of standing water three turns after that.



The Fear and Fall Prison

Ken Hughes

The smaller room is where a band of intelligent but relatively weak adversaries, such as gnomes, make their last stand against an invading party. When faced with an obviously hopeless situation, the gnomes abandon the treasure which the room contains and scurry off down the long corridor.

The treasure includes one distinctive item, a beautiful tapestry on which the scene depicted changes every few seconds. Any members of the party with Intelligence or Wisdom higher than 14 will be able to discern the message woven into the tapestry: "Only through your combined efforts may you learn the truth." When all characters in the party heed that advice and stare at the tapestry together, the next scene change it undergoes causes the tapestry to radiate a *Fear* aura.

All characters who fail their saving throws will flee in terror down the long corridor, running through a one-way door into a large chamber which has a floor coated with Oil of Slipperiness. Characters are trapped in the chamber, since the door on the far side is also a one-way door, operable only from the other side. (The door on the treasure room could also be a one-way device, to discourage characters from leaving that room the same way they came.)

In the oil-floored room, the base chance for spell casting is 55% plus Dexterity, and climbing walls is done at a penalty of 85% less than the usual chance, for the initial attempt to climb only. (Once a wall has been scaled, it may be traversed at will by the climbing character, but no method of escape from the room or other benefit will present itself as a result.) There is a 95% chance per round that any character or creature standing on the floor will slip and fall, and any attempts to walk or crawl across the surface will fail. Characters can "move" only by sliding in a random direction.

If a character slides to the location of the handle (marked "+" in the diagram) in the wall and succeeds in standing up at that spot, he/she may turn the handle. This will cause the floor to tilt downward, pivoting at the point indicated by the circle in the side-view diagram. All characters (with the possible exception of a character who held onto the handle after turning it) will promptly and rapidly slide down the incline and be deposited in the enclosure beneath the floor.

The floor moves back to the horizontal position after one round, more than enough time for everyone to slide into the cell. After the floor resumes a level position, a careful search of the floor by a character who did not slide into the cell will reveal a secret compartment which contains a lock mechanism. The lock is guarded by a poison needle which will always strike the first character who attempts to trip the lock. After the needle has been used, the lock can be manipulated—but only by a character other than the one who was hit by the needle. Thus, at least two members of a party need to "survive" the slide into the cell in order to be able to free their comrades.

When the lock is manipulated, the effect of the oil of slipperiness is negated within 1-3 turns. Then the floor tilts back to its previous position, enabling the trapped characters to find their way out.

The effect of the one-way doors is negated when the floor tilts back to horizontal for the second time. The characters, if they notice this fact, can exit the large chamber through either door quite easily.

THE ELECTRIC EYE
COMPUTER TECHNOLOGY AND TERMINOLOGY

Mark Herro

This month's column is devoted to the people that make D&D possible (or at least more interesting)—the DMs. More specifically, here are three computer programs that may make the DM's job a little simpler and step up the pace of play by taking care of some "housekeeping" jobs.

All these programs were written on a Level II TRS-80, but should work on other computers with minor modification. Your biggest concern will be converting RND statements to your own computer's BASIC.

Time Keeper

This program is one I whipped up in a couple of hours. "Time Keeper" performs two functions: It keeps track of "dungeon time" and it automatically checks for wandering monsters for levels one through three. If a wandering monster is indicated, the program will "roll up" the monster (vs. the level of the party), plus determine how many monsters there are, their hit points, their armor class, how much damage they can inflict on the players, and the reaction to the party if the monster(s) is(are) intelligent. A typical run starts like this:

```
WANDERING MONSTER (LEV. 1-13) / TIME KEEPING PRO-
GRAM
?
```

When the party has traveled for three turns (30 minutes "dungeon time"), the DM merely has to press the RETURN button (ENTER on TRS-80's). The computer will display the time and roll for a wandering monster:

```
TIME IN ADVENTURE: .5 HOURS
?
```

In this case, no wandering monster wanders by, so the program returns to the timekeeping chore. Let's say the program rolls a monster a little later:

```
TIME IN ADVENTURE. 5.5 HOURS
LEVEL BELOW SURFACE? 3   (the party is on the third level)
DWARF
NUMBER APPEARING: 6
HIT POINTS: 1 8 5 7 2 4
ARMOR CLASS: 4
MAX. HIT DAMAGE: 8
INTELLIGENT MONSTER REACTION: FRIENDLY
```

So in this case, the DM knows that there are six friendly dwarves around the comer.

Lines 30 to 50 update the time and check for the presence of a wandering monster. If M = 6 there is a monster, so the program asks what level the party is on and randomly selects the level of the monster (Lines 60 and 70. You'll understand this better if you look on page 10 and 11 in the *Basic D&D* manual). After the program branches back from the appropriate subroutine (line 1000, 2000, or 3000), it randomly selects a monster from that level (line 80), displays the monster (lines 100 to 210), then returns to the timekeeping job.

PROGRAM LISTING

```
10 PRINT"WANDERING MONSTER (LEV. 1-13) / TIME KEEPING PROGRAM"
20 PRINT
30 INPUT N
40 X=X+.5:PRINT"TIME IN ADVENTURE:";X;" HOURS"
50 M=RND(6):IF M<6 THEN 20
60 PRINT:INPUT"LEVEL BELOW SURFACE";L:RESTORE:P=RND(12)
70 PRINT:ON L GOTO 1000,2000,3000
80 O=RND(12):FOR I=1 TO O:READ A$,A,T,H,A,C,D,S:NEXT I
90 B=RND(N)+T
100 PRINT A$:PRINT"NUMBER APPEARING:";B
110 PRINT"HIT POINTS:";:FOR I=1 TO B:PRINT RND(H)+A;:NEXT I:PRINT
120 PRINT"ARMOR CLASS:";C
130 PRINT"MAX. HIT DAMAGE:";D
140 IF S=0 THEN 20
150 PRINT"INTELLIGENT MONSTER REACTION: ";
160 R=RND(6)+2
170 IF R=2 THEN PRINT"ATTACKS IMMEDIATELY!":GOTO 20
180 IF R<6 THEN PRINT"HOSTILE REACTION":GOTO 20
190 IF R<9 THEN GOTO 160
200 IF R<12 THEN PRINT"FRIENDLY":GOTO 20
210 IF R=12 THEN PRINT"VOLUNTEERS HELP":GOTO 20
220 END
1000 IF P<3 THEN 80
1010 IF P=12 THEN FOR I=1 TO 192:READ A$:NEXT I:GOTO 80
1020 FOR I=1 TO 96:READ A$:NEXT I:GOTO 80
2000 IF P<4 THEN 80
2010 IF P<10 THEN FOR I=1 TO 96:READ A$:NEXT I:GOTO 80
2020 FOR I=1 TO 192:READ A$:NEXT I:GOTO 80
3000 IF P=1 THEN 80
3010 IF P<3 THEN FOR I=1 TO 96:READ A$:NEXT I:GOTO 80
3020 FOR I=1 TO 192:READ A$:NEXT I:GOTO 80
4100 DATA KOBOLD,4,3,4,8,7,4,1,SEER,2,1,8,8,9,8,1
4110 DATA ORC,5,1,8,8,7,6,1,SKELETON,6,1,4,8,8,6,8
4120 DATA GIANT RAT,4,3,4,8,7,4,8,ZOMBIE,4,1,8,8,8,8,8
4130 DATA BANDIT,5,1,8,8,6,6,1,GIANT SPIDER,3,1,4,1,8,4,8
4140 DATA STIRGE,5,1,4,8,7,3,8,FOOTPAD,4,1,8,8,7,6,1
4150 DATA ELF,6,1,6,8,5,10,1,GELATINOUS CUBE,1,1,24,8,8,8,8
4160 DATA HOBGOBLIN,5,4,8,1,6,8,1,GHOUL,1,5,1,16,8,5,12,8
4170 DATA GIANT TOAD,6,1,12,1,7,6,8,GHOUL,4,1,12,8,6,3,8
4180 DATA WARRIOR,5,1,8,8,4,8,1,CONJURER,4,1,12,8,9,8,1
4190 DATA SHAMEN,5,1,14,8,5,8,1,ROBBER,4,1,12,8,4,8,1
4200 DATA LEPRECHAUN,4,2,4,8,8,4,1,RUST MONSTER,1,1,20,8,2,8,8
4210 DATA PTERACER,6,1,8,8,3,6,8,CARRION CRAWLER,1,1,18,1,7,8,8
4220 DATA RUGGER,4,2,18,1,5,8,8,OGRE,4,1,24,1,6,10,1
4230 DATA WRIGHT,3,1,18,8,5,6,8,HARPY,3,1,18,8,7,4,8
4250 DATA TROLL,1,1,36,3,6,6,8,MERERNT,4,1,12,8,7,6,8
4260 DATA OCHRE JELLY,1,1,30,8,8,12,8,DWARF,6,3,8,8,4,8,1
4270 DATA WEREWOLF,2,1,24,8,5,8,8,GIANT TICK,5,1,18,8,4,4,8
4280 DATA GIANT SNAKE,2,1,32,8,5,10,8,SHRIEKER,4,2,24,8,7,8,8
```

Town

Ever have to "build" a town? Here's a program that will do it for

you. You even have control over the town's population and its technological level. This is one of several programs sent to me by Marc Elwinger of Shreveport, La. You'll be seeing more of Marc's programs in later columns.

According to Marc, the purpose of "Town" is to list the number and type of every "major" establishment in a town, given the town's population and technological level. The "tech level" (relative to an earth time scale) represents not what the town can produce, but rather the town's agricultural base and how much of the town's resources can be spent on non-essential businesses. A town of a certain size must have certain businesses, but the types of businesses vary considerably with the tech level. After the mandatory businesses are determined, the program randomly selects other possible businesses. Towns with populations of over 10,000 tend to look alike, no matter what tech level they are (Marc says the large towns trade with each other). A typical run:

WHAT IS THE POPULATION OF THE TOWN? 650

WHAT IS THE TECH LEVEL OF THE TOWN (0=NEANDERTHAL, 1 = BRONZE AGE, 2 = 9000 BC, 3 = 3000 BC, 4 = 1000 BC, 5=0 AD, 6=500 AD, 7=1000 AD, 8=1200 AD, 9=1400 AD, 10=1600 AD)? 7

There may be a delay here, in proportion to the population.

Then:

INN = 4	FARRIER = 1	BARRACKS = 1
SLAVE BAZAAR = 1	ALCHEMIST = 1	OTHER (SHIPYARD/THIEF/ETC) = 1

Neat, huh?

The program doesn't list merchant bazaars and street vendors; they're assumed present in every town.

PROGRAM LISTING

```
10000 CLS
10010 DIM#(40):RANDOM
10020 DATAEROTHEL,1,3,700,INN,4,15,200,ARMORER,16,23,600,FARRIER,24,27,900,GENER
AL STORE,28,34,200,DOCK/TOLL GATE,35,35,1200
10030 DATACEMETARY,36,37,400,STONECUTTER,38,39,1300,BUTCHER/FISHMONGER,40,41,700
,LUMBER,42,42,1500,LEATHERWORKER,43,45,600,TAILER,46,47,900
10040 DATASILO-GRAIN WAREHOUSE,48,50,900,SMITH,51,54,400,MILL,55,56,600,WEAVER,5
7,58,800,BARRACKS,59,63,300,MAGIC SHOP,64,64,5000,TEMPLE,66,67,500
10050 DATAJEWEL/GOLD/SILVER,68,68,1800,MONEY LENDER,69,69,2000,SLAVE BAZAAR,70,7
2,1000,WINERY,73,74,900,BREWERY,75,76,600,WHEELWRIGHT
10060 DATA77,78,500,COOPER,79,79,800,POTTER,80,86,900,GLASSBLOWER,81,81,1600,ALC
HEMIST,82,82,3000,CARTOGRAPHER,83,83,3000,GUILD HALL,84,84,1500
10070 DATACOLLEGE,85,85,4000
10080 DATALIBRARY,86,86,4000,SHRINE,87,87,3000,OTHER(SHIPYARD/THEIF/ECT),88,93,3
00,CASTLE,94,95,700
10090 DATACOURT HOUSE,96,97,800,TAX/LAW/GOVERNMENT,98,99,500
10100 DATAMOBLE'S HOUSE,100,100,500
10110 INPUT"WHAT IS THE POPULATION OF THE TOWN";P
10120 INPUT"WHAT IS THE TECH LEVEL OF THE TOWN (0 NEANDERTHAL, 1BRONZE AGE, 2 90
00BC, 3 3000BC, 4 1000BC, 5 0 AD, 6 500AD, 7 1000AD, 8 1200AD, 9 1400AD, 10 1600
AD";OR
10130 O=20:IFOR>90O=17:IFOR>10=15 IFOR>20=16-OR
10140 FORZ=1TO40:A(Z)=0:NEXTZ
10150 B=P/1000+2:B=RND(B):B=B+P/80
10160 P=0
10170 FORZ=1TOB:RESTORE:C=RND(100):FORY=1TO39:READA$,N,X,R
10180 IF(C<N)+(C>X)NEXTY
10190 A(Y)=A(Y)+1:NEXTZ
10200 RESTORE:FORZ=1TO39:READA$,N,X,R:T=INT(P/R):IFA(Z))=TNEXTZ
10210 IFZ=40GOTO10240
10220 C=RND(100)+8:FORY=1TO39:C=C-A(Y):IFC>0NEXTY
10230 A(Y)=A(Y)-1:A(Z)=A(Z)+1:GOTO10200
10240 RESTORE:FORZ=1TO39:READA$,N,X,R:A=R*P:IFA(Z)=0GOTO10260
10250 PRINTZ;A$;"=";A(Z),:FORY=1TO500:NEXTY
10260 NEXTZ
```

Royal

If you would like to use royalty in your *D&D* campaign, you can use another one of Marc's programs, "Royal." This program will roll up an entire feudal system about the size of old France—BIG! The program will generate the royal families, lords, houses, and even to whom each are allied. The output from this program is too long to reproduce here. If you have a printer, this program will give it a workout. If you don't have a printer, be prepared to do some copying from your video monitor.

If "Town" gives you a castle, "Royal" can let you determine who inhabits it!

PROGRAM LISTING

```
1 DIMA(40):CLS:FORZ=1TO20:A(Z)=0:NEXTZ:FORZ=1TO10:READA$,B$
2 A=RND(20):IFA(A)=1GOTO2
3 A(A)=1:B=RND(20):IFA(B)=1GOTO3
4 A(B)=1:PRINTA$;"-";A,B$;"=";B:NEXTZ
5 FORZ=1TO20:A(Z)=3+RND(3):A(Z+20)=0:NEXTZ
6 DATAYORK,LANCASTER,WINSOR,KENT,SUSSUX,SHEFFIELD,CHESHIRE
7 DATACORNWALL,DEVON,NORFORK,SUFFORK,WESTMORELAND,ASHFORD,LINCOLN
8 DATAEXETER,DURHAM,CORK,KERRY,MAYO,KILDARE
9 INPUTZ
10 CLS:IFRND(0)<.95PRINT"LONG LIVE THE KING":A(1)=20:GOTO20
12 PRINT"THE KING IS DEAD!  LONG LIVE THE KING"
13 A(1)=10:A(21)=1
20 PRINT"AND THE ROYAL FAMILY":IFRND(0)<.8PRINT"THE QUEEN":A(2)=10:A(22)=1
30 IFRND(0)<.5A(23)=A(23)+1:GOTO30
35 PRINT"THE KING HAS";A(23);"BROTHERS"
40 IFRND(0)<.1A(1)=A(1)+1:A(24)=A(24)+1:GOTO40
45 PRINT"THE KING HAS";A(24);"UNMARRIED SISTERS"
50 IF(RND(0)<.65)+((A(22)=0)*(RND(0)<.1))A(25)=1:PRINT"THE CROWN PRINCE"
60 IF(A(25)=1)*(RND(0)<.65)A(26)=A(26)+1:GOTO60
70 IFA(26)>0PRINT"AND";A(26);"PRINCES"
80 IF(RND(0)<.6)+((A(2)=0)*(RND(0)<.1))A(27)=A(27)+1:GOTO80
90 IFA(27)>0PRINTA(27);"PRINCESS"
100 IF(A(22)>0)*(RND(0)<.35)A(28)=1
110 IF(A(22)>0)*(RND(0)<.4)A(29)=A(29)+1:GOTO110
120 IFRND(0)<.3A(30)=A(30)+1:GOTO120
130 INPUTZ
140 CLS:PRINT"THE KING IS OF THE HOUSE 1":PRINT"THE QUEEN OF THE HOUSE 2"
150 A(31)=RND(5)-1:IFA(31)=0PRINT"THE KINGDOM IS ON AN ISLAND"
160 PRINT:PRINT"THE NEIBOUGHING KINGDOMS":FORZ=1TOA(31)
170 IF(A(29)=0)+(RND(0)>.85)GOTO200
180 PRINT"THE QUEENS FATHER OF THE HOUSE 2":A(28)=0
190 A(2)=A(2)+3:A(1)=A(1)+1:GOTO230
200 GOSUB1000:A(0)=A(0)+2:PRINT"THE KINGDOM";Z;"OF THE HOUSE";0
220 E=0
230 NEXTZ
240 X=RND(3):A$="DUKE":N=5:GOSUB245:GOTO250
241 A(32)=E
245 PRINT:GOSUB1000:IF(A(28)=1)*(RND(0)<.88)GOSUB2000
```

```
250 IF(A(30)>0)*(RND(0)<.05)GOSUB2010
260 IF(A(23)>0)*(RND(0)<.06)GOSUB2020
265 E=E+1
270 IF(A(29)>0)*(RND(0)<.5)GOSUB2030
280 A(Q)=A(Q)+N:PRINT"THE ";A$;" OF THE HOUSE OF";Q:X=X-1:IFX>0GOTO245
281 RETURN
290 INPUTZ:CLS:X=RND(3):A$="MARQUIS":N=4:GOSUB245
295 A(33)=E-A(32)
300 INPUTZ:CLS:R=E*(RND(0)*3+2):A$="COUNT":N=1
302 X=R:IFR>7X=7:R=R-7
304 GOSUB245:INPUTZ:CLS:IFR>7GOTO302
306 A(34)=E-A(33)
310 INPUTZ:CLS:X=RND(5):A$="EARL":N=2:GOSUB245
320 INPUTZ:CLS:R=E*(RND(0)*3+2):A$="BARON":N=.1
330 X=R:IFR>7X=7:R=R-7
340 GOSUB245:INPUTZ:CLS:IFR>7GOTO330
350 A(35)=E-A(34)
999 END
1000 Q=0:FORW=1TO20:Q=Q+A(W):NEXTW:Q=Q+RND(0):FORW=1TO20
1010 Q=Q-A(W):IFQ<=0W=W:RETURN
1020 NEXTW
2000 A(28)=0:Q=2:PRINT"THE QUEENS FATHER":RETURN
2010 A(30)=A(30)-1:Q=1:PRINT"THE KINGS UNCLE":RETURN
2020 A(23)=A(23)-1:Q=1:PRINT"THE KINGS BROTHER":RETURN
2030 A(29)=A(29)-1:Q=2:PRINT"THE QUEENS BROTHER":RETURN
32000 FORZ=1TO20STEP2:PRINTA(Z),A(Z+1):NEXTZ
```

Your Turn

A big thank you to Marc Elwinger for sending me these programs-you'll see more of his work later. Meanwhile, do you have a *relatively short* computer program that you would like to share with the rest of us? It doesn't have to be a *D&D* aid . . . anything associated with gaming will do! I would prefer a printed listing and a sample run if possible, but I can get printouts from TRS-80 (Level I, 12K and Level II, 16K) and Apple-II (32K) tapes. I can read PET tapes (8K, "old" ROM) but can't get printouts. I also have access to a DEC PDP 11/50.

