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COVER

Jeff Busch's second contribution to our cover in the last four issues is this colorful scene of a weretiger in the process of changing shapes — while a real tiger stands guard in the foreground.

Charging more instead of settling for less

Inside this magazine, in a couple of different places, you'll find out that the price of a subscription to DRAGON® Magazine has been increased. While I realize that no amount of explaining will soften the blow for someone who was just about to sign up for a year, I'd still like to say a few words about why the price increase is necessary and why, from one standpoint, raising the price is preferable to not raising it.

We haven't changed the price of DRAGON Magazine since the single-copy cost was raised to \$3.00 on issue #37, in May 1980 — and notice that the single-copy price is still \$3.00. Since about two-thirds of the magazine's circulation is through retail outlets, a subscription price increase has no effect on most of our readers. (And no, there are no plans that I know of to increase the cover price.)

We've tried to fight the good fight against the spiraling costs of all the materials and services we have to purchase to produce the magazine, but that's a battle that must eventually be lost. The price of the paper the magazine is printed on has gone up as often as two or three times a year. Printing services and postal rates, through no fault of the printer or the post office, are substantially higher than they were in May of 1980. Those of us who work in the magazine operation are all earning more money now than we were making a year ago, or four years ago.

All these costs, and more, add up over the course of time. And now, although we haven't given up the fight, we have been forced to give some ground. The extra revenue that we bring in from this price increase will, we hope, enable us to maintain the level of editorial

(Turn to page 32)

Letters

Potion problem

Dear Dragon,

I enjoyed the Treasure Trove (#91) very much. However, the explanation concerning the potion of explosions is confusing.

The article states that the potion "... only requires contact with open air and a physical disturbance of some sort to set it off." Does the potion only explode when *both* of these conditions are met? If this isn't so, how could a person taste the liquid (or drink it) without it blowing up in his face when he opens the bottle?

The description states that "If the container hits its target but does not break, the liquid inside will not be set off." This implies that air must be present with disturbance. If this is so, how can a potion explode from merely being jostled, like in a character's pack, as the article mentions? Please clarify this.

Michael Hill
Newport, Ky.

The potion of explosions is an unstable liquid that will almost always explode under ideal conditions and may or may not explode under certain other conditions. The term "physical disturbance" is, on second thought, perhaps not a very accurate way to describe what sets off the liquid. Let me give it another try:

Ideal conditions for an explosion include the presence of air **and** an abrupt physical shock of some sort delivered to the liquid — such as when a container is thrown against a hard surface. Under these conditions, the potion will always explode, as long as the container breaks.

The potion does not necessarily explode when it is merely brought into contact with air; it must also be severely jostled at the same time. The act of opening a container and pouring out or tasting the liquid does not set off the potion, except on the 5% chance that the container gets severely jostled when it is opened.

The potion will also explode without coming into contact with the outside air, if the container is shaken vigorously for an extended time — one segment or longer. (If one segment doesn't seem like a long time, try shaking a container of liquid for six seconds and see how shook up it gets.)

This part of the description was designed to rule out explosions from an accidental bump or a shake-up that only lasts for a second or two, and this is also the reason why a thrown container of liquid will not explode unless the container breaks: the potion is able to withstand a shock of short duration as long as its container remains sealed and unbroken. — KM

Height & weight

Dear Dragon,

The article by Stephen Inniss ("Realistic vital statistics") in issue #91 was excellent. I would appreciate some clarification concerning the article: 1) Was it a matter of oversight that tables A and D were missing some elves, Drow, Grey, and Wood to be particular, or was it left up to the

discretion of the DM? 2) There was no mention of exceptional strength on tables B2 and E2. I feel it should have been listed because it has a bearing on the height and weight of a character, just as a 3-18 score does. 3) Constitution is said to be "the character's physique, health, resistance, and fitness" (p. 15 DMG), so should it play a part in determining the build of the character?

Tom Thrush Jr.
Buffalo, N. Y.

The elf-types Tom mentions were not included because the article only dealt with those races and sub-races allowable for player characters; the *Players Handbook* prohibits an elfen player character from being anything but a high elf. In contrast, the sub-races of mountain dwarf and stout and tallfellow halflings are permitted for PCs, and thus are included in the tables.

Tom's second and third questions have basically the same answer. It's apparent to me that Steve Inniss's design had a dual motivation of realism and simplicity — and whenever you go for two diverse objectives at once, you usually have to settle for a compromise between them. Logically exceptional strength and constitution both belong in any comprehensive system for determining vital statistics. But making a system all-encompassing could also mean making it unwieldy or even unplayable.

In order to work as much realism into the system as possible, Steve already had to sacrifice some convenience; he admits that the system takes "marginally longer to use" than the tables in the *Players Handbook*, and he apparently felt that injecting any more complexity would be counterproductive. If your sense of logic demands that constitution or exceptional strength is too important to ignore, make up an extension of an existing table, or an entirely new one, and dress up the system to your heart's content. — KM

Forum answers

Dear editor:

I found Eric Herman's letter in issue #91 about characters lifespan vs. level to end in an unanswered question. Eric asks, "How would you keep an elfen thief from obtaining phenomenal levels?" His article clearly states a question mark at the end. I have noticed this in other Forum articles and found it to be frustrating at times. Why do these letters go unanswered?

Charles Wiederman
Middlebury, Ind.

When we publish a "question letter" in the forum section, we're hoping you will come up with an answer.

Letters that raise questions about the mechanics of the AD&D® game are sometimes printed in the forum, for the same purpose that any other kind of letter is printed: to stimulate you into thinking about what the writer has to say, and if you feel firmly or strongly enough about an issue to write a response or answer for our consideration, so much the better. The forum is intended as a means for readers to exchange viewpoints

with each other on a wide range of topics, while our "answering service" (in the letters column) is limited to fielding questions about the contents of the magazine. — KM

Crystalbrittle

Dear Dragon,

I thoroughly enjoyed the Creature Catalog in issue #89. It's nice to be able to pit my players against monsters they don't know about. There was only one thing that bothered me. In the description of the glasspane horror it lists the ability of crystalbrittle by touch. In the article there was no account of this power. I would appreciate it if you would publish the specifics of this talent.

Lane Oase
Mendota Hts., Minn.

Crystalbrittle is the name of a 9th-level magic-user spell created by Gary Gygax and printed along with other new M-U spells in issue #68. If you don't have a copy of that issue for reference, here's a slightly abridged version of the spell description:

"The dweomer of this spell causes metal, whether as soft as gold or as hard as adamantite, to turn to a crystalline substance as brittle and fragile as crystal. This change is unalterable short of a wish spell.

"The caster must physically touch the target item — equal to a hit in combat if the item is being worn or wielded. Any single metal item can be affected. Thus, a subject's suit of armor can be changed to crystal, but the subject's shield would not be affected, or vice versa. All items gain a saving throw equal to their magical bonus value or protection. A +1/+3 sword would get a 10% (average of the two plusses) chance to save; an iron golem would have a 15% chance to save (for it is hit only by magic weapons of +3 or better). Artifacts and relics of metal have a 95% chance to be unaffected by the spell. Affected items not immediately protected will be shattered and permanently 'destroyed' if struck by a normal blow from a metal tool or any weighty weapon, including a staff"

The maximum volume of metal that can be affected by the spell is 2 cubic feet per level of the caster. By this reckoning, a glasspane horror (having 8 hit dice) should be able to affect as much as 16 cubic feet at one time — more than a suit of armor, less than an iron golem. But even if only an iron golem's legs are affected, that should be sufficient to make the mighty metallic monster go all to pieces. — KM

No room for more

Dear Dragon,

In issue #91 in "Eight devilish questions" by Ed Greenwood, it states that he did not include Satan because there is no room in the AD&D game system for a devil more powerful than Asmodeus. But there must be room for Satan as he is listed in the Best of DRAGON Vol. II "The Politics of Hell," which states that Satan was the supreme ruler of the hells until forced out by Beelzebub, who became the new ruler, and other devils. So is this a contradiction? Or didn't Mr. Greenwood know about this article?

Chris Moore
Burbank, Calif.

To begin with, here is an answer from Ed Greenwood to a question that had to be trimmed from the manuscript he turned in for "Eight

Would you go to see a D&D[®] film?

by E. Gary Gygax

All rumors to the contrary, TSR has not yet made a deal for a feature film based on the D&D[®] or AD&D[®] game systems and material. We are still actively seeking the proper sort of production — action-adventure which is true to the game systems. The timing is bad, however, as all of the films done in the fantasy genre have virtually failed. Never mind that the quality of most was literally the pits; results, not reasons, are what tell in the motion picture industry!

Okay, you are thinking, what is Gygax getting at? Simply this, Good Readers: At a recent meeting with some film executives, we stressed how solid a core of dedicated enthusiasts there is for a D&D game-based film. In a world where hype is expected, our

statements were viewed as puffery, gross exaggerations made to sell an idea.

Now the time has come for you to show just how great your interest in such a project actually is. Remember, this is for the information of the film makers, not for me. I know, and TSR knows too, that you would support a motion picture of the quality of *Star Wars*[™] or *Raiders* or some such cinematic success. That taken care of, here's what I am asking each and every one of our Loyal Players to do, to enable us to bring you the sort of film you so greatly desire:

Fill out and return the reply card that lies between pages 8 and 9 of this magazine. All that takes is a bit of your time and a stamp. Note that it will be

delivered to our media subsidiary, Dungeons & Dragons Entertainment Corp. Someone there (and I'll certainly get stuck with it if I'm in the office!) will compile the information and box up the cards. All of this will be visible proof of how much support you will give us and how important such a film is to you.

Finally, if you know any DMs or players who don't regularly get DRAGON[®] Magazine, tell them about this effort and ask them to send in a postcard of their own containing all the information on the reply card. Please be careful to give exact information, and send back the card as promptly as you can. Thanks in large part to your help, one of these days we'll see you at the cinema!

devilish questions" for lack of space. It addresses the reason why the information from "The Politics of Hell" was not carried through into our more recently published material on devils and the Nine Hells:

"Many longtime DRAGON readers, myself among them, consider Alexander von Thorn's 'The Politics of Hell' to be one of the best, if not THE best, article that appeared in the magazine's first 50 issues, and when writing my manuscript I tried to follow it as closely as possible without contradicting official material.

"Specifically; I find Satan too powerful for the AD&D game, and Belial — or any single 'commander of Hell's armies,' as Alexander envisioned him — would become the key individual in the hells; the armies loyal to him would make any archdevil he supported the triumphant ruler of the hells, and thus all archdevils would try to befriend Belial. He could then play one off against another and emerge as overall ruler of the hells — a position that both Alexander and Mr. Gygax see Asmodeus as firmly in control of I enjoyed the story of Baalzebul's overthrow told in 'The Politics of Hell,' but I leave the question of whether it actually happened or not, and indeed much of the past history of the hells, nebulous — part of every DM's elbow room, leaving him the freedom to design things as he sees fit."

One of the key phrases in Ed's answer is "without contradicting official material." When he

composed his original article on the Nine Hells that appeared in issues #75 and #76, Ed was careful not to go against any of the existing official system; the same ground rule was followed when he put together "Nine Hells revisited" and "Eight devilish questions." In contrast, Alexander von Thorn's article — excellent though it was — did not attempt to stay within

the confines of the rule system. It was more of a theoretical article, describing a series of events that might have occurred to bring about the present state of affairs in the hells. As Ed suggests in his answer, "The politics of Hell" might be excellent source material for a certain campaign purposely shaped to conform to what the article sets forth. — KM

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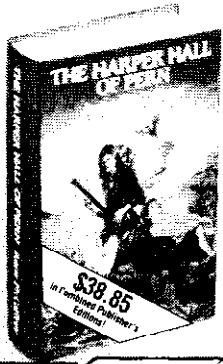
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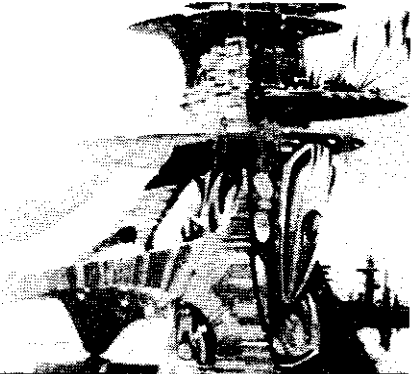
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All the controversy recently published in *The forum* over the question of evil PCs brings to my mind a fairly basic question that has not been discussed very much, if at all — a question the answer to which has fairly important implications both for role playing and for judging alignment deviations.

Is the AD&D/D&D moral/ethical, good/evil alignment system supposed to be based on contemporary 20th-century, Judeo-Christian, American morality or on medieval European morality?

The two are not the same. The milieu of the AD&D game is generally medieval; that of the D&D game is specifically 15th-century European. The settings are not, of course, identical, but "similar to."

It is definitely spelled out that "good" PCs do not use poison, and it is generally accepted that they do not use torture. But, in the 15th century, torture was recognized as a legitimate tool by both church and state. We have our own ideas about that today, but the Inquisition certainly considered it necessary to root out evil, usually to obtain confessions on charges of witchcraft or heresy. That is, it was accepted by political and religious entities who certainly considered themselves, and were considered at the time, altogether lawful and the personification of "good."

The definition of "good" beliefs on page 23 of the DMG paraphrases the United States Declaration of Independence: "Each creature is entitled to life, relative freedom, and the prospect of happiness."

We all know what 15th and 16th century European explorers were like. Nowadays, we tend to regard Cortes as some sort of inhuman monster. At the time he lived, he was considered a paragon, almost a paladin, and was richly rewarded. Yet PCs adventuring on the Isle of Dread (D&D Expert module X1) are expected to behave like enlightened 20th-century anthropologists. If they behaved in consonance with their social/moral/ethical background — assuming it to be similar to 15th-century Europe, and how and why would it be otherwise? — the DM would brand them all chaotic in a hot second.

So perhaps we can assume that somehow we are dealing with more or less modern standards of good and evil, despite the fact that the setting [of the game] is medieval. Certainly this is acceptable for a *game* universe, although the sociological/philosophical bases of such an ethical system remain unexplained [in the rules].

So how and in what way is 20th-century American morality consistent with feudalism? With lawful good religious intolerance (as exemplified and seemingly parodied in St. Cuthbert of the Cudgel)? With putting down peasant revolts (DMG, page 94)? Establishing territories (AD&D) or dominions (D&D)? With social caste based on birth? With a hundred other medieval customs and practices that are accepted in the context of the game?

In other words, what we have is some schizophrenic duality in the alignment definitions of good and evil. There are plenty of other questions, such as: In what way is a respect for life ("Each creature is entitled to life . . .") consistent with the commonplace theme/scenario of well-nigh genocidal war on humanoids? Why is it okay to kill and rob evil/chaotic creatures but not good/lawful ones? But what I am concerned with here is the incompatibility of modern and medieval ethics and concepts of good/evil and the ultimately futile attempt to impose a mixture of both on PCs.

It seems to me that what is needed is some sort of codified system that will spell out, with plenty of specific examples, just what is to be considered "good" and what "evil" (or "lawful" and "cha-

The forum

otic") in this game universe. For example, what about killing humanoid "young" (children)? If you let them live, they will grow up to commit further depredations on humanity. Perhaps, if left alive, they would suffer miserable deaths from neglect, since they presumably will now lack adult care. On the other hand, killing helpless creatures who have yet to reach maturity is hardly consistent with the respect for life that is at the heart of the good and lawful alignments, embodied in statements such as "Lawful creatures . . . care about all living things," taken from the D&D game rules. Is the only acceptable solution to take them to some sort of juvenile rehabilitation center for monsters, which the PCs would probably have to establish themselves?

Since we are talking about a game, we will ignore the fact that, in real life, everyone has at least five "alignments," no two of which may be the same: what they say they believe, what they think they believe, what they really believe subconsciously, what they act like they believe, and what other people think they believe. In the worlds of the D&D and AD&D games, characters have only one alignment — what the DM says it is. Ideally, the DM will agree that the character has remained true to his or her chosen and professed alignment. But if the character has not — poof! His alignment (and level) changes, and there is no room for anyone to be two-faced, much less five-faced.

In the absence of any published, codified system of laws/rules of behavior and ethical precepts, with the partial exception of that given for cavaliers (Dragon #72), the only real solution seems to be for everybody at the very beginning of any campaign to sit down and agree on what, within the context of the game, will be regarded as good, evil, lawful, chaotic, or whatever. Specific examples. Questions and answers. The works. Sure, everyone can agree that building a hospital or giving large sums of money is "good" (although many medieval barons might have had grave doubts about that) and that assaulting a princess is "evil" (or at least "sick"). But there are plenty of gray areas. I'm afraid that this process of predetermination is seldom undertaken, with the result that the DM often makes arbitrary, inconsistent judgments and the players resort to convoluted rationalizations as to why a given action was really "good" or "lawful."

What this letter boils down to is this: Are we judging alignment on the basis of modern ethics or on the basis of medieval ethics or on both? If both, then some sort of definition is needed.

David F. Godwin
Dallas, Tex.

* * * *

I've been reading about all the new systems for falling damage, and rebuttals to them, for some months now, and one thing that struck me was that everybody seems to have forgotten the point of the argument.

Does anybody else remember the story about the high-level fighter who took a swan dive off a cliff, picked himself up, dusted himself off, and then proceeded to slice and dice? The point was,

the falling damage system does not do enough damage to high level characters.

Since hit points are supposedly a reflection of a character's ability to avoid damage in combat due to skill, and since falling off a cliff seems to have little to do with lighting, I suggest a method of determining falling damage that does not rely on a fixed scale of HP damage per given distance fallen. Thus, these tables:

If save is made:			
Distance	% of hp	K.O.	Kill
10'	0-40	5%	1%
20'	5-50	15%	3%
30'	10-60	25%	6%
40'	15-70	35%	10%
50'	20-80	45%	15%
60'	25-90	55%	21%
70'	30-99	65%	28%
80'	40-99	75%	36%
90'	50-99	85%	45%
100'	60-99	95%	55%

If save is not made:			
Distance	\$% of hp	K.O.	Kill
10'	5-60	15%	5%
20'	10-70	25%	10%
30'	15-80	35%	15%
40'	20-90	50%	20%
50'	25-99	65%	25%
60'	35-99	80%	30%
70'	45-99	95%	40%
80'	55-99	99%	50%
90'	65-99	99%	60%
100'	75-99	99%	75%

% of hp = The percentage of hit points lost (from current or total values, at DM option); a result of 0% means the loss of 1 hit point.

K.O. = The chance that the character is knocked unconscious (brought to zero hp) by the fall.

Kill = The chance that the character is killed outright by the fall.

First, the character rolls a save (I recommend a save vs. paralyzation, with a bonus of +1 per 3½ points of dexterity). Then, roll d% and compare it to the K.O. figure for the distance in question on the appropriate table. If the result is greater than the K.O. figure, the character is not knocked unconscious and will take damage in the range given. If the result is equal to or less than the K.O. figure, roll d% again and compare that result to the Kill figure. If this second roll is equal to or less than the Kill figure, the character is dead; otherwise, he is knocked out and brought to zero hit points.

This method insures that while a high-level character may not necessarily die from a long fall, he will take a considerable amount of damage. Since the table provides a fair chance of survival, DMs using it may want to apply a penalty to the save for low-level characters, and an increase in the percentage of damage taken.

I have not extended the table beyond 100 feet for this reason: If any character survives a fall of more than 100 feet, some form of divine interven-

(Turn to page 10)

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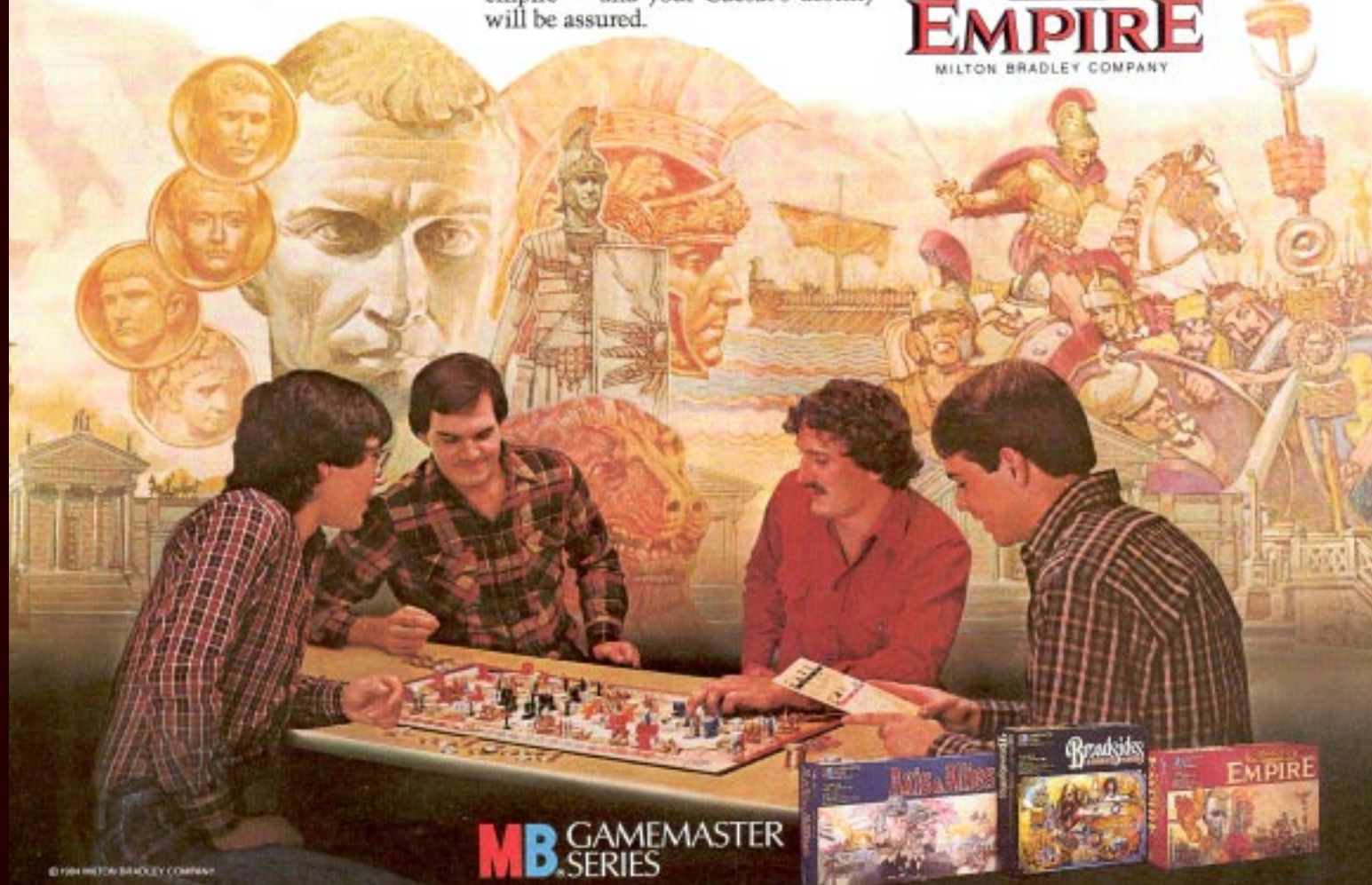


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Life beyond 15th level

New rules for druids with nowhere to go

by E. Gary Gygax

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So your Grand Druid is sitting around with nothing to do except wonder if the "gods" will eventually deign to pronounce the creation of the Great Grand Druid, the Grand Great Grand Druid, and the Super-Doooper Grandest Druidofthemall. Wrong!

Hold on! Don't turn away in despair (or disgust). Hope must spring eternal, and all of you with druid PCs are not abandoned! There is life beyond 15th level, although it might not be the sort which power-hungry theocrats desire. Attend me, if you please.

To expand the general base from which druids work, broaden the ranks of druids by including their female counterparts on all levels. That is, there are 1st through 15th level *druidesses* who serve the needs of the female portion of the world, as the druids serve the male. Druid and druidess work hand-in-hand. There is no competition inherent in their roles — although that which might develop between personalities is possible, of course. Each half of the Order will have its own places — Sacred Groves, shrines, communities, etc. They will meet periodically in performance of rites and otherwise on social occasions. That being background, let us move along to what lies beyond the veil of 15th level.

For those Uninitiated Readers not familiar with the expansion of the class to 15 levels, refer to the short passage in the upper left corner of the facing page. In brief, the 15th level is the Grand Druid, with 15 hit dice, 6 spells of each level, and a bonus of 6 spell levels to use as one or more additional spells. It requires 3,000,001 or more experience points to become the Grand Druid (or Grand Druidess). The Grand Druid is the ultimate overseer of druidical activity. Undoubtedly, such a position is demanding, thankless, and typically unexciting for all except politicians. A few hundred thousand experience points worth of such activity, and any adventurer worthy of the appellation should be ready for something else.

Those willing to relinquish their lofty station may do so after attaining only 500,000 additional experience points. Thus, any time after amassing at least 3,500,001 experience points, a Grand Druid or Grand Druidess can seek a successor. If such is found, the individual may then abdicate his or her position and enter the practice of the Final Mysteries.

Druidic Final Mysteries

Upon stepping down as the chief theocrat, the character must relinquish the 6 spell levels of bonus spells and all experi-



ence points above the 3,500,001 minimum, and further forfeits the 3,500,000 — effectively going down to 1 experience point and beginning to rise in points again according

to the table below. The individual is now known as a *Hierophant Druid* and may rise to as high as 23rd level in this new category.

Experience points	Experience level	Hit dice (15d8+)	Level title
1 — 500,000	16	+1	Hierophant Druid
500,001 — 1,000,000	17	+2	Hierophant Initiate
1,000,001 — 1,500,000	18	+3	Hierophant Adept
1,500,001 — 2,000,000	19	+4	Hierophant Master
2,000,001 — 2,500,000	20	+5	Numinous Hierophant
2,500,001 — 3,000,000	21	+6	Mystic Hierophant
3,000,001 — 3,500,000	22	+7	Arcane Hierophant
3,500,001 and up	23	+8	Hierophant of the Cabal

Spell abilities: For druids of 16th level and above, all spell-casting abilities remain at 15th-level maximums (6 spells of each level, 1st through 7th). No bonus spell levels are awarded, as noted above, but casting level rises according to experience level. Rather than spells, spell-like powers are acquired as detailed below.

16th level — The character gains these powers:

Immunity to all natural poisons (ingested or insinuated animal or vegetable poisons, including "monster" poisons, but not mineral poisons or poison gas).

Extra longevity equal to level as expressed in decades (16th level = 160 additional years).

Vigorous health, equivalent to being in the prime of life.

And, the ability to alter his or her appearance at will. Appearance alteration is accomplished in 1 segment, with height and weight decrease/increase of 50% possible, age from child to aged, and body and facial features of any human or humanoid sort. This alteration is non-magical, so it cannot be detected short of *true seeing* or the like.

17th level — The character gains the ability to actually hibernate, suspend animation (same length as longevity — no aging), enter the Elemental Plane of Earth

at will (1 round transference time), and *conjure water elemental* (see "Elemental conjuring spells" hereafter).

18th level — The character gains the ability to enter the Elemental Plane of Fire (as Earth, above) and *conjure air elemental*.

19th level — The character gains the ability to enter the Elemental Plane of Water (as Earth, above) and *conjure magma/smoke paraelemental*.

20th level — The character gains the ability to enter the Elemental Plane of Air (as Earth, above) and *conjure ice/ooze paraelemental*.

21st level — The character gains the ability to enter the Paraelemental Planes.

22nd level — The character gains the ability to enter the Plane of Shadow.

23rd level — The character gains the ability to enter any of the Inner Planes, roam Inner Plane Probability Lines, and dwell on the Plane of Concordant Opposition (all as Earth, above).

Entering a plane — Essentially, the ability to enter also confers the ability to survive there. Consider the environment as natural

THE GRAND DRUID

Editor's note: This article uses for its foundation a short description of the Grand Druid that was published in the "From the Sorcerer's Scroll" column in issue #65 of DRAGON® Magazine. That passage is reproduced here, for the benefit of those who do not have access to the earlier issue:

A study of the information pertaining to druids will reveal that there must be something above the Great Druid, for each area or land can have its own druid of this sort. Somewhere there is a Grand Druid. This druid has 3,000,001 or more experience points, is 15th level, and is attended by 9 druids of special sort having nothing to do with the hierarchy of any specific area or land. Thus, any character of druid level may, in fact, journey to seek the Grand Druid and ask to serve him.

The Grand Druid knows 6 spells of each level and is also able to cast up to six spell levels as one or more additional spells. Those who serve him are given three such additional spell levels. Three Archdruids roam the world as messengers and agents of the Grand Druid. These individuals are drawn from his personal attendants who reach the level of Archdruid. Each has four additional spell levels.

to the character. There is no practical time limit for remaining on such a plane.

Elemental conjuring spells

The reader is referred to the description for *conjure fire elemental* on pages 61-62 of the Players Handbook. The results described for this spell are correct. However, the results described for *conjure earth elemental* (page 63) are not. Use the following tables, and adjust the results according to the desire of the conjuring character, using the character's level as a percentage chance of that character's success at actually conjuring a particular type. For example, a Numinous Hierophant (20th level) has a 20% chance of being able to conjure a desired creature type. If the dice roll is 21 or higher, ignore the desired result and determine the creature(s) conjured from the appropriate table. Note that this chance to override the dice roll only applies to druids of 16th level and higher.

Fire: 01-85 = 16 HD fire elemental
86-94 = 2-4 salamanders
95-98 = efreeti
99-00 = 21-24 HD fire elemental

Earth: 01-85 = 16 HD earth elemental
86-94 = 2-4 xorn
95-98 = dao
99-00 = 21-24 HD earth elemental

Water: 01-85 = 16 HD water elemental
86-94 = 7-12 tritons (5th-8th level)
on hippocampi
96-98 = marid
99-00 = 21-24 HD water elemental

Air: 01-85 = 16 HD air elemental
86-94 = 2-4 invisible stalkers
95-98 = djinni
99-00 = 21-24 HD air elemental

Paraelemental, any:

01-85 = 16 HD paraelemental
86-95 = Special (see below)
96-00 = 21-24 HD paraelemental

Special: 5-8 lava children, 5-8 winter wolves, 21-24 mudmen, 21-24 vapor rats, or similar creatures, as appropriate to the plane in question.

Individuals conjured (any single-creature result) will have as many extra hit points added to their total as the conjurer has levels, subject to the maximum number of hit points for creatures of that ilk. Regardless of alignment and temperament, all conjured creatures will obediently serve the Hierophant.

Revealed mysteries of the Hierophants

Oh, come on now, you don't actually expect me to delve into the ones of the Deep, the Elders, and the Great Old, do you? Revealing the powers is enough already. If you must know more, become a Hierophant and learn the hard way. Illumination comes to all who seek!

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Thinking for yourself

A guest editorial by E. Gary Gygax

The fanatical elements are at it again. Those groups who are convinced that they must decide for everyone are again attacking role playing games in general and the D&D® game system in particular.

Hopefully, most do so out of ignorance. If you know of anyone such as this, why not explain what role playing is, that games are not reality, and the play is both fun and useful in many ways. Of course, some detractors will be convinced that such games are basically evil, and there is little which can be done about that. Obviously objects are neither good nor evil, so just be polite to such individuals.

The worst of the lot are those cynics who seek to use a famous activity to further their own ends. By attacking role playing, they

bring Attention to their "cause" — and donations, too. It is worth mentioning that those proclaiming that they know the absolute truth do not appreciate people who are able to think and judge for themselves. The world has had its share of narrow-minded bigots, thought-controllers, and book-burners. It seems that they crop up periodically, just as noxious weeds do.

The United States is still the land of liberty. We have the freedom to choose. Those who demand that we think and act in the way they do know this, so they attempt to suppress by pressure campaigns and smear tactics. If you know of such activity in your area, please counter it! If some game outlet is being pressured to remove role playing games, write and let them

know that you support their business. Please let us know too. Drop us a line and we'll help all we can. Your letter will get the fastest service if it is addressed as follows:

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It is interesting to note that educators, psychologists, and psychiatrists seem to find role Playing games to be helpful tools for learning and communicating, at the very least. Why, then, are certain elements seeking to deny you the right to play such games? The answer appears evident. They do not find free thinking desirable. You draw your own conclusions!

The forum

(From page 6)

tion must be involved. The simplest way to extend the table, if desired, is to increase the Kill figure by 5% for each additional 10 feet.

Finally, any character taking more than 50% of his hit points in damage from a fall will be stunned for a number of melee rounds equal to the tens of feet fallen. Any character knocked unconscious remains so (unless aided) for a number of turns equal to the tens of feet fallen. Characters who are killed outright just lie there.