Send 'em to "The Electric Eye," c/o *The Dragon,* P.O. Box 110, Lake Geneva WI 53147.

Simulation Corner

(From page 31)

or more of the small format designs.

If there is any single weakness in the Avalon Hill line, notes Tom, this lies in the area of family-type social boardgames. Shaw observes that these games have always been the weakest in the Avalon Hill line but he notes that AH is fortunate because it is a large enough company to be able to afford carrying some games on its list that are low-volume sellers. The main reason for retaining these games is the exposure that Avalon Hill receives as a result For example, the game *Shakespearean Chess* doesn't sell well, but because AH carries it, the company's line is listed in many sources such as catalogues of educational materials. By placing one copy of the game in a classroom, interest is generated among students and Avalon Hill may receive uncounted orders for that game and for other titles as the students get into the idea of simulation and discover that they like it. Consequently, Avalon Hill regards such "weak" titles as prestige items within its game line. It is noteworthy, however, that this weakest element of the Avalon Hill line is precisely that which AH regarded as its primary objective when Tom Shaw signed on in 1960.

Anyway, the. social-type games are a small part of Avalon Hill and not necessarily that part in which we are most interested. For the rest, Tom Shaw is very upbeat, optimistic about the future of Avalon Hill in particular and gaming in general. On the element that some other companies find disturbing, the resistance of some consumers to the price of games, which now retail in the $15-20 range, Tom still thinks that gamers get the best entertainment value in town, even at today's prices. He points out that a date at the movies or theater with dinner out costs twice as much—and the movie can't be played again and again. With more people spending more of their leisure time at home due to higher prices for outside entertainment, the games are even more useful.

Elves, dwarves & halflings

(From page 21)

graceful. They all have high cheekbones and pointed ears; indeed, any human having the later characteristics may be suspected of a drop of the elvish blood. They are for the most part fair, including the rare green elves, who are thought to be a distant link to the hamadryads and other woods spirits. This is reflected in the charts below. Elves are not given to freckles, malocclusion, or several other human frailities, as the altered Exceptional Facial Features chart shows. They are not bearded.

For the secondary rolls, use a 6-sided die should the appropriate first number be rolled.

Eyes

1-6	Dark Grey	(1 in 6 jet black)
7-11	Green	(1-2 light green, 4-6 bright emerald)
12-15	Blue	(1-3 light, 4-5 bright, 6 deep blue-violet)
16-17	Silver-Grey	
18-19	Golden	
20	Changeable	(Roll 4-sided plus 1 to get # of colors eyes shift between; roll as above, ignoring further rolls of 20.)

HAIR

1-6	Light Bond	
7-10	Honey Blond	
11-13	Red	(1-3 red-gold, 4-5 copper, 6 auburn)
14-15	Grey	(1-5 light, 6 dark)
16-17	Blue-Black	
18-19	White	(1 metallic silver, 2-5 white, 6 pale green)
20	Metallic Gold	

HAIR LENGTH

Worn to:	Male:	Female:
Ear	1-4	-
Shoulder	5-9	1-2
waist	10	3-7
Longer	-	8-10

SKIN

1-5	Pale	(1 in 6 pale green)
6-12	Fair	
13-17	Normal	
18-20	Tanned	

HANDEDNESS

1-2	Ambidextrous
3-4	Left
5-10	Right

UNUSUAL FACIAL FEATURES

1. Large/small eyes
2. Sharp/soft features
3. Round/narrow face
4. High forehead
5. Large/small nose
6. Full/thin lips
7. Epicanthic fold

8. Facial scar
9. Curly hair
10. Upturned eyebrows
11. Round/narrow eyes
12. Eyes set far apart/close together

The occasional Half-Elf should roll eyes and hair upon the Elf tables, all else on Human charts.

DWARVES

Dwarves never have pointed ears, and are ALWAYS bearded. They come in several varieties, generally recognizable & skin tone.

EYES

1-4	Grey
5-7	Blue
8-9	Brown
10	Other (1-2 green, 3 gold, 4-6 black)

SKIN

1-6	Tan
7-9	Brown
10	Grey

HAIR

Brown	1-6
Black	7-10
Grey	11-14
Blond	15-17
White	18-19
Red	20

LENGTH

Hair:		Beard:	
Short	1-3	3"-4"	1-2
Medium	5-8	On chest	3-8
Long (past shoulders)	9-10	To belt	9-10

UNUSUAL FACIAL FEATURES

1. Large/small nose
2. Large/small eyes
3. Large/small teeth
4. Large/long-lobed ears
5. Curly hair
6. Scar
7. Gap-toothed
8. Upturned brows
9. Sharp/soft features
10. Wide/narraw nose

HALFLINGS

Small as the Halfling population is, there is not a tremendous variety within it They are not given to extremes of coloration. Men wear their hair about ear-length; women wear it long, though 1 in 10 will clip it to the shoulder if adventuring.

HAIR

Light Brown	1-3	Black	10
Dark Brown	4-5	White	11
Blond	6-7	Red	12
Grey	8-9		

EYES

Blue	1-6
Brown	7-9
Grey	10-11
Green	12

SKIN

Fair	1
Normal	2-5
Tanned	6

UNUSUAL FACIAL FEATURES

1. Freckles
2. Curly/very straight hair
3. Blunt/sharp nose
4. Large/small nose
5. Jutting jaw/overbite
6. High forehead
7. Large/small ears
8. Large/small eyes
9. Eyes set far apart/close together
10. Large/small mouth

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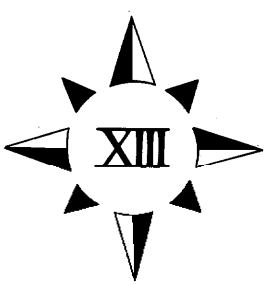

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EYE OF THE DRAGON

HOBBY INDUSTRY NEWS

HAPPENINGS

START LOOKING - - The search for the silver dragon is on!

Metagaming has $10,000 waiting for the person who finds a 31-ounce, Sterling silver dragon figurine, which the company has hidden somewhere in the United States.

If that doesn't sound like much of a clue, you're right: it isn't. But that's the only clue you get, unless you pick up a copy of Treasure of the Silver Dragon, a new fantasy role-playing game module which is now on sale. Clues to the dragon's hiding place are contained in the module. There's also a postcard in each copy of TSD which buyers can fill out and return to Metagaming. Then, if no one finds the dragon by Sept. 1, 1985, one card will be drawn from all those submitted. The sender of that card will win the prize - - $10,000 and, of course. the dragon itself.

In case some super-sleuth finds the dragon before Sept. 1, 1981, Metagaming asks that the finder not reveal the hiding place until that time, so the fun isn't spoiled for other searchers. The finder should notity Metagaming, of course, to claim the prize, and the company will then announce that the dragon has been found; but won't say where it is until after Sept. 1, 1981.

You're getting warmer . . . warmer . . .

NEW RELEASES

Because of the time lag between when we assemble Eye of the Dragon and when it reaches the eyes of our readers, some "new" releases are on store shelves before you read about them here. But they are still worth mentioning, so...

Game Designers' Workshop lists these games and accessories among its summer releases: Tacforce, an extensive set of modern micro-armor rules prepared in conjunction with GHQ; Bright Face/Mission on Mithril, a double adventure for Traveller; Azhatnti High Lightning, a monumental project which GDW calls "the first full-size Traveller game"; The Battle of Prague (a.k.a. The Best of Frederick the Great); and two new additions to the System 7 Napoleonics line, French Guards and Russian Guards.

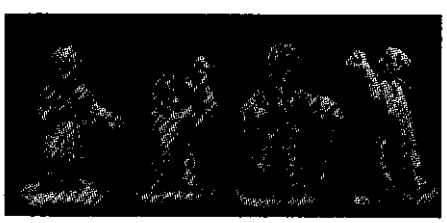
At last word (remember, this is being written in July), GDW was planning a September release for Asteroid, the latest in its line of Series 120 Games.

The latest brochure from Operational Studies Group lists these as OSG's most recent offerings: Air Cobra, a game of modern tactical airmobile combat; and Overrun, which is about WWII armored combat.

NEW LINE

NEW FIGURES -- If your 25mm army is threatening to expand past the limits of your available space, the folks at Ral Partha have a small suggestion: Try the new 15mm "Armies of Myth and Legend" line which was recently released by that company. The line includes barbarians and goblins in various poses and weaponry, plus some elves and a couple of intriguing-sounding sets called "Forces of Law High Command" and "Forces of Chaos High Command." Other recent releases from the Cincinnati kids include new additions to the Fantasy Collector Series and the "Personalities and Things That Go Bump in the Night" line.

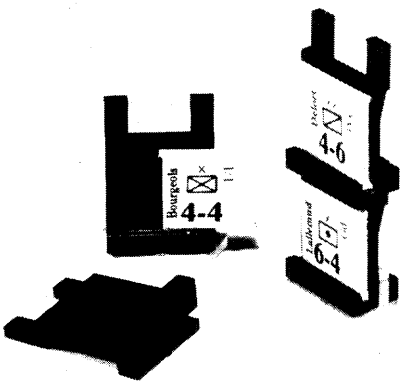
Space does not permit the use of as many photos as we'd like to include, but two of the best we have on hand are printed below: a quartet of dwarves, followed by the Republican Rome Command Group, part of Hal Partha's "Hoplites" line. (Yes, they have "real" figures, too!) As with all well-crafted miniature figures, photos simply don't do them justice; you have to proceed to your nearest hobby store to really appreciate the Ral Partha repertoire.



NEW PRODUCTS

THE SOUNDS OF WAR -- How much sense does it make to play out a Napoleonics battle in Studious silence, or to the accompaniment of crinkling candy wrappers and crunching potato chips? Not much sense at all, now that The Waterloo Tapes are available.

Tom Loback is better known in these parts for his dragon-crafting and the other fine miniatures produced by his firm, Dragontooth. But now he's mixing his gaming media by offering for sale a 30-minute stereo tape recording of the "colossal symphonic and cacophonic sounds of the Battle of Waterloo...to add drama and realism to your game."



KEEP 'EM SECRET -- There's only one problem with hidden movement in most boardgames: All too often, the player who's doing the hiding can't remember from one turn to the next which counters are where. To solve that problem, you can carefully write down the location of each piece of yours on the board -- and by the end of the game, you've done more writing than playing.

Orisek Industries has come to the rescue with Nebelwerfer/Smoke Screens. Counters can be placed on edge inside black plastic holders which keep them hidden from the enemy. The holders can be stacked, making it possible to use dummy counters and holders so the size of your force is also kept secret. After extensive playtesting, we have decided that as many as 10 counters can be stacked in the same hex, but unless your army has a lot of dummies in it you probably won't need that many in one place.

FOR SALE

Vol. 1, No. 1 issue of

The Dragon

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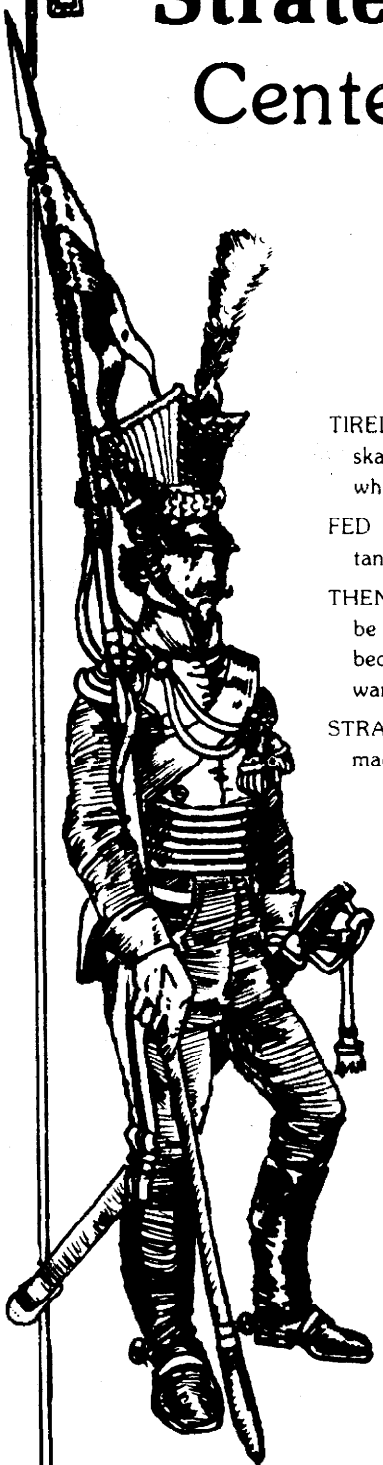

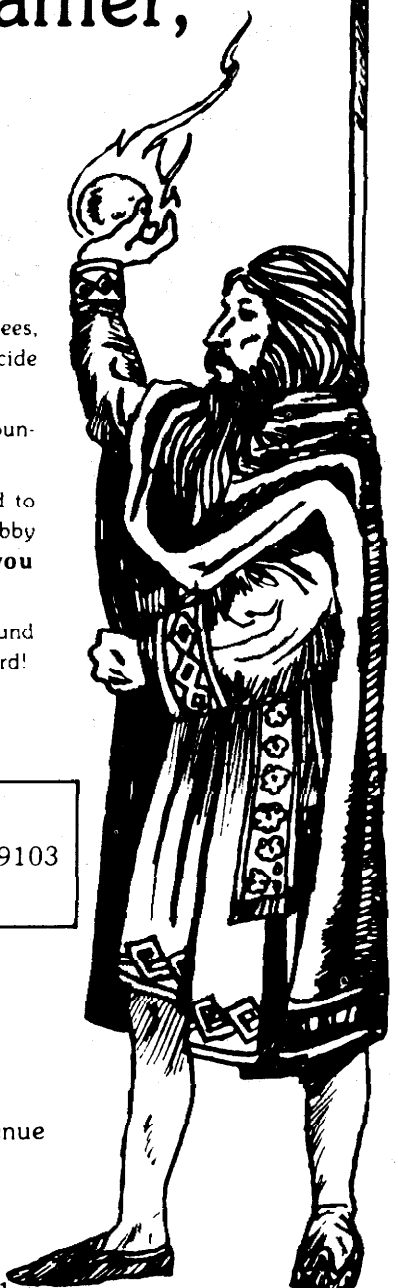

TIRED of shopping mall hobby stores that are so busy selling frisbees, skateboards and posters of Miss Piggy that they can't help you decide which game you want to try next?

FED UP with merchants who only carry games because their accountants said it would be profitable?

THEN TRY STRATEGY AND FANTASY WORLD! We don't pretend to be experts. We're just a group of people who are involved in your hobby because we want to be. We stock the games, books and miniatures **you** want. If we don't, we'll do our best to get them for you!

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Guerrilla warfare, Napoleonic style

William Fawcett

These rules are a basic outline for skirmish gaming for the Napoleonic period. In skirmish gaming, each figure represents one individual; normally only a comparatively small number of figures are used.

These rules are designed for the use of 25mm figures, but are adaptable to any scale by using simple arithmetic. Figures should be mounted separately on 1"-square stands for foot and 2½"-by-l" stands for cavalry. Several companies offer a selection of appropriate figures.

For a good insight into individual actions on the Iberian (Spanish) peninsula read *Rifle Dodd* or *Death to the French* by C. F. Forester, the author of the Hornblower series.

Scale: 1" = 5' One turn = 15 seconds

Movement is warped slightly to allow for tabletop gaming. All ranges given are the effective range of the musket or rifle, not the maximum range.

Movement:

All guerrillas are treated as skirmishers. All Grenadiers and Legere for the French may act as skirmishers. French regulars separated from their main unit by more than 10" may act as skirmishers at a 25% movement penalty to compensate for their needing to coordinate their efforts and listen and react to their orders. Movement is simultaneous.

Skirmish movement —	Walk	8"
	Evade	10"
	Run	12"
	Crawl	2"
Formed —	Line	6"
	March	8"
	Quickstep	10"
	Trot	14"
	Gallop	20"

1. Running or galloping is not allowed in heavy terrain or forest.
2. French soldiers in line wheel the line to change facing.
3. French soldiers in any formation may tighten up the formation to close up from casualties at no penalty (up to 2" per turn).
4. French infantry may not quickstep for more than 3 turns in a row. If quickstep is used for 2 turns in a row, the units must walk for at least one turn.
5. Formation changes are achieved by going through the actual movement needed for the figure to reach its place.
6. A line formation is one in which the French are in a basically straight line facing the same direction and no French figure is more than 2" from the next. At least four figures are needed to form a line. All must be standing and must fire in unison.
7. Marching can be in any formation other than line.
8. Units in a single, double, or triple file are considered in column and may quickstep.
9. Horses which are galloped for two consecutive turns then must move at a lesser speed for two more turns before they may gallop again. Horses may not be galloped for more than two consecutive turns.
10. Cavalry may only change the speed of its movement by one step in a turn (walk to trot, trot to gallop, or gallop to trot, but never gallop to walk or walk to gallop).

Musketry

There were several distinct actions that needed to be taken to fire a musket during this period. It took a significant period of time to muzzleload a musket and even longer to load a rifle, because of a tighter fit between the ball and the barrel. Muskets during this period were also not terribly accurate. (The ball tended to move within the barrel in rapid arcs when the musket was fired and would exit the barrel on whatever path it had taken within the barrel just before reaching the muzzle.) This was the reason for the tight formations

and volley fire. The standard order was "Ready. . . . Level. . . . Fire!" Rifles provided greater comparative accuracy and longer ranges, but took longer to load and fire.

The maximum effective range for a musket is 26".

1. It takes one turn to load a musket and another full turn to fire. (Actually, it takes most of the two turns to load, with the firing taking place at the end of the second turn.)
2. With either a rifle or musket, no figure may be moved while loading or firing. The figure must be stationary for the entire "loading" and "firing" turns. A figure may move between the loading and firing turns with a "loaded" musket.
3. A French soldier will have with him the following amounts of powder and may fire only as many times as the dice number rolled for each type of soldier. (Extra powder and shot may be carried on a wagon or pack animal if appropriate to the scenario. For a soldier to replenish would take two turns plus movement time.)

Fusilier	— Roll four average dice
Grenadier	— Roll five average dice
Legere	— Roll four average dice and add five
Guerrilla	— As per earlier capture, or as per scenario, or roll three regular dice.

4. In most cases, if units of both sides fire all of their ammunition and have not yet met in melee they would retire from the combat. (Obviously, this is not necessarily going to be the case if a unit is closing to combat or has a smaller opponent trapped. The ordinary soldier did prefer to avoid unneeded melee, especially with guerrillas.)

Rifles are very uncommon in the Iberian Peninsula. The effective range of a rifle is 34". And it may be fired at a bonus of + 1 under 20".

1. It takes two full turns to load a rifle and a third full turn to fire.
2. Otherwise, a rifle should be treated similarly to a musket.
3. A British rifleman will have five average dice of ammunition.

Musket and Rifle Combat

Needed to Hit is a roll of 10 on two six-sided dice.

Modifiers:

Firing from ambush on an unsuspecting target	+1
Firing with a braced musket[1]	+ l
Target is less than 6" from the firer	+ l
Volley fire from French in Line at same target or group within 4" of each other	+2
Target is immobile or crawling or in Line	+ l
Target is in soft cover	- 1
Target is in hard cover	- 2
Target is evading	- 1
Target is moving at a gallop	- 1
Target is prone	- 2
Target is crouched[2]	- 1

Notes:

[1] A braced musket is one which has been rested against a solid object for the entire turn before it is fired (but not during loading).

[2]No loading allowed unless completely sheltered from all fire.