It works for me.

William Huish
Las Vegas, Nev.

* * * *

I read the fight in the letter column of issue #89 over the "Warrior Alternative" with considerable interest and some feeling that both sides have missed a key point — namely, that there are at least three good reasons for running a non-Adept in the DRAGONQUEST game.

The first is a house rule of mine that every

other DQ referee I know also favors, to guard our sanities: No player may run an Adept unless (a) he owns a copy of the rules, (b) he has read the Second Book, and (c) he can show me a correctly filled-out character sheet. This eliminates most Adepts at the gate. DQ is difficult enough to run without players asking what level they get Sleep at.

The second reason, this time rooted in the rules, is that a non-Adept will tend to become proficient in his/her skills more quickly than a non-Adept — because the Adept not only has to expend XP on weapons and professional skills like everyone else, but also has to sink increasingly huge amounts into spells. The Adepts I've seen are almost invariably several ranks behind the non-Adepts in almost everything. Sure, it represents the same number of XP either way — but non-Adepts don't get into the same situations as Adepts, and in their own field of activity, they tend to be more competent at any given point in their careers.

But I've saved the best for last: I don't see any need to hand out 6500 XP to non-Adepts for the same reason that Luke Skywalker doesn't need to carry a dagger: it's gilding the lily.

Consider: When first creating the character, a player's first major decision is whether he/she wants to run an Adept or a non-Adept. If run-


ning a non-Adept, the first mark on the character sheet is a "5" under Magic Aptitude — because MA is utterly worthless to a character, you intend to run as a non-Adept.

Since the average attribute score is 15, a non-Adept gains 10 *de facto* points to split among the remaining five primary attributes. On the average, the non-Adept will, in every attribute of interest to him/her, be 2 points better off than the Adept. The XP cost for an Adept to catch up that advantage is not 6,500, but 47,500 — and that strikes me as a sufficient advantage for the non-Adepts.

One intriguing aspect of all this is that most fantasy role-playing games, such as the D&D game, inform us that warrior-types have spent their lives honing their bodies and martial skills, while mages have spent, and still spend, most of their time in study, and then use this as the basis for giving warriors more hit points and mages slower advances. The DQ game shows the process dynamically — we can actually see it happening not through fiat but through the logic of the rules. It seems characteristic of the game's final detail work.

Paul Montgomery Crabaugh
San Diego, Calif.

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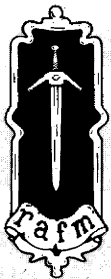
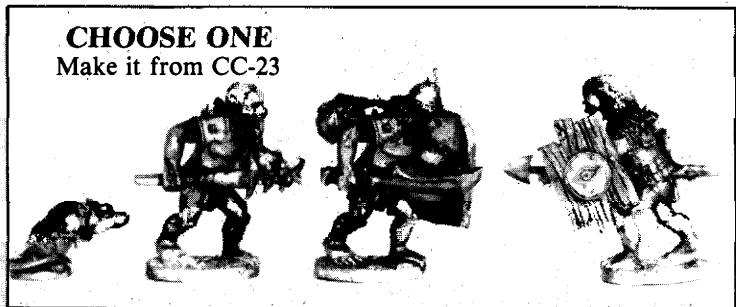
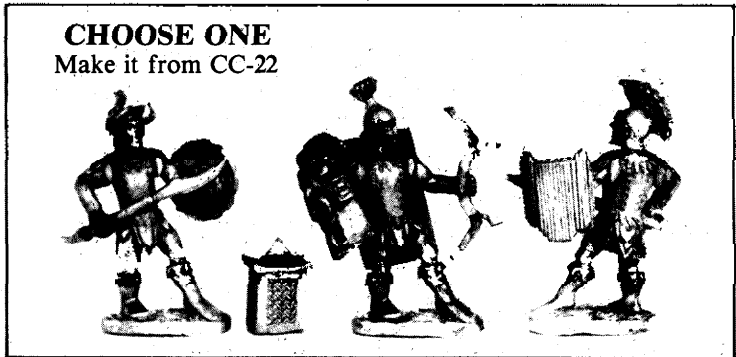
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THE PRIDE CONTINUES!

The making of a milieu

How to start a world and keep it turning

by Arthur Collins

This essay is partly a how-to article, partly a discussion of the philosophy of being a Dungeon Master. It is not exhaustive or universally applicable. The novice DM looking for short cuts to creation of a believable and fun fantasy gaming milieu will find few handy-dandy, off-the-rack ideas herein. But for those who have wrestled with making a milieu, and who enjoy the game of creating fantasy realms, it is always interesting and instructive to find out how another person handles the many aspects of the work. Nothing in this piece should be construed as a definition of how you ought to do it; this is how *I* do it.

I find myself at odds with myself when I play the AD&D® game. On the one hand, it is always more fun to play a character, buckling swashes for my character's own development and advancement, rather than do the labor of adjudicating endless battles and keeping track of hundreds of monsters and NPCs, which is a large part of the DM's role. On the other hand, to run a PC means surrendering a lot of artistic control over the fantasy environment. I like to put together kingdoms and castles, design communities of clerics and assassins, fiddle with maps, play with politics, define and investigate cultures, and so on. While it is fun to run a PC, it is more fun for me to bring to life a whole world peopled by my ideas.

There are two types of good DMs. One sort is the manager. I have a friend who can handle scores of monsters with individual hit points and weapons without losing his place, while all the time he is rolling the dice, giving information to players, and running a dozen or so NPCs who are tagging along with the party. People who can manage a gaming session in this way are very superior DMs, and their campaigns may well prosper no matter how shallow their world is.

The other sort is the designer. This type of DM is the sort who can give you reams of detail on every aspect of his campaign, stuff that probably no PC will ever desire to know. He can tell you the color of the King of Blarney's grandmother's lover's eyes, and why that is relevant to the sale of artichokes in a country that your party will probably never visit. His world is so well made that it is a joy to adventure in, for its depth and color give it a believability that catches you up and gets you involved, even if the DM may be a bit awkward at handling more than a low-grade encounter.

I definitely lean more toward the designer-type DM than toward the

manager-type. Nevertheless, I affirm that it takes a mixture of both to make a good DM. I shall have a bit to say about the manager aspect of being a DM, but the main thrust of this piece is toward the designer aspect of the craft.

Basic ideas and choices

Where does one begin to create a campaign milieu? Why, anywhere. All the roads the designer travels lead to all the places one wants to go — so just start with an idea, and get going! Ideas come in all shapes and sizes, and I usually have more in a single day than I could fully detail in a year, but when I begin the process of creation I usually start with one of three things: a culture, a situation, or a map.

For instance, one can begin one's design by saying, "I want Vikings in my campaign." That is a cultural idea. Or one can start with a wish to adventure in the Pleistocene among cavemen, or in a Central American-flavored campaign, or a Renaissance-style collection of intriguing city-states. Perhaps one feels a certain liking for Japanese or ancient Greek or Arthurian Britain scenarios. Or perhaps one starts with a desire to adventure on another plane of existence, such as the Nine Hells. Any of these is starting from a culture, and that will lead you to ask where such a culture would be likely to live and how it would have developed.

Or let us say that we start with a situation, such as a conflict of civilizations or kingdoms. I recently proposed the following situation to a friend while camping in the Hoosier National Forest. Let us suppose that the elves, being longer-lived than men, decided to take advantage of that fact by pursuing a conscious policy of subjugating men through reforestation. While men have the edge on elves in their ability to spread and reduce the wilderness to their need, they have the corresponding weakness of short-lived generations, which accelerates their adjustment to present conditions and causes them to lose contact with their (comparatively) recent past. Thus, the numerically and technologically inferior elves could counter the expansion of men by planting trees slowly, constantly encroaching more and more on the lands of men. Each new generation of men would forget what the extent of their influence was only a few centuries before — and if the elves were careful, the men would never be aroused to the conspiracy. By keeping the wilderness wild, the elves could prevent the men from

advancing socially, and their threat to the elves would thereby be kept in check. The elves could do this, since their lifespan would allow them the continuity needed for such a gradual sort of aggression. From this idea, this history, one proceeds to drawing maps and describing the cultures of men and elves.

Many people also get started with maps. I have loved maps since grade school, and I have been surprised by how many people I have met since who feel the same way. For us, a map is a symbol, compressing great associations of ideas into a single sheet of paper. So, one can begin by doodling out a map. Then one begins to ask fundamental questions: What sort of people would live here? Where did they come from? And one is off and running, with the ideas flowing like water.

Now, as soon as one begins to collect ideas to enhance one's idea, one notices that "no" gets said about as often as "yes." Ideas lead to choices. If this is to be a Norse milieu (primarily), then Aztec types don't belong here — unless the main idea is all about a "what-if" situation involving Vikings and Aztecs. You see, when we get that first basic idea forming in our head, we find that in one sense it already exists, fully formed, and we are not so much inventing our world as exploring it. Again and again we find ourselves saying, "That doesn't fit." It's rather like the old saying about sculpting. The sculptor, when asked how he carved a statue of an elephant, said, "I start with a large block of stone. Then I chip away everything that doesn't look like an elephant."

This is important, because a lot of otherwise good design gets muddled and ruined by the inability of a DM to reject otherwise worthy material which just doesn't fit one's basic idea. You don't have to design a whole planet to incarnate your idea, nor do you have to include all the official monsters, or even all the official PC races, if they do not fit your idea. The integrity of the work stands before all. My present campaign area measures only about 500 miles by 800 miles in area, and some monsters are never encountered there, either because I don't like them, or because I cannot account for their presence in my milieu. I reserve such things for trips to other lands, planes, and so on. If one begins from the premise that at least all official sentient races listed in the various Monster Manuals, with their attendant religions and whatnot, are to be included in your campaign area, then I

think you are going to have a hodgepodge which will lack power.

When I designed my campaign milieu, I tackled the roughing-in part of the process in this manner. Having arrived at some sort of understanding of my basic idea, I began to think of the culture areas and interfaces involved. I wanted a Northern European feel to the thing overall, with demi-humanity related to it. I favor the feel of Celtic, Norse, Arthurian, and Anglo-Saxon cultures, and so began to think of these in relation to each other. What would each be like, and how would they react to each other?

This led me to produce a rough map of the area. I began to picture where the various civilizations would be. But I still didn't know how to really relate them to one another. And particularly, I was puzzled as to how to blend demi-humanity into the whole. So I got my geography and topography put together in a rough and ready fashion with my map, and then went down to my friendly neighborhood library and photocopied a couple of dozen duplicates of the blank outline. There were as yet no boundaries, no cities, no names for anything — just a physical map of the area.

Then I began to construct something similar to one of those historical atlases of the world. On my first map, I jotted in some details and features of prehistoric peoples and monsters in the area. Then I began to bring my map up to date in leaps

of half a millennium or so. I sketched in on succeeding maps the migration into the campaign area of elves, dwarves, and the various races and cultures of men. I did political maps of the area at various crucial points in its history, showing the names of places, the rise of new towns, the locations of crucial battles. Each new map built upon what had gone before, and added layer upon layer of depth to the world I was designing. When I was done, I had a fully developed map of the state of the area at Game Present, laden with detail and dripping with history. Thus the locations of towns, the present boundaries, even the names of kingdoms and physical features were not arbitrary, but rooted in historical perspective.

This led me back to finishing up the basic cultural interfaces and getting ready to add the real detail. The whole process enriched my campaign area immeasurably. I now understood how the present peoples and lands came to be, and why. To take just one small example, the first town of true men (as opposed to cavemen) I called Dorn. This site was later renamed Dun Dorgan by the Celtic invaders, who continued to occupy it. Later invaders who conquered the area softened the name to Dundorian. It is one of the major cities in my area, and has been continuously occupied for some four thousand years at Game Present.

This otherwise irrelevant bit of naming symbolizes for me all the ebb and flow of

civilization that has washed over the area where Dundorian stands, and has stimulated my powers of creation as I continue to ponder over the long view of how the present came to be as it is. Such a process leaves your area scattered about with holy places that are holy because of miracles that happened there in the past, shrines and abbeys and castles and towns placed according to the logic of the time of their founding instead of arbitrarily, ruins where ruins ought to be, and so on. All of this makes a more believable and enjoyable world to role-play in.

Fleshing it out

After one has got the basics settled, one must go on to make one's milieu ready for use with the game. And here is where one really gets into the nitty-gritty of detail, detail, detail, and more detail.

First of all, there is the map. It is a large-scale map, showing only the principal places and features. It is not ready for players to explore. After I had finished with the rough historical maps and the "state of the area at present" map (which would be given to all the players), I tackled the real mapmaking. I drew small-scale maps which would show every prominent castle and hamlet, all the major rivers, every major religious institution — and I named them all. As I did so, the process of further creation and understanding of how the peoples and kingdoms related to each other deepened, and I began

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to understand the economy of my area better. Here was a fishing village, here a mountain village of herdsmen, there was a swamp, there a reef. All of these things have a great influence on the kinds of people living nearby. Lakes, roads, baronies, cultural ties, mountain passes — all were noted. I began to realize that you wouldn't find a branch of the assassins' guild operating in Norland, for there was no metropolis nearby for me to locate the main guild in. Similarly, rangers would be hard to find in the capitals of the greater kingdoms, since those would be very urban indeed. I pondered the shipping lanes, and located my pirates accordingly. I found my remotest wilderness places where I would place my most furtive peoples.

And all of this led me on to developing the detail I needed on persons and politics. I sketched out the histories of some of the greater ruling families, and toyed with systems of government. I saw natural and historical rivalries, and pondered such things as border patrols and import duties. Having placed two universities on the map, I thought about who founded them and what you could learn there. I grouped the religious institutions together and began to work out the government and internal politics of the church.

And then, of course, there were the other things to think of. Like weather and climate, and what sort of calendar was in common use. Having decided to use a

universal currency, how did I explain it? What languages were spoken, and what was the degree of their mutual intelligibility? Where were all the monsters?

This sort of detailed designing is a continual work, always changing as new possibilities present themselves. And if the above outline of how I made my campaign milieu sounds laborious, let me say that it was not. I enjoyed every minute of it, and still do. Those of us who have design in our blood all know what the creative itch is like. We spend spare minutes and hours and even days in this sort of pursuit. Tolkien pointed out that this sort of sub-creation is an imitation of the Creator in whose image we are made, and we find it no surprise when someone tells us that God must have enjoyed making the universe: we think we know exactly how it feels. (Of course, when you are working against a deadline, instead of just for your own recreation, laborious is not the word for describing the burden of this sort of work. But that's a whole 'nother thing.)

It is the detail that brings a world to life. The best role-playing is done by players whose characters "feel at home" in the milieu. To make them feel at home, you have to make your campaign area as familiar to them as their own hometown. When my players' characters are walking along the docks, I throw in bits of description, like the cry of gulls and the smell of the salt air. When they are wandering through a castle,

I try to give them just enough detail to fix their cultural locality, to make this castle fit in its own culture area and economic place. I use accents and dialects that change depending on where my PCs are. They already know that Roderick the brownie's Scottish accent is almost impenetrable, but when I refuse to come out of character for their cries of "What? What?" they too, learn to remain in character. Their being in character gives added depth to those times when they step out of their cultural backyard. They feel the contrast between themselves and their new environment deeply, instead of all cultural environments in the campaign feeling the same. They had gotten used to the way the high elves in their home area spoke and acted, so that was familiar to them. But they felt the contrast when they were presented with a bunch of wood elves whose command of the common tongue resembled Tyneside dialect.

The rule, then, is this: Work out the details. Make your PCs "at home" in a particular locale. Appeal to the senses when they are adventuring in (or even just passing through) an area: touch, smell, taste, sight, hearing. Play your roles with gusto. This way, if your NPC spy is caught and prodded for information, you aren't caught flatfooted. You aren't stuck trying to account for something that you hadn't anticipated. You have so much information at your command that it's easy to come up with rumors, gossip, secret diplomatic information, treasure maps, and so on. The game doesn't lag while you try to figure out who sent you.

Planting the party

We now have to consider how to move from the making of a milieu for its own sake to the task of orienting a group of PCs into what will be their fantasy home. The best design in the world will not play itself. The other human beings involved must be integrated into your whirl of human (and demi-human) activity, and there has to be something for them in this place, or there is no game to be played. Designing a campaign is not the same thing as designing a campaign milieu.

The first task is to define the grand purpose of the campaign. Your characters will be starting as first-level nobodies, and their first task is to get some experience, learn to know each other, and acquire familiarity with your world. But it is best to have in mind a grand purpose for them to ultimately achieve. The grand purpose of my campaign is the manufacture of the Philosopher's Stone. The player characters were given a riddle right at the very start of their adventuring, but not told anything about it. While they were getting grounded in their fantasy home, they were also discovering what the riddle (and other information I had provided them with) was all about. Eventually, they discovered enough to begin the process of pursuing the grand purpose of the campaign. This will take them a long time to accomplish.

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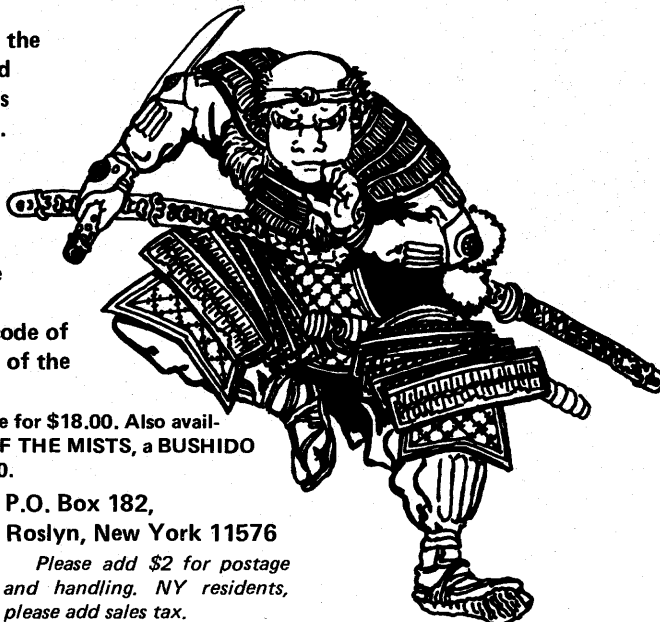
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The grand purpose is the overall backdrop of the campaign. While pursuing it, the members of the PC party will develop their abilities, make new alliances, dally with the locals, acquire property, go on hunts, waste time in traveling and going up levels, ransack libraries, follow up interesting possibilities that merely present themselves, and so on. They are not always grimly pursuing the grand purpose, but it is always there to give coherence to their miscellaneous activities. A campaign without such a grand purpose soon disintegrates into a repetitive series of expeditions unrelated to one another, and the fun leaches out of the playing.

Everyone knows that fantasy role-playing is wildly uneven in its experience. One day we have the thrill of victory and the agony of defeat, while on another day we experience the mindless tedium of fencing stolen goods, doing one's bookkeeping, going up levels, gathering information, and all that. The grand purpose ties it all together, and gives unity to both the thrilling and the mundane times in the campaign. Characters are always keeping their ears cocked for news and gossip that will give them more than they presently know. And when they achieve the grand purpose? Why, by that time, they will all be ready to retire from adventuring.

It should be noted that I never dragoon player characters into following the grand purpose. I do not *quest* or *geas* them.

I tease them, convert them, persuade them, and in my role-playing as DM I help them decide for themselves to adopt the grand purpose as their own *raison d'être* for adventuring. If the grand purpose is a worthy one, the DM should have no trouble selling it to characters and players alike.

After settling on what one's grand purpose is to be, one must turn one's attention to the problem of the party composition itself. While the campaign was still in its formative stages, I approached the members of my playing group and gave them some indication of the kind of culture it was to be, and surveyed them as to what races and classes they were interested in playing. Our group has been going for several years, and we have all played many kinds of PCs, so we have dispensed with the arbitrary way of rolling up stats and seeing what can be made of a particular character.

The group decides in a general way what kinds of characters they would like to run, and I ratify or modify the choices. Once that is fixed, each player rolls up his PC in the following manner. Let us suppose that one person wishes to play a gnome illusionist/thief, that being a type of character he has not played before. If I tell him that there is room for such a PC in the party and the milieu, he then proceeds to roll the character up. A gnome illusionist/thief has minimum ability scores of 6-1 5-6-16-8-6. This takes into account all basic factors relating to race and class(es). The

player then rolls 3d6 for each ability. If the 3d6 score is less than the minimum required, he takes the minimum in that category. If it is greater than the minimum, he takes the greater score. After being rolled up, the finished statistics are referred to me for my approval (and perhaps a little judicious tinkering). After that, the PC's ability scores are fixed.

In the meantime, I am working on the personal background of the player characters. Each PC is given a capsule life history, a family tree, a small-scale map of one's home area (in addition to the vague and general large-scale map given to everybody), and information on what (and whom) this PC knows which is peculiar to the PC. Every PC knows something that nobody else knows, at least at the start. Every PC knows somebody (see below, concerning the DM's special NPCs) who can help acclimatize the character to the campaign by being a reference source and general helper to him. Each PC is also given a capsule history of the campaign area, and a couple of pages of information on money, laws, religion, politics, and any peculiarities related to my campaign (rule interpretations, for instance). This wealth of personal detail enables the player and his character to be "at home" in the campaign more quickly, and gives the party members something to learn about each other.

Then comes the start of actual playing. There must be some reason for these dispar-

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ate people to make each other's acquaintance and decide to adventure together. And there must be something for them to do. I sketched out a dozen easy, first-level adventures and dropped hints at them their first few times together. None of these had anything to do with the grand purpose of the campaign. They were more in the nature of shakedown cruises. There was a shark to kill, an alchemist who wanted some live green slime, a rumor of a werewolf living in a swamp, a hunt for a legendary white stag, and so on. The party members chose what they wanted to do and wandered from adventure to adventure, learning what to expect of each other and of my milieu. Gradually, they gelled as an adventuring party. And while they were doing this, I was filling them with news and gossip, teasing them with hints of things they didn't yet understand, and helping them to gradually discover the grand purpose of the campaign for themselves. By the time they had found out what that was, they were ready to start on it in earnest.

Setting it in motion

Having designed the best of all possible worlds (or a reasonable facsimile thereof), and having integrated the player characters into it, there still remains the most formidable of all tasks: playing in it. Here is where campaign design begins to merge into campaign management, for we do not want our worlds to be frozen in beauty like a daffodil

hit by a late frost. We want our environment to live and move, and to interact with the player characters.

The first trick that I use, especially in getting started, is that of the DM's special NPCs. These are the people whom the PCs "know." They are relatives, friends, mentors, local government officials, and what-not. I have already mentioned Roderick the brownie. Roderick was the familiar of one PC's slain master. Therefore at the commencement of play, he is known to the first-level magic-user in the group, but is under no obligation to him. Roderick is a source of guidance and information for the beginning PC (and has been known to occasionally accompany the party). A ranger PC in the party was given a relationship (by letter of introduction) to a retired king's forester named Hugh de Cawdrey. Hugh is an 8th-level ranger, but no longer goes out on adventures. He is, however, a combination counselor, trainer, and source of information that is available to the ranger in question. And so on.

As the player characters begin to feel their way through the campaign, they come back to these special NPCs with their problems and questions. However, these NPCs are *not* the DM. None of these special NPCs knows everything the DM knows (and any attempts to get information out of them which they could not possibly know are turned aside, or misinformation appropriate to the NPC in question is given). However, they are vital to the process of acclimatizing the party members to the campaign and making them feel "at home." As the PCs advance in level and experience, they no longer need these middle-level helpers very much, and the special NPCs tend to fade from play. (Although it's interesting to put them in jeopardy, and make the party the rescuers of their erstwhile helpers.) In addition, I find that using these special NPCs eases the DM's frustration at not being able to play. Although Roderick cannot advance in levels, I enjoy playing him. The same is true of a half-dozen other special NPCs. They not only help the players, but they offer to me a means of playing inside my own milieu along with the PCs.

Equally vital in managing a campaign and continuing its development is what I call "politics and other disasters." If your world is static, with nothing much happening but what the player characters induce, then all the detail you can think up will not rescue your campaign from inevitable boredom.

In the real world, the affairs of kingdoms and companies go on whether or not you or I do anything about them. Indeed, they form the backdrop of news against which we make our plans and judge our opportunities. We worry over what the world is doing, and always find it a matter of vital interest. This is also a necessity in a well-run fantasy campaign.

While I was doing my basic design work, I worked out a table that generates random political, physical, and social events. Such

things as scandals, treaties, alliances, untimely deaths of important people, border raids, and blizzards were all assigned probabilities. As the party approaches the end of a given Game Year, I sit down and roll some dice and do some quick creating. Month by month, I develop the major "news stories" of my campaign area for the following year. Thus I know what is happening, and what will happen. Then, every time my PCs take a rest in an inn, or inquire for news of somebody, I have a full repertoire of assorted facts and rumors to give them. Out of this mass of detail, the party members must ponder which events will affect them and their purpose. It keeps them involved, to say the least.


Every campaign milieu needs to have conflict at its base. Without conflict no story can be written, and we are creating a story together, with our characters as the main protagonists. The most basic of the various conflicts inherent in my campaign is that between Morgan le Fay (Her Nibs, as she is often called, or Her Ladyship), the shadowy ruler of Feywood, and the other kingdoms of the area. Morgan imagines herself to have a claim to the entire area, and her intrigues and power plays are going on all the time. On top of this, many people doubt that such a person exists. It took the PCs quite a while to figure out who Her Nibs was, and to realize that she was really who she was rumored to be. She is the single most sinister threat to the security of the area. Figuring out what she is up to from the fragmentary and often irrelevant news that the PCs pick up is a major challenge. Her Ladyship dare not be ignored, but she does not operate in the open. So the party must always be looking over its shoulder, so to speak, and this increases the player characters' involvement in, and concern for, the flow of events in the campaign area. (By the way, the party in my campaign still has some interesting misconceptions about Morgan, but I haven't given them the straight stuff yet. I'll let them go on thinking what they're thinking for as long as it takes for them to find out the truth — if they live that long.)

Keeping it going

Having set out all the foregoing about how to get a campaign started, it remains to say a few words about managing the ongoing campaign. It is my settled conviction that the presence or absence of a small, stable group of regular players makes or breaks a gaming group. It is very hard to work the occasional player or visitor into the flow of the game. Both drop-ins and drop-outs hamper the other players. In an ongoing campaign, the party is very likely to end a gaming session stuck in some place where they must "freeze time" until the next get-together. A new player, or the non-attendance of a regular player, in that session creates a problem when the game is resumed. I have many, many friends and acquaintances who ask if they "could drop by and play with you guys sometime." I

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return a courteous "no" to such requests. I am more than glad to set up an occasional tournament or one-shot adventure (often with the help and attendance of some of my regulars). But to move heaven and earth to involve someone in an ongoing adventure on just a one-shot basis is very difficult, and I only rarely allow it. If I do accede to such a request, I hand the visitor a ready-made NPC to play, which allows him to participate but not to muck up the overall structure of the campaign. Similarly, only PCs "born and bred" in my campaign are allowed in my campaign. I suppose I could gate in someone's PC from another campaign, but I avoid this on general principle. Special gaming times are when "canned" modules come in handy.

I also find that there is an optimum size and party configuration for playing. I have played with as many as twelve players at once, and I have done some one-on-one scenarios. I find that the large groups disintegrate into rowdy or boring sessions, or both, depending on the behavior of the players. In any case, too many players overwhelm the DM and obstruct each character's participation in the game. At the same time, too few players rob the participants of the vital fun of interacting with each other, and what was designed to be a group experience suffers. I believe the optimum size of an adventuring party to be no fewer than three players, nor more than six, and I personally prefer four. And in that party, I like to see a balance of character classes and abilities. The "super-character" who can do everything unbalances the game. One ought to strive to put together a party where the players complement each other's abilities. No one character should be without his own strengths and weaknesses. My present playing group includes a magic-user, a fighter, a ranger, a thief (who was a fighter, and is heading for bard status), and a cleric (who used to be a monk). Any further need for more muscle (physical, mental, or magical) is supplied by the PCs acquiring henchmen and hirelings.

Something else makes a great difference in playing, and that is sharing the load of the DM's duties. I mentioned above that my personal strength is design over management. In our group, I am not the only DM. Others have had that responsibility, and our group has previously adventured in their worlds. So, I share the drudgery of DMing with them. One guy is so good at weaponless combat that I have never bothered to get really good at conducting it. Whenever it occurs, we all defer to his ability to rapidly tell us what is needed to hit and what damage is done. Similarly, I am the resident expert on psionics in our group, and when something to do with psionics has cropped up in someone else's campaign, I have always functioned as a temporary assistant DM to adjudicate the situation. In a sense, we are all player-DMs, as some athletes are player-coaches. Mine is the responsibility for the conduct of *this* campaign, but I welcome help with the

mechanics of the game from anyone qualified to give it.

Non-DMing players can also do this sort of thing. For instance, some of my players like to acquire lots of henchmen for their characters, while others prefer not to. So I let them handle the cannon fodder. For instance, let us suppose that the PCs have hired a ship to get somewhere, and on the high seas they are beset by pirates. Now, as DM I must handle all those pirates. So I will typically assign the ship's crew (except for the captain, who is a major NPC) to the less-encumbered players to run. This keeps the players with large personal followings from dominating the action to the detriment of the solo players, while it relieves me of a lot of the burden of managing the encounter.

The same sort of thing happens in rules adjudication. Role-playing games require the DM to adjudicate situations from life experience where rules do not apply. I realize that I am not so expert at everything that my word is final on every subject. One of my players is a small boat sailer by hobby, a craft that I know little about from the practical perspective. So when there is a question of what a ship can do, or a question of naval tactics involved, I defer to his judgement before I declare the actions of my pirates. This works as long as players and DM respect each other, and do not try to usurp each other's roles. Everyone knows that the DM should not rely on arbitrary direction of someone else's PC to manage his adventure. By the same token, as long as a player doesn't abuse his superior knowledge to his sole advantage, the DM will welcome his opinion on what PCs and monsters alike should be doing.

Postscript

And what happens when the characters achieve the grand purpose of the campaign? What do you do with all that wealth of material? In our group, we change campaigns every year or two, retiring our now high-level PCs and giving the DM a chance to play under someone else's direction. But that doesn't mean that you have to abandon your campaign milieu. The next time it devolves upon you to be the DM, you can

simply rework what you've already done, projecting your campaign area backward or forward in its history. This preserves the work you have put into it, while creating a fresh situation and a new grand purpose for your beginning player characters to get involved in.

And one final word. When I began playing the AD&D® game six years ago, there were very few playing aids on the market of the type that are now so abundant. There was no WORLD OF GREYHAWK™ Fantasy Setting, no *Harn*, and very few canned modules in print. Very nearly all of our adventuring had to come out of our own heads. And I still think that's fantasy gaming at its best. I now meet players, especially young ones, who think that, in order to play the AD&D game or some other such activity, they must invest megabucks in someone else's ideas. It shocks many of them when I suggest that it's more fun to make it up yourself.

Alas for them! No canned module, no playing aid, no set of rules, no list of NPCs can quite become your very own. As enjoyable and thought-provoking as all the published material may be, it is a poor substitute for creating your own campaign milieu, designing your own castles, and exercising your own brain. Creativity is what the game is about. It would be a shame if the success of fantasy gaming contributed to the stifling of creativity in its own enthusiastic adherents. ♪

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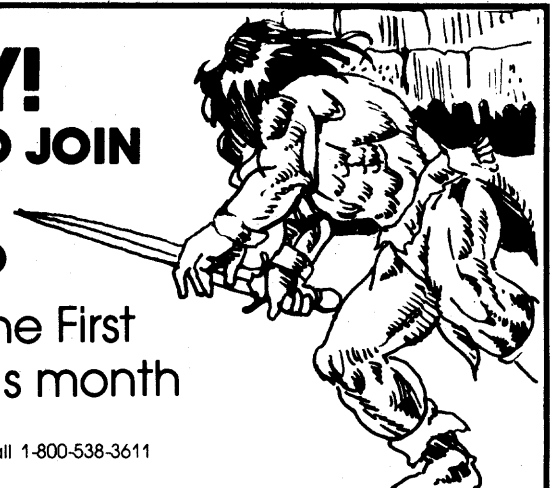
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The Ecology of The Eye of the deep

by Ed Greenwood

Compiled from a discussion at a meeting of sages in Hillsfar led by Auvras the Enquirer:

The eye of the deep is a creature of legend; though it truly exists, few trained observers have seen it, and fewer still have studied it at length in its habitat, the ocean depths. Several among us tonight have done so, and can answer many mysteries.