Individual Marksmanship

The marksmanship of an individual or type of soldier can add or subtract from the likelihood of hitting an enemy. In a campaign the abilities of each figure will be predetermined. In single scenarios, the following is suggested:

French: All Grenadiers in Line + 1.
Legere at all times + 1.
Line has no modifier for all other troops.
Green recruits at - 1.

Guerrillas: Roll for each figure (2d6):
10-12 Sharpshooter (+1)
6-9 Normal (no modifier)
2-5 Poor (-1)

In any scenario, there should be no more than 1/6 grenadiers or legere in a French unit.

All French have muskets. Guerrillas roll for their weapon (2d6):
2-4 = no musket or pistol
5 = Pistol only (treat as a musket with a 6" range)
6-10 = Musket
11or12 = Rifle

Wounds (and worse) From Musket & Rifle Fire

If a figure is hit, roll 2d6 and use the following table to determine severity:

Roll	Effect
2-4	Killed immediately
5	Severe wound; unit takes no further action
6	Leg wound; may only crawl, reloading takes two extra turns
7	Minor wound; cannot run or gallop
8	Severe leg wound; no further movement, reloading takes two extra turns
9	Head wound; unconscious for 1-6 turns, then fires at -2
10	Shoulder or arm wound; fires at -2, takes two extra turns to reload
11	Slight nick; no penalties
12	Killed immediately

A figure receiving two wounds of any wort is considered dead immediately upon receiving the second wound.

Melee Combat

Figures with their bases touching may melee each other. As with musket fire, all melee is simultaneous. Melee is much more deadly, on a turn-by-turn basis, than is musket fire.

A roll of nine or higher on two six-sided dice is needed to hit.

Melee Modifiers

Has full-size sword	+1
Is mounted	+ l
Has a lance	+ l
More than one on a single figure	+1 for each
Attacking from rear*	+1
Target is mounted	- 1
Target is higher in elevation	- 1
Attacking with musket butt or club	- 1
Target is prone or unresisting	+2
Figure is fleeing in panic	+2

Note:

*-In cases where more than one figure is fighting one single opponent, all attackers already receive a +1 and none are given a bonus for rear attack.

Melee Combat Results

If a figure is hit in melee roll on this chart:

Roll	Effect
2-5	Slight wound; move at -2" turn penalty
6	Unconscious for 1-6 turns
7	Severe leg wound; no further movement, falls to the ground prone.
8	Arm wound; melee at - 1, drop weapon on a roll of 7 or less on 2d6.
9-12	Killed

1. Any figure already wounded melees at - 1.
2. Any figure receiving two wounds of any sort is killed. This can be one from fire and one from melee or both from either source.

All French troops have bayonets. Guerrillas roll to determine their melee weapons (2d6):
2-4 = Sword (or musket with bayonet, or both)
5-9 = Musket and bayonet
10-12 = Musket with no bayonet (or club)
It takes one turn to put down a musket and draw a sword.

Morale

in campaign games there is little need for morale, as expediency will determine both sides' actions. In a single game, the table below should be checked when one (or more) of four events occurs. Failure to maintain morale causes a figure to flee directly away from the nearest enemy or to cower behind any available hard cover (at the player's option). Figures who are cowering are considered prone and unresisting. Nobody surrenders in this war; if attacked, a cowering figure will resist at -2.

Check morale when:

1. The figure receives a wound.
2. 50% of the formation or unit is killed or incapacitated in any way, and again for every additional 10% thereafter.
3. All the Officers and Non-coms are killed, or the guerrilla leader is killed.
4. All other figures within sight are killed and there were at least four to begin with. (This is also known as desertion).

French morale check: To survive a check, French units must roll 2d6 and make 7 or better for Fusiliers, 5 or better for all other troops. Officers never check.

Guerrilla morale is determined in advance by a roll of 2d6 for each figure:

Roll	Morale
2-5	Coward (9 or better to stay)
6-9	Normal (7 or better)
10-11	Brave (5 or better)
12	Fails morale only on a roll of 2 at any time

The leader of the guerrilla band need never check morale.

Officers and leaders

A French officer will be present for any unit larger than 12 men. For units of fewer than 12 men there is a 5% chance of one being present for every figure in the unit. Especially important missions will always be led by an officer.

1. Officers are always mounted and have a pistol and a sword.

2. There will always be a non-com present with any group of three or more French regulars.

3. Any figure adjacent to an officer (bases touching) need not check morale unless wounded or the officer is killed. A soldier fears his officer's sword as much as he does the enemy's). An officer will restore morale to a fleeing figure in one turn if they are adjacent for the entire turn.

4. Officers can give orders, and those ordered can react to them on the next turn.

5. Any wound to an officer will prevent his giving orders for that turn and the next turn.

6. If an officer is killed, his horse will flee at a gallop. The non-coms can then issue orders starting on the next turn.

Every band of guerrillas will have a leader. In most cases all guerrillas, including the leader, are on foot. If seven or more guerrillas are present then the leader will have an assistant who is the equivalent in morale and actions of a French non-com. During a battle both the leader and the non-com can issue orders. If there are several players, then their orders should be written and read at the end of the turn. Those figures closest to each leader will obey their orders. (This reflects the old problem of too many leaders among irregular troops, and allows for conflicting orders to occur.)

1. Leaders are always armed with the best weapons rolled for each group of guerrillas (rifle and sword are the best possible). However, if a guerrilla leader is entitled to receive a rifle, the rifle must be taken from a soldier for which one was rolled and awarded to the leader. The soldier whose rifle was "appropriated" receives a musket instead.

2. If all of the leaders of a guerrilla unit are killed, the unit will always retreat as soon as possible.

Terrain

The terrain can vary extensively depending upon the scenario. In most cases the terrain will be quite rough, perhaps with a road upon which the French will travel. The guerrillas would avoid combat in open terrain, where the greater discipline and volley fire of the French would put the irregulars at a disadvantage.

In most cases a figure would move around most obstructions, and common sense can determine how much of a penalty moving over them would cost. Some general rules: A fence takes a full turn to cross through or over. A large boulder takes 1/2 turn to climb up on. Movement in forests is at -2" due to undergrowth. Cavalry moves at half speed in very rough terrain or in forests.

Setting up a Campaign

The lberian Peninsula is the most appropriate setting for a Napoleonic skirmish campaign. Thousands of such clashes occurred after the French invaded Spain and placed Napoleon's brother Louis on the Spanish throne. Figures of Spanish irregulars are readily available to provide the opposition.

You also could place a campaign in the broad expanses of Russia, where extensive guerrilla activity took place after the 1812 invasion. Large areas of forest, mountain, and swamps were available to provide refuge for guerrillas. In a Russian campaign, Cossacks could also be added.

In any campaign it is best to set up a cast of characters. This can be a matter of rolling them up from the charts given here or having them determined by the players' agreement. A map giving the terrain in the area around a French base is then drawn up, showing roads, forests, rivers, and other terrain in great detail. The French player is then given some assignment such as to pacify the area, escort supply wagons that regularly pass through, maintain way houses for couriers, or several such tasks at once. The French should begin with a set number of troops, and losses would rarely be able to be made up. The guerrillas should begin with perhaps less than 10 men, plus a leader. With each "successful encounter" the guerrillas would gain from 1-4 new men, who would be rolled up on the charts given here. A successful guerrilla leader can end up outnumbering his French opponent and eventually restrict the French efforts to the area around their camp. This is success in a guerrilla war. The French need to either prevent any guerrilla victories or hurt the guerrillas badly enough in each battle to keep their numbers down.

Sample scenario

The French began with a company of 110 Fusiliers, 23 Grenadiers, 29 Legere, six sergeants, and four officers: Cpt. Matinet, Lts. Roget and Loneau, and the Captain's aide, Lt. Selense. Their duties are to prevent any interference with the couriers and wagons passing through their immediate area. The terrain is very mountainous. To this end, twelve men have been attached to escort a wagon of powder through the valley. This will be Lt. Roget, a sergeant, two Grenadiers and eight Fusiliers.

The Guerrilla player knows of the wagon and perhaps of a courier, who is also guarded, and another wagon similarly guarded which is coming soon after. He chooses to ambush the first wagon. The guerrilla band is made up as follows:

Juan, the leader, with a musket, sword, and pistol
Raul, his lieutenant, with a musket and bayonet, morale automatically 5
Pieter, with musket and bayonet, morale 7
Jesus, with a musket and sword, morale 7
Pedro, with a musket only, morale 7
Juan (2), with a musket and bayonet, morale 9
Garcia, pistol and sword, morale 7
Manuel, musket and bayonet, morale 5 (they killed his wife)
Caesar, musket only, morale 9 (he's only 14)

To begin, Juan takes Pieter, Juan (2), Jesus and Manuel and hides on the north side of a section of the road. (All of this is marked on a map so that it can later be verified if necessary.) Raul takes the rest of the band into a clump of trees and bushes (soft cover only) a little farther down the road on the same side. The wagon then is placed on a game board which is set up to simulate what the terrain is like in the area of the ambush. It is heavily laden; both players agree its movement should be 6" per turn with a maximum of 10" possible on any two consecutive turns. The French forces are then set around the wagon in a formation which was sketched on a piece of paper

before the terrain was set out.

This particular formation was set out so that the Grenadiers are in the lead, with the eight Fusiliers in two lines of four behind them. The sergeant is following the lines and the officer is riding on the left side of the wagon. When the first Grenadiers get into range of both groups of guerrillas, Raul and his force spring the ambush and fire at +2 (+1 for unsuspecting target and +1 for braced muskets). This fire wounds one Grenadier slightly and kills a Fusilier. The Grenadiers then fire back, wounding Pedro in one leg, while the officer orders the Fusiliers to form a line for volley fire. Pedro makes his morale check with a 9 and all of his group reload (with him completing reloading at the same time, since his wound was only a slight leg wound.

On the next turn the French line has been formed and the officer orders a volley fire —which is the one order that goes into effect immediately. The volley is at +2 (+1 for immobile targets, -1 for soft cover, and +2 for volley fire.) The Grenadiers also fire (being loaded by this round), but do not get the volley fire bonus as they are not in the line. Two guerrillas are hit by this volley (a lucky result for the French): Caesar is hit in the head and is knocked unconscious, while the hapless Pedro is killed upon receiving a second wound.

At the same time Juan and the rest of the band open up on the backs of the line from their position in the rocks behind the battle. They fire at +3 (from ambush +1, at immobile targets +1, with braced muskets +1) and hit two more Fusiliers. One dies immediately; the second receives a shoulder wound and will fire at -2.

The next round is spent in all loading their muskets, except for the Fusilier who was wounded. He failed his morale check and is fleeing on the far side of the road and will later wander into the main camp (where else can he go?) to tell of how everyone else was slaughtered by dozens of guerrillas.

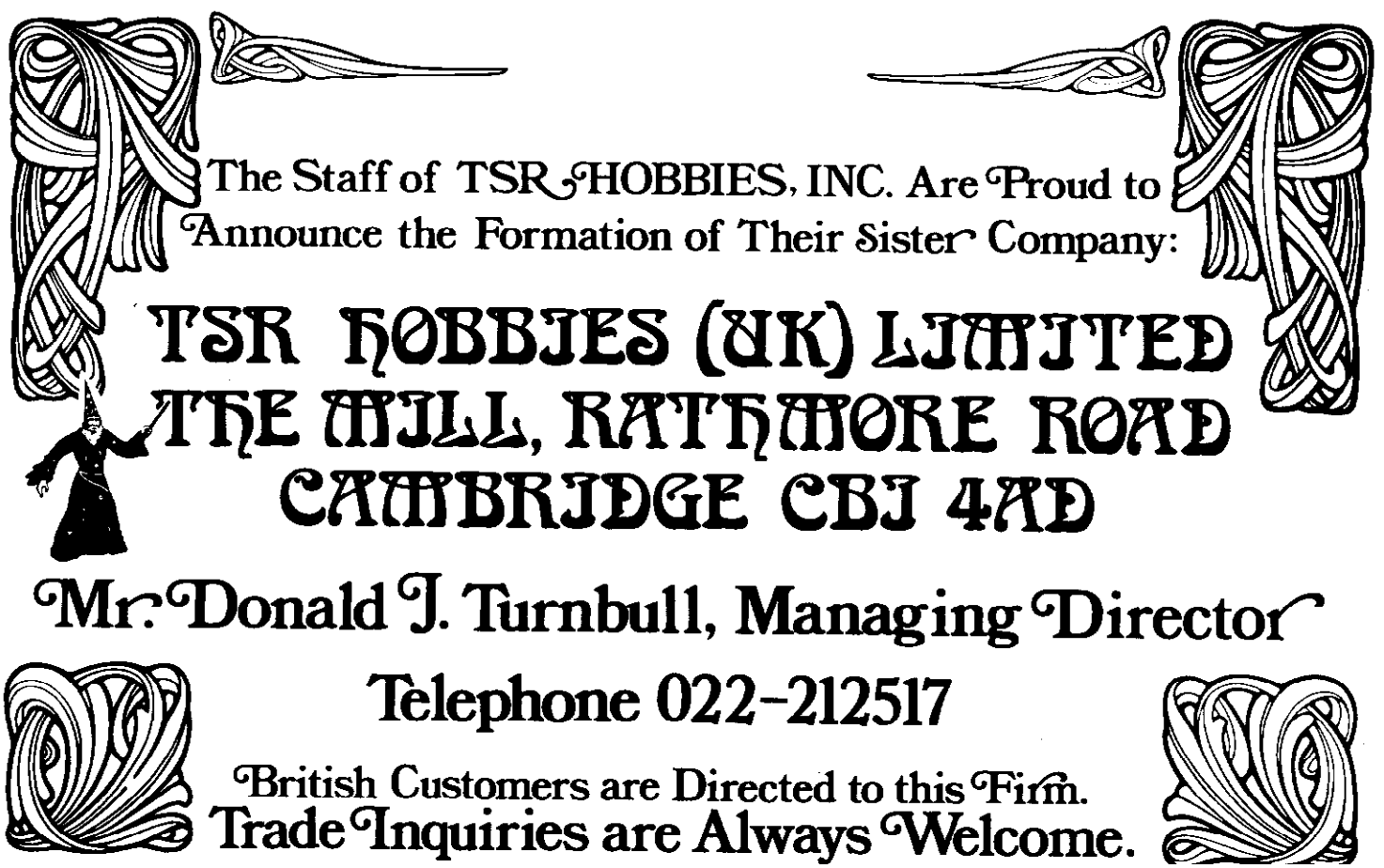
The French officer decides to keep his men in line and endure the fire from his rear. Therefore, only the Grenadiers turn in place and fire (at + 1 as Grenadiers and + 1 for immobile targets, but -2 for hard cover) at the new threat. The Grenadiers both miss, but the Fusiliers' volley kills Garcia, who has been bravely waiting for a chance to fire his pistol. The return shots from all the guerrillas succeed only in giving the Lieutenant a severe leg wound; however, he never needs to check morale.

Choosing discretion over valor on the next round, Lt. Roget orders his loading troops to begin running down the road past the remaining ambushers in their front and orders the wagon to race the mules for maximum of 10" over two turns. The sergeant orders the Grenadiers to move at a run directly toward the only remaining standing ambusher to their front, Raul.

The next turn sees Raul running voluntarily to avoid meleeing with two Grenadiers. The fire from the guerrillas in the rear causes a minor wound in another Fusilier who passes his morale check and will evade after the wagon (he can't run with a minor wound). The Grenadiers then change course and so join the remaining group near the wagon. This enables the guerrillas to retrieve Caesar, who is still unconscious and was probably thought to be dead by the French player.

The French did save the supply wagon, but definitely got the worst of the encounter. The French have lost two men, with 3 others wounded and one deserter also wounded. On top of this the officer received a severe leg wound and so should be kept out of the next several games. The guerrillas lost two men, but were able to retrieve the unconscious Caesar. Hearing of the guerrillas' success (against a more numerous enemy), three more villagers join the band and are rolled up. Since they retained the field after the battle, the guerrillas also were able to gain the muskets, bayonets, and ammunition of the French and their own dead. The new members of the band are rolled up and all are equipped with these extra weapons where needed.

These brief rules cannot encompass every aspect of a skirmish game. They would have to expand to nearly the scope of a role-playing game to accomplish that. They should act as an outline which the players' common sense will fill out to allow for many exciting skirmish battles pitting the despicable French against the barbarous guerrillas.



The fourth fantastic adventure of Reginald Rennup

Landing on Tau Ceti IV was nearly the undoing of the intrepid explorer. The alien vista which unfolded before Rennup's gaze so captivated him that he failed to notice a score or more of multi-legged, green forms creeping up on him. An instant and they sprang upon him, trussed him up, and carried him to a cluster of woven grass huts.

The stunned savant noticed that his captors were grasshopper-like insectoids, evidently creatures with fair intelligence, for they carried crude weapons and conversed in a language of chirps, clicks, whistles, and other odd sounds. The short journey to the village was sufficient, however, to allow the sage to grasp the basics of the creatures' speech, so that when he was unceremoniously dumped before several of the huge creatures, he understood the meaning of what awaited him.

The grasshoper-folk operated by strict rules and regulations. Any captive was not automatically eaten, the chief stated with chirrupings and clickings, provided the prisoner agreed to participate in a contest with their main *slpzoortzr*. (Even Reginald was a bit puzzled tying to translate that!)

"Does the soft, pale tidbit agree?" the grasshopperoid demanded.

The monster was taken quite aback when Rennup said he did, in fact, agree—and in the creature's own speech! The grasshopper-folk held a hurried conference, amazed that their captive could understand and speak *Ziptadhouda*, as they called their language. Although nonplussed for the nonce, they quickly regained their composure and released Rennup from his bonds.

The grasshopperoids were confident, it seemed, that despite his ability to speak their language (albeit with a horrible accent), he could never defeat their *slpzoortzr* in a *sploortzing* match.

The wily adventurer, though, began the contest by demanding that the *slpzoortzr sploortz* first. "I, the famous Reginald Rennup," he explained, "will observe the prowess of your contestant first before *sploortzing* myself, for I have no desire to embarrass you by demonstrating an ability which too greatly surpasses that of your champion."

The leaders clenched their mandibles—in humor or in fury; Rennup was uncertain which—and gave a signal. A member of the gathering stepped (or hopped) forward, drew back its head, and shot forth a stream of brown liquid. SPLOORTZZ!! The area it struck, nearly 11 meters distant, was marked by a grasshopper with a small, red pennant.

"Now," commanded the chief, "let's see you beat that!"

The renowned adventurer stepped up to the line and let loose. The missile arched through the air and landed a full meter beyond the flapping scarlet marker of the main *slpzoortzr's* achievement.

Sounds of amazement sprang from the audience in an excited chorus. "How could a thing like you manage such a feat?" the chief asked Rennup while escorting him back to his spaceship.

"We have considerable pride in *sploortzing* on my own world," the savant explained. "In fact, we even have a definitive text on the subject."

"What?" the startled insectoid cried. "You have a book on *slpzoortzr?!* I cannot believe it! Tell me, please, what is its title?"

"Great Expectorations," said Reginald glibly, as he closed the airlock and blasted off.