Many have speculated that the eye of the deep is related to the beholder, and it is our considered opinion that it is indeed a related species; perhaps both were once the same creature and evolved differently to master then vastly different environments.

The eye of the deep is a solitary predator, catching most of its victims by use of its power to stun its prey with a blinding flash of light from the large eye in the center of its roughly spherical body. Even if prey is not thus immobilized, the eye of the deep can bring its two large pincers into play to grab and rend its victims.¹ These pincers can shred creatures much larger than the "eye" itself, and octopi, giant squids, and the huge cruising fish of the depths form the bulk of the creature's diet. It prizes most highly sinking ships, for it breaks into the disintegrating hulls of these (aided by the intense pressure of deep water), and dines upon the tasty bodies of surface creatures trapped inside. It cannot rise into shallow waters after such prey, because the less intense water pressure at shallow depths causes its body (and internal gases) to expand, and ultimately explode apart. (For this reason, the corpse of an "eye" reaches the surface very rarely; the distorted fragments of its rent body sink back to the bottom, or are devoured by shallow-water marine life.)

To compensate for their inability to travel in shallow waters, eyes of the deep sometimes cooperate with sahuagin for short periods and specific undertakings, usually demanding as payment the bodies of many surface dwellers. (This dietary preference is one of the many hints at a common origin of both the eye of the deep and the beholder.)

Metallic treasure is often ingested by an eye of the deep, but does not harm the creature, and remains in its stomach until it accumulates to uncomfortable proportions, whereupon it is regurgitated forth in the eye's lair. All eyes make themselves a lair in an undersea grotto (slaying any previous occupants, if necessary) far from the



lair of other eyes of the deep and as near to abundant food as possible (such as beneath heavily traveled shipping routes, or in areas of storms or shoals). An eye may well have its lair guarded by lesser creatures, or by traps (falling nets weighted by stones, and so forth) such as it can manage. An eye's claws are quite dextrous and can shear through nets, ropes, and the like with speed and accuracy.

Eyes are aggressive, deceitful, and totally self-interested; "loyalty" has little meaning for them, and they will cooperate with creatures of like alignment only when they stand to gain much prey, or are coerced into doing so. Eyes avoid other eyes purely for reasons of practicality, not desiring to die or be badly wounded in a tough fight with an opponent of equal powers. It should be noted here that the admittedly few observations of such battles indicate that an eye can be affected by another eye's illusions, but each is immune to another's stunning power. Eye-stalks can be regenerated in six to eleven days when lost, and other body parts (such as its pincers or central eye) regrown in a matter of months — but the rapidity of such growth depends upon the amount of prey an eye can consume, and a seriously wounded eye is a poor hunter due to its slow natural speed.

Eyes of the deep are highly maneuverable when swimming, due to their many underside "feelers" — flexible, sticky body strands which can act as paddles when swimming, "walk" along rocks or other solid objects, hold prey, and so on. An eye grows new feelers constantly, and feelers are continually lost or damaged by its activities, so that an eye's underside is a tangled

forest of whitish, mauve-mottled feelers, all of differing lengths and diameters. Hidden amongst the many feelers are a few "strands" devoted to reproduction — long feelers which hold the eye's eggs like peas in a pod.² Periodically these egg-holders rupture, depositing their cargoes on the ocean bottom or in the powerful currents of the deeps. Any other eye of the deep can fertilize these eggs; the creatures are bisexual, but cannot fertilize their own eggs. (An eye

will fertilize another eye's eggs instinctively whenever it recognizes the eggs for what they are.

Fertilized eggs fall to the ocean bottom, if they were not there already, and lie there until they hatch or die. Few fertilized eggs survive to see the end of their maturation period, because they are seldom left undisturbed by other denizens of the deep. Fewer still are fertilized in the first place, since they can only be left adrift for two months after being released from the nutrient-rich "strands"; after that time they become inert and infertile. For these reasons, few eyes of the deep are born, and this monster is thankfully very rare.

Hatchlings are rapidly dispersed by ocean currents and typically hide, feeding on bottom life, carrion, and small fish for a year or more, slowly growing to full size and powers. As an eye grows, it actually splits its skin, shedding the tough, chitinous outer armor plates of its body to reveal soft, new, larger plates within. It eats discarded plates to regain lost body minerals and begin building a new layer of plates within itself once more. When an eye reaches physical maturity, its body processes shift to regeneration rather than continual growth. Thus, lost or damaged plates are repaired by the secretion of new material from within. Young eyes cooperate with other creatures more readily than do the more wary older ones. An eye can communicate with all other intelligent creatures by means of telepathy.

Perhaps the most fascinating and dangerous ability of an eye of the deep is its mastery of illusions. These it can create and hold with practiced concentration, for a literally unlimited duration (since eyes never sleep). Such illusions will end when the eye wills it, or when one of its eyestalks is blinded by battle damage or some other mishap (apparently, both must be intact for it to create and focus clear illusions), or when one or both of the eyes is used for its other purpose (the magic of hold person and hold monster spells).

An eye can move its created illusion about, and the image appears three-dimensional. An eye can remain in hiding and manipulate an illusion it cannot see. This skill is assumed to be simply a result of practice; the creatures employ illusions constantly from maturity to death (improving their skill as they age), except for the few times when their eyestalks are incapacitated or otherwise occupied. A typical tactic of the creature is to lure prey to its vicinity with an illusion and then use the light-blast of its large central eye to stun the victim.

Notes

1. Intended victims of the eye-flash stun must save vs. poison to avoid its effects. Targets that are blindfolded, hooded, or unable to see in the visible spectrum cannot be *stunned*. A *darkness* spell will provide an effective screen against such flashes. However, most defenses require more time to put in place than the stunning flash of the

eye requires to "fire"; and an eye of the deep will recognize any defensive preparations for what they are. Any physical strike against a creature *stunned* by the eye-flash is made at +4 to hit; the victim cannot attack or defend itself, and AC bonuses for shield or dexterity do not apply. A *stunned* victim is effectively incapacitated for the duration of the effect (2-8 rounds, determined separately for each victim).

The effect of repeated eye-flashes is not cumulative; a stunned victim cannot be "more stunned." The creature can use its *stun* power for as many as five rounds in succession, but then must rest the eye-flash power for an equal number of rounds before it can be used again.

The eye of the deep can use its physical attacks (pincers and teeth) in the same round that it emits an eye-flash. It will go after *stunned* creatures in preference to other nearby prey only if it thinks that the "unstunned" targets (those that made their saving throw) present no immediate threat to itself. The creature will attempt to grab prey with one or both of its pincers and then bring the victim up to its mouth. A bite attack is made at +2 to hit against a victim held by one pincer, or at +4 to hit against a victim held by both pincers — and such a victim can only attack back at a corresponding penalty (-2 or -4). If the creature takes damage in a given melee round, it will release its hold on anything in its pincers; otherwise, prey that is held by both of the pincers will continue to take 2-8 points of damage from each pincer until it dies or the hold is broken. A victim held by only one pincer can (if not *stunned* or otherwise immobilized) wrest itself out of the pincer's grasp and must then be grabbed anew. An eye of the deep will attack prey that is considerably larger than itself (such as a giant squid), but is intelligent enough to only do so when it has an advantage and is not in immediate danger of being severely hurt itself.

2. All of the feelers except for the few reproductive "strands" can be made sticky by the secretion of a glue-like fluid, and made "un-sticky" by the emission of an alcohol-like solvent that counteracts the glue. The former process requires one round and must be performed before the feelers can be used to manipulate objects or provide traction on a solid surface. The latter process takes only one segment and must be performed before the creature can again use the feelers to help it move through the water. The feelers can grab and manipulate any object as large and heavy as a human body, but the creature cannot hold such an object and move under its own power at the same time; as such, the feelers are almost exclusively used either for locomotion, or to anchor the eye of the deep to a solid surface while it awaits the approach of prey.

The reproductive "strands" have none of the properties of the other feelers. They are very few in number (3-6 out of a total of 60-90 feelers) and are continually replaced or

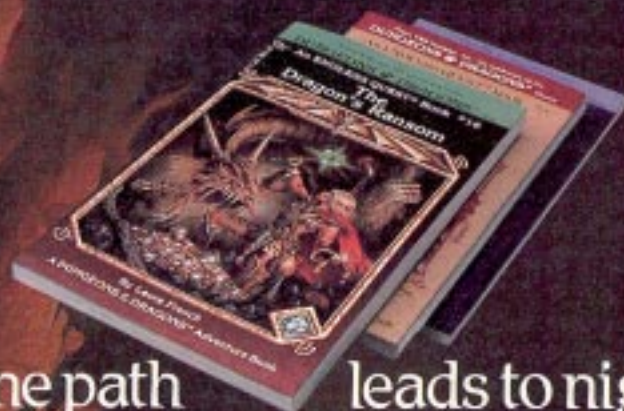
regrown like the other feelers. Once every two months, an egg is produced in each strand; when a strand accumulates 6-11 eggs, it splits open lengthwise and deposits the contents into the surrounding water. Each egg is spherical, about 6 inches in diameter, with a tough but flexible shell that enables it to withstand water pressure and moderately hard blows without cracking.

3. Only 50% of all fertilized eggs actually hatch (and only 20% of all eggs released by an eye of the deep are ever fertilized). Hatchlings are weak swimmers (3"), M-sized (2-foot diameter), with 2+4 HD. They have only 11-20 feelers and no strands, and their pincers and teeth are softer and weaker (1-6/1-6/1-4 damage) than those of full-grown eyes of the deep. Their *stun* attack lasts for only 1-4 rounds, and targets get a +2 bonus to their saving throw to avoid the effect. Young creatures cannot create *illusions* or use the *hold* powers of their still-immature eyestalks. At the age of one year, an eye of the deep specimen will have 8-10 HD, move 4", and the full range of attacks that a mature creature has, with a 3-foot-diameter body and 40-60 feelers, but still no strands. Full physical maturity is attained within 2-3 years after hatching.

4. The *telepathy* ability of an eye of the deep will work on any creature of *animal* intelligence or higher within a 6" range. Eyes of the deep know the tongue of lawful evil, and usually sahuagin, ixitxachitl, common, or (5% chance) some other tongue. Knowledge of these languages is acquired by telepathy; an eye of the deep cannot understand or communicate with a creature that is using a language the eye does not know.

5. The illusionary image created by an eye of the deep is equivalent to a *phantasmal force* with a range of 18" and an area of effect equal to a 6-foot cube or equivalent volume (enough to simulate an M-sized creature or a small school of fish). Any creature of average or higher intelligence that attempts to disbelieve such an illusion obtains a saving throw, and if the save is successful then that creature can add +4 to the saving throws of companions (cf. *phantasmal force*, Players Handbook). An eye of the deep can sense vibrations or unusual currents in the water emanating from as far as 36" away; the creature has infravision out to a range of 12" and can smell blood or sweat in the water from up to 9" away.

The *hold person* and *hold monster* powers of the creature's secondary eyes are treated as spells from a 6th-level magic-user for determination of range and area of effect. Each of the secondary eyes has one of these spell-like powers, i.e., either one cannot use either power. The eye of the deep can employ one or the other of these powers in any given round, but not both in the same round, and can use each power as often as three times per day. Remember that whenever the eye of the deep uses one of its *hold* powers, it cannot *create illusion* at the same time, and any illusion that had existed is dispelled.



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Short hops and big drops

Here's how far and how high characters can jump

by Stephen Inniss

A character's jumping ability may be of critical importance in an AD&D® game adventure, yet there are no official rules covering such an action. In developing a system to fill this gap, there are three major considerations. The first and most important one is that such a system should be simple, especially if it is to be used frequently. The second is that player and characters should not be presented with too many absurdities. If in the game ordinary humans can only jump 4 feet (a little more than a long stride), or if on the other hand it is unexceptional for a character to jump twice his own height, then the facade of realism is broken. Players will more likely object to peculiarities in the rules for jumping than in the rules for something less familiar, such as medieval combat, or something entirely fantastic, such as magic. The third thing to consider is that while realism can be important, fantastic feats are a necessary part of a game that imitates heroic fantasy. Characters with exceptional ability and training should be capable of leaps that would be phenomenal in the real world. The system described here takes into account these factors and attempts to arrive at a reasonable compromise between them.

The core of this system is the "jump number," which describes the maximum distance in feet that a character can cover or clear in a jump. It is doubled for a long jump (with a running start), halved for a high jump or a backwards jump, and remains the same for a standing broad jump. A high jump may be the hurdling of a barrier, or the grasping of a target the same distance above a character's head, or arrival atop a ledge or barrier. The long jumps are self-explanatory. The basic jump number for a character is determined using the three tables on the next page.

It is assumed that the character, being a heroic adventurer and, having decided to attempt a jump, does not lose confidence at the last second. It is also assumed that the critical second. It is also assumed that the character is in good enough condition that surplus body weight is not a factor. The sex of the character is not considered either; female adventurers are presumed to have physiques as well suited to running and jumping as those of their male counterparts. Adjustments might be made for non-adventuring females, but this is not in the spirit of the AD&D® game. If it were, males and females would have slightly different running speeds as well. Consider any limitations due to a character's sex to end with



the restrictions on maximum strength given in the Players Handbook.

The racial adjustments given are for stature and build, and for natural skill (or lack of it) in jumps and leaps. Smaller individuals are stronger pound for pound than larger ones, so they are not so limited in jumping ability as might be thought. Gnomes, for instance, are as strong as humans even though they weigh a good deal less, and so have only a -1 adjustment to their jump number despite their short legs.

Adjustments by character class are for facility with leaps according to training. Multi-classed characters may use their more favorable adjustment, if applicable.

In determining a character's combined strength and dexterity, each class of percentile strength counts as another point of strength — for this calculation only. Thus, 18/01 to 18/50 strength is treated as 19, 18/00 is treated as 23, and hill giant strength (19) is counted as 24. Extraordinary totals can be extrapolated from the table, following the obvious trend of the numbers.

A character's basic jump number according to strength, dexterity, race, and background will seldom if ever change in the course of a campaign. It should be recorded with the primary statistics of the character. This number may of course be modified according to the circumstances of a jump, as shown below:

Surface being jumped from or to is:	
concealed	- 1/2
slippery	-1
uneven	-1
unstable	-2
Encumbrance:	
each hand occupied	-1
per 100 gp carried	- 1/2
Runup:	
each 1" faster/slower than 12"	+/- 1/2
each 5' of runup missing	- 1/2
Elevation of target surface compared to takeoff surface:	

Above: -1/2 for the first 1/2' of elevation, doubled for each further half-foot (i.e. -1/2, -1, -2, -4, -8, -16, etc.)

Below: +1 for each of the first 10 feet of difference, +1/2 for each of the next 10, with no further modification thereafter

Obviously, some of the above modifiers do not apply in all cases. The runup is only important in a running long jump, and the height of the target surface is already taken into account or is unimportant in a high jump. When they do apply, situational modifiers are cumulative. For instance, a jump from an uneven, slippery, unstable surface with 400 gp in encumbrance, some of which is in each hand, is made at a penalty of -8.

Modifications for surface conditions apply to both takeoff and landing points, so that for instance a long jump from an unstable surface to another unstable surface is at -4. In some kinds of high jumps (hurdling, for instance) the condition of the landing

Combined strength and dexterity	Jump Number
6-7	3
8-9	3 1/2
10-11	4
12-13	4 1/2
14-15	5
16-17	5 1/2
18-19	6
20-21	6 1/2
22-23	7
24-25	7 1/2
26-27	8
28-29	8 1/2
30-31	9
32-33	9 1/2
34-35	10
36-37	10 1/2
38-39	11
40-41	11 1/2
42-43	12

Character race	Adjustment
Dwarf	- 1/2
Elf	+1
Gnome	-1
Half-elf	+1/2
Halfling	-1

Character class	Adjustment
M-U, illusionist	- 1/2
Thief, assassin	+1
Monk	+1

surface is unimportant. A concealed surface is one blanketed by something like snow or vegetation so that its true nature is unknown to the jumper. An uneven surface can be anything from heavily furrowed ground to an area strewn with boulders. Slippery and unstable surfaces are self-explanatory. These factors might be doubled for extraordinarily adverse conditions.

The runup required for a running long jump is equal to twice the distance to be covered in the jump; a 20-foot-long jump requires a minimum 40-foot runup. Since a character's movement rate may change in the course of an expedition, and since it is not a factor in most kinds of jumps, it is not considered in the calculation of the basic jump number. It may be useful, however, to record the usual adjustment for a character. In practice, there is a bonus or penalty of 1' (raising or lowering the character's maximum jumping distance accordingly) for each 1" of movement rate faster or slower than 12" whenever a running long jump is attempted. Charging is not usually considered, since the jumper is presumed to be moving at maximum speed on takeoff. However, a jump that finishes on or directly before an opponent is considered to be a charge for determinations of effective armor class, attack priority, and damage.

If, when leaping to a target lower than the takeoff point, a character descends more than 10 feet, he will take normal falling damage for that extra distance. A leap from the top of a 30-foot-high cliff to some point

at or beyond its base will mean damage to the jumper as if from a 20-foot fall. This mitigation of damage applies only to intentional descents; if as a result of a failed jump someone falls into a pit or a chasm, damage is calculated in the usual way.

Most jumps can be defined as one of the basic types, but in important situations in which a distance and a height must be cleared together, treat the jump as a long jump with adjustments for target height. If the barrier to be cleared is at the start or end of the jump, the character must have a jump number sufficient to land on a surface one-half foot higher than the barrier (the character wants to clear it, not land on it). If the barrier is near the middle of the jump, treat the jump as an attempt to land on a target surface half that high, plus half a foot. Thus, a 2-foot-high barrier at the start or the end of a jump will mean that it is 8 points more difficult (equivalent to trying to reach a 2 1/2-foot-high target surface). If this same 2-foot-high barrier is in the middle of a jump, the jump is made at a penalty of -2 (equivalent to trying to reach a 1 1/2 foot-high target surface).

As mentioned before, the adjusted jump number for a character describes the distance that the character will certainly succeed in clearing. (Remember that the jump number is doubled to get the maximum distance for a running long jump, and halved to get the maximum height for a high jump.) There is a chance of extending a leap beyond the usual maximum, but this chance decreases rapidly with the required increase in jump number, as shown in the table below:

Extra jump no.	Chance of success	Recovery time
0	100%	none
1/2	80%	2 segments
1	30%	4 segments
1 1/2	10%	8 segments
2	2%	1 round

Trying to extend jump not only increases the chance of failure but also introduces the concept of recovery time. Because the landing is awkward, or because the character must rest after overextending himself, the jumper is unable to take any action for a certain length of time after making an extraordinary leap. For example, a 3-foot extension of a running long jump has a 90% chance of failing and, if successful, prevents the jumper from taking any action for 8 segments thereafter. If a character fails an extension, he still covers the minimum distance specified by his normal adjusted jump number, and may even make a lesser extension, but recovery time is still as specified in the above table for the jump that was originally attempted. If the character in the above example fails the 3-foot extension with a dice roll of more than 10 but less than 31, then he has successfully made a 2-foot extension instead, but recovery time is still 8 segments.

This system is hardly an exact simulation

of real-life jumps, and any amateur athlete will certainly find faults in it. However, it is designed to be compatible with the AD&D® game system, and is easily as realistic as the combat or movement rules. As a final note, remember that all of the distances given are for less than ideal conditions. If players join in a competition, with sand pits, practice runs, and an opportunity for premeditation, add another point to every individual's jump number.

How the system works

Example 1: Jan Zweihander, a human fighter, is chasing a wily halfling thief through the streets of the canal-town of Vence. He has nearly caught up when the thief reaches an 11-foot-wide canal and decides to jump it. Jan follows. The halfling has a basic jump number of 7 (strength 8, dexterity 15, race and class adjustments canceling out). She is moving at 9", and carrying a dagger at her belt and Jan's money (100 gp) in her pack, for a total of 130 gp encumbrance. Her modified jump number is 5, so in a running jump she has an 80% chance of making the distance. She does, just clearing the canal and reaching the opposite bank. Jan's basic jump number is also 7 (strength 15, dexterity 8), but he is wearing a pack with 75 gp in encumbrance worth of food and equipment, and is carrying his two-handed sword (all of value he has left) in his right hand. His modified jump number is 4½; he has a 30% chance

of making the necessary extension of 1. Unfortunately he fails miserably, falls a full two feet short of his target, and lands in the smelly canal-water. By the time he climbs out, the halfling and his money have long since disappeared.

Example 2: Calliran Copperhair, an elven fighter-thief, is being pursued across a pasture by an angry bull. He plans to get a 4½-foot-high fence between himself and the bull before he is run down. Calliran's strength is 12 and his dexterity is 17. With modifications for his race and his thief training, his basic jump number is 10. He is carrying a pack with equipment in it amounting to 30 gp encumbrance, and he has a dagger at his belt. He dropped his longsword when he saw the jump he would have to make, so with a total of less than 100 gp in encumbrance he is not hampered at all. The grass of the pasture is wet with dew (-1 adjustment for the slippery surface), so his modified jump number is 9. Calliran sails over the fence, just barely, and will live to retrieve his sword.

Example 3: Shara, a half-elven druid, is not far ahead of a horde of angry orcs when she comes to a cliff over the ocean. Looking down, she can see that the tide is in, but it is 50 feet down to the water and there are rocks (indicated by heavy surf) for some thirty feet out to sea. She throws most of her equipment as far seaward as possible,

hoping to find it when she reaches the bottom of the cliff. She stops to cast her *water breathing* spell on herself. Then she backs up a good hundred feet (she is going to try to jump as far as possible), and takes a running leap from the cliff into the waves below, just ahead of a flight of orcish arrows. Her total of strength and dexterity is 20, so her basic jump number is 6½ plus ½ for her race. The jump number is increased by +1 for each foot of the first 10 feet of her descent, and by +½ for each foot of the second 10 feet, for a +15 adjustment in all. The top of the cliff is rocky (-1 for the uneven surface). Lastly, she is wearing her leather armor, and carrying in her pack 200 gp encumbrance in materials too valuable to risk losing. Her total of 370 gp encumbrance (200 in her pack, plus 150 for the armor and 20 for the pack) means a penalty of -2, after rounding 370 up to 400 (the nearest 100 gp increment). With a final adjusted jump number of 19, she easily clears the rocks below and lands hard on the surface of the water 38 feet away from the shore. She tried to extend her leap as much as possible, but failed entirely with a percentile roll of 87. Fortunately, her jump was good enough anyway. If she had landed on the rocks she would have taken falling damage for an intentional descent, but she is fortunate enough to land in 20 feet of water. She will be able to swim underwater to some sheltered spot out of range while the orcs are still cursing.

10

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Ay pronunseeAYshun gyd

An informal index of the right things to say

Compiled by Frank Mentzer

The learned Dr. Smedger popped in yesterday. And I do mean popped. The sound of teleportation is quite audible at close range – such as just behind one’s chair.

“Pluffie, you twit, I asked you not to do that!” I greeted him politely. “I even rearranged the furniture so you couldn’t.”

He returned my salutations with his usual grace. “You call that furniture? Besides, you can’t confuse me; this place is ‘very familiar.’ Got a copy of Leadbeater’s *Astral Plane*?”

“Probably. Check the files.”

Ignoring my hint, he kept talking. “I think he confused devas with solars and planetars. He’s probably never seen either one up close.” The good doctor waddled over and addressed the southern office wall. “Sarparaconafulous !” Nothing happened, of course. I snickered.

“You changed it again?” he asked.

“Of course; try number eight.”

“Hrmph. Filueaulisyafondaioilicumbrox!” The wall turned to pink mist. “You just like to make it hard for me. You *know* I have trouble with quadruple vowels!” he muttered, stepping through into the interdimensional space.

I went back to my work. A few minutes later, Pluffie returned; apparently his mind was still on Leadbeater.

“Just as I thought!” he grumbled, but in the tongue of the Flanaess. “He confuses them utterly.” He gestured violently with his wand.

I responded in the same language, out of courtesy. “What do you expect? That was written in London, in 1895. You’ve seen more devas than he has. Please put that wand away.”

He looked startled, and switched to Cammon. “More what? Devas? Your accent is terrible.”

He was right; I’m not very good with the Flan language. “Now that you mention it, could you check a few pronunciations for me?”

“Gee, I think I might might have to rush off. . .” he said, standing idly and pretending to read my diplomas (rather obvious, even for him; cash is his weak spot). I named a price – a bit more generous than is my wont, but then, he still had his wand out. After making several unnecessary remarks about my habits and my heritage, he finally agreed, and dictated the following list to my Scroll of Transcription.

I am not the linguist Smedger is (though I wouldn’t admit it to him). My notes on his pronunciations were hastily made in Common, translated to English for this publication. I don’t use your “standard” phonetic symbols; first, most people don’t understand them, and second, my scroll won’t write an upside-down “e,” nor pairs of dots.

Your consonants are usually well-behaved. C is a notable exception; it always sounds like S or K, or combines with something (as in “ch”). CH is always choppy, and turns into something else otherwise; “chronic” becomes “kranik” “chute” becomes “shoot,” and the German “nicht” (or Fochlucan College, or the Yochlol monster) uses the CH in an unusual throat maneuver – sounds like you’re going to spit – which changes it to KH. (That KH sound is not common in English, but often appears in the dragon tongues.)

Remember that J and G are different; “get gems” should be written as “get jemz.” This business with PH is silly; F will do in all cases. Q has problems similar to C, dragging U along with it. S always sounds like it just did; when it buzzes, it changes to Z (“as” becomes “az”). And X is totally unnecessary; even your dictionaries agree on that.

But although most of your consonants are acceptable, some are

missing. Consider consonant slurs: wouldn’t it be easier to have single letters for “ch,” “sh,” and so forth? (Your ancestors had more sense.) Your “th” actually has two different sounds, as in “thing” (soft) and in “this” (hard). I use a plus sign (+) to represent the hard version, but it doesn’t appear very often except in certain articles and pronouns (the, this, them, and so forth),

Your vowels are an utter disaster; my translation notes follow. (You should strongly consider going back to Common, Elvish, Dwarvish, or some other reasonable language; but this is not the place to rant about that.)

The letter A has several treatments. Short A (as in “far”) is left alone, but long A (as in in “fate”) is always followed by Y (“fayt”). The narrow, back-of-the-throat A (as in “fat”) is written as “@” – so that the word is “f@t.”

The letter E is always short (as in “help”) when it appears alone. If long, it is always doubled (“me” becomes “mee”).

The letter I is always soft (as in “hid”); the long version changes to Y (“high” becomes “hy”). The pronoun I is written as “Y.”

The letter O, if long, is left alone, but useless additions are dropped (“row” becomes “ro”). It has a different sound when followed by R (“for”), so that is written as 0 (the numeral zero). The sound of OI becomes OY (as in “boy”). The double-O sound is distinctive in itself (as in “moo”). The soft O (as in “not”) is actually a short A, so out it goes. OW always rhymes with “cow.”

The letter U is normally soft (as in “tub”). It is often replaced by OO (“tube” becomes “toob”). A notable exception is the UL sound (as in “bull”) from the back of the throat. (UL should be a separate letter, but I’ll leave that alone for now.)

The letter Y as a vowel is always long, as in “my.” (“Happy” becomes “h@pee.”) Remember that Y by itself is pronounced like the name of the letter I.

Schwas are irritating, and I ignore or change most of them. Consider “circus”; shouldn’t it be spelled “surkus”? (If you don’t know what a schwa is, look it up. I can’t cover everything here.)

Finally, CAPITAL LETters show where the ACcents should go.

Below are some normal words transformed into this form, to illustrate some vowel sounds. Purists will probably argue for the distinction of schwas and other subtleties; but I care not, for this is a general guide, not an exhaustive one. Thereafter follows this very paragraph, also transformed.

fat	f@t	fossil	fasul
fate	fayt	fort	f0rt
pair	payr	note	not
far	far	move	moov
ago	ugo	gallop	g@lup
met	met	foil	foyl
me	mee	pound	pownd
her	hur	tub	tub
happen	hapin	cube	kyoob
pin	pin	bull	bull
pine	pyn		

Heer ar sum NORmul wurdz tr@nsFORMD intoo +is f0rm, too ILLUstrayt sum vowl sowndz. PYORists wil PRABablee ARGyoo for +u disTINKshun uv schwaz @nd U+ur SUTulteez; but Y kayr nat, for +is iz a JENerul gyd, nat en eksASTiv wun. +er@Ftur FALloz +is veree P@ragr@f; ALso tr@nsf0rmd.

(It’s easy when you get used to it, but remember to *stop* using it when you take English tests.)

When two or more pronunciations are given in the listing, the first is most common or preferred, and the other(s), alternate(s).

I must note, in conclusion, that I personally believe that there's no "right" or "wrong" pronunciation or spelling for anything; there are just more and less common usages. Yesterday's "spelling error" is often today's norm – and vice versa. If you don't like what's given here, just cruise the Planes a bit until you find a space-time where/when your opinion is shared by the majority.

And if you do, could you bring back a local dictionary, for my library?

Abbreviations used:

- (M) = from the AD&D® Monster Manual, AD&D® Monster Manual II, or FIEND FOLIO® Tome
- (P) = AD&D® Players Handbook
- (D) = AD&D® Dungeon Masters Guide
- (G) = DEITIES & DEMIGODS™ Cyclopeda
- (R) = AD&D® Rogues Gallery game accessory
- (W) = WORLD OF GREYHAWK™ Fantasy World Setting

Aaqa(D) A-ka
Aarakocra (M) @-ra-KO-kra
Abbathor (G) @B-ba-th0r
Abishai (M) @B-i-shy
Aboleth (M) @B-o-leth
Abyss (P) a-BIS
Acererak (W) a-SER-ur-@k
Achaierai (M) a-CHY-ur-y
Acheron (P) @TCH-ur-un
Acolyte (P) @K-o-lyt
Adept (P) a-DEPT
Adherer (M) @d-HEER-ur
Adonais' Deep (D) @D-o-nyz
Aerdi (W) AYR-dee
Afanc (M) AY-f@nk
Agathion (M) a-GAY-thee-0n
Aishapra (M) y-SH@P-ra
Al'Akbar (D) al-@K-bar
Alastor (M) a-LAS-t0r
Aleax (M) AY-lee-@ks
Algoid (M) @L-goyd
Allosaurus (M) @l-lo-SAR-us
Al-mi'raj (M) @l-mi-RAJ
Almor (W) @L-m0r
Alu-demon (M) @L-oo-dee-mun
Alzoll (M) @L-zal
Amaimon (M) a-MY-mun
Amir (M) a-MEER
Amon (M) AY-mun
Amphisbaena (M) @m-fis-BAY-na
Anatosaurus (M) @n-@h-to-SAR-us
Androsphinx (M) @N-dro-sfinks
Anhkheg (M) @NK-eg
Ankisauros (M) an-ki-SAR-us
Ankylosaurus (M) @nk-ee-lo-SAR-us
Annis (M) @N-nis
Anstruth College (P) @N-struth
Anthraxus (M) @n-THRAK-sus
Antrodemus (M) @n-tro-DEE-mus
Apatosaurus (M) a-pat-o-SAR-us
Arcadia (P) ar-KAY-dee-a
Arcanadaemon (M) ar-C@N-a-day-mun
Archelon ischyras (M) AR-ka-l0n i-SHY-rus
Arkayn (D) ar-KAYN
Arlanni (D) ar-LAN-ee
Arrarat (R) @R-a-rat
Artur's Dolmen (D) AR-t0rz DOL-men
Arumdina (G) a-rum-DY-na
Ascomoid (M) @S-ko-mid
Asmodeus (M) @z-mo-DAY-us, or @z-MO-dee-us
Aspis (M) @S-pis
Atabeg (M) @T-uh-beg

Atamen (M) @T-uh-men
Atomie (M) @T-uh-mee
Audible glamer (P) a-di-bul GL@-mur (or GLAY-mur)
Augury (P) AG-ur-ee
Aurora Borealis (W) a-ROR-a b0r-ee-@L-is
Aurumvorax (M) a-rum-V0R-@ks
Azer (M) AY-zur

Baalberith (M) BAYL-bur-ith
Baalzebul (M) BAYL-ze-bul
Baalzephon (M) BAYL-ze-fan
Baba Yaga (D) ba-ba YA-guh
Babau (M) ba-BOW
Bactrian camel (M) B@K-tree-en k@-mu1
Bael (M) bayl
Bahamut (M) ba-HA-mut, or BA-ha-mut
Baku (M) BA-koo, or B@K-oo
Ballista (D) ba-LIST-a
Balor (M) BAY-l0r
Baluchitherium (M) ba-loo-ki-THEER-ee-um
Banderlog (M) B@N-der-log
Banshee (M) B@N-shee
Baphomet (M) ba-FOM-et, or BAF-u-met
Barbican (D) BAHB-bi-kun
Bardiche (P) bar-DEESH
Barghest (M) bar-GEST
Bar-Igura (M) bar-lu-G0R-a
Bartizan (D) BAR-ti-zun
Basidirond (M) ba-SID-i-rund
Basilisk (M) B@Z-i-lisk
Bet de corbin (P) bek-de-K0R-bin
Beetu (W) bee-TOO
Beglerbeg (M) BEG-lur-beg
Behemoth (M) bee-HEM-uth, or bee-HEE-muth
Behir (M) be-HEER
Belial (M) bee-LY-ul
Belissica (W) be-LISS-i-ka
Beluga (M) be-LOO-ga
Berbalang (M) BUR-ba-l@ng
Bey (M) bay
Bill-guisarme (P) bil-gwee-ZARM
Bilwhr (M) BIL-wur
Bireme (D) by-REEM
Blashikmund (W) BL@SH-ik-mund,
or bl@sh-ik-mund
Blibdoolpoolp (G) blib-DOOL-poop,
or BLIB-dool-poop
Boalisk (M) BO-a-lisk
Bocob (W) BAK-ab
Bodak (M) BO-d@k
Boggart (M) BAG-art
Boobrie (M) BOOB-ree
Booka (M) BOO-ka
Brachiosaurus (M) bratch-ee-o-SAR-us
Brontosaurus (M) bran-to-SAR-us
Bubonis (M) boo-BAN-is
Bulette (M) boo-LET, or byoo-LET;
also boo-LAY, or byoo-LAY
Burneal (W) BURN-ee-ul

Cabalist (P) K@B-u-list
Cacodemon (P) K@K-o-dee-mun
Camarasaurus (M) ka-mar-a-SAR-us
Cambion (M) K@M-bee-0n
Camptosaurus (M) k@mp-to-SAR-us
Canaith (P) ka-NAYTH
Caryatid column (M) K@R-ya-tid kal-um
Catoblepas (M) ka-TAB-le-pus, k@t-o-BLEPus,
or k@t-o-BLEEPus
Cea (R) see
Ceratopsian (M) ser-a-TAP-see-an
Ceratosaurs (M) ser-@h-to-SAR-us

Cerebus (D)	SER-e-bus	Farastu (M)	F@R-as-too, or far-AS-too
Cetiosaurus (M)	set-ee-o-SAR-us	Fharlanghn (W)	far-LANG-n
Chaggrin (M)	sha-GRIN	Firbolg (M)	FEER-bolg
Chaos (P)	KAY-as	Flanaess (W)	fla-NES
Charon (M)	K@R-un, or KAY-run	Fochlucan College (P)	FOKH-loo-kan
Charonadaemon (M)	ka-RAN-a-day-mun	Formian (M)	F0R-mee-un
Chasme (M)	K@Z-mee, or CH@Z-mee	Formorian (M)	f0r-M0R-ee-un
Chauves souris (P)	sho-ves S0R-is	Fraz-urb'luu (M)	fr@z-URB-loo
Chimera (M)	KIM-u-ru, or kim-AYR-u; also CHIM-u-ru, chim-AYR-u	Galeb Duhr (M)	gay-leb D0R
Cholera (M)	ko-LAYR-ee-a	Gambado (M)	g@m-BA-do
Cifal (M)	si-FAL	Geas (P)	geez, or GEE-@s
Clangeddin (G)	KL@NG-e-din	Gehenna (P)	ge-HEN-na
Cli College (P)	klee	Githyanki (M)	gith-Y@N-kee
Compsognathus (M)	kamp-sag-NA-thus	Githzerai (M)	GITH-zer-y
Cooshee (M)	koo-SHEE	Glabrezu (M)	GL@B-re-zoo, or gl@b-REE-zoo
Corellon Larethian (G)	k0r-el-un la-RETH-ee-an	Glaive-guisarme (P)	glayv-gwee-ZARM
Corseque (P)	k0r-SEEK	Godentag (P)	GO-den-tag
Corusk (W)	K0R-usk	Golem (M)	GO-lem
Corvice (D)	K0R-vis	Gorbel (M)	G0R-bel
Corythosaurus (M)	K0R-ith-o-SAR-us	Gorgimera (M)	gor-gi-MAYR-a
Couatl (M)	koo-@T-ul, or koo-AT-ul	Grippli (M)	GRIP-lee
Couteaux de breche (P)	koo-to de BRESH	Grolantor (G)	gro-L@N-t0r
Criosphinx (M)	KRY-o-sfinks	Grue (M)	groo
Cryonax (M)	KRY-o-naks	Grugach (M)	GROO-gatch
Crysmal (M)	KRIS-mal	Gruumsh (G)	grumsh, or groomsh
Cuir bouli (D)	keer boo-LAY	Guisarme (P)	gwee-ZARM
Cyclopskin (M)	SY-klops-kin	Gynosphinx (M)	GY-no-sfinks
Cygnets (M)	SIG-net	Hanali Celanil (G)	h@n-na-lee SEL-a-nil
Dacentrurus (M)	day-SEN-troo-rus	Harginn (M)	har-GIN
Daemon (M)	DAY-mun	Heward (D)	HYOO-ard
Dahlver-Nar (D)	dal-vur-NAR	Heironeous (W)	hayr-O-nee-us
Dakon (M)	DAY-kan	Herzog (W)	HAYRT-zog
Dao (M)	dow	Hezrou (M)	HEZ-ro
Decaton (M)	DEK-a-tan	Hieracosphinx (M)	heer-AK-o-sfinks
Deep Sashelas (G)	deep S@SH-ul-us	Hippocampus (M)	hip-o-K@MP-us
Deinonychus (M)	day-in-o-NY-kuss	Hippogriff (M)	HIP-o-griff
Demodand (M)	DEE-mo-d@nd	Homonculus (M)	hu-MUNK-yoo-lus
Demogorgon (M)	DEE-mo-g0r-gun	Hruggek (G)	HRUG-ek
Denzelian (M)	den-ZEL-ee-an	Huecuva (M)	hyoo-KOO-va
Derghodaemon (M)	DUR-go-day-mun	Hutijin (M)	HUT-i-jin
Derro (M)	DER-o	Hyaenodon (M)	hy-@N-o-dan
Deva (M)	DEE-va	Hybsil (M)	HIB-sil
Diakk (M)	DY-ak	Ichor (D)	IK-0r
Dilophosaurus (M)	dil-o-fo-SAR-us	Ichthyosaurus (M)	ik-thee-o-SAR-us
Dimetrodon (M)	di-ME-tro-dan	Iguanadon (M)	i-GWAN-a-dan
Dimre (W)	DIM-ray	Illdriss (M)	IL-driss
Dinichtys (M)	di-NIK-tis	Illithid (M)	il-LITH-id
Diplodicus (M)	di-PLO-di-kus	Imix (M)	Y-miks
Diptherius (M)	dip-THEER-ee-us	Imorph (M)	Y-m0rf
Dispater (M)	dis-PAY-ter	Incubulos (W)	in-K@B-yoo-lus
Djinni (M)	JIN-nee, or JEE-nee	Incubus (M)	INK-yoo-bus
Dracolisk (M)	DRAY-co-lisk, or DR@K-o-lisk	Ioun stone (D)	Y-oon ston
Drakkar (D)	DR@K-kar	Iuz (W)	yooz, or EE-uz
Drow (M)	drow, or dro	Ixitxachtli (M)	ik-ZIT-za-chit-ul
Dryad (M)	DRY-@d	Jaculi (M)	ja-KOO-lee, or J@K-oo-lee
Duergar (M)	DEW-ur-gar	Jangada (D)	j@ng-GAD-a
Dumathoin (G)	doo-ma-THO-in	Johydee (D)	jo-HY-dee, or johee-DEE
Duodrone (M)	DOO-o-dron	Juiblex (M)	JOO-bleks, or ZHOO-bleks
Eadro (G)	EE-dro	Kamadan (M)	K@M-a-dan
Eblis (M)	EB-lis	Kelanen (W)	KEL-a-nen
Elasmosaurus (M)	ee-l@s-mo-SAR-us	Kelubar (M)	KEL-yoo-bar
Elysium (P)	e-LIS-ee-um	Kenku (M)	keng-KOO, or KENK-oo
Emir (M)	e-MEER	Kentrosaurus (M)	ken-tro-SAR-us
Emu (M)	E-moo	Keoghtom (D)	KEE-o-tum
Erac (R)	E-r@k	Kevokulli (M)	ke-vo-KUL-ee
Erinyes (M)	AYR-i-neeZ	Killmoulis (M)	kil-MOO-lis
Errtu (M)	AYR-too	Ki-rin (M)	kee-RIN, or ky-RIN
Erythnul (W)	e-RITH-nul		
Euparkeria (M)	yoo-par-KAYR-ee-a		

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Kopoacinth (M) ko-PO-a-sinth
 Korseke (P) k0r-SEEK
 Kostchtchie (M) KAS-tch-tch-ee
 Kraken (M) KRAY-ken, or KRA-ken
 Kuo-toa (M) koo-o-TO-a
 Kurtulmak (G) KUR-tul-mak
 Kwalish (D) kway-LISH
 Kyuss (M) kee-OOS

 Labelas Enoreth (G) l@b-el-as EN-0r-eth
 Lacedon (M) LAS-e-dan
 Lambeosaurus (M) lam-bee-o-SAR-us
 Lamia (M) LAY-mee-a, or LA-mee-a
 (rarely, la-MY-ah)
 Lammasu (M) LA-ma-soo
 Laogzed (G) lay-AG-zed
 Lemure (M) lem-YOOR, or lem-Y0R
 Leomund (P) LEE-o-mund
 Lernaean hydra (M) ler-NAY-un HY-dra
 Lich (M) litch, or lik
 Locathah (M) LO-ka-tha, or lo-ka-THA
 Lochaber axe (P) lok-A-bur @ks
 Lolth (M) lalth, or lolth
 Loxodont (M) LAK-so-dant

 Mac-Fuirmidh College (P) ... m@k-FUR-mid
 Machicolation (D) m@t-chick-ul-AY-shun
 Maglubiyet (G) ma-GLUB-i-yet
 Malebranche (M) M@L-u-bran-cha,
 or M@L-eh-bran-cha
 Mamenchisaurus (M) ma-men-chi-SAR-us
 Mandragora (M) m@n-dra-G0R-a
 Mantari (M) m@n-TAR-ee
 Marid (M) ma-RID
 Massopondylus (M) m@ss-o-PAN-du-luss
 Megalosaurus (M) meg-a-lo-SAR-us
 Mephistopheles (M) me-fis-TAF-e-leez
 Mezzodaemon (M) MEZ-o-day-mun
 Mihstu (M) MIS-too
 Mobat (M) MO-b@t
 Modron (M) MO-dran
 Monoclonius (M) man-o-KLO-nee-us
 Moradin (G) M0R-a-din
 Mordenkainen (R) M0R-den-kay-nen
 Morkoth (M) M0R-kath
 Mosasaurus (M) mo-za-SAR-us
 Murlynd (W) MUR-lind
 Myconid (M) MY-ko-nid
 Myrmarch (M) MEER-march
 Myrmidon (P) MUR-mi-dun

 Nabassu (M) NAB-a-soo, or na-BA-soo
 Naga (M) NA-ga
 Nalfeshnee (M) nal-FESH-nee
 Nao (D) now
 Ndulu (M) n-DOO-loo
 Nothosaurus (M) noth-o-SAR-us
 Nupperibo (M) nup-pur-E-bo
 Nycadaemon (M) NY-ka-day-mun
 Nystul (P) NY-stul, or NIS-tul

 Obad-hai (W) o-bad-HY
 Oblivix (M) o-BLIV-ee-@ks
 Oerid (W) O-rid
 Oerik (W) O-rik
 Oerth (W) OYth (rarely, URth or AYRth)
 Ogremoch (M) O-gre-mokh
 Ogrillon (M) o-GRIL-un, or AG-ril-un
 Oinodaemon (M) OY-no-day-mun
 Ollamh College (P) AL-lam
 Onager (D) AN-u-ger
 Ophidian (M) o-FID-ee-an

 Opinicus (M) o-PIN-i-kus
 Ornitholestes (M) or-nith-al-ES-tes
 Otiluke (P) O-ti-look
 Otyugh (M) AT-yug

 Paladin (P) P@ L-a-din
 Paleoscincus (M) pay-lee-o-SING-kus
 Papyrus (D) pa-PY-rus
 Parasaurolophus (M) p@x-a-sar-AL-o-fus
 Pazuzu (M) pa-ZOO-zoo
 Pech (M) petch
 Penanggalan (M) pe-N@NG-ga-lun
 Pentaceratops (M) pen-ta-SER-a-tops
 Pernicon (M) PER-ni-kun
 Phaulkon (W) FAL-kun
 Phlogiston (D) flo-JIS-tun
 Phoenix (M) FEE-niks
 Pholtus (W) FOL-tus
 Phororhacos (M) f0r-0r-HAY-kos
 Phycomid (M) FY-ko-mid
 Piscodaemon (M) PIS-ko-day-mun
 Plateosaurus (M) pl@t-ee-o-SAR-us
 Pleistocene (D) plee-IS-to-seen
 Plesiosaurus (M) ples-ee-o-SAR-us
 Podokesaurus (M) po-dak-e-SAR-us
 Primus (M) PREE-mus, or PRI-mus
 Prosaurolophus (M) pro-sar-o-LO-fus
 Psionics (P) sy-AN-iks
 Pteranodon (M) ter-@N-o-dan
 Pycomid (M) PY-ko-mid

 Quaal (D) kwal, or kwayl
 Quadrireme (D) KWA-dri-rem
 Quag (W) kw@g
 Quaggoth (M) KW@G-u th
 Quasit (M) KWA-zit
 Quipper (M) KWIP-per
 Qullan (M) KWUL-un

 Racaraide (P) r@k-ur-AYD
 Rakshasa (M) rak-SHA-sa
 Ranseur (P) r@n-SOOR
 Rehnaemme (M) ray-nar-MAY
 Remorhaz (M) REE-m0r-az, or REHM-0r-@z
 Rhizome (M) RY-zom
 Roncie (P) RAN-see
 Rothe (M) ro-THAY

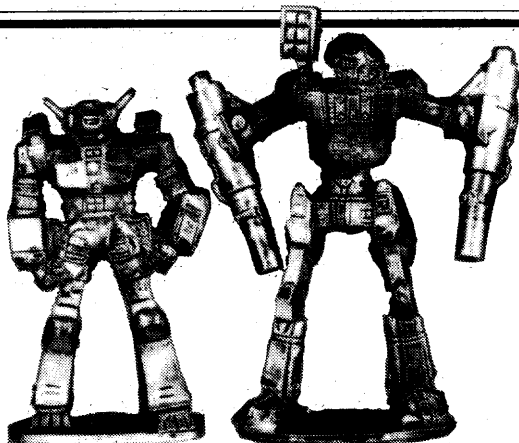
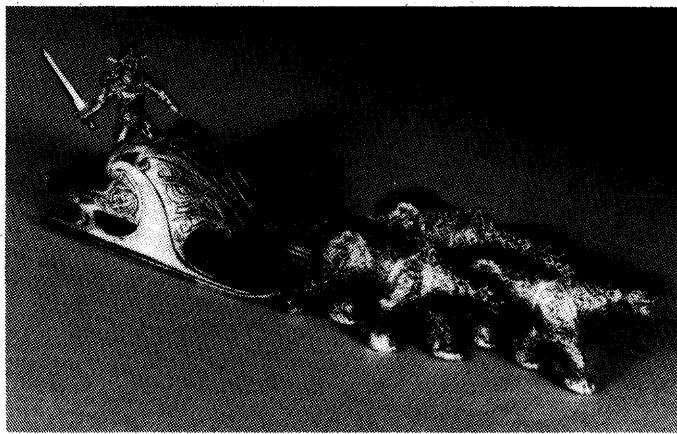
 Sahuagin (M) sa-HWA-gin
 Saurolophus (M) sar-o-LO-fus
 Scimitar (P) SIM-i-tar
 Sekolah (G) SEK-o-la
 Semuanya (G) se-moo-@N-ya
 Shaman (D) SHAY-man, or SHA-man
 Shator (M) SHAY-t0r
 Shedu (M) SHEH-doo, SHAY-doo, SHEE-doo,
 or any with reversed accent
 Shillelagh (P) shi-LAY-la
 Simulacrum (P) sim-yoo-L@K-rum,
 or si-MUL-a-krum
 Sirine (M) sy-REEN
 Skoraeus (G) sk0r-AY-us
 Slaad (M) sl@d, or slad
 Smilodon (M) SMYL-o-dan
 Snyad (M) SNY-@d
 Solar (M) SO-lar
 Solifugid (M) sa-li-FYOO-jid
 Spetum (P) SPEE-turn
 Ssendam (M) SEN-dum, or SSS'sen-dam
 Stegosaurus (M) steg-o-SAR-us
 Storooper (M) STO-ro-pur
 Struthiomimus (M) struth-ee-o-MY-mus

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| 20-821 BHN-7H | <i>Behemoth</i> | 6.00 |

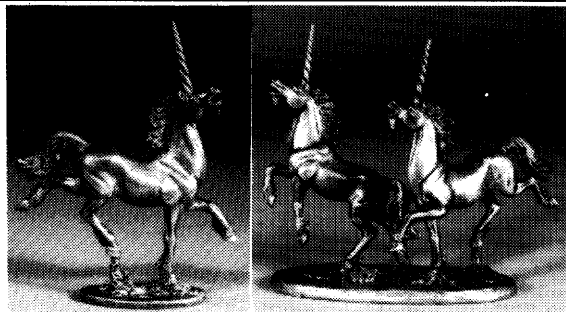
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Styracosaurus (M) sti-r@k-o-SAR-us
 Succubus (M) SUK-yoo-bus
 Su-monster (M) SOO-man-stur
 Sussurus (M) SUS-u-r-us
 Svirfneblin (M) svirf-NEB-lin

Tabaxi (M) ta-B@K-see
 Tadhemoth (M) t@d-HEE-muth
 Taer (M) tayr
 Tanystropheus (M) tan-is-TRO-fee-us
 Tarrasque (M) ta-R@SK
 Tasloi (M) T@Z-loy
 Tenebrous worm (M) te-NEB-rus wurm
 Tenuodontosaurus (M) ten-a-dan-to-SAR-us
 Tenser (W) TEN-sur
 Teratosaurus (M) ter-@t-o-SAR-us
 Terithran (M) te-RITH-run
 Tharizdun (W) thar-IZ-dun
 Thoqqua (M) THAK-wa
 Thri-kreen (M) thry-KREEN
 Tiamat (M) TEE-a-mat
 Tirapheg (M) TEER-a-feg
 Titanothera (M) ty-T@N-o-theer
 Titivilus (M) ti-TIV-i-lus
 Trachodon (M) TR@K-o-dan
 Trebuchet (D) tre-boo-SHAY
 Trireme (D) TRY-reem
 Triton (M) TRY-tun
 Typhous (M) TY-fus

Umiak (D) OO-mee-@k
 Umpleby (M) UM-pul-bee
 Ustilagor (M) oo-STIL-la-g0r

Vacuous Grimoire (D) V@K-yoo-us grim-WAR
 Valkyrie (G) V@L-kree, or V@L-kuree
 Vaprak (G) V@P-r@k
 Vargouille (M) var-GWHEEL
 Varddig (M) VAR-dig
 Vecna (D) VEK-na
 Verbeeg (M) vur-BEEG
 Verme (M) verm
 Vilstrak (M) VIL-strak
 Vizier (M) viz-EER
 Vodyanoi (M) VOD-ya-noy, or VAD-ya-noy
 Voulge (P) voolj
 Vrock (M) vrak

Wemic (M) WEM-ik, or WEE-mik
 Wendonai (M) WEND-o-ny
 Wyvern (M) WIH-vurn, or WY-vern

Xag-ya (M) z@g-YA
 Xaren (M) Z@R-un
 Xeg-yi (M) zeg-YEE
 Xill (M) zil
 Xorn (M) z0rn
 Xvart (M) zvart

Yagnodaemon (M) Y@G-no-day-mun
 Yeenoghu (M) yee-NAG-hoo
 Yochlol (M) YAKH-lal
 Yuan-ti (M) yoo-an-TEE

Zaebos (M) ZAY-bos
 Zugtmoy (M) ZUG-tmoy
 Zygom (M) ZY-gam

Oh, yeah . . . I almost forgot: It's GY-gaks.

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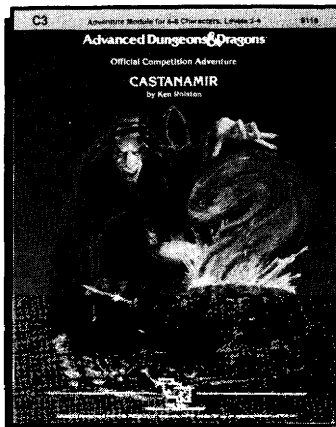
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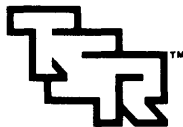


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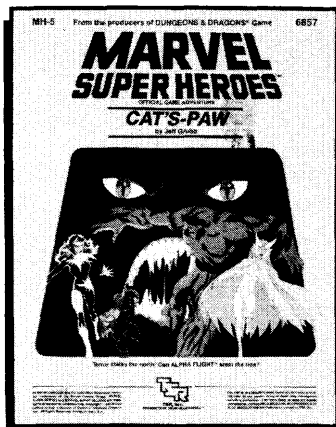
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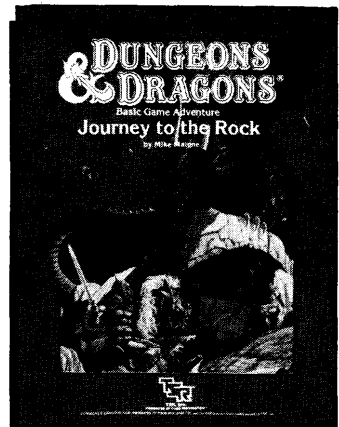
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Charging more

(From page 2)

and artistic quality that we've reached, and prevent us from having to cut corners in order to cut costs.

We on the editorial staff have had a lot of freedom in terms of what we can do inside the magazine. We want to continue to be able to go after the best writers and artists we can find, to spend a few extra bucks to publish some color photographs once in a while, and to use cardboard stock inside the

magazine occasionally for a game or other special inclusion. In all these years of trying to hold the line against rising costs, we've never been asked (or told) to compromise the editorial product in order to save money. Maybe we would never be asked to do such a thing, but we don't want to take that chance — even if the alternative is to charge some of our customers a little more for our product.

There's no way to make this sound like good news. (And I'm glad that the practice of killing the bringer of bad news has gone out of style.) But I hope that anyone who's

affected by the change can understand why it was necessary. If the choice is between raising the price of the magazine and (possibly) lowering its value, I'll go for raising the price every time. We want DRAGON Magazine to get better, not just older — and if you think about it in those terms, you might find that you feel the same way.

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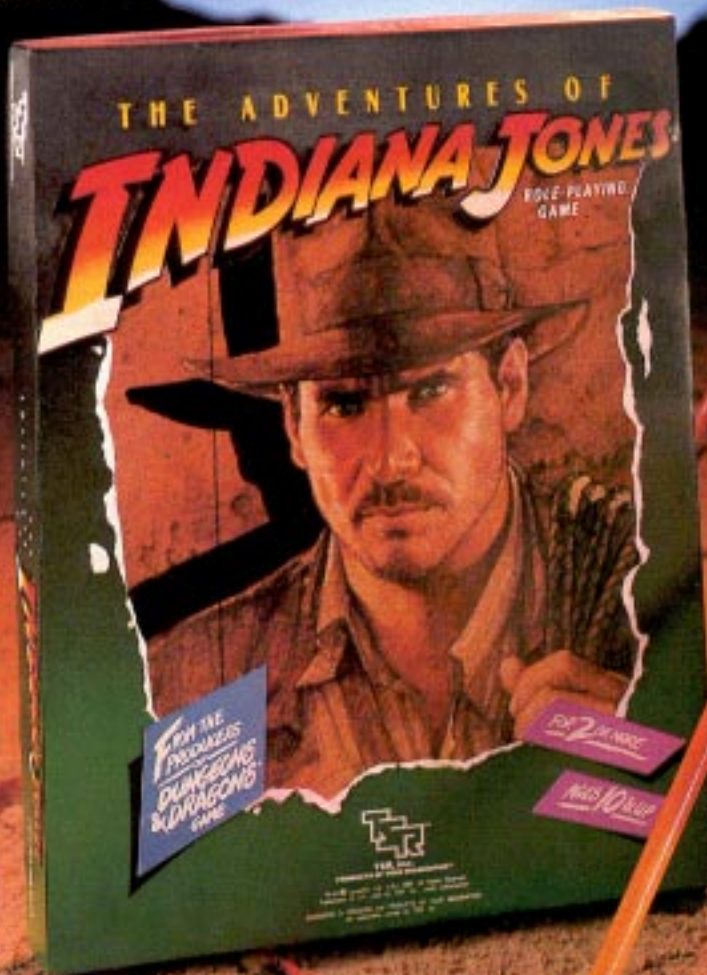
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Agencies and alignments

The varied groups of the TOP SECRET[®] game

by Merle Rasmussen

Nearly every nation has at least one intelligence-gathering agency to keep tabs on its neighbors. Keeping track of all these organizations is a difficult task even for secret agents. Real-life spy agencies are, of course, an important part of the TOP SECRET[®] game — but the game world also has a few other organizations with which player character agents should be familiar. These groups may serve as agencies for player character agents or as deadly foes to be fought across the world.

Most of these groups have been mentioned in previous TOP SECRET game modules. Depending on how the adventures turned out, the organizations may or may not still exist. However, defunct spy agencies or terrorist groups have a nasty habit of turning up again if one or more members of that group can escape and manage to rebuild the network.

Information about these agencies is presented in several categories, all of which are

defined below. It is assumed that this information is commonly available to player character agents, but not necessarily to the general public.

Nature of agency: The basic nature of the organization.

HQ: The main headquarters for agency operations.

Established: The year the agency was founded.

Activities: Domestic counterintelligence means that the agency is responsible for counterespionage inside the borders of its own country. Foreign counterintelligence means that the agency is responsible for counterespionage outside the borders of its own country.

Policies: The major laws and philosophies of the organization.

Objectives: The major goals of the organization.

Areas of involvement: The places in which the agency is known to operate or where its jurisdiction extends.

Allies: Agencies often share intelligence data formally and informally with one another, when it suits them to do so. Associated agencies do not necessarily share intelligence because of publicly recognized treaties.

Additional data: More information on agency structure, operations, covers, and past history is given here.

Bureaus: If the word "All" is present here, the following TOP SECRET game bureaus may be active within a particular agency: Administration, Investigation, Confiscation, Technical, Operations, and Assassination (see DRAGON[®] Magazine #82, "New avenues for agents," for an explanation of the newest bureaus).

Alignment profile: An agent trained by a particular intelligence agency will very often develop political opinions that are shared by a majority of fellow agents in the organization. The range of personal opinions an agent has relating to political systems, political change, and economic systems is called his alignment profile. Characters' alignments can be determined by choice or by random roll using the table below. To determine a non-player character's alignments, roll percentile dice. Any value outside the agency profile should be disregarded and the dice rerolled.

Though a player character agent may have political opinions that do not match those of his fellow agents, serious problems will occur if an agent adopts an alignment profile that is markedly different from that

of his agency. Would an agent who is an avowed capitalist supporting the violent overthrow of the Soviet government get far in the KGB? Not likely.

Table of alignments

Dice roll	Political	Change	Economic
01-06	Democratic	Radical	Capitalist
07-19	Republican	Liberal	Unionist
20-81	Neutral	Neutral	Neutral
82-94	Authoritarian	Conservative	Socialist
95-00	Autocratic	Reactionary	Communist

Political alignment refers to one's belief in whether governmental authority should be spread out to all of a country's population ("democratic") or kept in the hands of one person ("autocratic"), or some belief between those two extremes. The terms "democratic" and "republican" have nothing to do with the American political parties of the same names.

The "change" alignment measures one's opinions on political change; those with "radical" beliefs think that change should be rapid and far-reaching; those who are "reactionary" want no change at all.

Finally, economic alignment measures one's beliefs in private enterprise ("capitalist") or in government control of business ("communist"), or some position between those two extremes.

Generally speaking, characters with similar alignments will get along well together, since they understand each other's political and economic views. Characters with opposite alignments will usually not get along well over prolonged periods of time. When a player character has to work for an extended period of time with an NPC agent of a different alignment, find the numerical differences between their alignments. The average of these three differences — political, change, and economic — is the percentage chance that there will be trouble between the agents, usually brought on by the NPC agent's intolerance of the PC agent.

For example, a PC agent's alignments are 10/33/55, and a NPC agent's alignments are 10/44/95. The differences are 0, 11, and 40, making an average difference of 17. If the Administrator rolls 17 or less on percentile dice, these two agents will clash at some point during the mission. The nature and results of the difficulties may be administered as desired.

Operations: Missions in game modules in which the described agency was involved.

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"The Agency"

Nature of agency: Supranational intelligence organization

HQ: Lake Geneva, Wisconsin, U.S.A.

Established: 1980

Activities: Military intelligence, strategic intelligence, electronic intercept, foreign counterintelligence

Policies: Agents are forbidden to reveal their connection with the organization unless express permission is obtained from the Administrator prior to a given mission

Objectives: To rid the world of offensive characters, to set right the wrongs, to bring honor to the organization, and to improve individual agents. These objectives supersede national priorities. (In fact, some major spies from both the Soviet Union and the United States are members of this group.)

Areas of involvement: The Earth, the Moon, and the space in between

Allies: UN Security Council

Additional data: Cover businesses for "The Agency" include International Trade and Lending, Inc., and New World Distributors.

Bureaus: All

Alignment profile: 01-00/01-00/01-00

Operations: Admin. File 001 *Sprechenhaltestelle*; TS 002 *Rapidstrike*; TS 003 *Lady in Distress*; TS 005 *Orient Express*; TS 006 *Ace of Clubs*; and the "Whiteout" mission (DRAGON® issue #87).

Anti-Imperialist Army (AIA)

Nature of agency: Terrorist group

HQ: Tripoli, Libya

Established: 1947

Activities: Hijacking and destroying trains and aircraft, ransoming passengers until ALA's demands are met, embassy bombing, and performing many other terrorist activities.

Policies: The AIA considers all "colonial" (i.e., European and American) nations to be its enemies.

Objectives: To free political prisoners, fight for the rights of the oppressed, "correct" corrupt governments and bring their crimes to world attention.

Areas of involvement: Europe and Libya

Allies: None

Additional data: Personnel are known for spectacular terrorist attacks, which are characterized by extreme violence, brutality, and a certain flair for gaining wide media attention.

Bureaus: All

Alignment profile: 82-00/01-06/07-94

Operations: TS 005 *Orient Express*

Blackbird

Nature of agency: Spy ring operating

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TWILIGHT: 2000™

throughout Western Europe. Blackbird operatives work for no known side.

HQ: Headquarters are apparently mobile and constantly on the move.

Established: 1973

Activities: Steals information from various governments and sells the information to the highest bidder.

Policies: Money talks; use computers to best possible benefit.

Objectives: No political goals; operates out of self-interest only. Avoids all media attention.

Areas of involvement: Western Europe and European rail networks

Allies: None

Additional data: Highly involved in computers and rail transport

Bureaus: All

Alignment profile: 20-81/07-94/01-06

Operations: TS 005 *Orient Express*

The Cartel

Nature of agency: International criminal organization secretly financed by several multinational corporations

HQ: Montreal, Quebec, Canada

Established: 1982

Activities: Known to have hired French mercenaries to kidnap the President of the U.S.A. from Pineton, Maine; and, regularly perform kidnappings, extortions, hijackings, skyjackings, and high-tech theft.

Policies: Prevent national governments from restricting free trade and "private business," and believe in *laissez faire* economics.

Objectives: To promote all policies stated above

Areas of involvement: North America and many French-speaking countries

Allies: None

Additional data: Using all resources available to them, both the American and Canadian governments are actively involved in a major manhunt for all personnel belonging to this organization.