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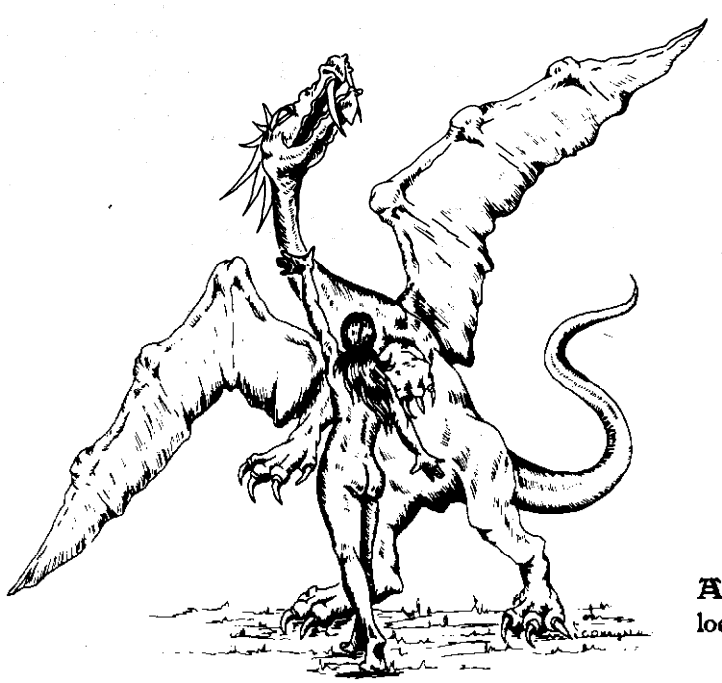

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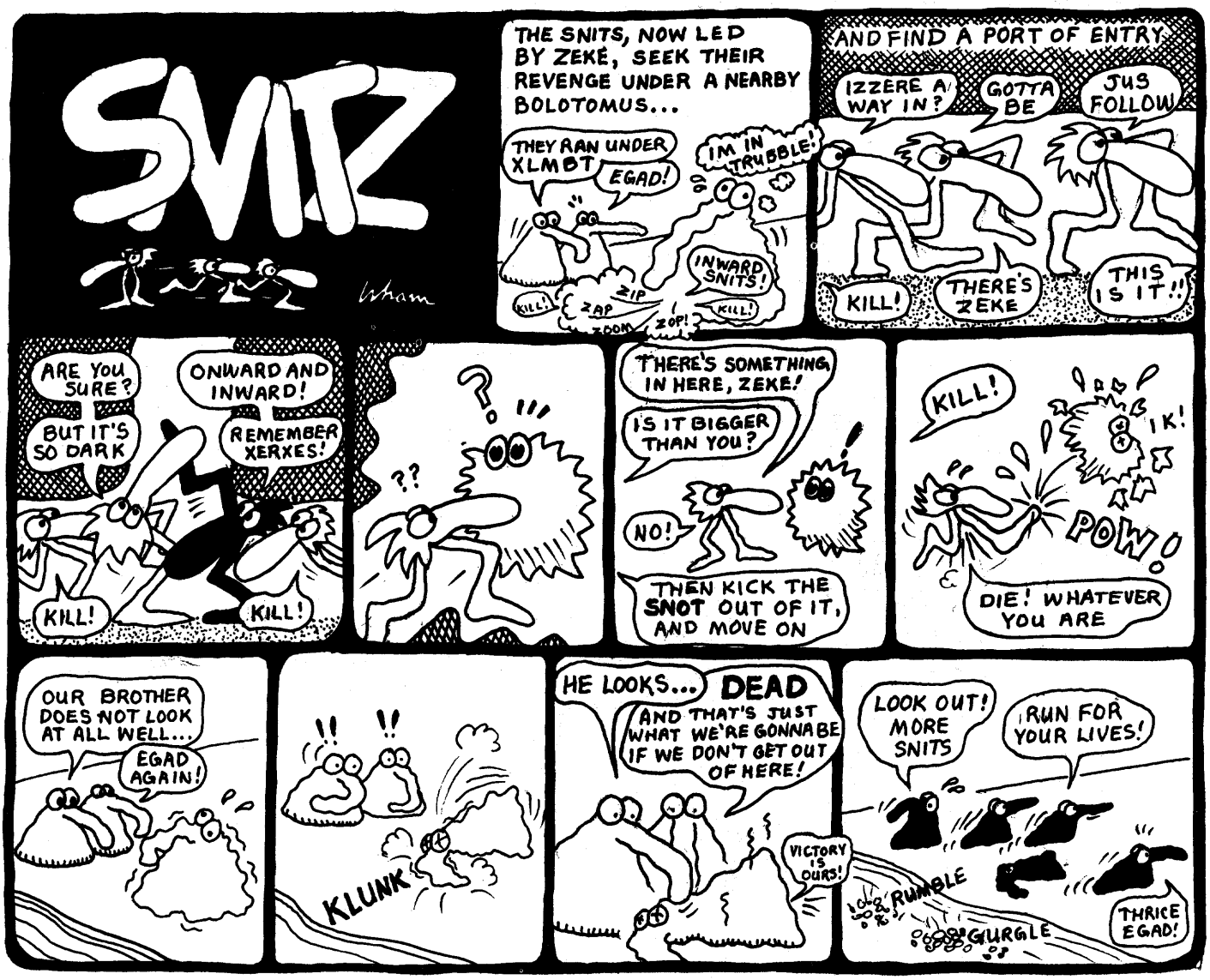

Convention schedule

FALLCON, Sept. 19-21 — A gaming convention to be held at Sycamore High School, Cincinnati, Ohio. The main event will be a 150-player *D&D* tournament. For information, contact FALLCON, c/o Wanna Play, 5923 Hamilton Ave., Cincinnati OH 45224.

ICON V. Nov. 7-9 — A science fiction/fantasy convention featuring Gordon R. Dickson as guest of honor. To be held at the Holiday Inn in Cedar Rapids, Iowa. Registration fee is $8 before Oct. 24, $10 thereafter, with a $1 discount on both prices for fans 18 and younger. The event will also include an art show and auction. Further information is available from Icon V, P.O. Box 525, Iowa City IA 52244.

ORCCON 1981, Jan. 16-18 — Game convention and exposition to be held in the convention facility of the Sheraton-Anaheim Hotel in Anaheim, Calif. For more information, contact ORCCON, c/o Tim Curran, 3342 Quail Run Road, Los Alamitos CA 90720, phone (213) 424-3180 or (213) 596-3040.

STELLAR CON VI, Feb. 27-Mar. 1 — Sponsored by the Science Fiction Fantasy Federation, to be held at the University of North Carolina at Greensboro. Featuring games, lectures, exhibits, costume contest. For more information, contact David Allen, Box 4-EUC, UNC-Greensboro, Greensboro NC 27412.

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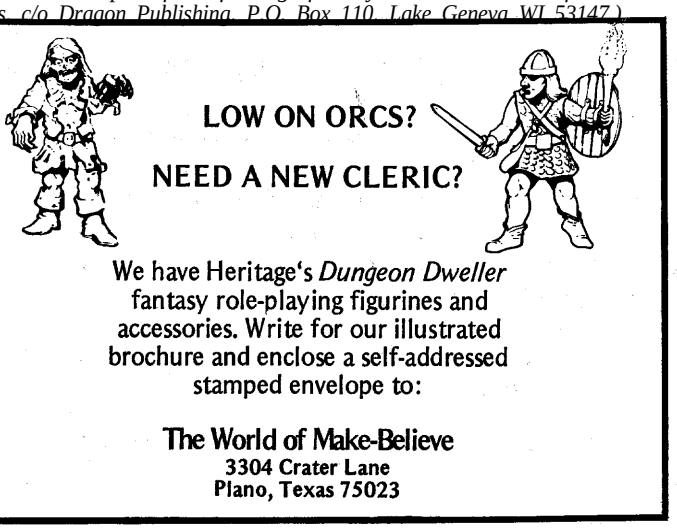

Dragon's Bestiary

The Silkie

Created by Tom Moldvay
FREQUENCY: *Uncommon*
NO. APPEARING: *1-8*
ARMOR CLASS: *5*
MOVE: *30"*
HIT DICE: *6*
% IN LAIR: *10%*
TREASURE TYPE: W (no map)
NO. OF ATTACKS: *2*
DAMAGE/ATTACK: *2-8*
SPECIAL ATTACKS: *Pack attack*
SPECIAL DEFENSES: *Silver, or + 1 weapon to be hit*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *High +*
ALIGNMENT: Chaotic Good
SIZE: *L*
PSIONIC ABILITY: *Nil*

The Silkie are a race of wereseals. In their non-animal form, they appear as black-haired, gray-eyed Half Elves and have all typical Half Elf abilities. Silkie Half Elves usually fight with flint spears, daggers, double-headed axes, or polished stone hammers. On land, Silkie warriors wear multi-layered, sharkskin armor and use sharkskin shields (AC4).

Silkie seals are usually distinguishable from normal seals by their large size. Silkie seals have one ramming attack for 2-8. When fighting enemies who are in small to medium-sized boats, Silkie often try to ram the boat en masse, overturning it, then drowning their victims by force of numbers. Silkie often travel with 2-12 seals (AC6, Move 24", HD2, ram attack 1-6). They may summon 1-10 dolphins, provided the dolphins are no further than ½ mile away (1-10 turns away swimming at normal speed).

Silkie are allied to dolphins and Aquatic Elves in their war against Sahuagin and Sharks. Good will exists between the Silkie and the non-aquatic races of Elves and Half Elves (except the Drow). Silkie are tolerant toward Tritons, Locathah, Mermen, and any Human to whom they are related. Silkie are antipathetic toward Ixitxachitl or any other evil sea race, and Neutral toward all other races. Silkie do sometimes feud with fishermen, particularly if the fishermen also hunt seal pelts, net Aquatic Elves, or over-fish an area to near depletion.

All Silkie are descended from Angus MacOdrum. In the legendary past, Angus, a high-level Magic-User and Fighter, led an Aquatic Elven army to victory against a Sahuagin incursion. Angus married 12 Aquatic Elven sisters; from these unions came the Silkie race (Silkie enemies claim this legend is an invention, and that Angus was merely an overly proud magician whom the gods cursed and who passed this curse on to his descendants). Clan MacOdrum encompasses Silkies, Humans, and Aquatic Elves in approximately 50%-25%-25% ratio. The MacOdrum of MacOdrum is always a Silkie, who takes the name Angus upon mounting the Clan throne.

An occasional Silkie family builds a sea cave lair but most (90%) Silkie live in Land Under Wave. Land Under Wave is composed of several unnamed cities built completely under water. The cities are separated by hundreds of miles but are linked into one by a magical teleportation mass-transit system. Each city is kept by by a magical bubble dome. The same magic maintains a constant supply of fresh air and the artificial sun which powers the city and provides light, heat, and allows for weather control. It is usually the climate of early summer or late spring in Land Under Wave. Fruits and vegetables grow all year round (the only meat Silkies eat is that which they catch while as seals).

Land Under Wave is a wonder. Buildings are made of multi-colored, polished marble, heavily ornamented with gold, silver, and jewels. The architectural style is light and airy. All buildings are interconnected by passages under the sea floor. More than half the land area is taken up by intricate formal gardens with flowing brooks and fountains. Land Under Wave would be a paradise were it not for one fact: All servants are captured Humans.

The Silkie roam isolated rock skenies and beaches at night to dance under the moonlight Whenever they manage to find an unguarded Human baby or child, they will steal that child, replacing it with a soulless changeling. Human MacOdrums are never taken, as they are kin, but all other Humans are fair game.

The captured child is raised in Land Under Wave. The captivity is far from harsh. The child attends Silkie schools and is adopted into Silkie families. Still, the child is a captive, and must serve a full fifty (Human) years from the time the child learns its jobs until the time of release. Even so, captivity is looked upon as a blessing. Time flows differently in Land Under Wave and the period of fifty-year service ages the Human servant but a decade.

Furthermore, the Silkie are natural Magic-Users and teach their servants many useful spells, besides rewarding them handsomely with gold and jewels upon release. Many captives choose to remain in Land Under Wave rather than return to the surface world.

Land Under Wave is filled with magic. The elder Silkie all settle down to a life of elegant leisure intermingled with magical research. Only the younger Silkie venture out of Land Under Wave to mingle with other races and dance beneath the moon.

Unlike other lycanthropes, Silkie can only change into seals by donning a magical seal skin. Any individual who captures a Silkie seal skin can force that Silkie to do his bidding. A controlled Silkie cannot lie to its master and will perform any reasonable service or promise any reasonable ransom for the return of his seal skin (without which he cannot dive deep enough to reach Land Under Wave). As long as the captor continues to act honorably, the Silkie will faithfully fulfill its part of the bargain. Any dishonorable or treacherous act on the captor's part frees the Silkie from obligation.

Silkies, in human form, may cast the following spells: *Friends, Mending, Unseen Servant, Read Magic, Forget, Fools Gold, Gust of Wind,* and *Lightning Bolt.* All spells are cast as a sixth-level Magic-User. A captive Silkie is under magical geas not to use its spells against its captor. The geas holds only so long as the captor's actions remain honorable with respect to the Silkie. The elder Silkie have much more powerful spells, particularly sea magic and weather magic, but they venture out of Land Under Wave only on extreme occasions and are encountered very rarely.

Tomb Tapper

Created by Ed Greenwood

FREQUENCY: *Very Rare*
NO. APPEARING: *1-12*
ARMOR CLASS: *-2*
MOVE: *10"*
HIT DICE: *8+4*
% IN LAIR: *30%*
TREASURE TYPE: *See below*
NO. OF ATTACKS: *3*
DAMAGE/ATTACK: *4-20/4-20/10-30, or 6-18 (hammer)*
SPECIAL ATTACKS: *See below*
SPECIAL DEFENSES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *High*
ALIGNMENT: *Neutral*
SIZE: *L (15-21' tall)*
PSIONIC ABILITY: *164-212*
Attack/Defense Modes: *E/F,J*

The Thaalud, or "Tomb Tappers," dwell in the depths of the earth and are rarely seen by men. The echoes of their massive hammers are sometimes audible through the rock for great distances as they hew new caverns and passageways. They shun almost all other creatures, but this tendency is often overcome by their lust for magic.

Tappers spend their lives in an eternal search for the Source Of All Magic, which they believe to be somewhere deep in the earth. They are somewhat in awe of earth elementals, believing them to be created at this mysterious source, and are reluctant to attack them for this reason. Tomb Tappers often burrow up to plunder magical devices from tombs (hence their name), or try to seize such devices from creatures they encounter. They never use magical items in battle, but protect and venerate them. The only other treasure Tappers have consists of pretty rocks, such as quartz, jade, agate, and amethyst (i.e., not gems which are dull when uncut). These they keep in caverns of glowrock in the utter depths.

Naturally long-lived, Tappers are externally identical, and their sexual activity remains a mystery. No pregnant Tappers have ever been seen. When killed, Tappers turn to stone in 1-2 rounds. They save vs. petrifaction at -2, and are immune to *Charm, Fear, Sleep,* and *Fire* and *Cold* - based spells. Electrical attacks do half or (if save is made) no damage.

Tappers are tall and humanoid, with very hard, blue-gray skin and great claws which can dig through solid rock. They are sometimes called "the Faceless" due to their featureless heads. Tappers "see" by a form of sonar, accurate up to 44", and require no light. Thus, they are able to locate *Invisible* creatures, and are unaffected by *Illusions, Hypnotic Patterns,* and other sight-related spells.

Tappers can communicate with their own kind through a series of humming sounds made by skin vibration and with other creatures through the use of psionic *Telepathy.* (Individual Tappers will have 158+6d8 psionic strength points.) Tappers have the natural ability to *Detect Magic* at will, and can *Animate Rock* once every 12 turns. The latter spell lasts for 4-6 rounds, and up to 9 cubic feet of rock may be affected.

Tapper have gigantic mouths in their abdomens. These jaws can crush rock, from which Tappers extract mineral sustenance. Tappers can take in water through their skin (which is hairless and varies in porosity as the Tapper wills).

Tappers customarily wield great (10' long) hammers of arenite, an alloy they derive from magma. It is heavy, very durable, and harder than most rock. Tappers may wield these hammers one-handed (-2 to hit), and throw them with great accuracy (+2 to hit due to "sonar").

Tappers occasionally aid or cooperate with dwarves, whose magical items they will leave unmolested. They also have no interest in the magic of Drow. They hate Umber Hulks, sometimes enslaving specimens from birth. Tappers and Xorn tend to ignore one another.

Flavia clasps her hand to her throat, her black ring glistening. A flash of recognition crosses the historian's face.

He exclaims. "The magical ring of Emeth! How is it that you wear this?"

THE STORY OF Jasmine

CREATED AND ILLUSTRATED BY Darlan

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Mustering a certain courage, Flavia follows one Guardian underground. The small hole they enter leads them into a huge cavern with many inner-connecting chambers. Together, they descend into the groping mists. Their progress echoes throughout the many damp, cold passageways. Finally, they stop before a small enclosed room.

"Brother Ethelred, we have come." her Guide calls meekly.

An old voice answers from within: "Yes, enter." Flavia pensively obliges. Before her, an ancient man leans over a huge book. Without looking up, he speaks. "I have recorded the long history of this land since I can remember. I am very old; my wisdom comes of recognizing the waves of change.". He glances up and peers into her beautiful green eyes.

"You, my dear, are the next Thaumaturgist, chosen by the great and wise wizard, Enelrad himself!"

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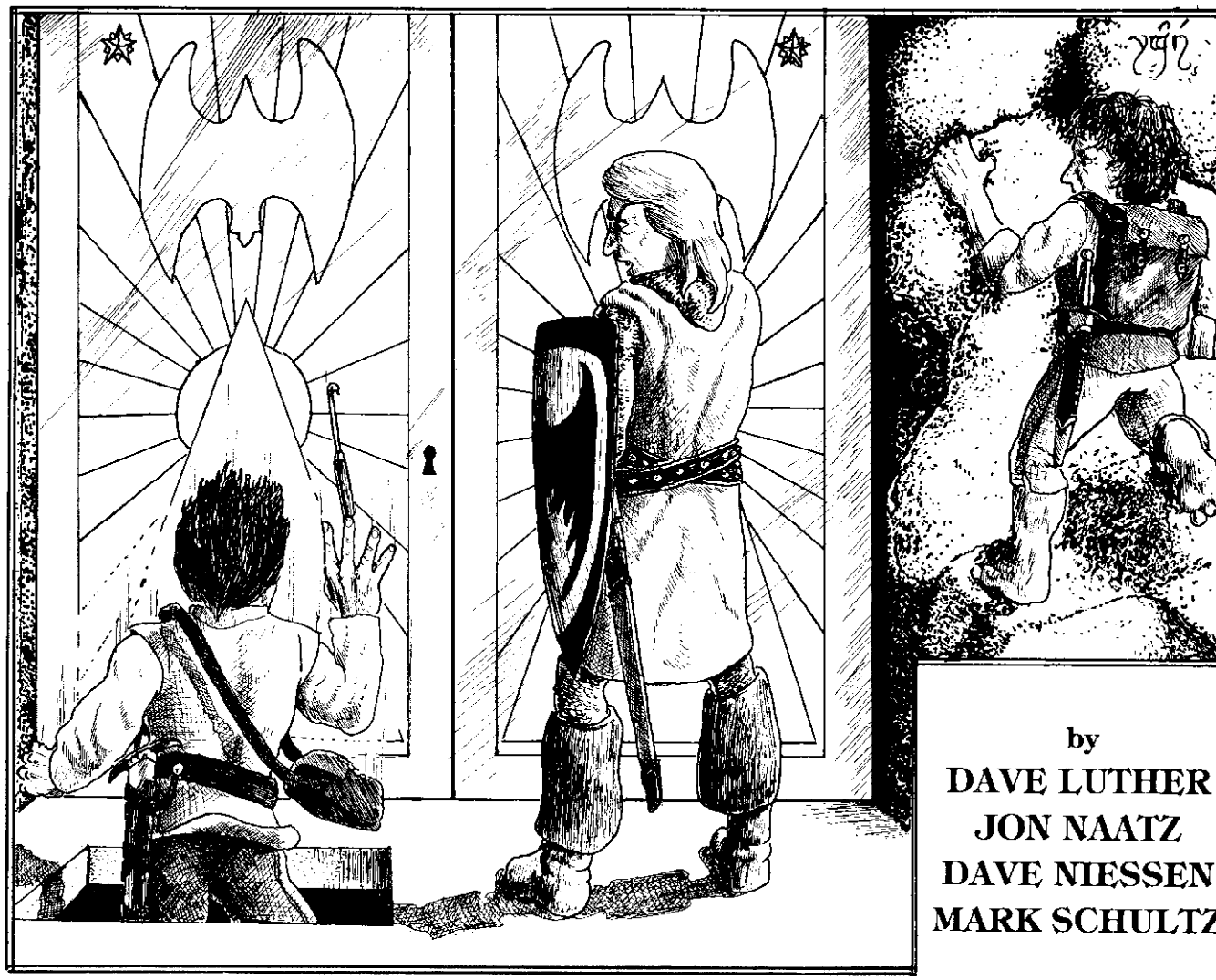
The Halls of Beol-Dur



by
DAVE LUTHER
JON NAATZ
DAVE NIESSEN
MARK SCHULTZ

Instructions to the Dungeon Master

"The Halls of Beoll-Dur" can be used as presented here for a single adventure, or Beoll-Dur and its locale can be incorporated into an existing campaign. It is highly preferable that a large party begin the adventure (attrition will take its toll), and it is essential to the success of an expedition that most, if not all, party members be 8th level or higher.

The DM should be constantly aware of (and should keep the players aware of) the heat which is encountered on each of the three levels. The uppermost level has a constant temperature of about 95 degrees F; the second level is 120 degrees F; and the lowest level (adjacent in some spots to raw magma) has a temperature of 350 to 400 degrees F. Without magical protection from fire (which can be obtained on the upper levels), a character could only remain on the lowest level for a *very* short time (perhaps as little as 1 turn) before he would begin taking 1-4 points of heat damage per round.

The goal of the players (which should not be revealed to them beforehand) is to slay Searazul and free Beoll-Dur from the clutches of the Salamanders. This will prove to be extremely difficult, but with persistence and forethought, a well-equipped group should be able to overcome all the obstacles.

There are no wandering monsters to encounter, so it would be relatively safe for a group to rest and recuperate for several days in a first- or second-level room. Time is an important factor once characters reach the lowest level, however, because any delay in battling the Salamanders and getting to Searazul could permit the monsters to organize a resistance, and possibly permit Searazul to escape back to the elemental plane of fire, from where he and his followers came.

There are two unusual aspects to "The Halls of Beoll-Dur" which call for some explanation. First, mention is made in several spots in the text to dwarven Clerics. DMs are reminded (and should point out to players, if it becomes necessary) that a dwarf can only be a Cleric if the character in question is a non-player character whose role (as in the case of Duinor, the High Priest) is played by the DM.

Second, there is an original procedure for saving throws which is used in some locations. For the sake of clarity, the procedure is detailed here as well as in the text: Characters who must roll for saving throws after events in Level 1, Room 1, Room 3, Room 4, Room 7, Room 12, Room 15, or Room 17, and Level 2, Room 2, Room 9, or Room 12 will do so according to the following formula: Roll 3, 4, or 5d6 (the number of dice varies) and subtract one point from the dice roll for every two levels of experience the character has attained. Compare the resulting number to a specified ability (this also varies), and if the adjusted dice roll is less than the character's score for the ability in question, the saving throw is considered made.

Introduction

The resourceful Cleric Duinor, mightiest of all dwarven Clerics, realized the need for an isolated clerical training ground. Duinor selected a dormant volcano as the site. Years later, after almost continuous construction, the vast Halls of Beoll-Dur were completed. Carved into the rim of the volcano, the two levels of halls were ideally located for isolation from the outside world.

Much to the Cleric's dismay, the long-inactive volcano began to wake again, causing huge fissures to form in the rock. One such rent reached the edges of Beoll-Dur.

Several days after the fissures formed, the fall of Beoll-Dur began. Up from the depths of the fissures shrieked a pack of raiding Salamanders. The fierceness of the attack forced the Clerics to withdraw; soon, they were trapped in an upper-level room.

The Salamanders had come from the Royal Halls of Searazul, carved out ages earlier by the Salamanders. Searazul, the King of Salamanders, had ordered members of his Peerless Legion to investigate a huge fissure which had formed in the Royal Halls. These halls were located (unknowingly) several hundred feet below Beoll-Dur. The Salamanders besieged the room of trapped Clerics for 8 days. The Clerics dug an escape tunnel during the siege, and 28 members of the group escaped the trap. Three of the most aged Clerics transferred their souls into a room of cones. The leader, Duinor, transferred his soul into a pillar running through both levels of Beoll-Dur. His sole purpose in so doing was to aid all adventurers in ridding the once majestic Beoll-Dur of the evil Salamanders.

Level 1

1. The Entry

The dungeon is well secluded and accessible only by a ledge 75' down from the sheer rim of the volcano. Although there are remnants of an old stone stairway, it has long since crumbled into uselessness, requiring a long descent to be made by rope. The ledge is noticeably unsteady, and will only hold 400 lbs. before collapsing. On the south face of the volcano wall are a pair of intricately carved metal doors. The doors are locked and require picking before they can be opened. There is, however, a trap door in front of the eastern door which will open when a weight of over 50 lbs. is placed on it, plunging the object into the inferno below. A character is entitled to a saving throw by rolling 4d6, subtracting 1 for every 2 levels of experience, and comparing to the character's dexterity. If the adjusted number is less than the dexterity, he has made his saving throw and escapes the trap.

2. The Great Corridor

Upon entering through the doors, the party will find themselves in a long, 40' high, well-lit corridor. The walls are well carved from the solid rock of the mountain, and light seems to emanate from them magically. At 30' down the corridor a battered portcullis bars the passage. It is quite heavy and rusted into place, requiring a combined total of 150 strength points to raise it manually. It is sufficiently wrecked, however, to allow persons of less than 90 lbs. to squeeze through. From this point the party is able to see the entire corridor, including the circular alcove at the end. The trap door in the ceiling above near the portcullis, however, is well hidden and difficult to find. Magical means do not help, but prodding the ceiling (remember, it's 40' up) will reveal it 1 in 6 times.

3. The Guard Room

This room lies behind a locked door and is filled with noxious gas. Any character entering the room must save vs. poison each turn or become helpless due to nausea, and will die in 2-12 turns if he is left in the room. If the door is left open the gas will spread at a rate of 5' per round. A damp cloth over the face will negate the effects of the gas, as will a *Neutralize Poison* spell. The gas will never dissipate from the room.

The large room contains nothing but an old desk and some chairs. The room to the north contains the mechanism to raise the portcullis. Because of its rusted condition, it requires a strength of at least 14 to operate. The southern room contains some old weapons in racks, armor, and some personal items, but it is all ordinary and non-magical. The secret door to the west leads to a small room which has a crystal globe set halfway into the northern wall. The globe is about 2' in diameter and glows with a milky white light. If it is touched by anyone with an intelligence of 16 or better, it will impart knowledge similar to a *Legend Lore* spell. The character is weakened by this effort and requires two turns of rest for each round spent in contact with the globe. Accuracy of the answers depends much upon the character's intelligence; success in obtaining an answer is determined by rolling 4d6 against the intelligence of the character in the same manner as the saving throw for the trap door in Room 1. Information should be limited, or given in ambiguous terms. The referee should decide how much knowledge the party should receive. A set of three keys will also be found in this room, and will give off a faint aura of magic if tested for. They will be of use in other parts of the dungeon.

4. The Room of Solitary Fate

The eastern door on the Great Corridor is a false door. When a character steps on the floor in front of it, the act triggers

THE HALLS OF BEOLL-DUR

a mechanism which causes the door and sections of the wall and floor around it to revolve. This happens so quickly as to allow no chance of leaping clear, and anyone besides the single person closest to the door will be thrown off due to centrifugal force. The single person will be trapped in the room on the other side of the wall, and by no means can the wall be made to revolve again. The player will see, however, that when the door is opened there will be a keyhole in the stone wall behind it. But this lock cannot be picked, nor will any keys in a player's possession, even the ones found in the guard room, have any effect. Upon searching the room, which is totally barren, the trapped player will find a secret door leading to a 70' long, upward sloping passage. At 40' there is a trap door (use saving throw as in Room 1) which drops into an irregularly shaped room, 20' high, and strewn with trash, bones, etc. If the character falls, he will receive 2-20 pts. of damage.

The new room is unoccupied, but in the adjoining room there is an ogre which will enter the room in 1-4 rounds. This creature has 18 H.P., fights as a 4th-level monster, AC 5, and attacks with a +2 bastard sword, doing an additional 2 pts. of damage due to his strength. The ogre attacks instantly, and cannot be bargained with. If the creature is defeated and the character inspects the lair (adjoining room) he will find 50 gold pieces, 3,000 electrum pieces, 3,000 coppers, 3 gems (50 gp value) and 3 potions (2 invisibility and 1 heroism). There will also be, beneath the rubbish, a silver key which will cause the movable section in the original room to rotate back. A broken ladder will be found which, with 3 turns of work, will suffice to allow the character to escape from the ogre room.

5. The Enchanted Pillar

At the southern end of the Great Corridor is a circular alcove 60' high. In the center, from floor to ceiling (actually, it extends through 2 levels), stands a large (10' diameter) crystal cylinder which glows with magical luminescence. It houses the soul of Duinor, high priest of the dwarves of Beoll-Dur, who intends to watch over the sacred halls for eternity. Although encased in crystal, the soul still retains all the powers of a 17th-level Cleric. The cylinder is unbreakable, and does 4-40 pts. of electrical damage upon touch (remember, many weapons are good conductors!). Duinor will aid adventurers seeking to overthrow the Salamanders, but first he tests their worthiness.

A voice will issue from the pillar, introduce himself, answer obvious questions, etc., until the entire party is within the alcove. Then the curved walls of the room will shift, completing their arcs and closing the northern entrance but opening a southern one. The room is unoccupied, but the curtains draw back to reveal an 8-headed pyrohydra, which immediately attacks. It has 8 H.P. per head and does 1-8 points damage, per attack, per head. Each head may breathe fire twice per day, doing an additional 1-8 pts. damage to all affected (saving throws applicable).

If the creature is defeated, no treasure will be found, and Duinor will immediately request the return of the party to the alcove. The walls will move back in any event 1-4 rounds after the monster is dispatched.

If any of the party is foolish enough to not have heeded the call, he will find the dotted portion of the south wall of the hydra chamber to be merely illusionary; the illusion can be detected by touch and the wall can be walked through with no effect. This will take him to the Arena, to be discussed later.

Once the party has returned to the alcove of the Pillar, Duinor will congratulate them and give them gifts. One article will be given to each person. Begin at the top of the list and work down, allowing the party to distribute the article as they see fit. If there are more than 10 members in the party, roll from the last six articles only to make up the difference.

1. Dwarven Hammer of Retribution +2, (+5 vs Salamanders, 4-40 pts. damage.)
2. Sword of Cold
3. Helm of Brilliance
4. +4 Shield of fire protection
5. Ring of fire resistance
6. Potion of fire resistance
7. Potion of extra healing
8. Ring of protection, +2
9. Potion of invulnerability
10. Potion of healing

The Pillar will also give limited advice about tactics which might be employed and other matters, but because of changes in the structure of the dungeon over the years, Duinor is hesitant about giving directions, and usually will refuse to do so. As a parting gesture, Duinor will heal all wounds suffered by the party and *Bless* them (duration of *Bless* -10 turns).

6. The Barrack

This room is 40' high and housed the men of Beoll-Dur. It is filled with rows of double bunks, chests, garbage and dust. A few coins and an ordinary weapon or two are all that is to be found here.

7. The Bath of Death

Originally the bath house of the dwarves, rising temperatures have caused the water to steam, filling the room with many vapors and decreasing visibility to 2' in front of each person. The pool in the center is only about 3' deep (kept continually full by an endless stream of water coming from the south wall), but it contains a water weird of 3 dice and 17 H.P. The weird will attack as a 6-dice monster and seek to paralyze and drag into the water anyone who begins to walk around the perimeter of the pool. Because of the steam, characters are always surprised, will be unable to identify their enemy for 2-8 turns, and thus may attack each other. They will have a 20% chance of falling in the water on each turn of confusion, and will attack at -2. If a character falls in the water and is attacked by the weird, he will subtract 2 from his saving throw rolls and attack at -3. A paralyzed person underwater must make his saving throw against drowning each round by rolling 4d6 -1 pt. per 2 levels against his constitution (as per procedure described in Room 1).

After the battle is over and the water has stilled, many gems (750 gp value) and several hundred gold and silver coins can be seen lying on the bottom of the pool, along with skeletons of dwarves and some strange snake-like creatures (Salamanders). Also to be found are a +1 hand axe and a ring of invisibility (hard to find because it and the wearer's skeleton are still invisible!).

At the eastern end of the pool, flush with the bottom of the pool and completely underwater, there is a small 2' x 2' passage which runs for 50'. To enter the passage, each character must remove all armor and most weapons and then roll 3d6 -1 per 2 levels (not 4d6 as with other saving throws) against constitution to check for drowning. The passage surfaces in Room 8.

8. The Dwarves' Refuge

It is in this room that the dwarves found refuge from the bloodthirsty Salamanders. The underwater passage from the bath house surfaces here, providing an almost impassable barrier to the Salamanders. Here, and in the larger room to the north, the dwarves survived until the escape tunnel was dug to the Great Corridor. The only thing of value to be found here is a book chronicling the battle of the Halls of Beoll-Dur. From this book the reader may learn of Searazul, the King of the Salamanders, and the Peerless Legion, his deadly warriors. The route to follow is said to be a wooden and metal staircase down a fissure opened during an earthquake, leading to the royal chambers of the King of Salamanders. The staircase is said to be accessible from the second level via a plank bridge across the fissure. It also mentions a hall of illusions which must be passed in order to arrive at the fissure. In addition, the book has inscribed in it the following clerical spells:

Create Water
Resist Fire
Cure Serious Wounds
Cure Critical Wounds
Raise Dead

The book closes with an unintelligible incantation which, if read aloud, will raise everyone who hears it 1 point in one principal attribute category. The incantation then disappears from the pages and cannot be remembered.

9. The Gymnasium

This room was used for physical conditioning by the dwarves, and during the battle against the Salamanders was the site of the dwarves' last strong defensive position. The room is charred, cracked, and demolished. All the doors are broken, and the ceiling 60' above is covered with soot. There are piles of rust which once were armor and weapons, telltale traces of the mated pair of rust monsters which inhabit this room. They will be aroused by the odor of new metal, and will pursue any intruders who carry metal. They have 24 and 27 H.P. respectively, and fight as 8th-level monsters, decaying metal on touch. They have a 40% chance of following a party if it leaves the room, but if either rust monster is damaged past 3/4 of its hit points, it will retreat to the Gymnasium and hide. There are 40 (50 g.p. each) gems scattered around the room, but no other treasure. It will require 2 rounds to find each of these gems.

10. The Locker Room and Armory

This room serves as a physical preparation room for the Gymnasium and the Arena. There are several rows of benches, broken water basins, and booths for changing clothes. On the western wall there is a passage barred by a portcullis. This leads to the Armory, still intact due to this protection. The portcullis is locked in place, but a keyhole can be found on the northern wall which can only be unlocked with one of the keys found in the Guard Room (Room 3). This will allow the portcullis to be raised by applying at least 25 strength points.

The Armory contains all types of weapons which can be used by Clerics (clubs, maces, nets, bolos, etc.) and all types of armor and shields. There is a 10% chance of each weapon being magical, but testing in this area will not reveal the truth about an individual weapon, as the area is permeated with magic and accurate determination is impossible. If a weapon is determined to be magical, roll d12; 1-6 indicates a +1; 7-9 indicates a +2; 10-11 indicates +3, and a 12 indicates a +4 weapon. At the northeast corner of the Armory is a small room which controls the portcullis at the entrance.

On the southern wall of the Locker Room are two portcullis-barred entries into the Arena. They will open 1 round after a person steps in front of them, and will close immediately after he steps into the Arena.

11. The Arena

The main gates into this 60'-high area open easily to allow access, and as many people may enter as are willing to do so. During this time people may also leave the arena by merely stepping in front of one of the two portcullises leading to Room 10. The portcullis will then open. However, 2-8 rounds after the last person enters the Arena, all the portcullises lock shut, and the three cages are opened in clockwise sequence, beginning in the northeast corner. Each successive cage is opened upon the death of the previous monster. If the characters are killed, the cycle ends, and the gates to the Locker Room reopen and

remain open, allowing bodies to be removed. The monsters are:

Northeast Cage
1 Minotaur 6 dice 26 H.P.
Uses huge axe (as halberd)

South Cage
1 Cockatrice 5 dice 30 H.P.

Northwest Cage
8-headed Pyrohydra (same as in Room 5)

The pyrohydra is the same one as in the encounter in the alcove of the Pillar; however, it has regenerated 1 point per turn. The number of turns which have passed should be calculated in order to determine its hit points. It will be berserk and will attack at +2. No treasure will be found on any of the monsters. If any characters remained in the Pyrohydra's chamber during the first encounter, they will now notice its regeneration and must continue trying to kill it. All characters will be trapped in the Arena until they are released through the regular process of the Arena (by killing all the monsters). They will be magically kept from hunger or thirst, and will not age. If the entire party is thus trapped, another adventuring party will enter the arena in 1-10 years, and must then be victorious to free them. Duinor will never set them free willingly, nor can they tunnel or break out.

The two viewing areas (southwest and southeast corners) are 20 feet above the floor of the Arena and are set at a slant (high point at the rear). Although they could conceivably be reached by combatants, the monsters would be likely to attack any escaping person if possible, and the person would have little defense. The eastern viewing section was intended for the lower-level men, and leads to their areas of habitation. The western area was reserved for high-class and important people. It connects with the living quarters of the spiritual and military leaders of Beoll-Dur.

12. The Geyser (Upper Level)

This huge room extends through both dungeon levels and houses a huge geyser. At the top level, the door opens onto a long, arched rock bridge spanning the room. The bridge is little more than a stone bar, having no handholds or rails. The ends are 10' wide, but the center narrows to a mere 2'. Because of condensation, the bridge is wet and slippery. Furthermore, the geyser erupts intermittently (1 in 12 chance per round), sending scalding water through the entire room. If a person is within 10' of the center of the bridge when the geyser erupts, roll 5d6-1 pt. per 2 levels against his dexterity to see if he falls to his death. All others on the bridge need roll but 4d6. A person attempting to walk or run across must roll 4d6 vs. dexterity each round to see if he slips and falls. Crawling requires no additional tests.

13. The Mausoleum

After leaving the geyser room, the character finds himself in a 40' hallway leading to a 30'x30' room in which stand two statues of armed dwarves in battle stance. These are only ordinary statues, although they emit a faint magical aura. This is the antechamber to the mausoleum. The door to the mausoleum is locked, and cannot be picked, but can be opened by a key found in the guard room. The mausoleum walls are lined with vaults. There are also 4 magical statues in this room; however, these will spring to action should any vaults be opened (treat them as short stone golems). The statues will not follow if the party leaves the room, but will return to their respective places. They can detect invisible, ethereal, and astral and are not susceptible to fire, gas, electrical, or cold attacks. In 20% of the vaults there will be 1-12 gems (1000 gp.), 1-12 pieces of jewelry (15,000 g.p. total value) and (5% chance) a magical weapon.

14. The Crypts

The room to the south of the mausoleum is the antechamber to the Room of the Crypts. In each alcove is yet another statue, the western being normal, the eastern being an iron golem. If the crypt door is tried, it (the door) will ask what business the party has in the crypt room (the door is sentient). The door can determine truth or falsehood 90% of the time and if a lie is detected, the golem will make threatening motions. If the door is forced or in any way attacked, the golem will attack the party.