Bureaus: All

Alignment profile: 07-94/07-94/01-19

Operations: Mini-module *Executive One* (with Administrator's Screen)

Children of Neptune (CON)

Nature of agency: Ultra-survivalist group bent on continental or world domination through colonization, nuclear blackmail, and "hemisphericide"

HQ: Atlantis II (Whiteout Base), Antarctic Peninsula

Established: 1971

Activities: Drug trafficking, the selling of military secrets, and the counterfeiting of Swiss francs

Policies: These people are interested in health foods, environmental protection, unlimited use and ownership of firearms, and fighting in other people's wars as volunteers. They also oppose all forms of government interference and refuse to pay taxes of any sort. They vote conservatively.

Objectives: To build future-survival cities in Antarctica, on the ocean's surface, and

on the ocean floor; and, to construct a nuclear-powered floating drydock for the assembly of armed floating out islands.

Areas of involvement: The Great Barrier Reef off the coast of Australia, Alulu Island in the west central Pacific Ocean, and the Antarctic Peninsula.

Allies: The Exterminators

Bureaus: All

Alignment profile: 95-00/82-00/82-00

Operations: "Doctor Yes" (DRAGON issue #48), "Mad Merc" (DRAGON issue #56), "Whiteout" (DRAGON issue #87)

The Exterminators

Nature of agency: Mercenary assassination team once employed as guards by Doctor Yes

HQ: Council Bluffs, Iowa, U.S.A.

Established: 1981

Activities: Protection and assassination missions as desired by patrons

Policies: Money talks; they work for the highest bidder.

Objectives: No political goals except those of employer

Areas of involvement: Worldwide, particularly Pacific Basin

Allies: CON

Additional data: The three known members of this group (Dale Craig, Chuck Morris, and Bruce Nee) are reputed to be training assassins for unknown private and international agencies. All three members have \$3500 rewards offered for their capture. They wear company emblems on their jackets, and use armored vans supposedly operated by a pest-control company.

Bureaus: Assassination

Alignment profile: 01-81/07-94/01-06

Operations: "Doctor Yes" (DRAGON issue #48)

Headquarters of Education Against Revolution, Terrorism, and Sedition (HEARTS)

Nature of agency: An association of western espionage agencies

HQ: Ace of Clubs Luxury Resort, upstate New York, U.S.A.

Established: 1974

Activities: Training secret agents for Western intelligence groups

Policies: Maintain the Ace of Clubs (a front that appears to be an exclusive adventure sports and gambling resort for members only). All monies earned from the operation of the front are to be turned over to HEARTS.

Objectives: To provide the most complete and rigorous training for Western agents possible. The resort also serves as agents' R&R spot.

Areas of involvement: Ace of Clubs Luxury Resort only

Allies: Most Western intelligence agencies will support HEARTS to the fullest extent of their powers.

Additional data: The resort may become the target for future terrorist, espionage, and saboteur activity.

Bureaus: All

Alignment profile: 07-19/07-94/07-81

Operations: TS 006 *Ace of Clubs*

Hydra

Nature of agency: Moderate-sized criminal organization

HQ: Located in Florida or Georgia, U.S.A.

Established: 1981

Activities: Extortion, grand theft, protection rackets, vice, and gambling

Policies: No political ethics; solely concerned with making money through criminal operations and through legitimate businesses (used as fronts).

Objectives: To expand their criminal operations throughout the Southeastern United States, taking control of extortion and protection, "businesses" in particular.

Areas of involvement: Florida, U.S.A.

Allies: Very loose ties with other criminal syndicates, but no close allies

Additional data: Hydra employees have been carefully trained to take charge of their section of the syndicate if their superiors have been "rendered inoperable." This requires a high degree of trust among the Hydra personnel, and they are less likely to turn in their fellow organization members to police forces than other criminals might be. A large number of wanted gunmen and assassins are employed by Hydra as bodyguards and killers.

(Turn to page 86)

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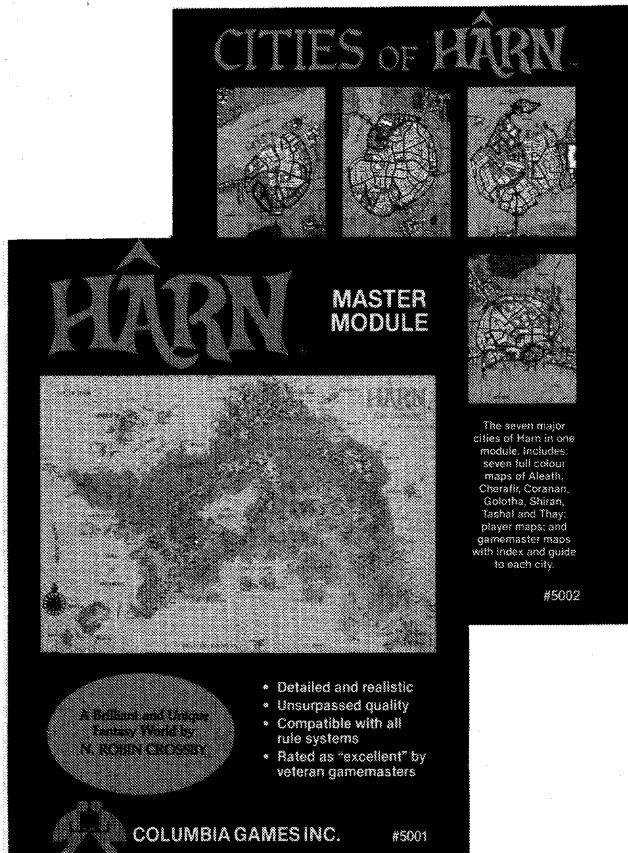
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If you live outside the continental United States and Canada, you are eligible to have your name and address printed in the guide, free of charge. Put your name and full address on a postcard or in a short letter and send it to World Gamers Guide, c/o DRAGON Magazine, P.O. Box 110, Lake Geneva WI 53147, USA.

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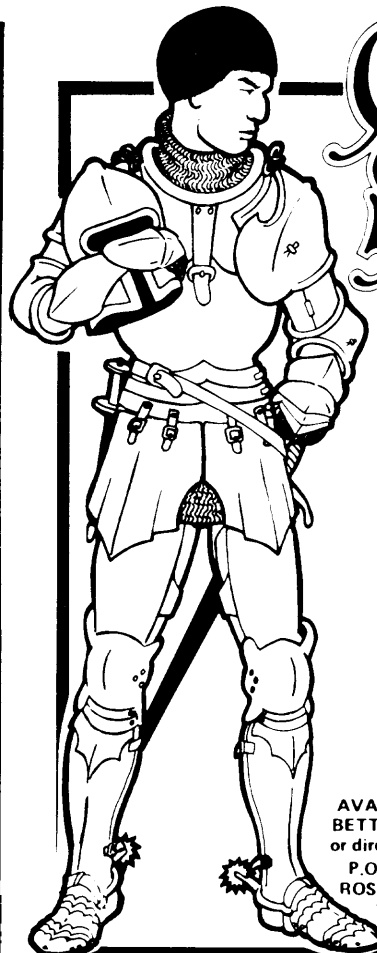
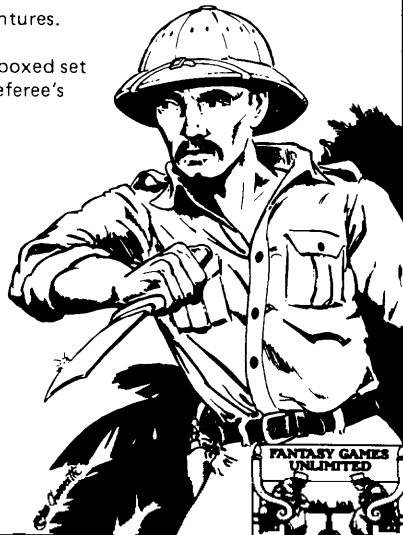
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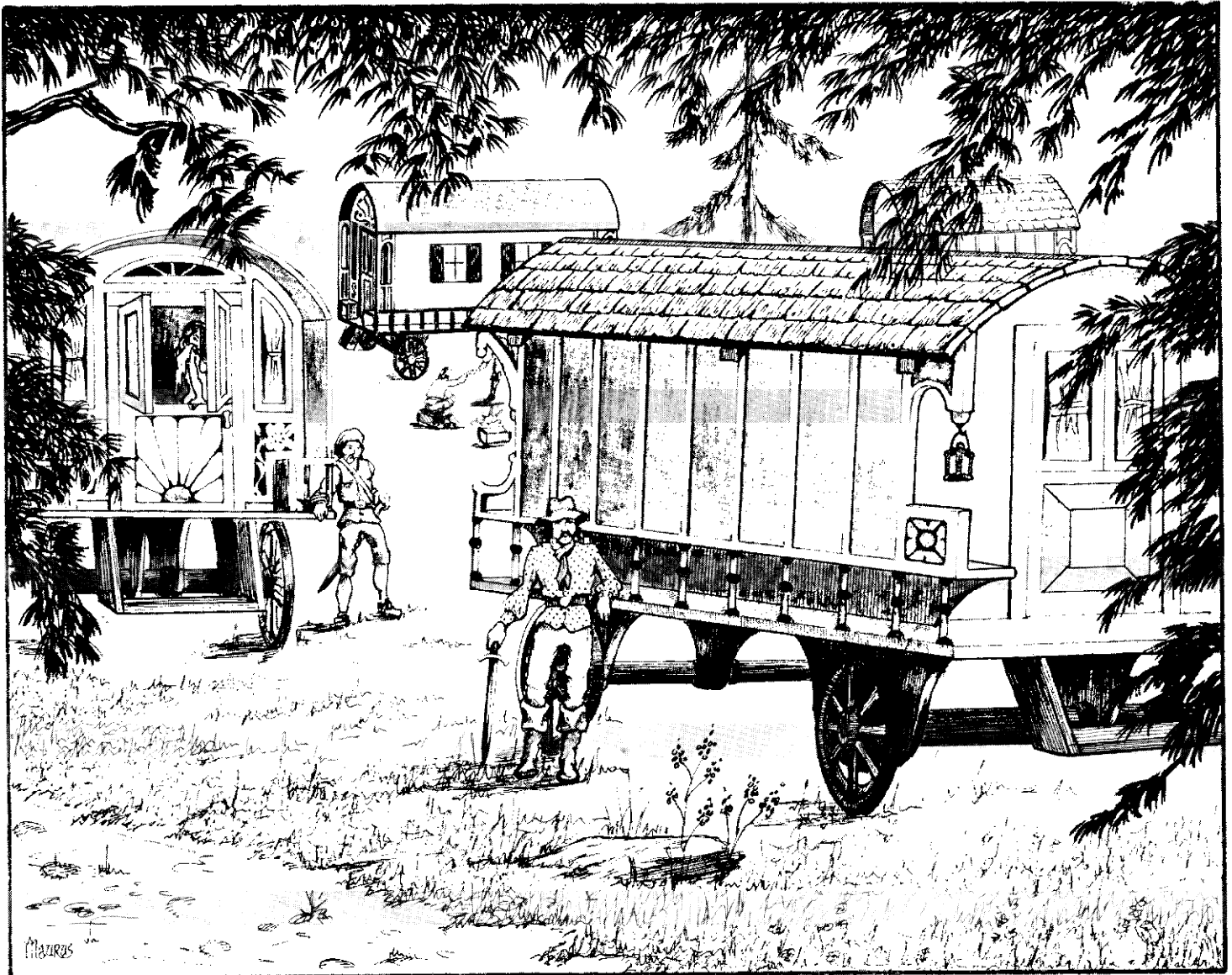
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The Gypsy Train

A MOVING SCENARIO FOR AD&D[®] GAME PLAY

DESIGNED BY RICHARD FICHERA

ARTWORK BY BOB MAURUS

As you round a bend in the road, you spot a circle of brightly painted wagons from which floats a strange, hypnotic, almost sensual music produced by an unseen stringed instrument. The aroma of oddly spiced meats drifts through your group, reminding all that it has been weeks since you've had anything but rations. When you enter the encampment, you notice a large family, or so they seem, dressed in exotic, brightly colored clothing, sitting about a roaring campfire, laughing and drinking.

Then, abruptly, all activity stops as you and your party are noticed. A large, burly

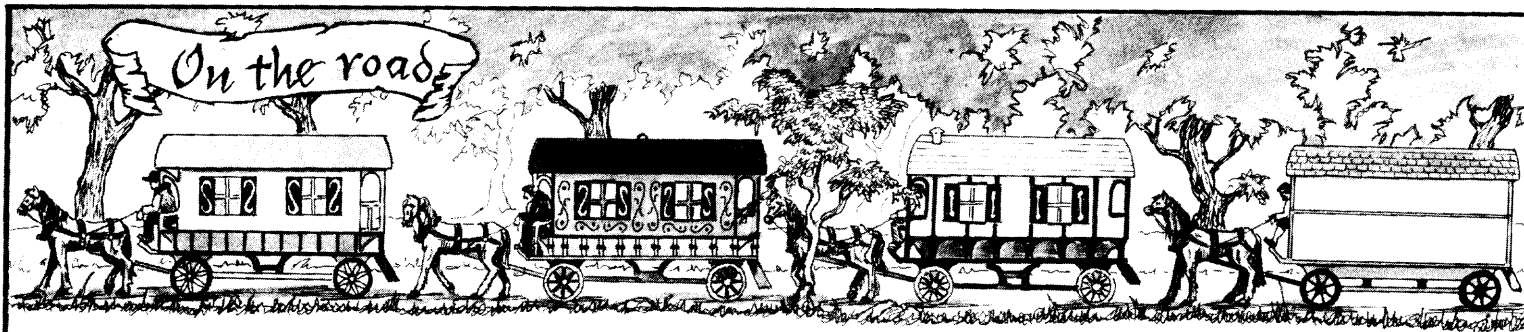
man approaches, followed by what must be his son, judging by the resemblance between them. Behind them is another man, shorter and smaller, yet no less daunting.

"What do you want?" the leader grumbles, his accent revealing that he is not native to the country you're in. From all that you have seen and heard, these must be gypsies.

The Gypsy Train, written for the AD&D[®] game, is a "moving town" adventure that player characters may encounter almost anywhere, usually on a road between two

towns or cities. Among the various wagons, two distinct types will be found: the household wagon and the merchant wagon. Each type is pulled by two or four draft horses.

The household wagon is like a predecessor of today's modern motor home. It is occupied by one or two families and contains beds and storage space for household items and family possessions. A normalized door is located in the back, which is the main entrance, led to by a single step, while another smaller entrance can be found in front behind the bench that the drivers occupy when the wagon is moving. Each



A: household wagon
Balkrin Vanagas & family

B: household wagon
Hyrina and Kordaal Vanagas

C: household wagon
Scordraal Pakmydis & family

D: merchant wagon
(armor and weapons)

side of the wagon has a pair of shuttered windows.

The merchant wagon is only slightly different from the household wagon. It has just one entrance, the rear door, and no windows, with a larger step on the back end to seat one or two guards. It is used to carry merchandise that will be sold or traded by the gypsies to help support themselves. The carrying capacity of a merchant wagon is 12,000 gold pieces of weight.

Even though the gypsies may be between towns, not all towns are close together. If the band is traveling through hostile or wilderness areas, guards will be following their wagons on horseback instead of sitting on the rear seats of the merchant wagons. Balkrin, the leader of the group and ordinarily the driver of the first wagon, will be riding a horse at the front of the caravan. Balkrin's wife, Zanthira, will be driving the family wagon at these times.

If adventurers come upon the caravan between sunset and early morning, they will find the gypsy wagons positioned as shown in the accompanying illustration of an encampment. Guards will be posted as specified below. During daylight hours the caravan will be moving in the order described in the "On the road" illustration.

Night watch assignments

First watch (sunset to midnight)

Post	Guard
1	Kordaal Vanagas
2	Survillo Gudas
3	Dinmiel Prusas
4	Dravyn Gudas
5	Bronkar Prusas
6	Balkrin Vanagas

Second watch (midnight to dawn)

Post	Guard
1	Javyd Gudas
2	Albar Pakmydis
3	Rymvid Galinys
4	Alfonzo Pakmydis
5	Scordraal Pakmydis
6	Ambrosis Pakmydis

High prices, light fingers

The Vanagas family is a band of gypsies who make their living traveling between cities and towns, trading for whatever merchandise is available in each town they visit. They have been in this business for two

generations and have their seasonal paths well charted, knowing which markets prosper in which cities at what time of year. Their merchandise will usually reflect the town that they have visited most recently. They will sell or trade merchandise in dealings with non-gypsies on the road, but their prices in such a case will normally be marked up 50% to 100% over normal retail prices (the extra cost of convenience).

Exorbitant pricing is not the only thing that will annoy adventurers who try to deal with gypsies. The gypsies of legend were known for their light fingers and artful trading. Wise customers will keep a close watch on their belongings to avoid having to buy them back.

And gypsies seem to have an affinity for turning a character's ill fortune to their best advantage. If food or drink is "accidentally" spilled on a character's clothing, the gypsies may offer to clean the garment. That seems fair enough — but as she moves, favorite jersey comes back missing the fancy embroidery that was attached to the collar, don't bother to ask what happened; it would be improper to insult your hosts.

While their treatment of strangers is chaotic at best, gypsies react very differently toward one another. They would never steal from another gypsy or betray the gypsies'

common trust in any other way. They have a strict code of honor that they do not usually apply to the rest of the world.

A: household wagon

Balkrin Vanagas (driver) — Balkrin, the leader of this band, is a husky, quick-tempered type in his mid-40s. He has been the leader of the group since his father died five years ago. He is normally suspicious of all *gorgios* (non-gypsies) — especially any who mention his wife, whom he keeps locked up in their wagon most of the time because of his extreme jealousy.

Balkrin is a 5th-level human fighter, chaotic neutral, with Str 18 (91), Int 9, Wis 12, Dex 17, Con 16, Cha 15, AC 3, and 43 hp. He wears leather armor and carries a long sword, a +2 dagger and a *ring of protection* +2.

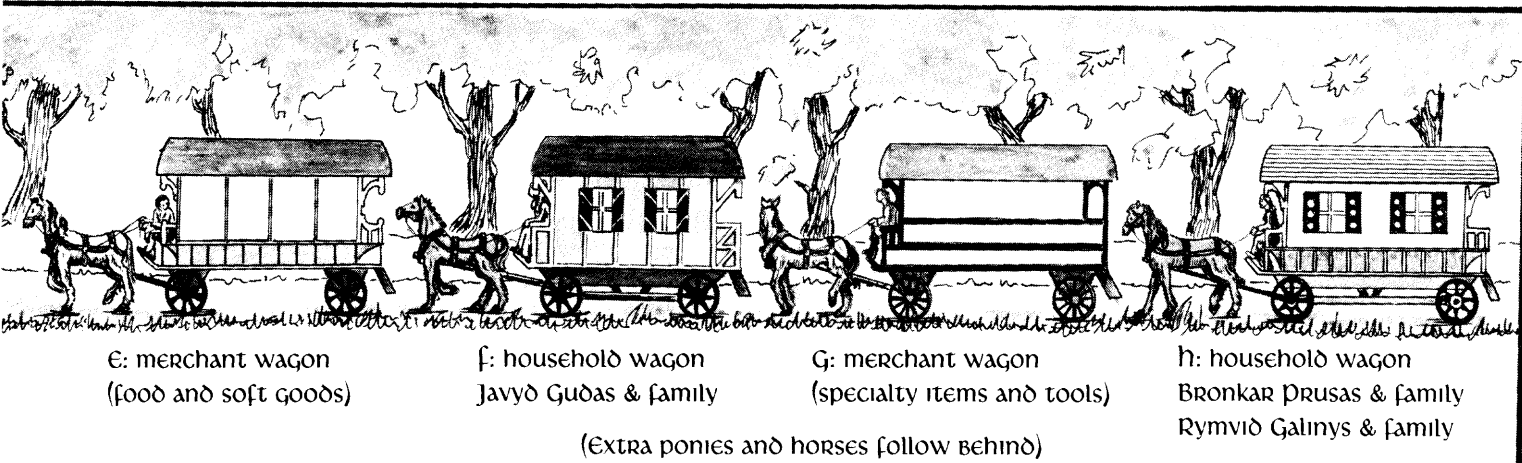
Balkrin prefers to use his dagger, which he keeps hidden in his boot, because of its magic (which gives him total bonuses of +4 to hit and +7 to damage). He likes to settle differences by wrestling with troublemakers. This he will do fairly and honestly, handing over all his weapons into the care of his eldest son Kordaal — but if treachery is discovered, Balkrin will immediately signal for his son to toss him the magic dagger, and he won't hesitate to use it either to protect himself or to teach the cheater a lesson.

Balkrin's wrestling matches are quite an event in the caravan, and all the gypsies will gather around to watch when one takes place. They will never interfere unless someone from the other side does first, for Balkrin would see this as a slight on his ability.

Zanthira Vanagas (Balkrin's wife) — Zanthira is a delicate-looking woman in her late 30s who is usually kept locked away in the Vanagas family wagon. The only visible evidence of her existence is seen when she occasionally peeks through the shutters of the windows on her wagon, or on those rare occasions when Balkrin has her drive the wagon. Someone in a party of visitors is likely to notice her at the window, because she will be very curious about the strangers. But if she realizes that she has been seen, she will move away from the shutters, disappearing from sight.

Zanthira is a 2nd-level human thief,





chaotic neutral, with Str 7, Int 7, Wis 14, Dex 16, Con 15, Cha 17, AC 8, and 7 hp. She wears no armor and possesses a dagger, a short bow (hidden under her bed), 20 normal arrows, and 5 +1 arrows.

Zanthira will only use her bow if the caravan is attacked. She will use her dagger against any non-gypsy who enters her wagon without permission — and such permission is very seldom granted.

Ismek Vanagas (Balkrin's second son) — Ismek is a very quiet 10-year-old lad with dark hair and eyes. He is so quiet, especially for a gypsy, that few people in the caravan other than his immediate family trust him (and for good reason).

Ismek is a 0-level human, chaotic neutral, with Str 8, Int 6, Wis 7, Dex 15, Con 14, Cha 11, AC 9, and 3 hp. He wears no armor and carries a dagger. Although Ismek is not yet mature enough to be a 1st-level thief, he does have the following abilities: pick pockets 15%, open locks 12%, find/remove traps 10%, move silently 15%, hide in shadows 10%, hear noise 5%, and climb walls 70%.

Ismek always seems to be sneaking about whenever the caravan is stopped; it is 20% likely that a visiting character will see him prowling around the camp at night. Being the leader's son, Ismek does not suffer the

consequences that other children would face for peeking into other gypsies' wagons or lifting small items that have been left lying about. Ismek adores his father and is completely loyal to him.

Selynis Vanagas (Balkrin's daughter) — Selynis, Balkrin's youngest child, is allowed to leave the wagon only because she is too young (7 years of age) to be considered eligible. Balkrin is very protective of the women in his family. When Selynis reaches marrying age (16 to 19 years old for females), her father will consider what price to charge for her hand. And when this time comes, Selynis will spend most of her waking hours with her mother inside the wagon until Balkrin finds a suitor who is able and willing to "buy" the right to marry his daughter.

Selynis is a 0-level human, chaotic good, with AC 10 and 2 hp. She has no armor or weapons.

B: household wagon

Kordaal Vanagas (driver, Balkrin's oldest son) — This young man looks much like his father, only smaller built and (obviously) younger, and has just recently celebrated his coming of age (20 years old). He stands by his father in all matters and can usually be found beside him whenever the caravan is not moving. His attitudes are also much the same as his father's. Kordaal's job is to drive his grandmother's wagon. When his father dies, Kordaal will become the leader of the caravan.

Kordaal is a 2nd-level human fighter, chaotic neutral, with Str 17, Int 7, Wis 10, Dex 16, Con 16, Cha 13, AC 6, and 20 hp. He wears leather armor and uses a short sword and a dagger.

Kordaal normally keeps his father's weapons when Balkrin is wrestling so that if trouble starts, Kordaal can toss Balkrin's +2 dagger to him. If the odds seem stacked against his father, Kordaal will be the first to step in, wielding his short sword.

Hyrina "Mama" Vanagas (Balkrin's mother) — Hyrina is a rather heavy woman in her early 60s who wields a great deal of authority in the caravan. Although she is very careful not to oppose her son openly (and therefore weaken his status), she often speaks to him in private and attempts to steer him onto what she thinks is the best

course for the gypsies. Although Balkrin always has the final word, he also has a great deal of respect for his mother and carefully considers her advice. Mama's magical abilities are looked upon with great reverence by the rest of the gypsies.

Mama Vanagas is a 6th-level human magic-user, chaotic neutral, with Str 7, Int 15, Wis 15, Dex 13, Con 14, Cha 13, AC 10, and 18 hp. She wears no armor, carries a +1 dagger; and also possesses a medallion of ESP with a 30' range and a staff of command with 11 charges remaining. When first encountered, she will be carrying the following spells: *monster summoning I, clairvoyance, invisibility, locate object, read magic, detect magic, unseen servant, and sleep.*

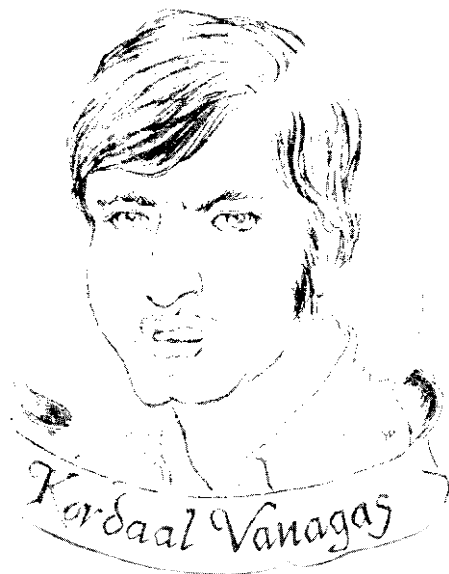
Mama finds it very amusing to act mysterious around strangers. She will usually cast an *unseen servant* before introducing herself and use it in any way that will get a reaction from those watching her. Such tricks would include picking up items from the ground without reaching for them, or opening her wagon door without touching it.

She may approach one or more of the characters in the group, offering to read the cards for them. She performs card readings in her wagon late at night by candlelight, using her *medallion of ESP* to every advantage; the subject of a reading will be told whatever he wants to hear about the future, true or not. If her *medallion* fails to function, Mama will make appropriate and convincing excuses for why the reading did not work, and will either begin a reading anew or dismiss the subject on the pretense that "the cards are not right tonight."

Mama's wagon is arcanelly decorated and contains many objects typically possessed by magic-users. Hidden in a locked chest beneath her bed is Mama's spell book. In addition to the spells she presently carries, it also contains information on the casting of *affect normal fires, friends, ventriloquism, detect invisibility, fools gold, forget, magic mouth, clairaudience, and fly.* By using several of her spells in combination or in succession, it is possible for Mama to stage a very convincing (although fake) seance.

C: household wagon

Scordraal Pakmydis (driver, Balkrin's friend) — Scordraal, a man in his late 20s.



is a sly, sneaky type whom few people trust. His slender, wiry body enables him to get into many places where he is not wanted. Because of this, he is Balkrin's main informant and cohort. It is known among the gypsies that Balkrin trusts Scordraal so much that Balkrin has designated him to lead the caravan (until Ismek comes of age) if anything should happen to both Balkrin and Kordaal.

Scordraal is a 4th-level human thief, chaotic neutral, with Str 13, Int 10, Wis 11, Dex 17, Con 15, Cha 8, AC 1, and 18 hp. He wears no armor, but has acquired a pair of *bracers of defense* (AC 4) that account for his very good armor class. He carries a +1 short sword and a dagger.

At one time, Balkrin rescued Scordraal from a wealthy baron's dungeon when Scordraal was scheduled for execution. It was this act of great stealth and bravery that caused Scordraal to dedicate himself to Balkrin. Scordraal is the type of person to make a "secret" deal with the player characters and then tell Balkrin all about it.

Cannelia Pakmydis (Scordraal's wife) — Cannelia is a friendly, naive woman in her early 20s who can't seem to understand why no one but Balkrin trusts her husband. She is best friends with Zanthira Vanagas (wagon A) and often travels in Zanthira's wagon to keep her company.

Cannelia is a 0-level human, chaotic good, with AC 10 and 3 hp. She has no armor and no weapons.

Premirina Pakmydis (Scordraal's daughter) — Premirina is a quiet six-year-old girl who spends most of her time with Selynis Vanagas (wagon A), her best friend.



ter) — Premirina is a quiet six-year-old girl who spends most of her time with Selynis Vanagas (wagon A), her best friend.

Premirina is a 0-level human, chaotic good, with AC 10 and 2 hp. She has no armor and no weapons

D: merchant wagon

Ambrosis Pakmydis (driver, Scordraal's brother) — Ambrosis, age 40, is the father of twin sons (see below). His wife died four years ago during an attack on the caravan, and he still mourns her loss.

Ambrosis is a 3rd-level human fighter, chaotic neutral, with Str 15, Int 9, Wis 13, Dex 13, Con 13, Cha 10, AC 5, and 18 hp. He wears chain mail and carries a short sword, a short bow with 12 arrows, and a dagger.

Aldor and Albar Pakmydis (guards, twin sons of Ambrosis) — Aldor and Albar are both 17 years old. Both boys are rather grim because of their past hardships. When they fight, they do so with a determination that is almost morbid.

Both boys are 1st-level human fighters, chaotic neutral, wearing chain mail and carrying a short sword, a short bow with 12 arrows, and a dagger. Aldor has Str 12, Int 7, Wis 9, Dex 12, Con 11, Cha 9, AC 5, and 9 hp. Albar has Str 11, Int 8, Wis 9, Dex 12, Con 12, Cha 8, AC 5, and 10 hp.

E: merchant wagon

Javyd Gudas (driver, Balkrin's friend) — At one time, Javyd and his family were looked upon as rather strange by most of the other gypsies because Javyd married out of the group — and to make matters worse, his wife is an elf. Since his marriage, Javyd has handled more than his fair share of the work and has done everything else he could to make the rest of the group like him. For his efforts, thus, he has gained a sort of acceptance among many of the gypsies — including Balkrin, who trusts him and considers Javyd one of his friends. Javyd is in his early 40s.

Javyd is a 3rd-level human fighter, chaotic good, with Str 13, Int 9, Wis 15, Dex 11, Con 11, Cha 8, AC 5, and 13 hp. He wears chain mail and carries a short sword, a short bow with 12 arrows, and a dagger.

Survillo Gudas (guard, Javyd's brother) — Survillo is 15 years younger than Javyd and is still unwed. He says he just hasn't found a girl who's right for him.

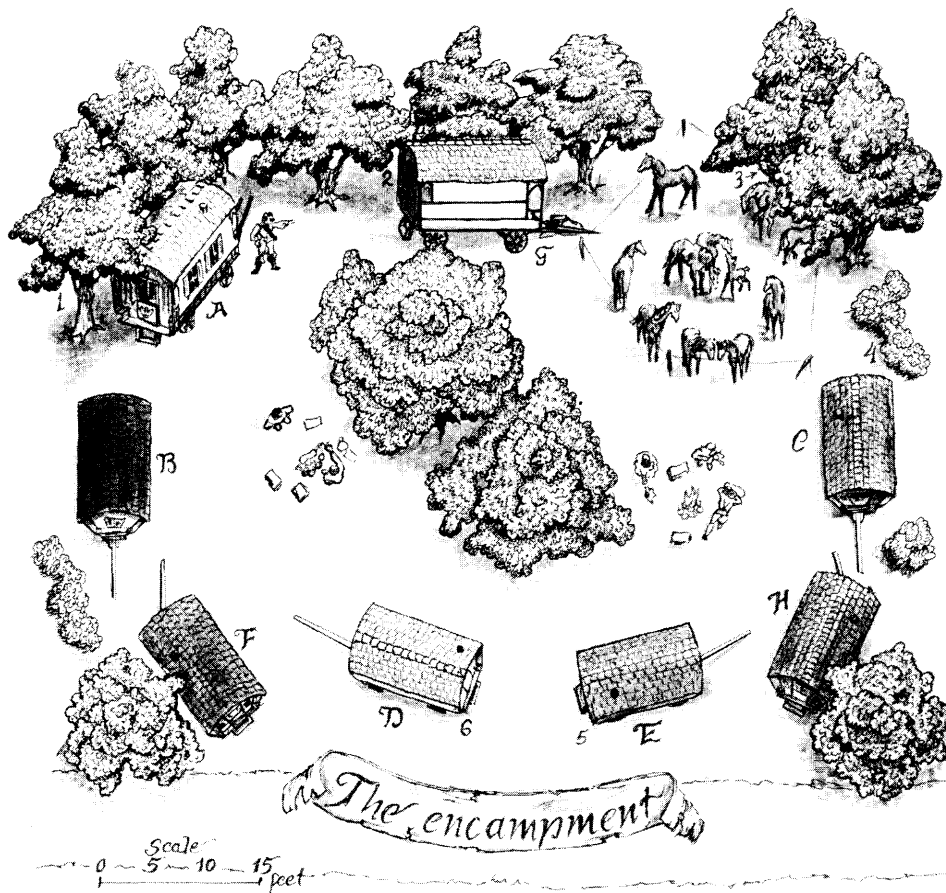
Survillo is a 2nd-level human fighter, chaotic good, with Str 12, Int 8, Wis 10, Dex 12, Con 13, Cha 10, AC 6, and 10 hp. He wears scale mail and is armed with a short sword, two spears, and a dagger.

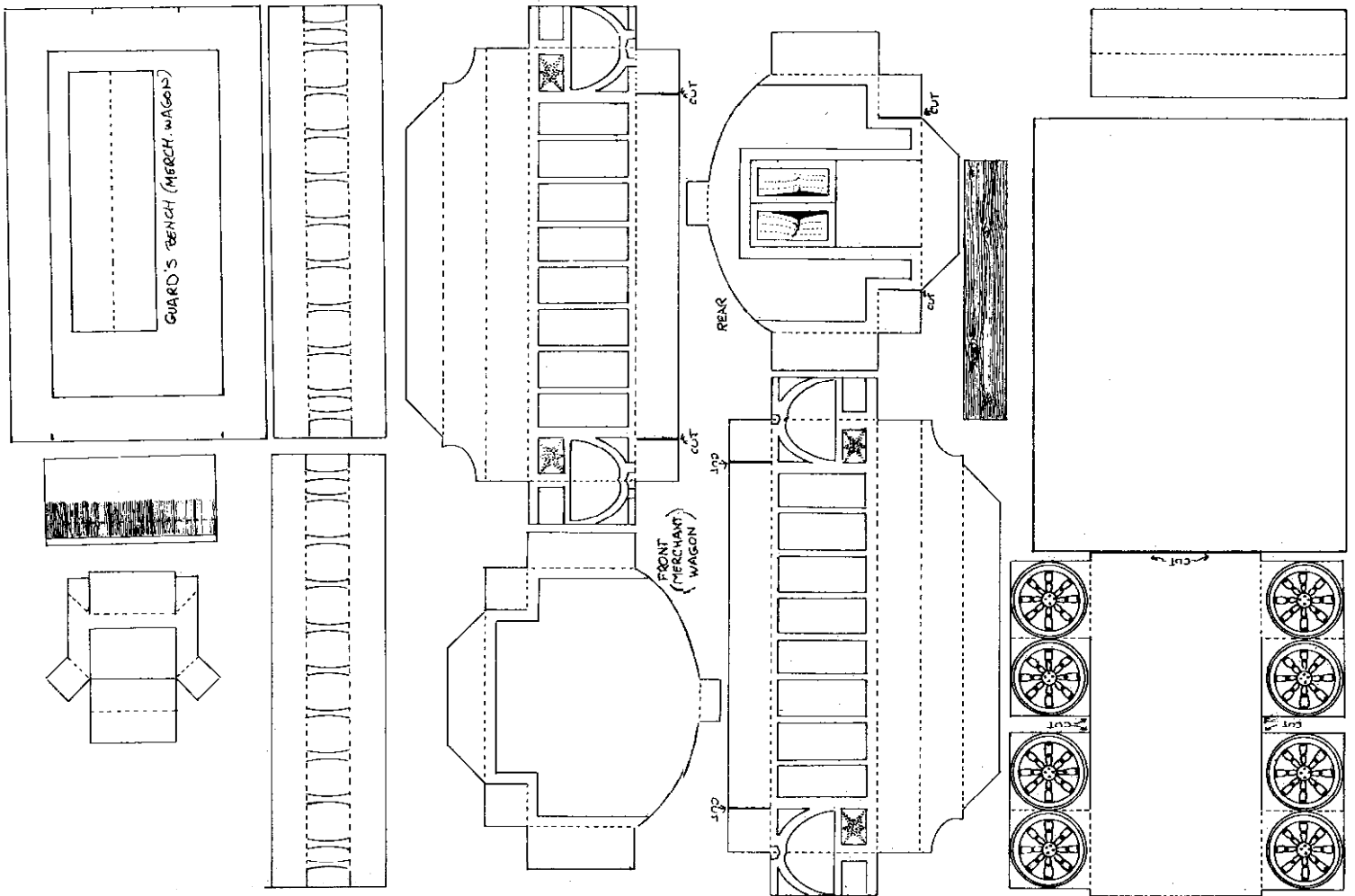
Dravyn Gudas (guard, Javyd's son) — Dravyn, 19 years of age, is the oldest of the three half-elf children in the Gudas family. He is close to Kordaal Vanagas both in age and spirit; the two young men spend much time together, sometimes accompanied by Survillo. Dravyn looks as if he has very little elven blood in him, more closely resembling his father.

Dravyn is a 1st-level half-elf fighter, chaotic good, with Str 10, Int 8, Wis 7, Dex 11, Con 12, Cha 8, AC 6, and 6 hp. He wears scale mail and is armed with a short sword, two spears, and a dagger.

F: household wagon

Tierza Gudas (driver, Javyd's wife) — Tierza is a stranger in this group of gypsies; being an elf has made it hard for her to be accepted. But she is such a kind and friendly person that even the gypsies finally took her in (with some reservations, of course). Most non-gypsies will find her easy





Build your own wagons

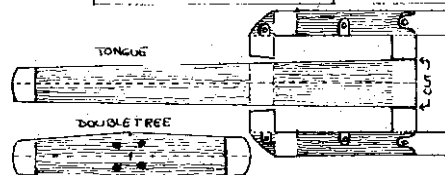
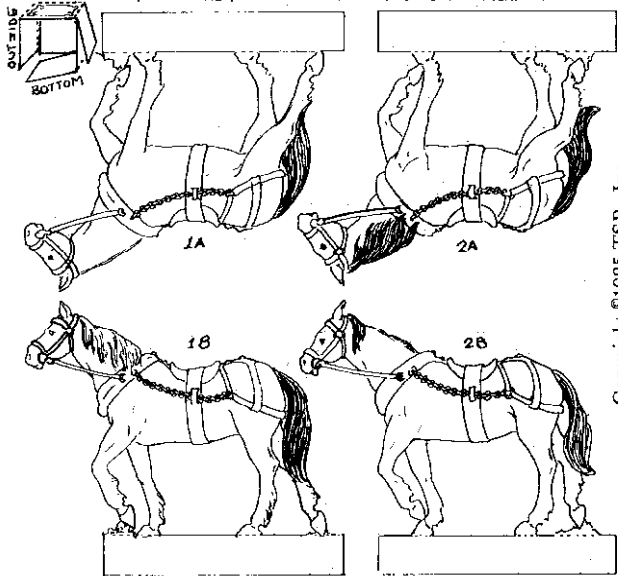
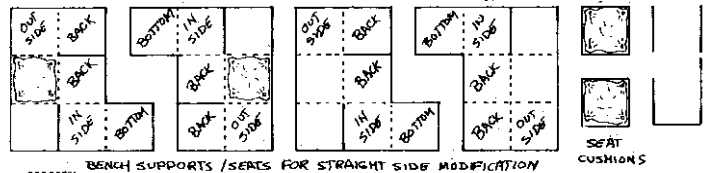
These two pages contain enough parts to construct three gypsy wagons, in 25mm scale, for use in game play or as elements of a diorama. By making multiple photocopies of this sheet, you can create the entire gypsy train described in the accompanying article.

The instructions printed on or next to the wagon parts will tell you how to cut and fold each piece. For added durability, it's necessary to reinforce the floorboard with an extra thickness of cardboard. The wheels, walls, and roof of a wagon can be constructed out of single-thickness sheets, but the wagons will last longer if you back the entire parts sheet with another piece of paper. Use spray adhesive or rubber cement to join the two sheets together.

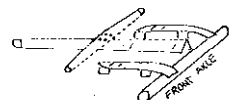
The parts can be mixed and matched to create wagons of several different styles. You can (and should) color or paint the pieces before assembling them, adding other details if desired with a fine-point pen.

The suggested order of assembly goes something like this: (1) Put the four walls together to make an open-ended box. (2) Assemble the wheel piece. (3) Cut out the floorboard template and glue it to a piece of cardboard, then trim out the double-thick piece. (4) Glue the assembled wheel piece to one side of the floorboard, locating it inside the small rectangle printed on the template piece. (5) Assemble the driver's foot rest and attach it to the underside of the floor, locating it between the pair of wide marks on the front edge of the template piece. (6) Glue the assembled walls to the top side of the floorboard, making sure that the front (doorless) side of the wagon is on the same side as the foot rest. (7) Attach the roof to the top flaps of the wall assembly. The roof is a little oversized (to prevent it from being too small); the excess can be brought out over the side walls, or the roof edges can be trimmed to fit snugly against the side walls. (8) Attach side rail pieces, if desired, and put on the driver's bench and the guard's bench (if it's a merchant wagon). (9) To enable the wagon to stand up and to give it some stability, cut two 1-inch lengths of round toothpick to serve as axles. Mark the center of the front axle; then assemble the tongue and doubletree and attach the completed piece to the center of the front axle. Glue the axles between the wheels, positioning the front axle so that the tongue projects out and up at a slight angle. (10) Finally, assemble the rear step and attach it to the bottom of the floorboard so that it sits between the narrowly spaced pair of marks on the rear underside of the floor template.

You can add other features and equipment to the wagons — experiment with "extras" and create a one-of-a-kind gypsy train all your own!



ASSEMBLE TONGUE AS SHOWN BELOW. CENTER ON FRONT AXLE AND GLUE TABS AROUND AXLE



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to make friends with, especially in comparison to the others in the group.

Tierza is a wood elf, multiclassed as a 3rd-level thief and 2nd-level magic-user, chaotic good, with Str 6, Int 16, Wis 15, Dex 14, Con 10, Cha 17, AC 8, and 8 hp. She wears no armor and is armed with a short bow with 12 arrows, a dagger, and a +2 ring of protection. When first encountered, she carries *sleep* and *shield* as her spells.



Tierza keeps her spell book hidden under her bed among a few nondescript volumes including a book of elven bedtime stories, a personal journal, and a book of family history. The spell book is labeled "Recipes" and contains information on the spells *charm person*, *identify*, *light*, *mending*, *read magic*, *shield*, and *sleep*.

It is rare for Tierza to be quiet or somber, but when she is it is usually because she is considering her future with the gypsies. Tierza is 161 years old; in her culture, she came of age only a few years ago. As time goes on, she will continue to be youthful while her husband becomes elderly. While she would not consider leaving her husband, she does worry about whether she will retain acceptance among the gypsies when she is a widow. Her spell-casting ability gives her some "bargaining power," but complicating the matter is the fact that her daughter (see below) is developing the same talents.

Ryndana Gudas (Javyd's daughter) – Ryndana is an attractive young lady who is training as a magic-user under her mother's guidance. It is known around the camp that Kordaal Vanagas (wagon B), the next leader of the caravan; has been eyeing her lately with possible thoughts for the future.

Ryndana is a 1st-level half-elf magic-user, chaotic good, with Str 5, Int 14, Wis 9, Dex 13, Con 8, Cha 16, AC 10, and 3 hp. She wears no armor and carries a dagger. When first encountered, she will have the spell

charm person in her memory.

Ryndana has begun her spell book, which she keeps under her pillow. She has recorded three spells: *charm person*, *light*, and *read magic*.

Because of Kordaal's apparent intentions, the situation between the Vanagas and Gudas families becomes very complex. It is assumed among the gypsies that Mama Hyrina won't be with them for too many more years. With this in mind, the next leader of the band needs to have another magic-user closely related to him in order to keep the full respect of the gypsies. This also allows him to have magical powers wielded on his behalf. Since Ryndana is a half-elf and thus has a much longer lifespan than the humans in the group, her marriage into the Vanagas family would ensure the presence of a magic-user close to the caravan's leader for many more generations than would be possible with a human magic-user. Kordaal realizes this fact, having had it pointed out by his father (at the suggestion of Mama).

Because Kordaal is the next leader of the caravan and as such is exempt from having to "buy" his bride, Javyd Gudas cannot charge the young man for his daughter's hand and therefore cannot make the money that he might have looked forward to. So far, Javyd does not regret this, and instead feels that Ryndana's marriage to Kordaal might help to increase the gypsies' respect for his hybrid family.



Mazyna Gudas (Javyd's daughter) – Mazyna is a cute little seven-year-old who spends most of her time playing with Selynis Vanagas (wagon A) and Premirina Pakmydis (wagon C).

Mazyna is a 0-level half-elf, chaotic good, with AC 10 and 2 hp. She has no armor and no weapons.

G: merchant wagon

Bronkar Prusas (driver, Balkrin's friend) – Bronkar and his family are a bit younger than the rest of the families; Bronkar himself is only 33 years old. This explains why they share a household wagon with another family, and in a position toward the back of the train. Despite this status, Bronkar is grateful to the rest of the group because before he joined, he had no means of support. He gained acceptance into the group one day when he wandered into camp and challenged Balkrin to a wrestling match. He was beaten terribly that day, but he won

Balkrin's respect for his guts (or foolishness) and his fighting ability (Bronkar is good, but Balkrin is *very* good).

Bronkar is a 2nd-level human lighter, neutral good, with Str 16, Int 8, Wis 11, Dex 16, Con 14, Cha 10, AC 6, and 9 hp. He wears leather armor and uses a long sword, a halberd, and a dagger.

Dinniell Prusas (guard, Bronkar's son) – Dinniell is really too young for the job of guard, being only age 10, but the group needed someone to fill the position for this wagon, and since his father is the driver, he was picked for the task. This has given him a slight ego problem, which most of the gypsies try to ignore.

Dinniell is a 1st-level human fighter, chaotic neutral, with Str 9, Int 9, Wis 7, Dex 11, Con 11, Cha 7, AC 8, and 7 hp. He wears leather armor and uses a short sword, a footman's pick, and a dagger.

Rymvid Galinys (guard, Balkrin's cousin) – Rymvid, age 26, is in a rather awkward

position. Although he is a member of Balkrin's family, he is treated almost as poorly as a stranger. As noted above, the plan is that if anything should happen to both Balkrin and his son Kordaal, then Scordraal Pakmydis (wagon C) is to act as leader of the group. This arrangement makes Rymvid furious, because he secretly desires to run the caravan himself and feels that if he could take command for a while, he could possibly hold the title through treachery.

Openly, he claims that he should fill this position since he is related. Balkrin knows better; Rymvid and his wife are the youngest, least experienced, and least liked couple in the caravan. Most of the animosity is due to Rymvid's constant chattering about how he would run the caravan, and how well he could do if he had a little more respect from the group. He has never done anything to deserve any respect, but Rymvid sees this as a minor detail. Because of this attitude, he is given the least significant duties and is forced to share his household wagon with another family. He would probably rebel against this, but the Prusas family is the only group that will have very much to do with him.

Rymvid is a 1st-level human fighter, neutral evil, with Str 10, Int 7, Wis 6, Dex 11, Con 12, Cha 6, AC 8, and 10 hp. He wears leather armor and is armed with a short sword, two spears, and a dagger.

H: household wagon

Trynkara Prusas (driver, Bronkar's wife) – Trynkara is a patient woman in her late 20s who is very happy that her husband has found a job he can hold. She is friendly and can get along with most anyone (as evidenced by the fact that she shares a wagon with Ezerjina).

Trynkara is a 1st-level human thief, neutral good, with Str 6, Int 9, Wis 13, Dex 15, Con 14, Cha 13, AC 7, and 6 hp. She wears leather armor and uses a sling with 20 bullets and a dagger.

Ezerina Galinys (Rymvid's wife) – Ezerina is a nagging, noisy wife of 21 who seems a suitable mate for someone like Rymvid. Her only responsibility is to keep an eye on the horses and ponies tethered behind their wagon.

Ezerina is a 0-level human, chaotic neutral, with AC 10 and 4 hp. She has no armor and carries a dagger.

Suggested encounters

1. Balkrin (wagon A) feels himself to be insulted and challenges a visiting character to a wrestling match. If the character accepts, Balkrin will be that person's friend regardless of the outcome of the match.

2. Mama Hyrina (wagon B) offers to "read the cards" for one of the visiting characters, free of charge. She will only do this twice in a single night. After that, there is a 50% chance that she agree to will do another reading – for a charge of 25 gold pieces. For those who have access to that issue, a very good method for determining

the outcome of gypsy card readings can be found on page 20 of DRAGON® Magazine issue #59.

3. The merchant wagons (D, E, and G) hold a wide variety of supplies, but the gypsies charge roughly twice the normal price for anything they sell when camped between towns. Their stock is limited to 1d4 of any given item except for small items (flasks of oil, torches, iron spikes), which are found in quantities of 2d8 each. The DM may also want to include any items that he feel will be desirable or necessary for the party to acquire. Mama Vanagas has cast *magic mouth* spells on the doors of each of the wagons, which will alert the gypsies if any non-gypsy tries to break in.

4. The adventurers make camp with the gypsies and are attacked late at night by creatures from the surrounding terrain.

5. Rymvid Galinys (wagon G) has decided to usurp control of the caravan and asks the adventurers for their help.

6. Ismek Vanagas (wagon A) attempts to pick the pockets of random characters once per hour during the party's stay in the gypsy camp.

7. Kordaal Vanagas (wagon B) feels that someone is paying too much attention to Ryndana Gudas and stirs things up by officially announcing his romantic attentions and then challenging his "rival" to a wrestling match for the sake of his honor.

8. Survillo Gudas (wagon E) thinks that he has finally found the "right girl" — one

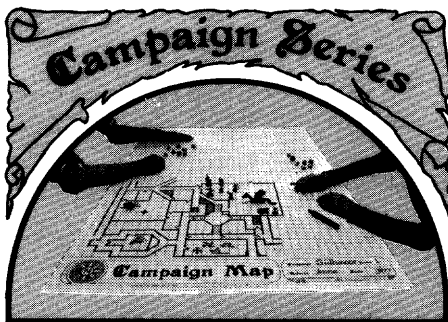


of the female adventurers.

How to use this material

The suggested encounters described above represent eight ways in which the members of the gypsy group could interact with player characters. Drawing upon the details given about the gypsies throughout the accompanying text, the DM could easily come up with several more possible en-

counters. To get the most out of *The Gypsy Train*, it is strongly recommended that the DM not simply look upon the gypsies as adversaries of the player characters. Even though Balkrin and his band are not the most scrupulous people an adventurer would ever want to meet, neither are they particularly dangerous, especially in an encounter with player characters of around 3rd or 4th level (or higher).



GAME GRID SHEETS THE ORIGINAL ☆ THE LARGEST

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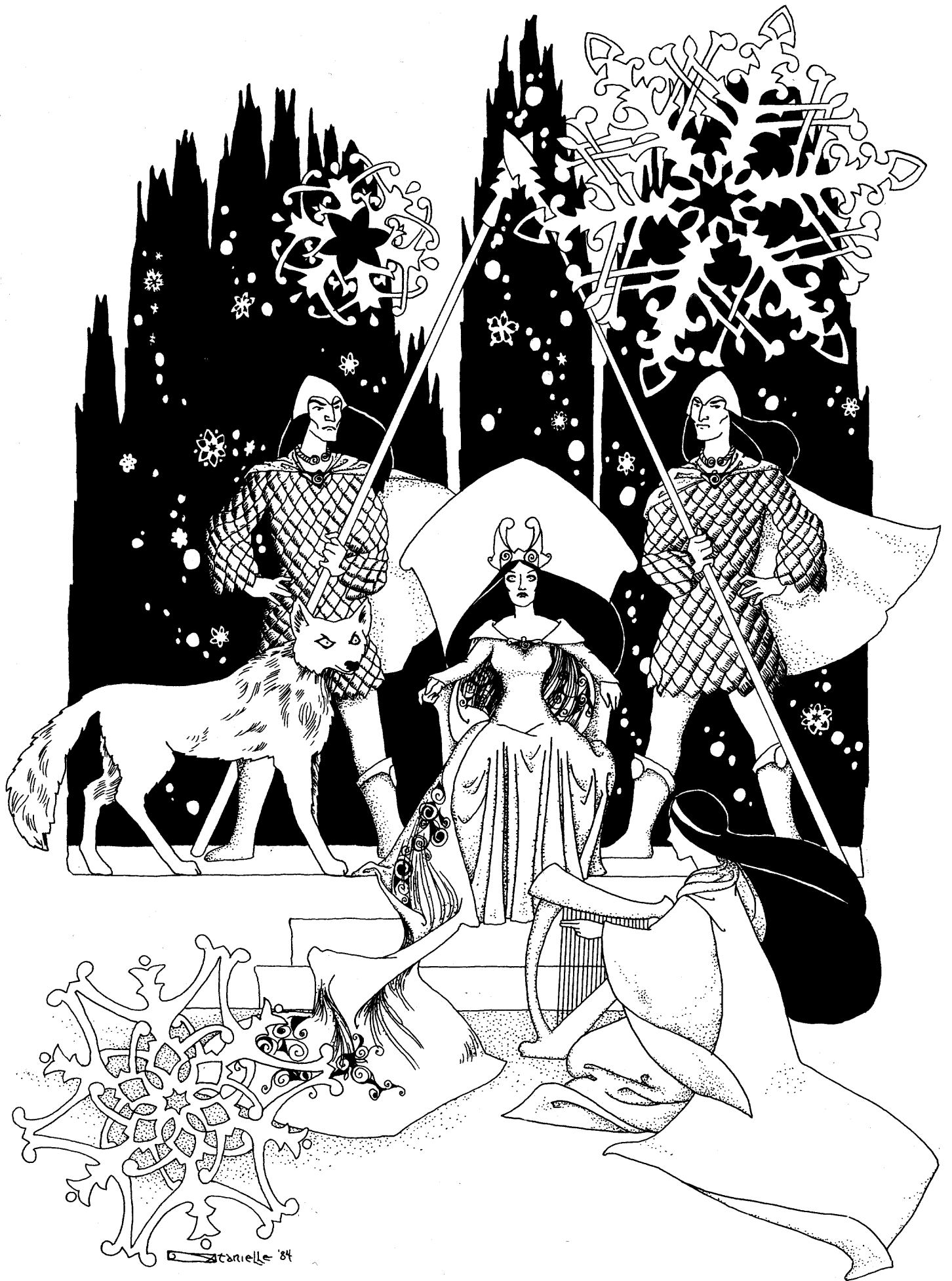
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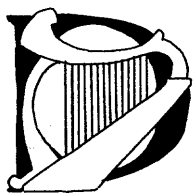
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ERWEN LAY QUIETLY, STARING INTO the darkness with her deep blue eyes, listening to the silence as tranquil as the snow that blanketed all the stronghold, and wondering what had so suddenly awakened her.

"Was it someone calling my name? There's not a sound now — Ah, I must have been dreaming."

That her dreams should still be uneasy was not surprising. The winter had come early and had come hard, and a dismayed Derwen had found herself perforce transformed from a free roaming bard into a tame household one.

"Eh, the spring will come again." She had to grin at the banal words. "And till it does, I must be glad that at least my winter patron doesn't insist that I sing anything but praises of his clan." Her grin widened. "More to the point, at least the man's willing to accept that a woman, even an admittedly young one, can be a bard!"

Enough of this. Derwen resolutely closed her eyes again.

Oh, useless! Now she was as wide awake as if it were morning. The bard sat up, brushing tangles of long black hair from her face, wondering what to do with herself. Her harp? Would she wake everyone not off sleeping if she played it?

"Ach, I can at least polish the wood."

It was a beautiful thing, that harp: the wood was smoothly carved, and the strings most properly strung. The lower octave was made of bronze, while the upper octaves were made of silver.

Suddenly, both the strings and the beautifully worked wood seemed to be glowing softly with an inward light.

A little shiver of wonder ran through Derwen. As though it were the most logical thing to do, she rose and dressed, flinging a warm cloak over her woolen gown. She slung the harp over her shoulder. . . .

And somehow space and time seemed to blur. Somehow she'd passed unseen by guards and through a palisade gate that should have been bolted fast. Somehow she found herself out in the clean, cold night air. Vaguely, she began to feel the spell upon her, but she couldn't feel worry, only wonder at the sharp, clear beauty about her. In all the world there seemed but two colors: the sheer white of moon and snow, and the stark black of sky and arching branches. Stars and ice shone like fine crystal among the elements of nature.

And then Derwen saw something so lovely that she gasped aloud. There against the black sky were swans, two achingly white swans. As she stood frozen, they flew low about her, uttering clear, sweet cries of silvery music. Thrice they circled, singing, then soared upward and away. The bard could not help but follow them. Her path was smooth and easy through the snow, nor did she feel the cold, only the need to keep pace with the shining swans.

When Derwen glimpsed the moon, she stopped short with a cry. It was large, larger by far than the winter moon should be, and it shown like a disc of silver — an unmarked disc of silver.

It was never a mortal moon. And the dreamy spell

Eira

by Josepha Sherman

Illustrations by Atanielle Annyn Noël

holding Derwen was shattered by shock. The keen cold of the night air rushed in about her, and the bard clutched her cloak, shivered, and shouted, "I will go no further!"

The swans circled low about her, gliding softly down to the snow. And, as the bard had so suspected, the swans smoothly changed till they were not swans at all but women, too slim, too fine of bone to be human. Their silvery hair streamed down over pale shoulders, and they wore sleek, feathery gowns and cloaks. Their heart-shaped faces were twin, one to the other; and their eyes were long and slanting, grey as mist and almost as uncertain to read.

Yet Derwen had to try, and she wondered, *What do I see there? Is it worry? Ah, heart-rending worry? What could possibly trouble folk like these?*

"We mean you no harm," said one, her voice sounding as pure as silver.

"Nor would we afright you," said the other.



"You don't frighten me." It was almost the truth. "Even if you aren't human, and this is no — no human realm."

The swan-women exchanged quick glances. "We've chosen well!"

"Chosen!" echoed Derwen sharply. "Chosen for what? Who are you? Ach, and what so piteously troubles you?"

The swan-women glanced at each other again.

"I am Gwenadain," said one.

"I am Gwenaderyn," said the other. "Our trouble's for our sister, our third, our dear Gwenalarch."

"But — but what has that to do with me? What need can you possibly have of a human?"

"Not merely a human," corrected Gwenadain. "A bard."

"And a woman," added her sister. "A woman and a bard — such a one would surely be more attuned and more sympathetic."

"That's as may be," began Derwen warily.

"Listen," said Gwenaderyn. "Not too much of your mortal distance from here is — aye, what you might call — a fortress. And that is home — if such may have a home — to the ruler."

"And that ruler is. . . ?" prompted the bard impatiently.

"Ah, now that's most difficult to say. But if name I must put to her, I might call her Eira. Yes . . . Eira, queen, daughter to Rhew, Son of Iâ. Or," added the swan-woman cautiously, "so it might seem."

"Ach, I'd as soon expect clear answers from the wind as from the Folk. What are you trying to tell me? Has this Eira — this Rhew's daughter — captured your sister?"

"She has, oh she has!"

"Why? Eh, don't just star blankly at me! Your sister must have done something wrong, something to . . . to . . . No?"

"Ahh," breathed Gwenadain, "she expects human motives from those of this land!"

"My mistake," said Derwen drily, as a little shiver ran through her. "All right, then. Your sister's a prisoner. Why can't you simply go and — No, you can't just rescue her yourselves or you'd already have done just that. No. For some arcane reason, you need a human."

Yes! Our presence, the presence of any of our kind, or the aura of our magic would be a scream to Eira's ears. And she . . . she might very well slay Gwenalarch before we could reach her."

The terror not quite hidden behind the controlled words hurt Derwen's heart. "And you think I could help," she began wearily. "Eh, wait!" The sudden fierce blaze of confidence in the nonhuman eyes alarmed her. "I haven't said I'd help! First tell me what you'd expect me to do. Oh, and what you'd do!"

There was a long silence. Then Gwenadain said slowly, "We can see you safe nigh to the gates of Eira's keep. We cannot promise more."

"Oh, wonderful!"

"Please, let me finish. If — no, no, *when!* — *when* you find our sister, when you free her and her magic, then call our names. We'll hear you — only then can we dare to enter."

"But you just said you couldn't enter!"

"Don't you see the difference? Once you free her, we'll be together, not one alone and helpless, but three sister of the one birth, three parts of one whole! And I think that then Eira will not stand before us."

"Well and good," murmured Gwenaderyn darkly, "well and good. But if you err — if you see or act or call wrongly — and we come and Gwenalarch is not free, then you doom our sister and ourselves."

"And myself!" cut in Derwen wryly. "I —"

"Wait," soothed Gwenadain. "It's not as foul as it seems. If you go boldly — aye, and with that fair harp of yours — Eira will not slay you. Here, as in your own world, none will slay a bard."

There was, of course, a fate worse than death. Derwen recalled, too clearly, snatches of tales of Faerie horrors. Then she said, more sharply than she'd intended, "Oh, what miracles do you want of me? I'm a bard, yes, no less, but no more! You don't want me: you want some — some magic-wielder! Look you, I do pity you, and I think I'd help you if I could, *but* I'm no sorceress, to see right through enchantment."

"But you can." Sudden faint smiles curved the lovely lips. "Your sight is much clearer than the mere physical."

"What — what are you saying?"

"Ah, don't try to deny it! You gave us proof of your gift from the first. Come, no human should have been able to read anything at all of our emotions! Yet you asked us of our trouble almost before we'd begun to speak!"

Derwen let out her breath in a long sigh, a silver plume in the icy air. "Yes," she admitted slowly, "I do have that gift. But being able to read emotions isn't going to free your sister!"

"It may! It shall!" Misty eyes pleaded with her. "Aye," cried Gwenadain, "magicking a human into our realm was no easy matter! Did you think we'd chosen at random?"

"The magic's spent," continued Gwenaderyn frankly. "We cannot call another." Her glance was steady. "But then, we need no other."

"Dear gods, how can you be so sure?"

"We can. I admit, oh bard, that we cannot tell you how our Gwenalarch's being held, perhaps even in some strange new shape. But you'll know. Ach, yes, your sight's the type that cannot be tricked. You'll see her and know what you see, and naming what you see will free her. . . ." The confident voice faltered for the first time. "Why — why are you staring like that? You surely *can* help us! Our poor sister — do you truly not wish to help us?"

No! thought the bard in fierce panic. *This is not my battle, this is not my realm!* She saw how the swan-women were watching her in desperate silence; she felt the anguish of their fear. Suddenly, Derwen clutched her harp as another might have seized an amulet, because she was afraid of her own pity and of what she might do because of it.

It wasn't just that. A soft, insistent voice at the back of her mind was asking, *What if these were human women? What if they were, and someone human had ravished away their sister? Wouldn't you help them then?*

Of course, she would. Derwen suddenly saw herself in

memory: she walked boldly into a fortress that warriors hadn't been able to pierce; she walked freely out again with a trembling, joyous girl; and she walked bravely past those that dared not raise a finger against them lest the bard lay such a satire on that fortress that all would wither.

But those had indeed been humans she'd faced, magickless humans. Not one of them would have dared slay a bard.

No one in this realm would slay a bard.

Ach, it wasn't the same. The very situation wasn't the same!

Wasn't it? For all their Faerie strangeness, didn't these women's hearts ache with just as much love and fear for their lost sister as would a human's heart? Ah, and hadn't they even subdued their Faerie pride and begged for help as sincerely as had the kin of that poor kidnapped human girl?

I might be able to do it, Derwen found herself thinking. Between my music and my human wits, I just might be able — No!

For once she was very much regretting that gift of clear psychic sight. Without it, how simple just to turn away. With it — ach, she was no saintly soul, gladly putting herself in peril all for a stranger's sake, but after seeing — and in the seeing, involuntarily sharing — the pain she'd seen, how *could* she turn away? If she did, the memory of it would haunt her as surely as the thoughts of cowardice, haunted a warrior.

Ach, so dramatic! What it came down to was simply this: if Derwen knowingly abandoned another woman to some nameless horror when she might have been able to help her, she'd never again be able to honorably call herself a bard.

"So be it!" said Derwen quickly, before she could change her mind. "Let us be off!"