Close inspection of the western statue will reveal that the scabbard on its belt is empty. If any sword is placed in the scabbard, the statue will slide forward, revealing a passageway hidden behind it. The passage will remain open as long as the sword remains in the scabbard. There is no way to open the portal from the inside.

If the party should make its way into the crypt, they will find 8 stone sarcophagi, 3 of which are occupied. If an attempt is made to open any of the tombs, the person so trying will be stricken as the spell *Power Word Kill.* This may be repeated indefinitely. In each occupied crypt there will be 5 (10,000 g.p. total value) gems, 2 magic weapons, 1 suit of magic armor, and 1 item of miscellaneous magic.

15. The Secret Treasure Rooms

The passage behind the statue is a downward curving hallway which ends in a 4-way crossroad. In the very center is a trap door covering a 20' pit filled with spikes. The pit will do 4-40 pts. of damage, unless a saving throw is made (as in Room 1). There is a door in each of the 3 branches of the corridor. The northern and eastern doors trigger a trap when opened, releasing a volley of darts from the 10'x10' area northeast of the crossroads. 1-8 darts will strike each person standing in front of a door, doing 1-3 pts. damage each. The darts will fire each time a door is opened.

The western room is filled with all types of coins to a depth of about 2'. The coins are covered with a contact poison, which must be saved against at -1. The eastern room is filled with gems and jewelry. The northern room is filled with weapons, armor, and religious items. If any items in the last two rooms are touched, the character will receive 2-20 pts. of electrical damage each segment he holds it.

There is a secret door in the center of the western wall of the north treasure room. It opens outward, revealing a small room. 1-4 rounds after the door is first opened, the 10'x10' stone block in the northeast corner of the room slides southward, blocking the entrance and opening another exit in the northeast corner. The block cannot be stopped or slowed. It crushes everything in its path. A keyhole will be found in the block after it has moved, but no keys presently in the character's possession will have any effect.

16. Hallway of the Shooting Stars

After entering this pitch-dark hallway, the characters will be deluged by hundreds of small (2'-3' dia.) glowing spheres of light. The lights move with astonishing speed, will cluster around any light source and will extinguish it in 1-4 segments. In the dark they merely zip about, never colliding with any characters. They give off enough light to see by, so no other means of illumination is needed. The spheres have an armor class of 3. If struck, each will do 1-10 pts. of energy damage and will then disappear. If struck by a magical weapon, the sphere will negate the magic ability of the weapon as well.

If the door on the western wall is opened, darts will spring out (as in Room 15). The darts will reload if the door is shut.

If the secret door in the northeast corner is found, the shooting stars will attack, impacting themselves against all the characters (1-6 stars per segment per character), doing 1-10 pts. of damage each.

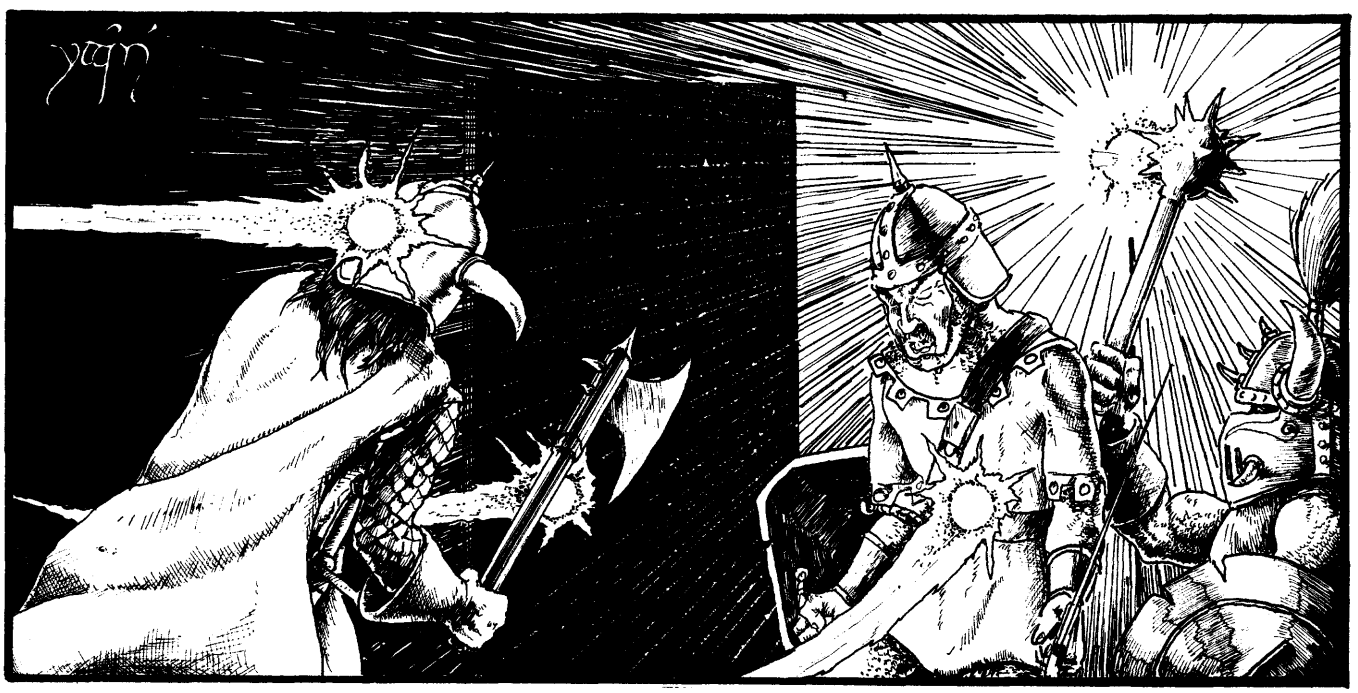
17. The Fissure

This room has been split by the fissure which rent the dungeon. The heat in this room is about 110°F. The crevasse is steep and treacherous, and each character attempting to negotiate it must make his saving throw as per trap doors each 10' he climbs. Obviously, this is not a safe way to descend.

A rotting skeleton can be found on the lip of the crevasse. Searching it will find no treasure or magic, but will produce a key which will cause the stone block in the secret room preceding the Hallway of Shooting Stars to slide northward again and release the party from this section of the dungeon.

18. The Dining Hall

Here the dwarves of Beoll-Dur were fed. This hall is filled with long benches and tables, all broken and rotting. Adjoining it to the west is the kitchen, where the food was prepared. Now it is a shambles of rusting pots, stoves, and utensils. To the south of the kitchen is the officers' dining hall, where the high-ranking dwarves and people of importance were fed. There are no monsters nor treasure in any of these three areas.



19. The Storeroom

This room was used to store the large amounts of food required to maintain the dwarves of Beoll-Dur. The food has since rotted, and the room is filled with heaps of rubbish and an extremely foul odor. The heaps are infested with rot grubs, and it is 60% likely that anyone searching, walking, or standing in these piles will be struck by 2-8 of these disgusting creatures. There is no treasure to be found in this room; however, the DM is not discouraged from doing his best to convince the players that there is.

20. Officers' Quarters

This section of the dungeon lies behind a metal-cored door which is securely locked. The only way to unlock it is with one of the keys from the Guard Room (Room 3).

This is the area used for officers and also as living quarters for the two most important residents: the High Priest (Duinor) and the Military Commander. The two suites of rooms are identical. The first door gives access to the private office of each. The second door leads to the study or lounge. The third opens into the bedchamber. Fine furniture, linens, and clothing are scattered and rotting throughout both suites. A few coins and gems may also be found if the characters are desperate.

South and east of the suite is a bath area; however, the water level is low (4-5") and it is filled with dozens of green slimes. The air in the room is rank and putrid.

On the west wall of the corridor in this section is another locked door. No keys will fit this lock, and Thieves attempting to pick it do so at 10% less than their base chance to pick locks. The door itself is metal-cored and can take 100 pts. of damage before it gives way. Behind this door lies a stairway down to the next level.

21. The Lecture Halls

These two rooms were used for lectures and teaching purposes. They now stand silent, filled with dust and many old wooden chairs. In the center of the south wall there is a 10'x10' platform on which stands a podium. The podium in the eastern room is a mimic of 9 H.D. and 48 H.P. When touched it will lash out, doing 3-12 points of damage.

The room to the south is a speaker's lounge, and contains nothing of importance.

22. The Great Stairway

This large dual stairway is locked top and bottom, and no keys will unlock it. Attempts to pick the locks are made at 10% less than standard. The doors are of solid metal, and can take 150 points of damage before breaking.

The stairway itself, on both sides, is covered with brown mold (floors, walls, and ceiling) and has a constant temperature of 50°. The growths are especially thick around the doors. Entering the room and walking down the stairs will cause a loss of 4-24 points per round due to loss of heat. The doors at the bottom of the stairs are also locked, and will require 1-3 rounds to unlock, even if someone is successful. Anyone remaining stationary for two or more rounds has a 30% chance of being covered by the mold, and thus receiving double damage. The mold can't be scraped off, because it multiplies at an amazing rate. *Cure Disease* will kill only those molds which are currently growing on the body.

23. The Chapel

This is the religious center of Beoll-Dur. The 40'-high, arched roof is supported by 6 large columns. The pews are arranged about a central aisle leading to the raised platform on which are two statues of holy figures, one on each side of a pulpit. A set of low stairs leads from a point behind it to the pulpit.

The two small rooms east and west of the pulpit area are a preparatory room and a storage room, respectively. From the eastern room northward is the office of the chief priest. It contains a desk, a bookcase, and some reference books which could be of interest to Clerics; however, they contain no spells or scrolls. In the storage room candles, wine, and religious devices can be found.

The eastern statue holds one hand up, palm outward, while the other hand holds an open book. If the inscription in the book is read, the statue will slide south to reveal a 10'-deep pit with a ladder leading down the side. The opening will slide shut in two turns, but can be reopened from inside by an easily noticeable lever.

24. The Sanctum of the Chief Priest

The pit leads to a corridor which turns west and goes up a flight of stairs. At the end of the hall is a door, but there is a pit and trap door at the end of the stairs. The pit is 30' deep and does 3-30 points damage (saving throw applicable as before). The door opens into an irregularly shaped room with religious items and drawings on the floor and walls. To the north is a room with yet another statue, this one of a semi-human, evil-looking monstrosity looking over an altar. From the scarred and nicked surface, it can be surmised that the altar was used for sacrifices. On the floor in front of the door is a pentagram, used in dealings with the supernatural for protection. Should this room be desecrated or in any way molested, there is a 30% chance of a Type VI demon appearing, sent by the deity. Refuge may be sought in the pentagram; the demon may not attack its occupants, nor may he leave the room. If he is thus foiled, he will leave in 2-8 rounds; however, he will retain the memory of those who have thus insulted him. The demon has 8 H.D. and 42 H.P.

After leaving the altar room, the party will be confronted by a solemn, evil-looking figure. Actually, this is a doppelganger of 4 dice and 23 H.P. He will masquerade as the chief priest, demanding to know why he has been intruded upon, and will attack at the most opportune moment. He uses a +2 mace and a *Rod of Lordly Might.* The body of the long-dead chief priest may be found in the secret room in the eastern part of the large room. No other magic which is usable may be found.

Level 2

1. The Great Stairway

(See Level 1, Room 22)

2. The Assembly Hall

Directly across the corridor from the Great Stairway is the Assembly Hall. This was used for general meetings of the entire population of Beoll-Dur. Rows of benches are lined up before a raised platform. There are two tables and one speaker's podium on the platform, which is accessible by two sets of steps on either side.

There is a secret door in the southwest corner. A corridor extends behind this door for 100 ft.; however, the floor of this corridor resembles a seesaw. The fulcrum is 50 ft. along the corridor, each arm being 20 ft. long. The first arm is blocked from beneath, so that it will not sink when stepped upon. Once the party has proceeded past the fulcrum, however, the floor will begin to slant, imperceptibly at first, but with ever-increasing slope. The opposite side of the fulcrum will also rise, cutting off the escape. If the party does not take immediate action to turn around when told the floor is slanting, they will all fall 30 ft. into the large pit indicated, receiving 3-30 pts. damage. The pit is filled with rotting skeletons, but little else. The floor of the corridor will automatically level itself once its load is dropped.

At the end of the corridor, if it can be reached, is a statue of a friendly-looking dwarf. On the base is inscribed his name in an archaic dwarven language. Only a dwarf of 12 or higher intelligence will be able to read it. If the name is spoken aloud, a voice will announce that' the speaker of the name will be

granted one wish (use DM discretion here). If the name is spoken a second time, the voice will become angry at being disturbed by such a greedy person, and will probably have him teleported to the Arena by himself.

There is a secret door 10 ft. down the corridor which leads to some highly secluded parts of the dungeon.

3. The Secret Stairs

The stairway from the Officer's Quarters runs a total of 40 ft. There is a secret door at the 30-foot distance, but if anyone steps in the last one foot of the stairway, the last 20 ft. will turn into a slide, dropping everyone standing thereon into a pit at the foot of the stairs. It is a 20 ft. pit doing 2-20 pts. damage (no saving throw).

At the end of the hall is a false door which releases a volley of darts. Each person in the hallway will be hit by 1-8 darts, doing 1-3 pts. damage each. The darts reload whenever the door shuts.

The secret door leads to a corridor with another 20 ft. of stairs. There is another secret door in this corridor, joining to Room 2.

4. The Enchanted Pillar (Lower Level)

The corridor from Room 3 leads to the lower half of the Enchanted Pillar. When they enter, Duinor will congratulate the party on its good fortune so far, and will ask for details of what members have seen. Once again, Duinor will heal all the characters to his limits and will give another 10-turn *Bless,* unless the previous one has not yet worn off. This room is much the same as the one above it. The walls of the room can also be shifted so as to shut the room off from the rest of the area, if desired.

The room to the southeast contains nine 8-ft.-high crystal cones, 3 of which are glowing with a light similar to that of the Enchanted Pillars. These contain the life forces of three of the high-level Clerics, awaiting the time when Beoll-Dur would be delivered from her enemies. Two of the other cones have been shattered and 4 remain inactive. Duinor will show this room to the leader of the group only, and will ask that, should he succeed in freeing Beoll-Dur, that he return and set free the three Clerics. This is accomplished merely by striking each cone with at least 5 pts. of force. Once done, and the cones shattered, the Clerics will remain standing where the cones were. If the cones are in any way attacked before the appointed time (the freeing of Beoll-Dur), an iron golem will appear from the secret door in the corridor southwest of the Enchanted Pillar (which, by the way, cannot be opened from the outside) and will seize the culprits, doing no damage. He will then imprison them by throwing them (for 2-16 pts. damage) into the 10'x30' area at the west end of the secret room, and will push the several-ton, solid-rock plug into place behind them. Attempted escapes while the plug is being placed have a 10% chance of success and a 60% chance of the escapee being crushed to death. If the escape is successful, the character must still fight the golem. The prison room is completely magic-proof and magic-negating: All magic weapons are negated, and all spells, wands, and the like will not work. The characters will survive only as long as their food holds out.

5. The Clinic

Although most healing medicine used by the Clerics was magical, this area was used for special and serious cases, as well as ordinary bed rest. The large room is full of beds, and was used for non-contagious illnesses. The smaller room to the east has fewer beds and more space. It was used for more serious ailments.

The hallway leading north gives access to the more technical rooms. The first door to the west is the healer's office. It has a desk and very little else in it. The next door on the east is the operating room, where in-depth healing took place. There is a large slab in the center, and empty shelves and tables throughout the room. The second eastern door leads to a storage room. Items which can be found here include: bandages, ointments, *Potions of Healing* and *Extra Healing (2* each), *Oil of Slipperiness* (1), and poison (2), and a *Staff of Curing.* The potion containers are indistinguishable from one another, since the labels have fallen off over the years.

The second door on the west leads into a room where a two-sided altar lies before a painting of a two-headed god; one head is kind and benevolent, the other malicious and evil. This altar is a tribute to the dwarven god of life. Should a dead person be placed on one side of the altar, and another willing person lie on the other side, the god will accept the exchange of lives 80% of the time. The dead person must have been dead for less than 24 hours, and the sacrifice of the living person must be totally willing on his/her part, not the result of being charmed or duped.

The room at the end of the hall was a controlled teleporter, used to rush patients to anywhere in the dungeon. However, the controls have become broken over the years and it now acts as a random teleporter to any room in the upper two levels.

6. The Portcullises

These two portcullises bar entry to important areas of the dungeon. Each is locked, but only the eastern one has a control room. They can be unlocked with the third key from the Guard Room (1st level), but each requires 30 strength points to raise because of its rusty condition. The western one will automatically close and lock after being raised and passed under, but the eastern one can be controlled by mechanisms in the small room to its north.

7. The Treasure Rooms

These three rooms are filled with vast amounts of treasures, collected by the Clerics for hundreds of years.

The first room to the north is entered through a small antechamber. Beyond the second door is a vast roomful of molten silver. This room had been full of coins; however, a heat source below it has caused the silver to melt and the other coins to sink to the bottom. The floor slopes downward to a point three feet below the level of the corridor and the antechamber, creating a pool of molten metal. North of the room and through another antechamber is another room under exactly the same conditions; however, this room contains molten gold.

Southeast of these rooms is another room filled to a depth of 2 ft. with gems of every color, size, and type. They have been magicked with some sort of curious spell, for no character can touch them. When a gem is reached for, it repels from the hand as do like poles of two magnets. This can produce spectacular effects, especially when several characters broad-jump into a pile of these beauties. *Dispel Magic* will have no effect on these gems.

8. Lair of the Fire Lizard

This huge room houses a fire lizard which guards the treasure rooms. Should it hear any noises, it will investigate in 1-12 rounds. The secret door denoted is 15' wide and slides straight up into the wall noiselessly. The lizard has 10 hit dice and 60 hit points. The Fire Lizard regards the treasure rooms to be part of its lair, and therefore will attack intruders at +2 due to rage. It will not attack retreating characters, however, and will not follow once they are out of sight.

There are 10,000 gold pieces, 30,000 electrum pieces, 30,000 copper, 8 gems (150 gp value, non-repulsing), 2 pieces of jewelry (750 gp value), 5 potions *(Flying, Diminution, Levitation, Oil of Etherealness, Polymorph)* and a +2 *Battle Axe* in the lair. There is also a secret door too small for the Lizard to fit through on the east wall of his lair.

9. Room of Fiery Death

Behind the easternmost door at the end of the corridor of the Treasure Rooms lies a large, strangely constructed room. From the door and running across the room to another door is a solid, pier-like bridge 10' wide. On either side is a 30' drop, the floor under which burns fiercely with a magical fire. The temperature in this room approaches 150 degrees F, and a character remaining in the room for over 1-4 turns will suffer 1-4 points of heat damage per round beyond his limit.

The door at the other end of the catwalk, when opened, releases endless hordes of fiery red skeletons at a rate of 1-4 per segment. These skeletons, besides their regular attack, do an additional 1-4 points of heat damage when scoring a hit. They are not affected by heat-based spells. The supply is endless; therefore, if action is not quickly taken, their numbers can easily overwhelm. Closing the door has a 1 in 6 chance of success and can be attempted once every two segments. If the party should somehow enter the room, they will find a well filled with a steaming, transparent red liquid, from which the skeletons are appearing. *Dispel Magic* and *Purify Water* will stop the output of skeletons for 4-16 turns. There is no treasure or magic, and no bottom can be detected to the well.