EIRA'S FORTRESS WAS A THING OF WONDER. ALL of ice that great structure seemed: walls and bridges and upward-soaring towers. All was of ice, clear and glittering — fragile enough to shatter at the softest word, yet strong enough to hinder the harshest attack; Derwen thought of the human fortresses she knew: all were of wood and stone and thatching, were solid, earthly things; yet none possessed this sleek beauty, this alien beauty.

"With none of this alien menace, either. And I'm to enter it? And steal away a prisoner, too? Oh swan-women, you've a wondrously high idea of me!"

For a time she just couldn't move, warm enough thanks to the renewed warmth spell about her, but chilled to the heart by the sight of those fortress walls. Suddenly, there came the piercing, aching pure call of a horn, so sharply beautiful in the clear night that the bard cried out. In the next moment a figure appeared in the gateway at the head of a flight of smooth, glistening stairs. This tall figure was clad in shining scales of silver and masked by a silver helm. At his side stood two great beasts.

"Wolves, are they? They look most like wolves, if they're like any earthly beasts at all, with their fur as white as moon-touched snow and their eyes as cold as

wind-sculpted ice."

"Who comes here?" The perfection of that silver voice was frightening. Derwen stared at the helmed figure; she most certainly wasn't going to give her true name to that thing!

"I am a bard," she answered evasively, amazed at how steady her own voice sounded. "A human bard, come to try the songs of this new land."

It sounded improbable, even to her. Quickly, she raised her harp so that the metal strings gleamed splendidly in the moonlight. There was a long silence. The guard stood motionless, but Derwen wondered suddenly if he wasn't wordlessly speaking with his unseen queen. Then all at once the figure stirred.

"Enter."

Derwen struggled up the smooth, slippery stairs without giving herself a chance to think about it. She followed in the silver-clad figure's wake, flanked by the two silent wolves, and down sleek-walled corridors illuminated by the intricate traceries of what seemed to be white frost. There were no other signs of ornament, no signs of comfort at all, and the air was chill enough for Derwen to be very glad of that warmth spell about her.

And then the bard stopped short. Aye, this could only be the throne room of Queen Eira. Vast and shadowed, it looked like some great ice cave with its dim light and its countless, thin pillars resembling sleek icicles.

And at the far end of the hall, on a gleaming throne flanked by white-clad guards whose faces were hidden and who had spears of ice, sat one tall, slender figure.

"Approach, human." It was a clear, ringing voice, as beautiful as the call of a horn, but void of emotion. Derwen swallowed drily and obeyed. As she neared the throne, she saw that the Queen glittered with a cold fire, for Eira was all in shining silver. The Queen wore a crown of frostlike webbings, and her hair was as smooth as the newly drifted snow. Her face, her form — oh, Eira was beautiful. And her eyes — Derwen shuddered at the sight of them and at what lay behind them.

Oh swan-women, what good my gift now? All I see here is ice, just that, two lifeless, empty sheets of ice.

But she knew better than to stare. So, Derwen swept down in a graceful bardic bow.

"Rise. No human has come this way ere now. How came you here?" There was not a trace of curiosity behind the words.

"I— I walked through a dream, oh Queen," the bard answered carefully, but saw no reaction show upon that finely planed face.

"You are a bard," said the Queen in her crystalline voice. "No human song has been heard within these walls." A pause of uncertainty? Of unease? Ach, it was impossible for Derwen to decipher. "Sing now," said the clear voice.

Neither chair nor bench nor stool had been provided, so Derwen, not without a little frown at that discourtesy, seated herself instead on the cold white floor and took up her lovely harp, trying to calm herself, trying not to worry about what might lie behind the walls of Eira's eyes. She ran her hands down the metal strings, listening critically, praying that the warmth spell included the harp as well; bronze strings are fragile enough without being half frozen.

Now, what should she sing?

The words that came to Derwen were unlike those she'd planned. Amazement at what she sang shone through as she told of the shining glories of black sky and white moon and ice and stars and crystal —

"No!"

The cry pierced through the music's beauty as does a needle through the finest cloth. Derwen broke off abruptly, dazed and breathless from that sudden rending of her bardic trance. That had been a cry of pain; oh surely, that had been a keen, anguished cry from Eira's lips!

But there was no sign of pain now, only statue-cold beauty. The bewildered bard asked carefully, "Have I offended you, oh Queen?"

"There is no offense." But Eira fell silent for so long after that that Derwen's heart began to pound wildly. Those helmed guards with their shining weapons . . . Ach, she could never hope to elude them, should it fall —



"Fairly sung," said the Queen's clear voice of a sudden; that, and no more.

Derwen scrambled to her feet in relief and in renewed bewilderment, speaking nothing of her sense of pure, professional indignation.

"I do not know what comforts mortals need," continued the emotionless voice. "Seek within this fortress what you may desire."

And with those casual words, Derwen was dismissed.

ACH, GWENALARCH, THOUGHT DERWEN, NOW
I really do pity you! Held captive in this joyless place.

How long had she been searching for the swan-woman down featureless hallways of ice? Even the light was alien, coming from torches of pure, cold, colorless flame. Oh, how she ached to see some color other than eternal white on black! "And if only I had some idea of where, in all this endless place, poor Gwenalarch might be. To be the prisoner of that alien Queen! I thought all the folk of Faerie lands loved music, but — but that — Eh, wait."

She'd been descending a smooth spiral staircase, holding fast to the icy railing to keep from slipping. And now she could see the bottom of the stair.

"And I think I just may be near to whatever serves Eira as a prison, for there are the white wolves, sitting as though on guard."

How could she pass them? The passage was so narrow. And she'd nothing with which to try to lure the beasts. Derwen bit her lip. Eh, well, there was only one thing to do, the gods protect her. The wolf was brother to the dog, after all, and in the human world it could be spoken to and calmed just like that friendly animal. She could only hope that these ice-eyed wolf-things *were* only animals, despite that uncanny intelligence apparent in their very stance. At her first step forward, all the sharp-fanged heads turned to her, and the bard could have sworn she read cold mockery in their eyes.

"Now don't go looking at me like that," she said as gently as she could. "I've no quarrel with you, and surely you've no quarrel with me, either."

The ice-bright eyes did not waver, but the wolves moved softly aside, still radiating that silent mockery, as she approached carefully.

"Ach, and I'm not exactly happy with the thought of them perhaps stealing about behind me. But this cell, now . . ."

It was a prison cell, no doubt about it. Bars ran from floor to ceiling, and though they were clear and glinting with light, they were solid. Derwen leaned forward warily, not touching them.

"Gwenalarch?" Derwen saw a slim, slender, silver-haired figure crumpled within. "Gwenalarch? Ach, can you hear me?"

She saw the figure stir faintly, then start to rise. And all at once, Derwen felt an inexplicable chill run through her. Was this Gwenalarch, ah, was this Gwenalarch indeed? The bard stood frozen as the slender figure turned slowly, slowly. There was the familiar heart-shaped face. Oh, it must be Gwenalarch!

But then Derwen sprang back with a cry of sheer hor-

ror, for the eyes in that face were black pools, empty, so terribly empty that the bard felt terror seize her mind. Derwen bit down on her lip once more lest she start screaming and screaming.

"No — no swam-woman, no — living thing at all! A creation of sorcery! And a trap! They know all about me, why I'm here! A trap!"

The bard whirled about, only to see the wolves spread out before her. And the mockery and menace in their cold eyes were so real that Derwen seized her harp and held it up before her as a shield.

"Ah, yes! Back away! You know the law! You may not slay a bard! Back away, you icy things, and let me pass!"

But they were following her, for she could feel it, though she dared not look behind her. They were following her at a slow, slinking, wary distance as she returned to the staircase and began to climb again, clutching the harp in trembling hands, forcing herself to take step after careful step, willing herself not to try to run.

"But — but what horrors might be waiting for me? They must surely know now I've come for Gwenalarch."

The memory of those empty black pits of eyes haunted her. Oh, the casual, inhuman cruelty hinting in them!

"Ach, poor Gwenalarch! You could never have committed any crime foul enough to see you imprisoned here."

Imprisoned here, yes. But where in all this ice? Where?

"Unless . . ." The bard stopped abruptly, eyes widening. "Dear gods, yes! That's it! Ach, and what a twisted idea of a prison! How am I ever to free you from it?"

"And . . . why am I growing so cold? The warmth spell should be still shielding me, unless —"

But the warmth spell had shattered. Derwen gasped as sudden unearthly cold slashed at her. She staggered, nearly falling from the stairway, then heard a hint of mocking sound, almost laughter from the watching wolf-things. But somehow she caught her balance and stumbled up the last of the stairs to the top, only to slip there and fall to her knees, huddling on the chill floor, hugging the harp to her, sobbing for breath, her lungs aching.

Something seized her arms, dragged her to her feet again. What, what — Eira's guards, the silver-helmeted guards. Aye, and no doubt taking her to their mistress. Very well, very well, Eira was the one person in all that empty place she wanted to see.

They all but threw her to the floor of the throne room. For all her chill, Derwen turned to them angrily. But there was no one there, only a faint, fading silver mist.

"Sorcery, sorcery —"

"Human." It was Eira's clear voice, with never an emotion disturbing that sculptured face. "You have betrayed our hospitality."

"Oh Queen," answered the bard with a desperate defiance, "I found that hospitality rather chill!"

"You have betrayed our hospitality," Eira repeated, as though she'd heard no reply.

A keen, cold wind gathered from the shadowed corners and swept out across the room. Derwen cried out in anguish at its touch, at its more than mortal cold. There was death on that wind, a death to freeze the very soul within her.

"Ah, so Eira won't truly slay a bard, oh no, she's

merely sent this terrible cold; and if I choose to die of it, well, that's my decision. Aye, she, or whatever's behind her."

But there wasn't time for that.

"Now, by the gods!" cried Derwen. "This shall not be! This shall not be!"

But the wind mocked her, tore her words from her, drove her helpless to her knees.

"No!"

She brought forth her harp, but the metal strings turned brittle in that alien cold, snapped, and slashed at her hands already numb. She would die, she would die! Ah, no, no, not like this!

Wait, wait, there was still a chance. Gwenalarch, now, if she could only free Gwenalarch, the other swan-sisters would rush to her, and surely their magic would defy the cold. Yes, of course! And the bard knew what to do, she prayed she knew. There was magic in names — everyone knew that — and if she could only —

Aye, aye, but when Derwen tried to scream out the name of Gwenalarch, the cold sharpened in fury and the wind ripped the syllables from her mouth, rending them into meaningless sounds, again and again, until the bard had to stop in despair, gasping painfully for breath.

"Of course, of course, Eira will never let me shout that name aloud. She doesn't dare let me win."

The sheer cold seemed to be turning to warmth, a comforting, sheltering warmth . . . how much simpler to give in, and sink into the warmth . . .

And die . . .

No! By all the gods of Light, no! Was *this* what she'd trained for? All the long years of study, all the trials of voice and mind and skill, all that unshakable will — all cried yes! She had wanted to be a bard, even though others had mocked her, saying, "She's too young, young women aren't bards."

Ach, was it only for this? For surrender without even a fight? Had those mockers been right, and was she, after all, no true bard?

Derwen raised her head, blue eyes ablaze. *You have the training, she lashed herself, you have the skill! USE IT!*

And she stared at that lovely statue called Eira; she threw out her arm as though casting a spear and saw Eira shrink back, ever so slightly; she cried out in a clear, ringing, bardic voice that cut right through the shriekings of the wind, "I know you! I name you! Be — Gwenalarch!"

There came a scream, a long, high scream in reply I perhaps the most terrible thing about it was that even now there was no emotion to it, nothing save pure crystal sound. Derwen screamed too, and flung her hands over her merely human ears. She stared, but suddenly all resembled the blazing silver of snow whirled up by the wind and caught by moonlight. It was painfully sharp to see, and the bard huddled on the floor, hid her face, and waited.

Ach, but wasn't that terrible brightness ebbing? Derwen looked warily up and saw that which had been Queen Eira fade away like mist; like drifting veils of snow. And through it, the clearer to be seen as the last veils settled, stood a slim, dazed, lovely figure that could only be Gwenalarch.

Stunned, thought Derwen, freed but as stunned as someone shocked after too harsh a battle. Ach, she needs her sisters, and I — I — ah, I thought the cold would fade, but it's grown yet worse, and I — I . . .

She took one last, despairing glance at Gwenalarch, who was swaying, hand to head, plainly struggling to gather her senses. *Too late for me, thought Derwen. Unless . . .*

With the last of her fading strength, the bard drew one last breath of air that burned and screamed out with all the wild, despairing force she could muster: "Gwenadain! Gwenaderyn!"

The wind, the wind, she could hear nothing but the wind. . . . Oh hopeless, hopeless, they weren't going to come, they hadn't heard her, they'd never come. . . .

Then there was the sound of some vast sheet of ice shattering. All at once there were two winged shapes before her, and moonlight pouring in through the broken wall painted them a brighter, purer white than anything in all that lifeless place. They paused just for an instant, then: "Gwenalarch!"

The three swan-women rushed together with a joyous cry from their very souls, clung together, identical in their fierce delight; and Derwen would have laughed with them, but she'd passed the point of laughter.

Then, all at once, she was enveloped in soft, feathery warmth. Three pairs of slim arms were protective and amazingly strong about her, and the bard cried aloud as she felt the warmth spell renewed. Life raced back into her half-frozen form so swiftly that there wasn't even pain. Ah, wonderful, wonderful!

But even then she felt a change, she felt —
"Look! Aye, look!"

The fortress was slowly fading, sifting softly away. And above them Derwen dimly saw a shape, vague and vast and chill.

"What — what is that?" she gasped. "Rhew? Oh, it must be Rhew, son of 12, the father-shaper of Eira, that ice-spirit. But — but what is he? A spirit, too? An elemental spirit of Cold itself?"

That seemed the likeliest. There was nothing evil about Rhew, nor anything of good; no little human names or concepts could possibly apply. The great, cold, uncaring eyes moved to Derwen; and for a horrifying moment, she saw clearly what any mortal could hope to see: the Cold that was at the heart of Rhew. The sheer indifference there was so alien indeed that she cried out, "Why?"

Why take the small swan-life captive? Derwen felt a staggering sensation of — what was it? Boredom? A spirit-thing's vast, inhuman boredom? Surely not! Surely nothing so simple!

And behind that, swirled something else; for a moment, a bewildered Derwen could almost have it as fear. Ach, impossible! What could a spirit possibly fear?

She was small, continued Rhew, she was light, she was alive. She danced and sang — too near. She was never still, ah, never still. Her songs hurt. I called forth Eira and played my game.

"A game! Good gods, is that all it was to you? Eh, but your game's ended—"

What of it? You are here.

At first she'd no idea of what Rhew meant. But then the truth of it sank in, and Derwen cried out in horror, "No! You'll not take me in her place! I'm not of this realm. You can't possibly have a hold on me."

You sang for Eira. The song hurt. That is enough.

"But — but she asked me to. No, no, that was really you, wasn't it? And it was you who cried out — aye, you tricked me through her, and I didn't even know I was being tricked. But I'm not going to play your game."

Oh, easy defiance! But how was she going to stop Rhew? Even the swan-women were cringing away. How could she ever hope to stop Rhew?

Yet something was teasing Derwen's mind, something she'd thought she'd seen in the spirit's being, something hinting in what Rhew had just told her. . . .

"Life!" the bard cried aloud, and felt a wild surge of discomfort from Rhew. "That's it, of course, it is! You're a spirit of Cold, of empty, unchanging, endless Cold. What have you to do with Life? And when the poor swan-woman chanced on your terrain, she was alive — that's why her music hurt you! It sang of things far too alien for you, so you struck out at her and took her captive. You don't, you *can't*, understand the everchanging flood that's Life, and it pains you. More than that: it frightens you."

Be still, little mortal. And there was all at once white and white about her, the chill of walls of seamless ice.

"No!" shouted Derwen fiercely, heart racing. "I'll not be tricked by illusion! And I'll not be still! I won't let you take me!"

Yet the walls seemed very, very real. If they were illusion, then her gift of clear sight was failing her, because she couldn't seem to see through them. Terror was beginning to glitter about her. No, no, if she yielded, she was lost! Oh, it was a greater trial than any human performance she'd undergone, but the bard threw back her head — and laughed.

"Listen to me, Rhew!" she shouted. "Listen to me, you creature of Cold! Catch me, cage me, and I'll still be alive, more alive in my wild human way than any Faerie thing you've ever known! I'll sing, Rhew, and I'll laugh, and I'll never be the same woman twice. I'll be a living torment to you, Rhew."

There will be no laughter. No motion.

"What, kill me? Kill a bard? Do, Rhew, son of 12, and I swear by all the gods there are that I'll haunt you and sing satires in your ears until you ache for mortal death yourself. Do you hear me, Rhew?"

Rhew heard. The cold weight of his fury came down about her like a terrible, blinding, smothering cloak of whiteness, and Derwen thought wildly, *oh gods, he means to call me out on it!*

What now? What now? She'd quite used up that burst of brave defiance. What was left?

Music.

With no other choice facing her, Derwen began to sing. At first her voice was trembling and uncertain, and the bard stopped short in sharp self-disgust. Ach, that was an

insult to her training, to music itself!

But of what can I sing? she wondered hastily. I've not a satire in me now to save my life. Hate? Shall I sing hate? Ach no, there's enough of hate here now.

And all at once she knew. And Derwen sang of love. Despite the freezing storm of rage, she sang of life and joy and laughter. Despite the desperate fear within, she sang of all those wonders Rhew could never know, all those wonders Rhew could never hope to understand. She felt the spirit's anger gleam and glisten all about her, but behind the rage shone pain and fear and — ah, the sorrow. The alien, uncomprehending sorrow. Derwen, for all the fear of death, could not help but suddenly pity. And, pitying, she sang the honest joy of life into the empty whiteness and saw it fade. She felt Rhew look right into her eyes in sheer, defeated bewilderment —

And, at the last, it became too much for one merely human bard, and quite simply, Derwen fainted.

THERE WERE THE VOICES OF THE SWAN-WOMEN about her and the warmth of feather cloaks, and Derwen thought vaguely, *Well now, I would seem not to have been taken by Rhew after all.* She tried wearily to speak, to tell the swan-women how it had suddenly dawned on her that the icy walls of Eira's eyes had really been prison walls. Of course, it had dawned on her, she who had even been able to read something of emotion in Rhew's so-human eyes. Yet with Eira, there'd been nothing, nothing — ach, she would have puzzled it out right from the first if she hadn't been so bemused by all that strangeness.

"Is she hurt, the poor human?" one swan-woman was asking softly. "To bewilder That into surrender, but is she hurt?"

"Only dazed a bit. They are a wondrously resilient lot, these bards."

Yes, agreed Derwen silently, *and you know I can hear you, or you'd not be speaking a human tongue.*

"Ah, but she's done us great service. Come, sisters. I wish her the roads passing easily under her feet and the winds soft about her."

"I wish her friendship in whatever realms she walks."

A soft hand brushed Derwen's cheek, and she knew in her dreamy, half-entranced state that this must be Gwena-larch. "And I," murmured the swan-woman, "I, who have been given back my life, what can I say? I wish her ever joy of life and wondrous songs to sing. Farewell, oh bard."

And with that, Derwen slept.

BUT NO, OF COURSE SHE WAS AWAKE, AND standing right outside the human stronghold she'd left by moonlight. She was standing on earthly soil again, and it was morning, the sun turning all the ice and snow on trees and fields to a glinting, flashing beauty no Faerie realm could ever know. It was morning, and Derwen threw back her head and laughed with wonder.



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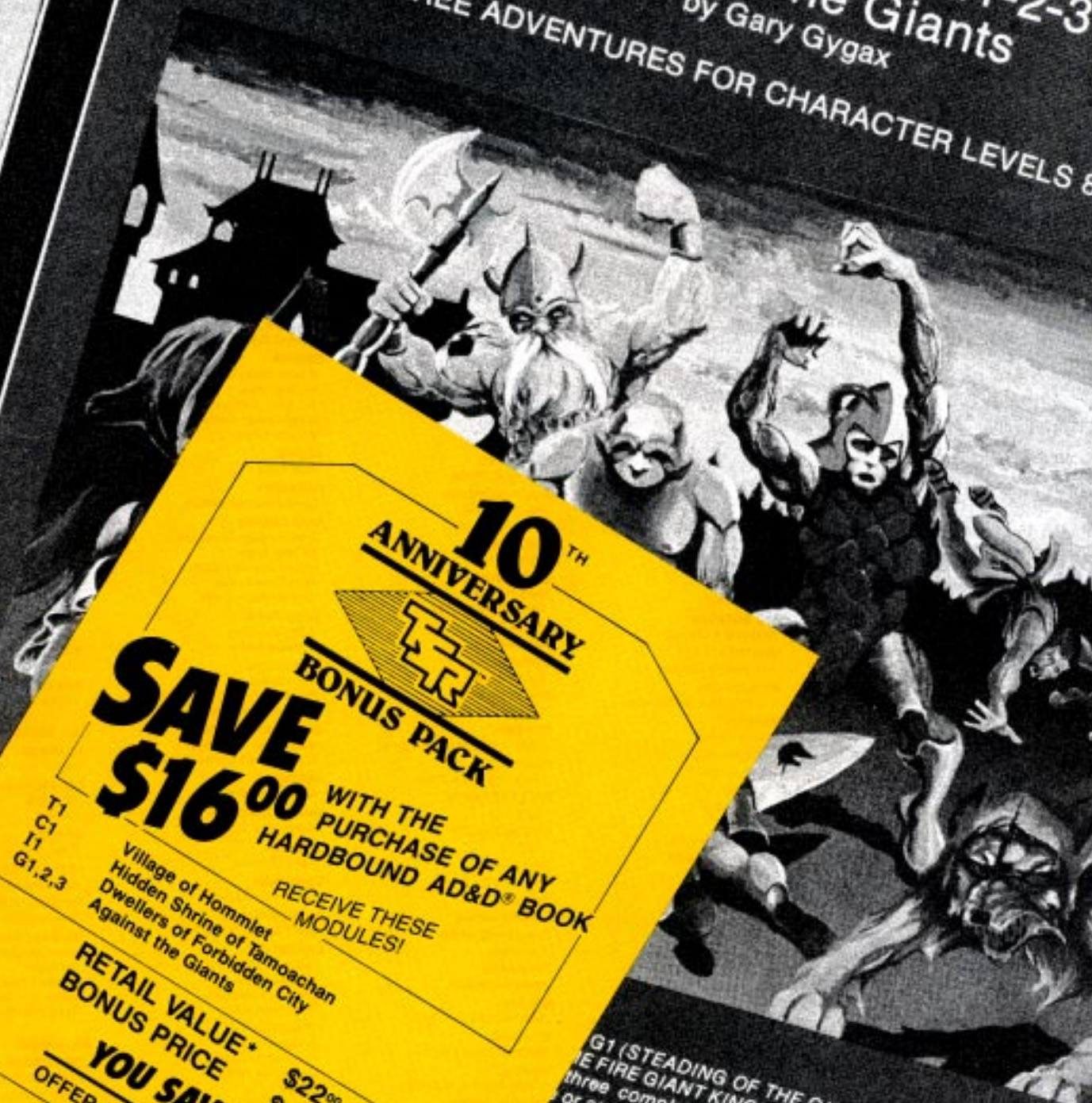
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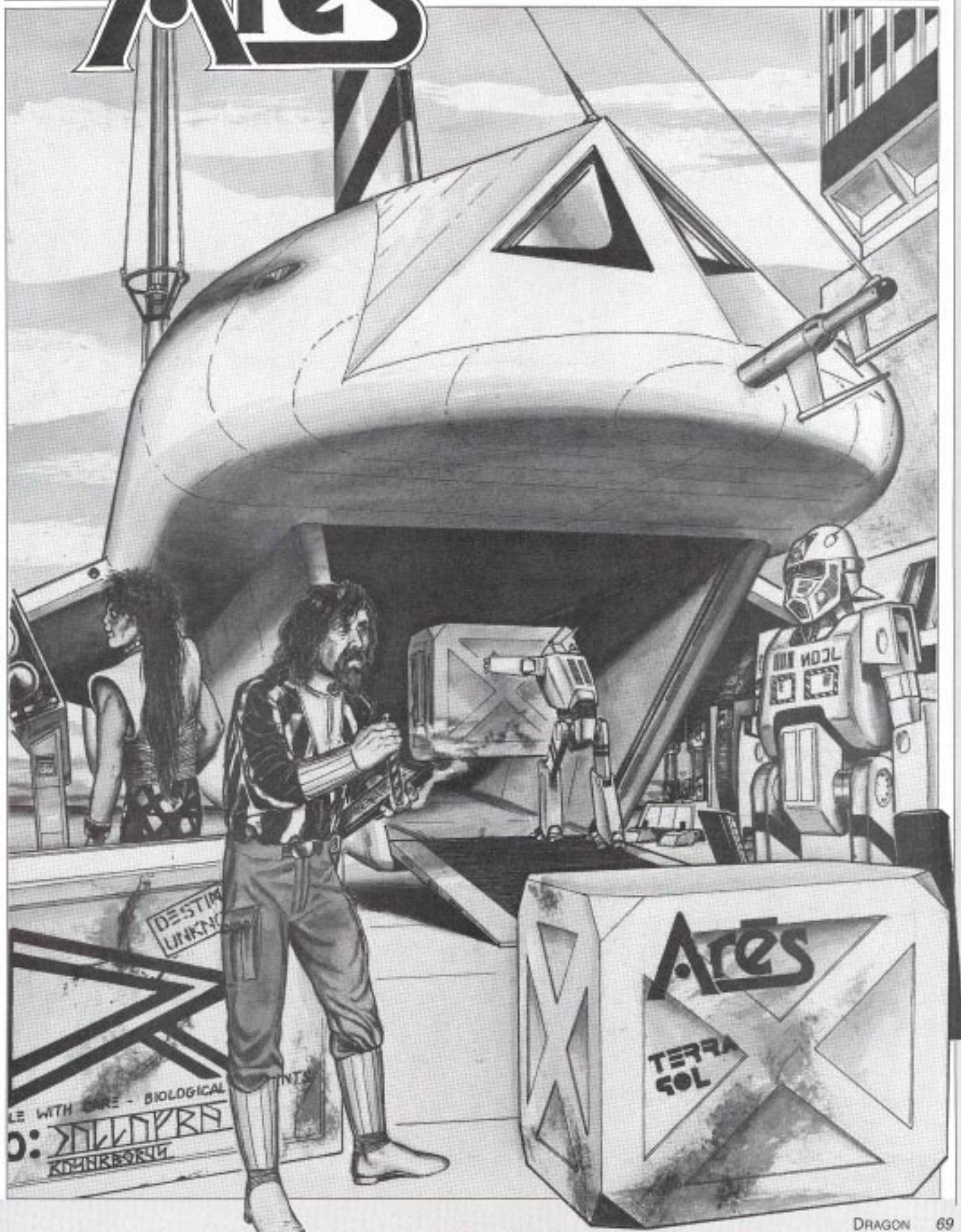
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SCIENCE-FICTION GAMING SECTION



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ON THE COVER

Rare wines and medicines are a sure ticket to riches in the Frontier of the STAR FRONTIERS® game. The article on p. 82 explains how. Cover art by Roger Raupp.



The First Annual ARES™ Awards are in, and the three most popular science-fiction games among our readers are the GAMMA WORLD® (#1), STAR FRONTIERS® (#2), and TRAVELLER® (#3) games. Each of the top three garnered over twice the number of votes that the fourth-place MARVEL SUPER HEROES™ game got, and each had almost equal numbers of votes cast for them. Congratulations to Game Designers' Workshop and TSR, Inc.!

Some of the runners-up in the competition included the TIMEMASTER™, STAR FLEET BATTLES, CHAMPIONS™, VILLAINS & VIGILANTES™, and STAR TREK® role-playing games. Three winners were selected from the cards received and are being contacted for their prizes.

The *Avengers™ Assembled!* module described the New York superhero group. This issue presents two more heroes associated with the Avengers: Mockingbird™ (a much-requested favorite of our readers) and the Shroud™. Several new Cryptic Alliances, agricultural spacecraft cargos, and oddly-shaped starships also appear in this issue.

Some ideas that are being considered for future issues of the ARES Section include one section devoted completely to superhero gaming, a new series of "Lunar Portraits" (in which the Moon is described in the future histories of various science-fiction role-playing games), an article describing the starship *Warden* (from the old *Metamorphosis Alpha* game), some short science-fact articles, and a description of how (and why) TOP SECRET® agents may voyage into outer space aboard the Space Shuttle. If any of these sound good to you, write in and let us know.

Have a happy new year, and keep on gaming.

The editor

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THE SCIENCE-FICTION GAMING SECTION

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The MARVEL[®]-Phile

The Avengers[™], Part II by Jeff Grubb

Alright, everyone, I've gotten a lot of mail requesting your favorite heroes and villains, and the most-requested hero of the past few months has been MOCKINGBIRD[™]!

Where has she been? Well, when Bruce Nesmith assembled the *Avengers[™] Assembled!* supplement, the West Coast franchise of the mighty Avengers was

not yet established. Small changes were made in the supplement before it went to press, noting that Hawkeye[™], Wonder Man[™], Tigra[™], and Iron Man[™] were with the new team, but we had no time to add the beautiful Bobbi Morse. We heard from Bobbi's avid fans, however, who sent a ton of requests to correct this oversight in the roster.

Therefore, the MARVEL-Phile brings you Mockingbird and, as an added bonus, an individual who has fought alongside the West Coast Avengers, the mysterious Shroud[™]. (Special thanks to Kim Eastland for Mockingbird's statistics and abilities.)

MOCKINGBIRD[™]

Barbara "Bobbi" Morse Barton
Professional adventurer, formerly
a physicist and S.H.I.E.L.D. agent

Fighting: EXCELLENT (20)	Health: 56
Agility: EXCELLENT (20)	Karma: 32
Strength: TYPICAL (6)	Resources: TYPICAL
Endurance: GOOD (10)	Popularity: 50
Reason: EXCELLENT (20)	
Intuition: TYPICAL (6)	
Psyche: TYPICAL (6)	

Powers:

BODY ARMOR. Mockingbird wears a protective suit made of Kelvar and woven Beta cloth. This suit provides Remarkable protection against physical damage and Excellent protection against fire.

BATTLE STAVES. Mockingbird's chief weapon consists of two hollow steel-alloy poles (Remarkable material) fitted into holsters on her forearms. She handles these poles with Remarkable Agility, and can use them in a number of different ways:

- 1) Fitted together, the battle staves form a javelin which can inflict Remarkable damage when hurled at a target within 4 areas.
- 2) Spring mechanisms in her forearm holsters allow her to fire the staves at targets up to 3 areas away, doing Excellent damage. Her skill in firing these staves permits her to angle shots so that the staves bounce back in her general direction. She can catch them in the air on the rebound by making a Agility FEAT.
- 3) Connected and telescoped to full length, the staves form a vaulting pole 8' long. The pole allows Mockingbird to clear the roof of a one-story structure with little effort.

ACROBATICS. Mockingbird receives an UP ONE column shift in her agility (to Remarkable) when Dodging.

Talents: Mockingbird has had extensive experience in the fields of biology, law enforcement, and espionage. Her Reason is Remarkable in these areas. In addition, Mockingbird has an exceptional reputation among law-enforcement agencies. Treat her Popularity as Monstrous with regards to S.H.I.E.L.D., Interpol, and government security agencies.

Mockingbird's story: Bobbi Morse began her career as a member of the team attempting to rediscover the "Super-Soldier" formula that gave Captain America[™] his powers. Her achievements came to the



attention of S.H.I.E.L.D., who recruited her into their organization and provided her with espionage training. As a member of S.H.I.E.L.D., Bobbi fought alongside director Nick Fury and Ka-Zar, Lord of the Savage Land; she also tangled with A.I.M. (Advanced Idea Mechanics) and the mindless Man-Thing™.

Following the assassination of a government witness she was assigned to protect, Bobbi Morse suspected corruption within her own organization. Dropping out of S.H.I.E.L.D., Bobbi tracked down subversives under the costumed identities of the Huntress™ and Mockingbird (the latter name taken from the

code name of a CIA mission Nick Fury aided in). As Mockingbird, Bobbi looted computer banks and collected incriminating data on a number of S.H.I.E.L.D. administrators.

Bobbi Morse went to New York to present her findings to Nick Fury, dogged by S.H.I.E.L.D. agents (under the command of the corrupt administrators as well as by Spider-Man™, who was duped into fighting her. Though the evidence was destroyed, Bobbi did alert Nick Fury to the treason of his subordinates, resulting in a major house cleaning in the organization.