On the floor of the fire chamber can be seen 3 open corridors leading from the flaming floor. These corridors are not on fire. At the level of the catwalk there are 2 doors, one each on the north and south walls. The northern one is false, but the southern one leads down a hallway which becomes a slide, plunging a character into the geyser unless he makes his saving throw vs. dexterity. Remember, both doors are 30' above the flaming floor, with no ledges or platforms adjoining them to stand on.

The northwestern corridor out of the fire chamber eventually leads to the den of the fire lizard. The southern corridor leads to the geyser, and the northeastern corridor leads to a hallway with 2 doors.

The western door off this hallway leads to the lair of a gorgon. It has 28 H.P. and uses the tactic of waiting in the north chamber until a party fully enters the room. It will then attack from its hiding space. It cannot leave its room, for it is too large to fit through the door. Its treasure is 5,000 gold pieces and 7 pieces of jewelry (450 gp).

The eastern door off the hallway leads down a long passage which winds its way around, under the catwalk, out the other side and ends at the door on the west wall of Room 10 (see below). Under the catwalk the walls of the passageway are inset with precious gems of enormous value. However, should any player touch them he will receive 1-8 points of burns to his hands, for the walls are extremely hot. The gems are set into the wall and secured with powerful magic, preventing them from being removed.

10. Room of the Efreet

Behind the door at the end of the long hallway is a small antechamber. The door across the room is barred and locked, and radiates a strong aura of magic. Obviously the next room contains an imprisoned creature of some power! If the door is unbarred, unlocked and opened, an oddly shaped room will be seen. The octagonal portion is merely a regular room, but the three-pointed area is bathed in flame. In the center of this area sits an efreeti on a throne. He has 64 hit points, but instead of attacking will reward his liberators by granting them 3 wishes. He does not enjoy this duty, and will seek to pervert the wishes of the party by executing the wish to the letter of the command. When finished granting the wishes, he will assume gaseous form and disappear through the door.

11. The Geyser (Lower Level)

This is the base of the geyser, and consists of a pool of boiling water surrounded by a wide walkway. Religious services were sometimes held here. When the geyser erupts (1 in 12 chance per round), it sends a fountain of scalding water more than 100 feet into the air. When this water falls back down, anyone in the geyser room will have a 40% chance of being swept into the geyser by the returning flood, receiving 2-20 points of damage for 1-8 rounds before he can pull himself out. Heavily encumbered characters will not be able to remove themselves; they will sink. Anyone not swept in will still receive 1-6 points of damage due to burns.

Anyone caught by the slide south of Room 9 will be plunged into the geyser, similarly to being swept in. In both cases, if the geyser erupts while a character is in it he will have 4d6 points of falling damage done to him in addition to the burn damage.

There is an extremely ornate and large door on the south side of the geyser room.

12. The Chamber of The Dwarven High God

The entry to this area contains a long pool of boiling oil. No bottom can be felt, but if the pool is probed the act will disturb a dormant creature which lies below the surface. 1-10 lethal tentacles will snake out, attempting to draw the victims into the oil. Each tentacle will have 3 dice of hit points, but will attack as a 6-dice creature, doing 1-8 points of damage. On a "to hit" roll of 18 or better a tentacle has grasped its victim and will pull him under in 1-4 segments. Once in the oil, the character will receive 2-16 points damage from heat and 1-8 points of constriction damage each round. He must also save vs. drowning (as in Level 1, Room 7).

The south door is very ornate, and is guarded by 2 iron golems which allow only dwarven Clerics to pass unchallenged. In this room is a temple to the most powerful dwarven god. This god is usually benevolent, but will become vengeful if antagonized. If a dwarf can show just cause, the god will bestow one favor upon him. Treat this god as Zeus, as depicted in *Gods, Demigods, and Heroes,* page 13.

(Editor's note: The passage from Gods, Demigods and Heroes *reads as follows: Armor Class: 4; Move: 18; Hit Points: 300; Magic Ability: see below; Fighter Ability: 17th Level; Psionic Ability: Class 2.*

This God appears as a human male of powerful physique. He is able to shapechange at will, has double the strength of a storm giant. His open wounds, when they spill blood, form sixth-level monsters, one every melee turn, that fight for him. Finally, he has the power of divine awe. This power is unique among the mythos and only applies to a select number of Gods. When confronting a mortal of less than twentieth level in this state, that mortal will be paralyzed (no saving throw) for as long as the God wills. It is necessary for the Gods with this power to use a limited shapechange to tone down their splendor. This God disdains the use of armor but will use a plus 5 shield in battle. A white eagle, a giant of this species, always appears at Zeus' side.

Zeus' White Eagle-Armor Class: 2; Move: 9/21; Hit Points: 50.

If Zeus takes a liking to a being (judge's option) he will give that being a small marble image of an eagle which when thrown will turn into this eagle and strike for 2-20 points per melee round. It will disappear after the battle.) [Reprinted courtesy of TSR Hobbies, Inc.]

13. The Library

This room is lined with bookcases, and has 3 free-standing bookcases in the center. The books, most of which are moldy and rotten, are on general subjects. A well hidden secret door (1 in 6) is located in the southeast corner. When it is opened, a section of shelving swings outward, revealing a secret room filled with important books. These, too, are moldy and the

covers are illegible. Each book inspected has a 10% chance of being one of the following (roll d10 for type if special book is found):

1. Manual of Puissant Skill at Arms
2. Manual of Gainful Exercise
3. Manual of Bodily Health
4. Manual of Golems
5. Manual of Quickness of Action
6. Book of Exalted Deeds
7. Libram of Silver Magic
8. Libram of Gainful Conjurations
9. Libram of Ineffable Damnation
10. Tone of Understanding

After being read, a book will vanish completely.

14. Fountain of Jewels

The first area encountered is a 30'x30' room with a set of stairs leading up 10' to the next area. The first room is 30' high, and the second is the same roof height, but because the floor is 10' higher, these walls are only 20' in height. There is no wall between these rooms, only the dropoff. The second room has an arched stairway leading up 20' into a third room. This room is also 30' high and contains a large fountain.

This fountain spews forth water, but as the water strikes the base of the fountain the drops turn into jewels. Therefore, the room is filled knee-deep with jewels of all shapes, sizes, and types.

The gems are magically created, but magic will be negated when gems are taken from the room. The gems will revert to water, and any gems or other items left behind in the room will disappear. The greedy adventurer will be left with a good lesson and a wet pack.

15. The Prison

This area is reached by traversing a long corridor. At the 30' mark along the corridor there is a pit (same as in Level 1, Room 1). If a person has fallen into this pit, he will seem to fall forever. The pit is actually only 50' deep, but a teleport point 10' from the bottom will automatically teleport him to within 10' of the surface. He will continue falling and being teleported continually and will not himself be able to detect this trick, since there is a *Darkness* spell cast on the pit. Persons above and looking down will be able to see their comrade regularly being teleported to within 10' of the top. When falling, he will travel at a speed equal to the velocity as if he were actually falling down an endless pit; that is, constantly accelerating.

Further on along the corridor are a set of locked portcullises. They may be treated the same as the eastern portcullis in Level 2, Room 6. The controlling mechanism is in the small room to the east, with a door located between the two portcullises.

The prison itself is merely two rows of 10'x10' cubicles, with barred fronts. There is nothing much of interest here; the keys to each cell are in the room controlling the portcullises.

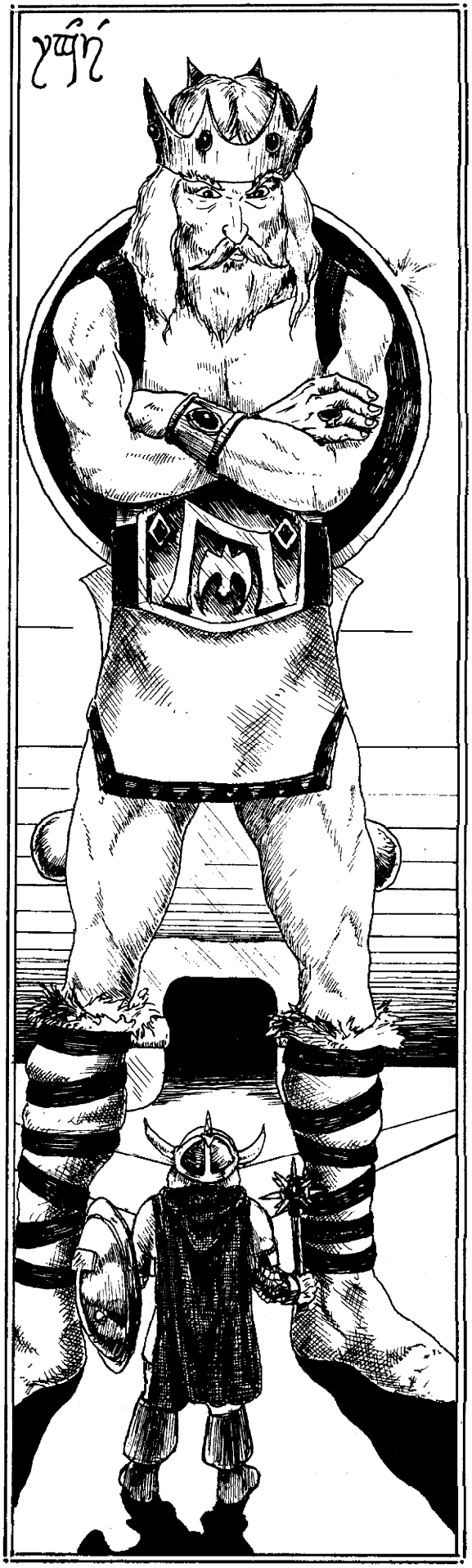
16. The Fire Giant's Lair

This large room houses a fire giant of 11 H.D. and 71 H.P. There are also 3 hellhound guards of 6, 6, and 4 hit dice. They have 28, 24, and 16 hit points respectively. An east-west overpass over the hallway is located at the south end of the lair, and connects two chambers. The giant will be near his treasure room (the octagonal room) and will have the strongest and the weakest hellhounds guarding near it. The third hellhound will be in the room on the other side of the hallway. The treasure consists of 5,400 silver pieces, 600 platinum pieces, and 4 gems (250 g.p. value).

The giant and hellhounds will pursue intruders.

17. **The Hall of Illusions**

The door to this area is a one-way door, although this fact will not be detected until the door has closed. The door can only be opened from the north side.



The hallway winds around seemingly aimlessly, and there are secret doors in various places. The most unusual aspect of this hallway is the fact that every entity encountered in the halls appears to be something it is not (roll as for a random monster). Even friends appear strange to each other. Determination of actual form can only be made by touch, which dispels the illusion.

The northeast spur of hallway ending in a teleport point is blanketed over the last 20' by a *Darkness* spell. The point teleports a character to the room in the center of the Hall of Illusions, which is guarded by two secret doors. There he will find a magical mace which will polymorph any creature it hits into a random monster, saving throw vs. magic applicable. He will also find a key which will open either of the one-way doors into the Hall of Illusions.

The two teleport points in the southwest corner of the hallway interact with each other. Moving east across the southern one will cause the creature to be teleported back to the first. Moving north across the northern point will cause the creature to be teleported to the southern one. Since the walls are featureless, a character can go over these points numerous times without being any the wiser of the trick. It will appear to the trapped creature to be an endless square of hallway. The only way to escape is to step, during the first moment after teleportation, in the opposite direction of the direction set to trigger the next teleport point; that is, north off the northern point or east off the southern point, and then return to the teleport point. This will neutralize the teleporting mechanism for each character who performs the proper maneuver.

Two trolls live further along in this hallway, with hit points of 42 and 34 respectively. When they attack, it will be impossible to determine their true nature unless they are touched, for each will appear as a random monster. If the trolls leave the sight of the party, they will assume a new appearance if encountered again.

16. The Stairway Down the Fissure

After leaving the Hall of Illusions, the characters will enter a room which has been split by the fissure. A narrow plank bridge spans the gap between the two halves of the room.

The hallway running due north out of this room has caved in due to the earthquake which caused the fissure, as has the hallway running south on the other side of the fissure. These sections are still very unstable and will cause minor cave-ins if prodded.

By following the hallways, the group will eventually find its way to a circular stairway descending into the crevasse. It is constructed of wood and metal, and descends 650' before it stops. From this point the journey must continue on foot with rope work on steeper parts. There is a base chance of 2% per round of a character falling to his death. This type of descent goes on for 500' more, whereupon the characters will have arrived at the threshold of the royal chamber of Searazul the Mighty.

Level 3

1. Entry Room

After descending 500 feet from the stairway (Room 18, Level 2), an extremely narrow ledge along the side of the fissure becomes visible. It is one foot wide and extends east. The ledge widens into a floor at Room 1. A metal plank provides access to the north side of the room. Another metal plank provides access to the northwest area of the room.

2. Practice Room #1

This room is a mock combat room. The Salamanders train in this room. It contains quarterstaffs and padded armor. Salamanders 13 and 14 will be located here. They will be surprised on a roll of 1-3.

3. Practice Room #2

Another room in which the Salamanders practice. Four targets are located on the east wall of the room, with many spears resting against the west wall. Four Salamanders (15, 16, 17, 18) will be found in this room. They will be practicing spear throwing and will be surprised on a roll of 1-3.

4. Storage Room

A storage room in which spears, harnesses and tools are kept. Salamander 19 will be found here, and is surprised on a roll of 1-4. Creatures will hear clanging 30 feet from the door when approaching the room. The corridor to the north of room 4 is special. When the characters reach the first "X," they will begin to hear the sound of footsteps, which will fade away in

The Salamanders of Level 3

	Hit Dice	Hit Pts	Str.	Dex.	Treasure
Searazul	11	57	16	17	Gauntlets of Ogre Power Brazier of Sleep Smoke
The King's Advisors					
#1	7+7	33	12	11	Jewelry & gems (see text)
#2	7+7	31	8	8	Jewelry (see text)
#3	7+7	35	14	8	Jewelry (see text)
#4	7+7	38	14	8	Gems (see text)
#5	7+7	30	11	14	Gems (see text)
#6	7+7	31	15	10	Gems (see text)
#7	7+7	35	11	7	Jewelry & gems (see text)
#8	7+7	33	6	14	Gems (see text)
#9	7+7	40	18	11	Gems (see text)
#10	7+7	23	8	9	Jeweled dagger (see text)
#11	7+7	41	11	7	Jewelry (see text)
#12	7+7	31	13	8	Jewelry (see text)
The Peerless Legion					
#13	9	42	13	15	Rope of Climbing
#14	9	49	17	13	Medallion of Thought Projection
#15	9	41	14	14	Rope of Constriction
#16	9	49	15	13	Mattock of the Titans
#17	9	42	12	16	Rope of Entanglement
#18	9	44	15	15	Bracers of Defense
#19	9	31	13	15	Necklace of Strangulation
#20	9	30	13	12	Helm of Telepathy
#21	9	47	14	16	Girdle of Femininity/Masculinity
#22	9	51	16	12	Scarab of Protection
#23	9	47	14	17	Helm of Brilliance
#24	9	43	18	14	Commander (see text)
#25	9	41	14	11	Rug of Smothering
#26	9	53	15	13	Crystal Ball with ESP
#27	9	30	17	12	Horseshoes of Speed
#28	9	51	15	10	Bag of Holding
#29	9	34	14	11	Javelins of Lightning (4)
#30	9	41	11	17	Amulet of Inescapable Location
#31	9	37	12	15	Helm of Teleportation
#32	9	37	13	13	Gauntlets of Fumbling

(Note: Except as specified in the list above, all Salamanders have the properties attributed to them in the *Monster Manual.* Each Salamander will possess, or have immediate access to, at least one spear of the type described in the *MM.* Salamanders encountered in a practice room can be expected to use all the weapons at their disposal if necessary.)

two turns if they stop. The footsteps are echoes of their movement. If they are moving silently, their footsteps will not echo. Voices and the sound of armor clanking will also echo. The echoing will not stop until the characters reach the other end of the echo area, marked "X."

5. Room of Shadowy Death

This room appears to be empty. It is dark inside. In the southwest cubicle there are four Shadows which will strike if the room is entered. The Shadows have 19, 20, 12, and 16 hit points respectively. They will have 12,000 g.p. hidden in the secret room along with 16 gems (60 g.p. apiece), 10 pieces of jewelry (500 g.p. apiece), a *Ring of Water Walking,* a *Potion of Fire Resistance, Rod of Negation, a Scroll* with four magical spells *(Mending, Contact Other Plane, Rope Trick, Power Word-Blind),* and three ivory goat figurines.

6. Room of Flashing Lights

Inside this room are small, round, colored lights which are moving aimlessly across the walls. After five rounds of being exposed to the lights, characters will be hypnotized; they will sit down and just stare at the lights. The only way the trance can be broken is by the sound of the door opening. Three hobgoblins will be found in the room, already hypnotized—until the door is opened, of course. They will always be surprised and have 9, 6, and 6 HP respectively. Being half dehydrated from being entranced, they will act with 8 dexterity and 9 strength. If the characters get hypnotized in the room, a Salamander guard will check in every 12 turns. Treat this guard as Salamander 31 or 32 (50% chance for each).

7. Gate Room

Salamanders of the Peerless Legion use this room to gate into the material plane. No one can use this room to gate without the knowledge of the king. Nothing else of value is in this room.

8. Commander of the Peerless Legion's Room

The commander of the legion, Salamander 24, will be found in this room and will be surprised on a roll of 1-2 on d6. He will be found resting on a bed in the southwest corner. Behind the bed there is a secret door with his treasure in a chamber behind it. The treasure includes 40 s.p., 20 g.p., 5 pieces of jewelry, *Eyes of Petrification, Decanter of Endless Water,* crystal ball with clairaudience, *Potion of Healing,* and a *Medallion of ESP* (30 foot range).

9. Practice Room #3

Same as practice room 32. Salamanders 20, 21, 22, and 23 will be found practicing in this room.

10. Room of Marquins

This room is where the creatures called Marquins live. They have been magically animated by a high-level Cleric/Magic-User. They appear as small, blob-like creatures made of molten lava. Standing two feet high, they have the following abilities and attributes:

Move: 60 feet/turn
Hit Dice 3 + 3
Armor Class: 6
Treasure Type: Nil
Alignment: Neutral
Attacks: 2
Damage/Attack: 1-20 plus 2-8 heat damage

These creatures, if threatened, will shoot small bullets of lava out of their eyes. If the Marquins hit, the lava will sear the flesh, causing an additional 2-8 hp of damage. If the character hit is wearing plate mail, there is a 5% chance that a joint will be hit and will be soldered together so that movement of the appendage is hindered.

11. The Peerless Legion's Sleeping Quarters

The Peerless Legion rests in this room. Salamanders 25, 26, 27, 28, 29, and 30 will be resting along the west wall. They will be surprised on a roll of 1-3 on d6. The only treasure found in the room will be those weapons found on the Salamanders. The room is filled with bunks, tables and a few spears.

12. Advisors Sleeping Quarters

This room is where Advisor 1 lives. A bed is on the southeast wall with a chest at the foot of it. The chest contains three pieces of jewelry worth 1,500 g.p. Underneath in a false bottom (found on a roll of 1 on d6) will be five gems worth 20,000 g.p. This advisor, as all advisors, will be surprised on a roll of 1-2 on d6.

13. Advisors Sleeping Quarters

Advisors 2 and 3 reside in this room. Beds on the southwest and northwest corners contain the resting Salamanders. Nothing in the room is of value, but a secret door hides the room their treasure is in. It is a chest with five pieces of jewelry worth 20,000 g.p. Again, the Advisors will be surprised on a roll of 1-2 on d6.

14. Advisors Sleeping Quarters

In this room sleeps Advisor 4. His bed is in the northwest corner. His treasure, underneath the bed, is three gems worth 10,000 g.p.

15. Advisors Sleeping Quarters

Salamander Advisors 5 and 6 reside here. They will be at the northeast and southeast corners. Their treasure is in chests at the foot of each bed. The chests are trapped with a poisoned needle which shoots out of the lock. An affected character must make his save vs. poison or die. Each chest contains 3 gems worth 10,000 g.p.

16. Advisors Sleeping Quarters

Advisor 7 is sleeping on a cot in the northeast corner. His treasure is kept in a room behind a secret door on the east wall. In a chest are two gems and three pieces of jewelry worth 10,000 g.p. and 15,000 g.p., respectively.

17. Advisors Sleeping Quarters

Advisors 8 and 9 live here. They will be sleeping in the southwest and northeast corners. A secret door conceals a gem worth 1,000 g.p. lying on the floor in the small chamber. Behind that is another secret door. An attempt to open it requires three turns to pass before the first roll can be taken to determine success. The room within appears empty, but the treasure is kept in a space underneath the floor. The trap door is not booby trapped. A small pouch contains 12 gems worth 3,500 g.p.

18. Advisors Eating Room

No advisors will be found in this room. It is a dining hall with a 10'x5' table in the middle and 12 chairs around it. Any noise made in it can be heard by Searazul, the King Salamander, by means of a pendant that he wears on his chest. Nobody but the king knows this.

19. Advisors Meeting Room

In this chamber is another table and set of chairs identical to those in room 18. The advisors usually hand out duties and assignments for the Peerless Legion here, but none will be found in this room. Anything said in this room can also be heard by Searazul, as per room 18.

20. Advisors Sleeping Quarters

Advisor number 10 resides here, sleeping on his cot in the southwest corner. Behind the secret door is an invisible treasure; a *Detect Invisibility* spell will be needed to locate a

heavily jeweled dagger worth 15,000 g.p., which will become visible upon being detected.

21. Advisors Sleeping Quarters

This room is the private quarters of Advisors 11 and 12. It contains beds in the extreme corner of the south wall. Their treasure is behind the secret door. It consists of 6 pieces of jewelry worth 15,000 g.p.

22. Refuse Room

One of two rooms which borders on molten lava. Refuse thrown into the lava is destroyed by the intense heat (1850° Fahrenheit). The stench from the burning odor will cause nausea after three turns, halving characters' dexterity and strength for six turns after that. A Salamander sentry (either Salamander 31 or 32) will bring more refuse every 7-12 turns.

23. Gem Storeroom

This room is filled with various gems and semiprecious stones, in a pile 10' high at the south wall and tapering to the bare floor at the north end of the room.

24. Jewelry Storeroom

Another storeroom of riches, filled with jewelry piled 10' high at the south end of the room tapering to the floor at the north end.

25. The Throne Room of Searazul

Searazul, King of Salamanders, may often be found here in his throne room. It has two fountains spouting lava at the extreme northwest and northeast corners of the room and a large curtain covering the far north wall. Behind the curtain is a door that can only be opened by using a special ring which Searazul wears. The throne chair is a box in the center of the room 50' south of the northern wall. It is made of solid stone with jewels inlaid in it. Standing on it, 15' off the floor, the king can observe sacrifices made to him on an altar south of the chair. The dotted lines on the map indicate a pair of trap doors. Prisoners are led to the doors, and the king judges them there. If they are condemned, they will be dropped 60' into molten lava. To the east side of the throne chair is a *Brazier of Sleep Smoke* which the king will use if he is attacked. If the king is seriously threatened he will light a fire in the brazier and run for the door in the north wall. He will proceed east until he gets to room 28.

26. The Council Room

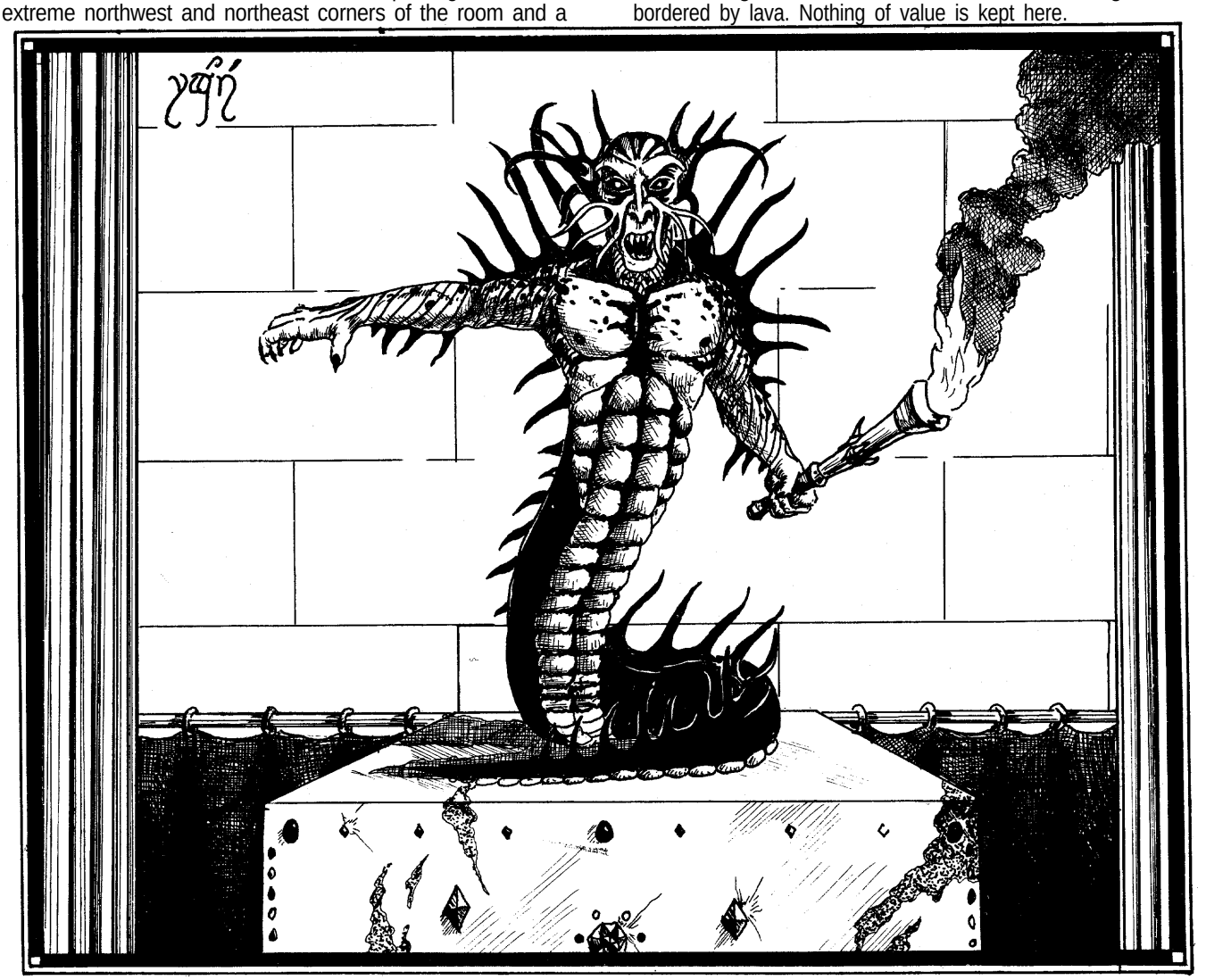
The council room contains a table 10'x30' with 13 chairs around it. It contains no treasure or anything else of value.

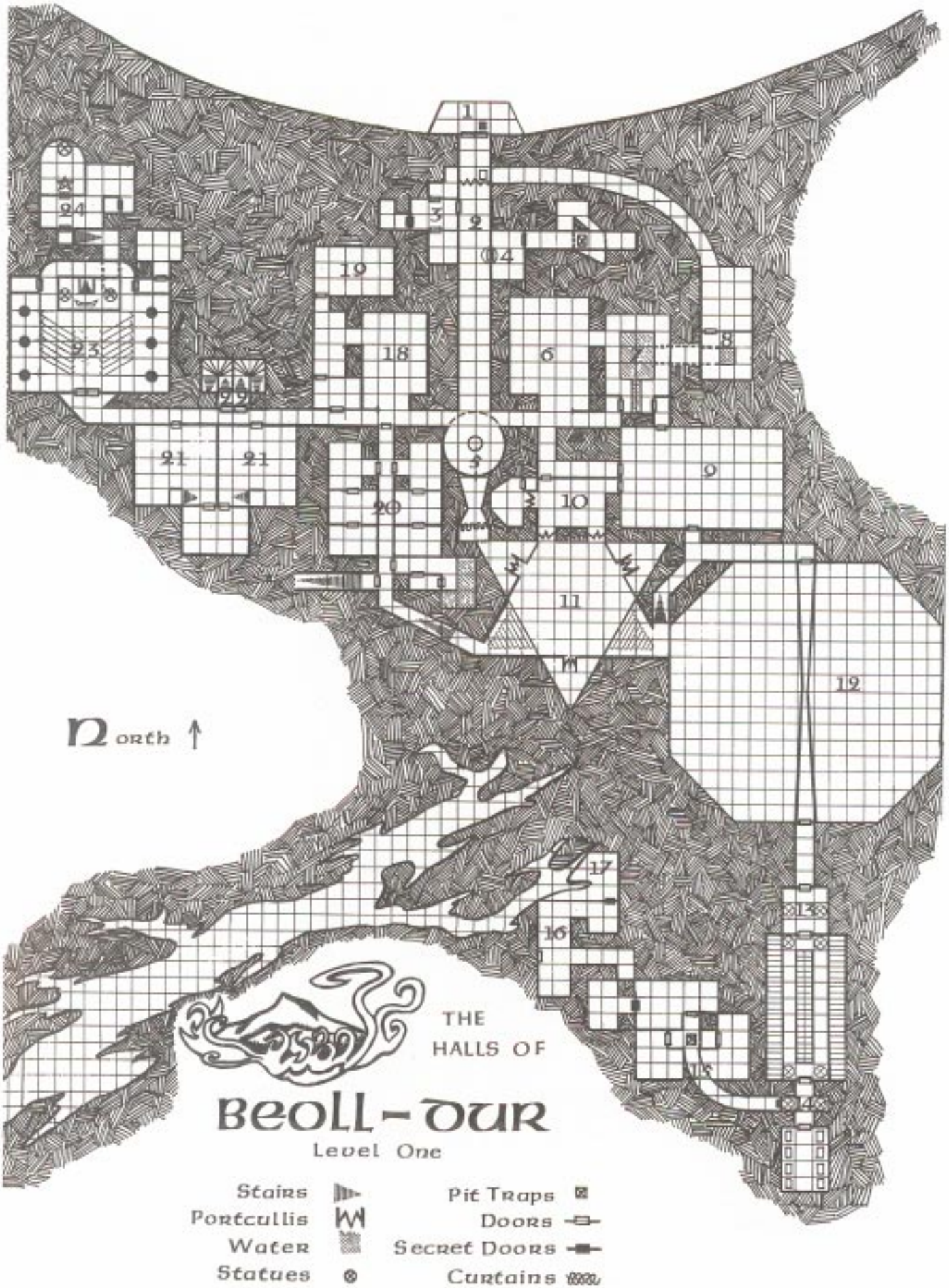
27. Searazul's Sleeping Chamber

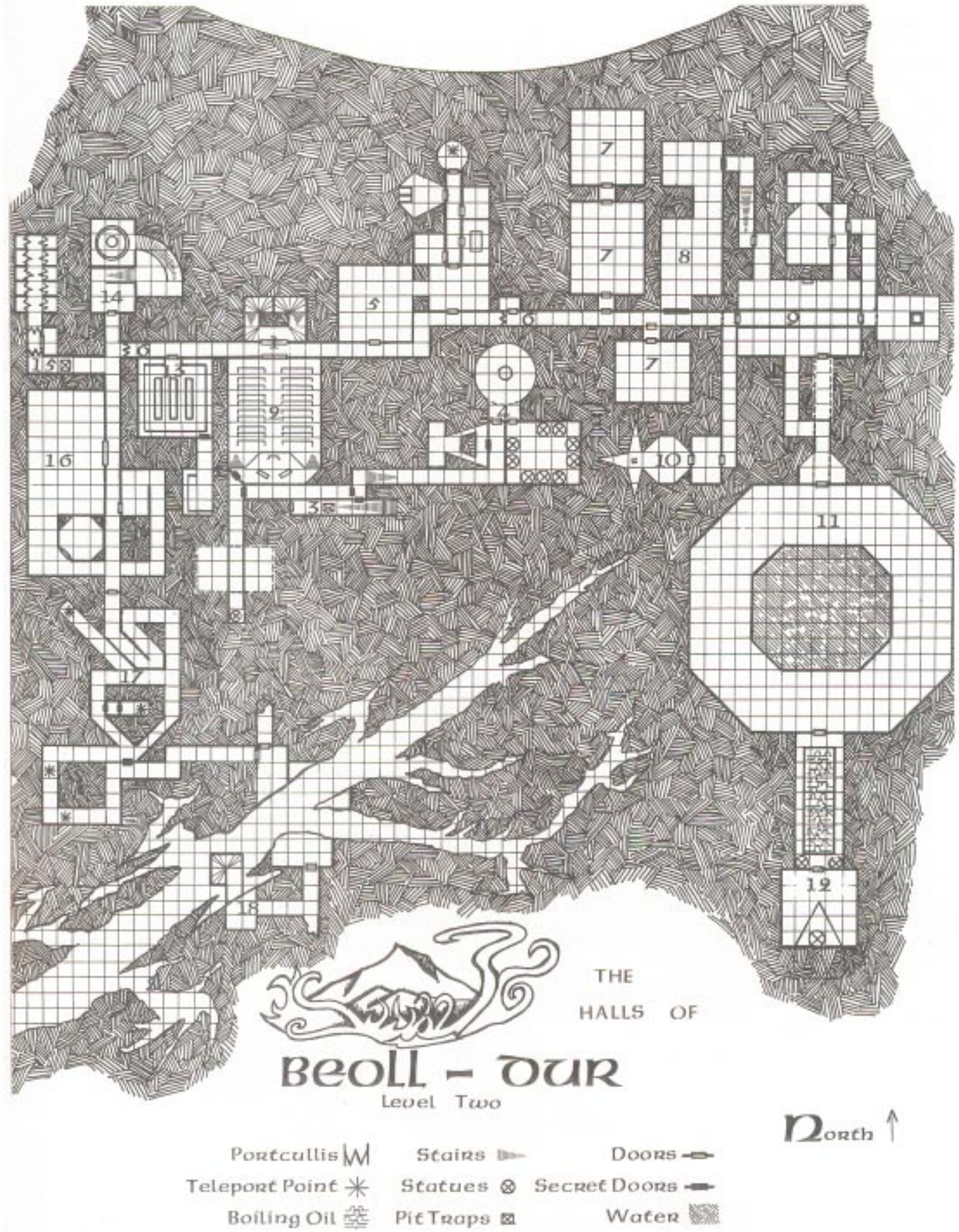
There are two sentries of the Peerless Legion, numbers 31 and 32, guarding Searazul's room in the 10'x10' cubicle to the west outside his door. Searazul resides in this room, and will be encountered here unless the party has given away its presence previously, in which case the king will await the party on his throne. The walls of the room are intricately carved and his bed is at the southwest corner. Nothing in the room of value can be taken out without its value being lost.

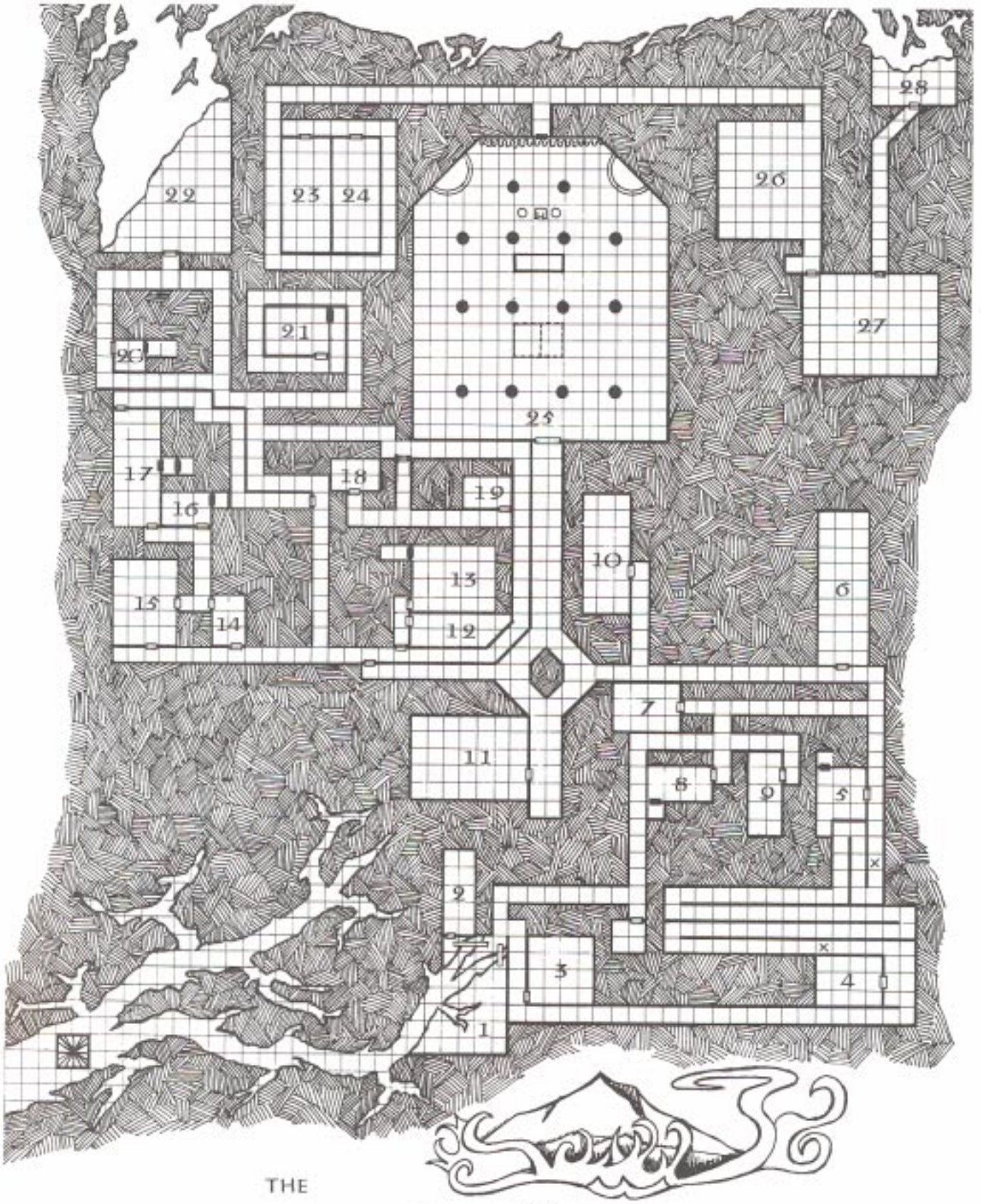
28. Gate Room

The king and his advisors use this room as a gate. It is bordered by lava. Nothing of value is kept here.




North
THE
HALLS OF
BEOLL-DUR
Level One
Stairs
Portcullis
Water
Statues
Pit Traps
Doors
Secret Doors
Curtains


THE
HALLS OF
BEOLL - DUR
Level Two
North
Portcullis
Stairs
Doors
Teleport Point
Statues
Secret Doors
Boiling Oil
Pit Traps
Water



THE HALLS OF **BEOLL - DUR**

Level Three

North ↑

Doors ⊖ Columns ●

Secret Doors ▬ Curtains ≈≈