Following the cleanup of S.H.I.E.L.D.,

Mockingbird went freelance. One of her investigations involved illegal dealings by Cross Technological Enterprises; while gathering evidence in this case, she broke into the CTE complex where the Avenger Hawkeye was employed as security chief. The two battled until Mockingbird convinced Hawkeye of CTE's illegal actions. The two became a fighting team thereafter, fell in love, and married. Hawkeye and Mockingbird soon formed the core of the West Coast Avengers. Her common sense and espionage training have taken the edge off Hawkeye's hot temper and quick judgments.

SHROUD™

**Real name unrevealed
Undercover crimefighter and
criminal**

Fighting: REMARKABLE (30)
Agility: EXCELLENT (20)
Strength: GOOD (10)
Endurance: EXCELLENT (20)
Reason: GOOD (10)
Intuition: INCREDIBLE (40)
Psyche: EXCELLENT (20)

Health: 80
Karma: 70
Resources: GOOD
Popularity: -10



Powers:

DARKFORCE GENERATION. Much like Cloak™ (see the MARVEL®-Phile in DRAGON® issue #91), the Shroud can tap the Dark Dimension and use the Darkforce. Shroud cannot use the Darkforce for teleportation, but he can draw its inky blackness into our dimension. Shroud can darken one area per round, up to a maximum of five areas at any one time. This darkness is more than a mere absence of light; it also negates all light of less than Amazing potency. Those caught in the darkness are DOWN THREE on all combat and FEAT rolls. Shroud can also form the Darkforce into flat black shapes (such as false shadows or silhouettes) that he uses as decoys.

MYSTIC PERCEPTION. The Shroud is blind, but he possesses mystic senses that permit him to perceive his surroundings even when enveloped in his own darkness. This ability reaches into areas immediately adjacent to his own and passes through walls and other solid objects. He cannot perceive objects beyond this one-area range.

Talents: Shroud's Reason is Excellent when dealing with law, criminology, and the criminal underworld. His sources on the street will usually inform him if something "big" is happening. Shroud also has the Martial Arts talent.

Shroud's story: Shroud was orphaned as a boy when his parents were slain in a holdup. The embittered youth dedicated his life to fighting crime; to that end he studied law and criminology, and he built up his body to peak physical condition.

Following graduation from college, Shroud journeyed to the Far East on a search for the Cult of Kali, a group

reputed to have mystic powers. He joined the cult and soon gained great knowledge of their martial arts and mystical disciplines.

After seven years of study, his masters decided he had advanced as far as they could take him. They branded his face with "the Kiss of Kali," a hot iron in the shape of the multi-armed goddess. Blinded, the man who would become the Shroud fled into the wilderness, where he discovered his lost sight had been replaced by a mystic sense that allowed him to perceive his surroundings. Unable to relocate the temple, he returned to America and adopted the identity of the Shroud.

To establish himself firmly as a crimefighter, Shroud decided to go after the master criminal Doctor Doom™. Instead, he fought alongside the Latverian monarch to defeat the Red Skull™ in a plot involving an orbiting "Hypno-Ray." Shroud stopped the satellite by absorbing the effects of the ray into himself, and his body was rescued from space by Captain America.

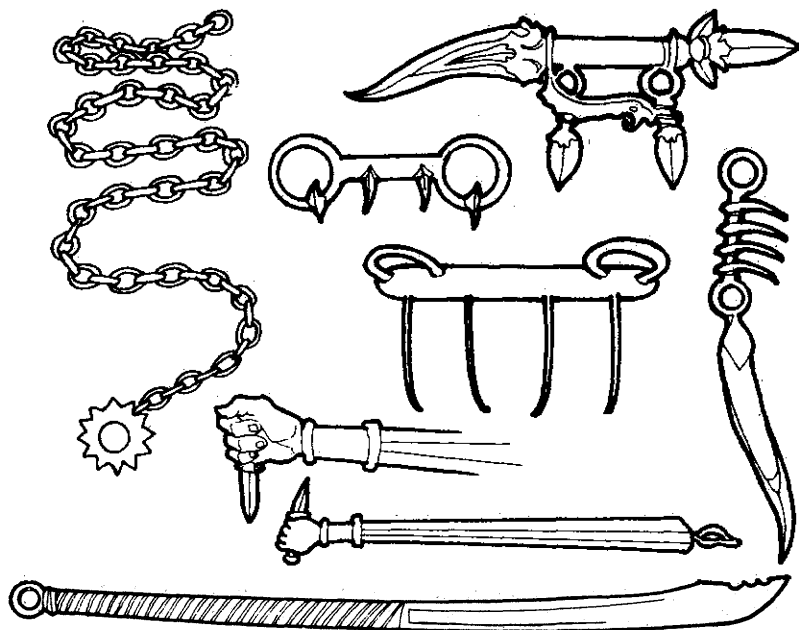
Following his recovery, Shroud discovered that the ray had triggered his latent power to control a force of absolute darkness. Shroud then went underground, planning to work within the criminal community to destroy it. He set up his own gang and built a reputation as a powerful crime lord. He is currently wanted by several law enforcement agencies for questioning. Despite his current activities, Shroud gets NO Karma for his criminal acts, and he loses it like any other hero performing crimes.

Because of the vivid scar of Kali on his upper face, the Shroud almost always wears his costume. He uses his darkness tricks to escape from the scene of his crimes and to cover his sabotage of the activities of other criminals.

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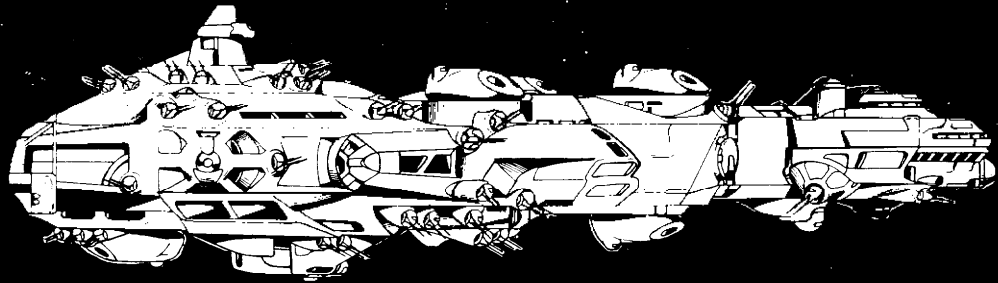
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New Ships for Old

Redesigning starships in the SPACE OPERA™ game

by Stefan Jones

A frequent complaint about FGU's SPACE OPERA game is the lack of variety in the ships produced by the game's starship design system. Because the armaments, armor, and engines of the various ship sizes are rather rigidly set, such diverse ship types as merchant vessels and warcraft tend to resemble one another. The following rules are an attempt to expand the ship design system and, consequently, to increase the variety of ships possible.

Variant ship configurations

The ship attributes are given for ships of roughly cylindrical layout. This configuration is a compromise between defense (the less surface area, the smaller the ship's profile and tighter the structure) and offense (the more surface area, the more guns can be mounted safely). By changing the shape of a vessel, it can be tailored to various needs. The following basic configurations are possible:

Cylindrical: The standard design.

No. weapons $\times 1$

Armor cost $\times 1$

Hull cost $\times 1$

Critical hits 1136 per penetration.

Hard points limited in field of fire.

Spherical: A sphere or thick disk shape.

No. weapons $\times .75$; +1 level to NG Main battery size allowed.

Armor cost $\times .75$

Hull cost $\times .9$

Critical hits 1/72 per penetration.

Hardpoints and main batteries limited in field of fire.

Slab: An oblong tablet shape.

No. weapons $\times 1.5$

Armor cost $\times 2$

Hull cost $\times 1.1$

Critical hits 2/36 per penetration.

Hardpoints limited in field of fire.

Modular: Open modules linked by bracing and accessways.

No. weapons $\times 2$; -1 level to maximum

NG battery size; no megabolt turrets allowed.

Armor cost: No armor over base armor rating allowed.

Hull cost $\times .85$

Critical hits 1/12 per penetration.

No limits to field of fire.

Open cargo holds option (see below).

Explanation of terms

No. weapons: The number of weapons of a particular type carried by a standard cylindrical ship is multiplied by this number to get the number of weapons that may be mounted on the variant ship type (round fractional results up). Additional crew may be required to man the guns and missile launchers if more guns are carried than on the basic cylindrical design.

Armor cost: The cost of armor added to the standard ship type is multiplied by this number to get the cost of the armor for the variant ship type. The volume of armor mounted on the variant ship type is also increased by this number. Note that the modular configuration doesn't allow additional armor to be added.

Critical hits: In the SPACE OPERA game rules, each penetrating hit has a 1/36 chance of causing a critical hit. Ships of spherical design are less exposed to damage by fire and thus

have a smaller chance of suffering a critical hit. Conversely, the loosely-built modular configuration exposes more components to damage and thus has a greater chance of suffering a critical blow.

Field of fire restrictions: A weapon which is restricted in field of fire must be specified as firing to either port or starboard. Note that any weapon can fire straight forward or aft.

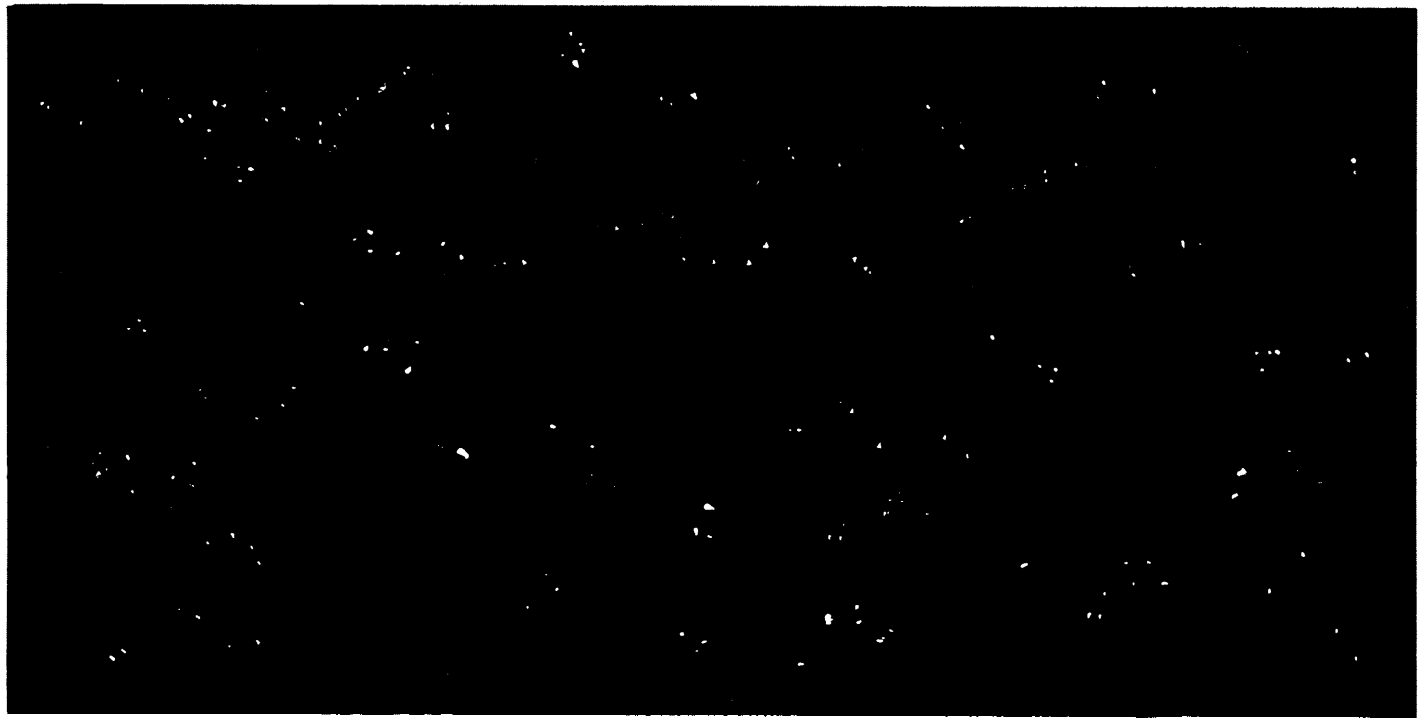
Open cargo holds: These are semi-permanent cargo holds that are mounted on the outsides of the modules of modular-design ships. They are made of flexible or collapsible plastic, and are covered with a metallic mesh that allows the TISA and FTL drive fields to flow over the break in the ship's hull.

When designing a ship with modular design, any or all of the existing cargo holds may be built with such an extension outside of the hull; the extension may be up to the interior hold's volume in size, and costs .01 MCR per ton per cubic meter in capacity. The extension may hold cargo as normal, but it is not counted in the volume of the ship. If the mass of cargo carried is greater than 20% over normal hold limits, the TISA speed will be decreased proportionally.

Lastly, open cargo holds are very vulnerable to damage; each penetrating turret has a 1/16 chance of destroying each open hold not retracted into the "parent" cargo hold (both must be empty to do this).

Variant weapons systems

Weapons listed in the rules are assumed to be the largest possible for any given



ship size. These may always be exchanged for smaller sizes of guns, but there are severe limits on switching smaller guns for larger weapons.

Main batteries: Any ship may install main NovaGun batteries one size larger than usual, for triple the cost of the new weapons.

Hardpoints: Ships may not install secondary batteries larger than allowed.

Type changes: Entire turrets may be removed to make room for other types of weaponry on ships larger than 25,000 tons. A MegaBolt Torpedo launcher may be removed to make room for two main batteries with a maximum size of one size smaller than normally allowed, or another full set of StarTorpedo launchers (equal to the number already carried), or four hardpoints. A main battery may be eliminated to make room for one additional StarTorpedo launcher or two hardpoints. A StarTorpedo launcher may be eliminated to make room for two additional hardpoints.

Power plants

The power plants listed are assumed to be the standard sizes for a ship of the given size. It is possible to install smaller reactors; larger plants may also be installed, and must be if the guns on the spacecraft are larger than average.

Smaller plants may be installed on ships that have TISA and FTL drives that are less than half the maximum size, or which have a combined NovaGun/MegaBolt caliber (total the caliber of all the guns carried) less than 50% of the normal maximum. If both the drives and guns are smaller than the values given

above, the plant may be half the listed size and cost. If only one of the conditions applies, the plant may be 75% of the listed size.

Larger plants generally are only installed to power a larger-than-normal complement of weaponry. If the combined NovaGun/MegaBolt caliber is larger than 150% of the normal armament, the power plant must be twice the listed size and cost. If greater than 200% normal caliber, a drive three times larger than normal is necessary. Note that StarTorp weaponry is not affected by power-plant size; these weapons use little power, at least in relation to the power-hungry NovaGuns.

Note that larger or smaller power plants will affect the total engineering crew needed and the number of fuel units consumed per 20 days.

Examples of variant starships

The above rules should come in handy when designing those special ships you need in role-playing and miniatures gaming. Naval vessels in particular will benefit from using the above. Some examples follow.

Carrier: This is a very large spherical ship with a large complement of StarFighters. The MegaBolt Torpedo turret is replaced with a set of StarTorp launchers, and some of the main batteries may be traded in for hardpoints. The emphasis is on defensive rather than offensive weaponry, in keeping with the ship's purpose and nature.

BattleCruiser: Built for high speed and heavy firepower, the BattleCruiser is

based on the slab configuration. The additional turrets are often of larger-than-normal caliber, while armor is sacrificed for TISA maneuverability.

Freighter: This is a huge bulk carrier built for utility rather than performance. It is constructed along the cheap modular format, which also allows it to use open cargo holds. Since it will only be carrying small guns and will travel at slow speeds, a freighter can carry a small power plant and gunnery crew. Such a ship should stick to well-traveled space, as it would be doomed in the face of stiff opposition.

More information on creating large ships can be found in "Big Ships for Space Opera," by Stefan Jones, *The Space Gamer*, issue #51.

Reaction drives

Rocket engines are to TISA drives as row boats are to jet-powered hydrofoils, but reaction drives are still used when lifting a ship into planetary orbit or flying in an atmosphere. All ships have reaction drives, but they will have little gaming application. If a situation arises when reaction drives are to be used (such as a battle with primitive spacecraft when the players' TISA drive is shot), use the rules below.

Reaction drives take up about 5% of the TISA drives' volume. When designing ships, at least this portion of the TISA drive must be adjacent to the hull to allow the reaction drive to work.

A reaction drive will have a maximum acceleration equal to the following formula: $G = (\text{Tech Level of ship}) \times (\text{TISA speed}/100)$. The minimum drive availa-

ble is 1 G. In order to lift away from a planetary surface, acceleration must equal planetary gravity $\times 1.5$.

Example: A Meteor Miner has a TISA rating of 50 LS. If built on an average tech-level-9 world, it would have an acceleration of $(9) \times (50/100) = 4.5$ Gs.

Reaction drives consume fuel quickly. The amount of fuel used in one day is equal to: $(1/20) \times (\text{normal fuel consumption}/20 \text{ days}) \times (\text{acceleration used})$. The Meteor Miner would use $(.125) \times (4.5) = .5625$ fuel units per day. This figure is for advanced drives, not primitive chemical motors.

Tech levels

Below is a very rough outline of the spacecraft technology available at the various tech levels.

Tech 5: Only primitive chemical reaction drives available. In the normal SPACE OPERA™ combat system, such ships are virtually stationary. Weaponry consists of crude lasers and machine guns.

Tech 6: Gaseous fission and early fusion drives are available; such ships can be designed by the SPACE OPERA system, but will not have TISA drive capability (not to mention FTL drives). The reaction drives themselves are

equal in size to a TISA unit with the same reaction-drive capacity. The excess volume is occupied by working fluid, which must be replaced every $(10/\text{acceleration in gees})$ days.

Tech 7: TISA drives become available. AMC power plants are not available, and fusion power plants cost twice normal prices. The maximum TISA velocity is $\frac{1}{2}$ normal maximum given in the SPACE OPERA rules. FTL technology and battle screens developed.

Tech 8: Fusion drives and power plants common. AMC power plants are available but cost twice the normal amounts.

Tech 9: AMC technology perfected; reaction drives are powered by anti-matter-accelerated particles.

Tech 10: Powerful gravity drives perfected, fission drives are half price.

Tech 11: Refinement of all above developments.

The above guidelines should help when designing unique, low-tech spacecraft. Gamers familiar with Orion nuclear drives and Bussard ramjets should feel free to use these and other "oddball" developments for races or cultures that never developed TISA and FTL capability. Battles involving ships using reaction drives may be fought

using a vector-movement system. The *Ground and Air Equipment* booklet may be used to resolve battle situations with primitive laser and blaster armament; these weapons have their ranges multiplied by a factor of thousands in space, with H counted as 10000 km.

Battle damage variant

To show the effects of internal arrangements which protect the vital functions of any space battle, roll two d20 when rolling for battle damage, and use the higher number. If the ship designer wishes, the components may be arranged differently on the chart, but the items on results 12-20 should be left as is.

An option to the above system allows a PC who makes a critical hit to roll only one d20 for damage. Those gamers who really believe in the power of the PC can roll 2d20 and use the lower of the two results in damage determination.

A little imagination and work can add a lot to a rigid system like the SPACE OPERA ship design rules. Game referees should feel free, nay, obligated, to try out new ideas and methods of play. Comments on the above article may be sent to the author, c/o Fantasy Games Unlimited.

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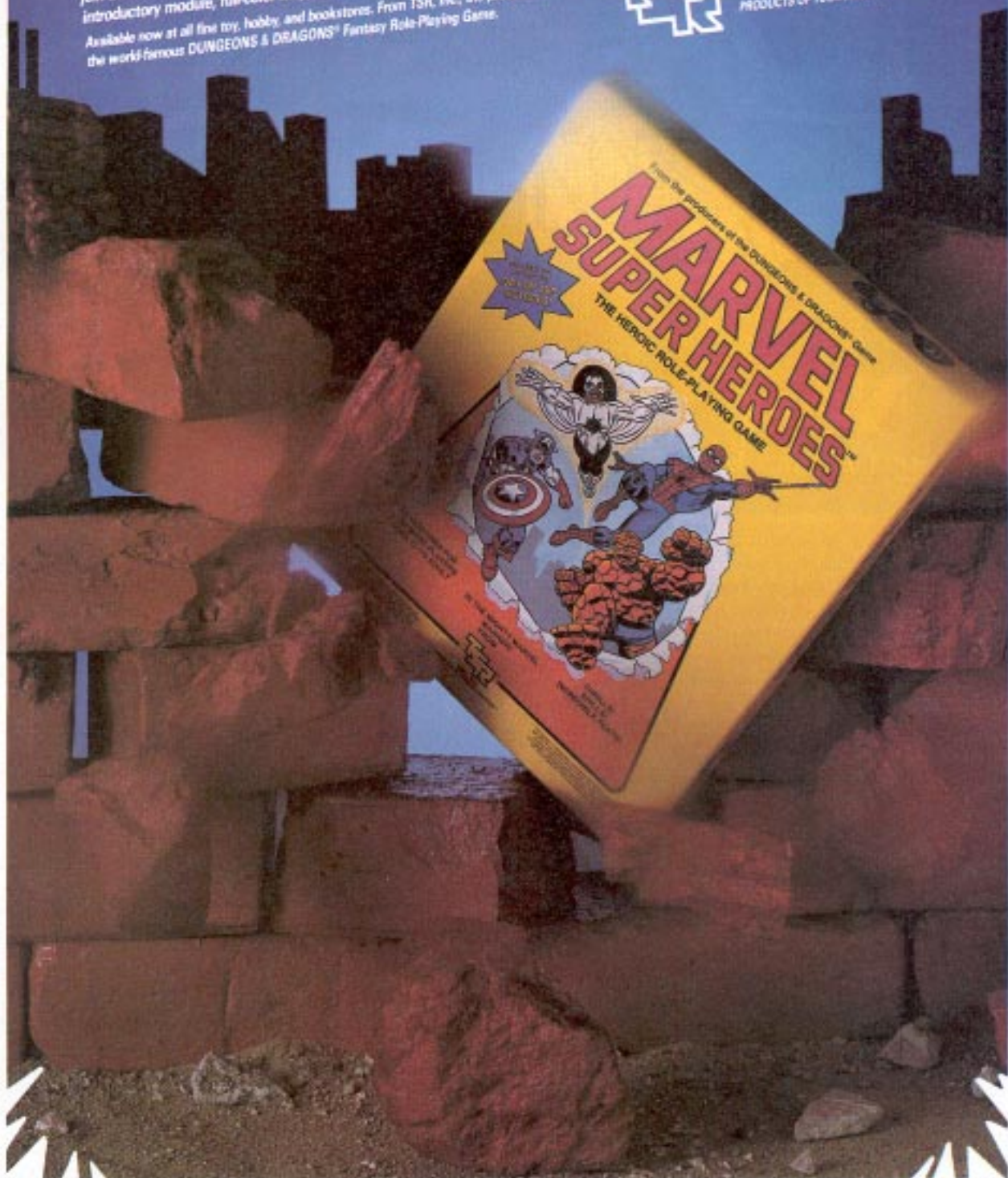
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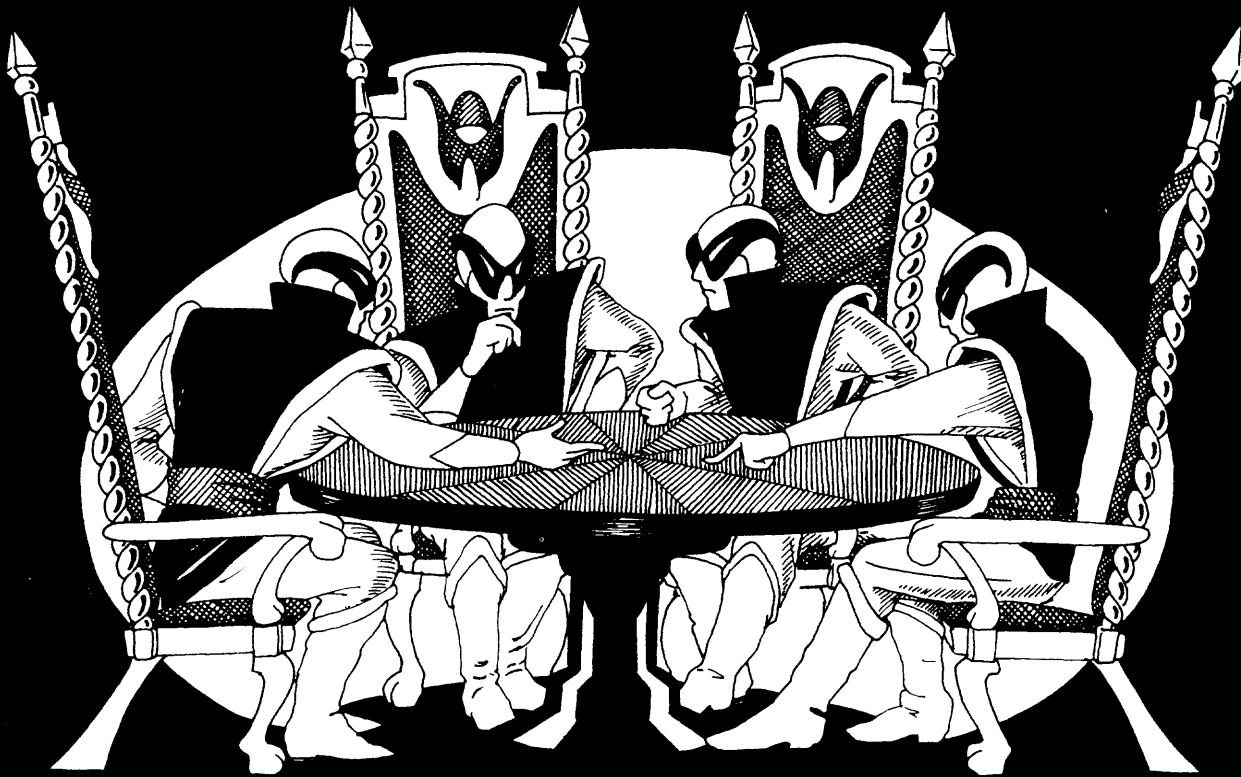
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New Brotherhoods

Minor Cryptic Alliances in GAMMA WORLD® gaming by Peter C. Zelinski

The GAMMA WORLD Basic Rules Booklet describes the thirteen most powerful secret societies in post-holocaust America, the Cryptic Alliances. However, scattered across the continent are dozens of lesser Cryptic Alliances, groups that generally sport radical views and limited interests and that have less of a following than other societies have.

Five such minor alliances are described below, in the same format as those for the Cryptic Alliances in the Basic Rules Booklet. However, note that the modified dice roll after each base type should NOT be multiplied by ten to find the number of individuals at that base; lesser Cryptic Alliance bases have low membership levels. Also note the inclusion of main base locations for some groups; most of these minor alliances are found only in certain regions of the Gamma World.

Any player character who hears of one of these groups (and is Rank 2 or higher) may try to join it, assuming that the almighty Game Master approves. The chances of acceptance for certain mutant race are listed among each society's stats.



Friends of Justice (Crusaders)

TECH: II
 TYPES: H (25%); MA (20%); P (5%)
 NUMBER: 1d4
 BASE: A (3d4)
 SECRET SIGN: None. Each being in a clan has its own individual uniform.
 LOCATION: Near certain major post-holocaust cities across America and Canada, particularly on east and west coasts.

DESCRIPTION: This loosely-structured, mutant organization was started when a group of beings began to imitate the habits and beliefs of certain costumed heroes they saw in ancient comic books and movies. The Friends of Justice groups may be joined only by those beings with "superpowers," physical and mental mutations of great power (GM's discretion required). Local Crusader groups are devoted to defending the major city nearest them and take considerable pride in their home towns.

The Friends are constantly on the go, seeking out and destroying everything that they consider to be "evil" or a threat to their home city. Needless to say, this sometimes includes other Cryptic Alliances.



Mental Warriors (Brainlords)

Mental Warriors (Brainlords)

TECH: II

TYPES: H (MS × 4%); MA (MS × 4%);

0 (MS × 5%)

NUMBER: 2d4

BASE: A (7d8); B (2d10 + 60); C (20d20);

D (4d100 + 300); G (4d10)

SECRET SIGN: Pentagram tattooed on palm, hoof, wingtip, etc.

LOCATION: Northeast America.

DESCRIPTION: The Mental Warriors believe that thought is the ultimate power and that the creatures of the Earth will someday move out of their fleshy prisons and become beings of pure mental energy. To bring this day closer, they often organize raids against concentrations of "stupid" creatures (those generally having average or less intelligence). Of course, the Brainlords will use mental attacks frequently during these raids.

To join the Mental Warriors, one must have at least two good mental mutations; note that the chance of joining the Mental Warriors is equal to one's Mental Strength multiplied by a certain number, given above. Serfs and Wardents who try to join have a slightly better chance of acceptance (see the "0" after "TYPES").



Searchers

TECH: III

TYPES: PSH (70%); H (55%); MA (40%);

P (10%); A (5%)

NUMBER: 1d8 + 1

BASE: A (3d10 + 30); H (1d12 + 20)

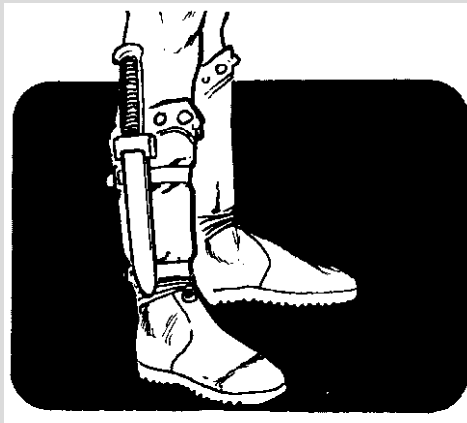
SECRET SIGN: Two eyes tattooed on forearm.

LOCATION: Scattered about America.

DESCRIPTION: The Apocalypse was the group responsible for the destruction of most of the civilized world. Before the Black Years, numerous search teams were assembled to find the secret Apocalypse base (thought to be somewhere on the North American continent) before the final blow was dealt to mankind. Obviously, the teams failed in their mission, but they never stopped looking.

With the arrival of the Black Years, the exact reasons for finding the base either

were lost or became moot. The descendants of the team members, the Searchers, continue the quest as the basis for their secret cult. Pooling the knowledge from the original groups, which often worked at cross purposes, the Searchers hope to find the Apocalypse Base, which they now think of as a sort of "holy place." Searchers are neither hostile toward nor overly concerned about outsiders, unless these stand in the way of their quest.



Spoilsports

TECH: III

TYPES: PSH (75%); H (65%); MA (45%);

P (5%); A (5%)

NUMBER: 2d6

BASE: A (10d4); B (3d20 + 40)

SECRET SIGN: Pistol or knife carried in ankle holster on right foreleg.

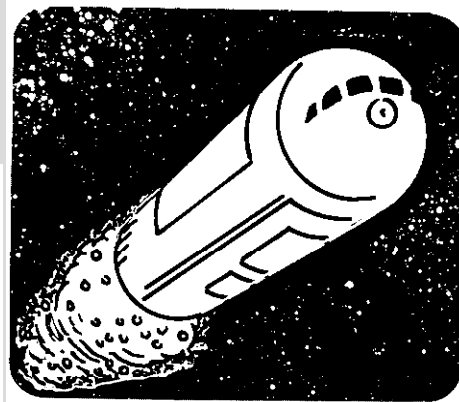
LOCATION: Southwest America.

DESCRIPTION: More than 400 years ago, during a conflict between the ancient nations of the United States and Soviet Union, the "Spoilsport Computer" was constructed and hidden in an isolated area of Arizona. Its purpose was to train and advise teams of soldiers who would defend the American people on their own turf should the country be directly invaded. They were taught to fight in "dirty" and cruel guerilla tactics, thus earning soldiers the nickname "Spoilsports."

After the East-West conflict ended, the Spoilsport Computer lay dormant for nearly half a millenium, until a group of Programmers happened upon it and reactivated it. By following its orders, they became the new Spoilsports. Unfortunately, damage to the computer's memory erased its recollection of who the enemy was, so different clans have different opinions on whom they should be fighting.

Because of their intense training, NPCs found with this alliance may add 3 to their scores in MS, DX, PS, and CN (this does not apply to player characters who join, however). Player characters with

scores over 10 in these four characteristics can try for admission as a Spoilsport. The GM may determine what tactics and weapons are distributed to group members, and what enemies will be warred against.



Voyagers (Spacefarers)

TECH: III

TYPES: PSH (65%); H (50%); MA (35%);

P (5%); A (15%)

NUMBER: 1d12

BASE: A (5d4); H (5d20 + 100)

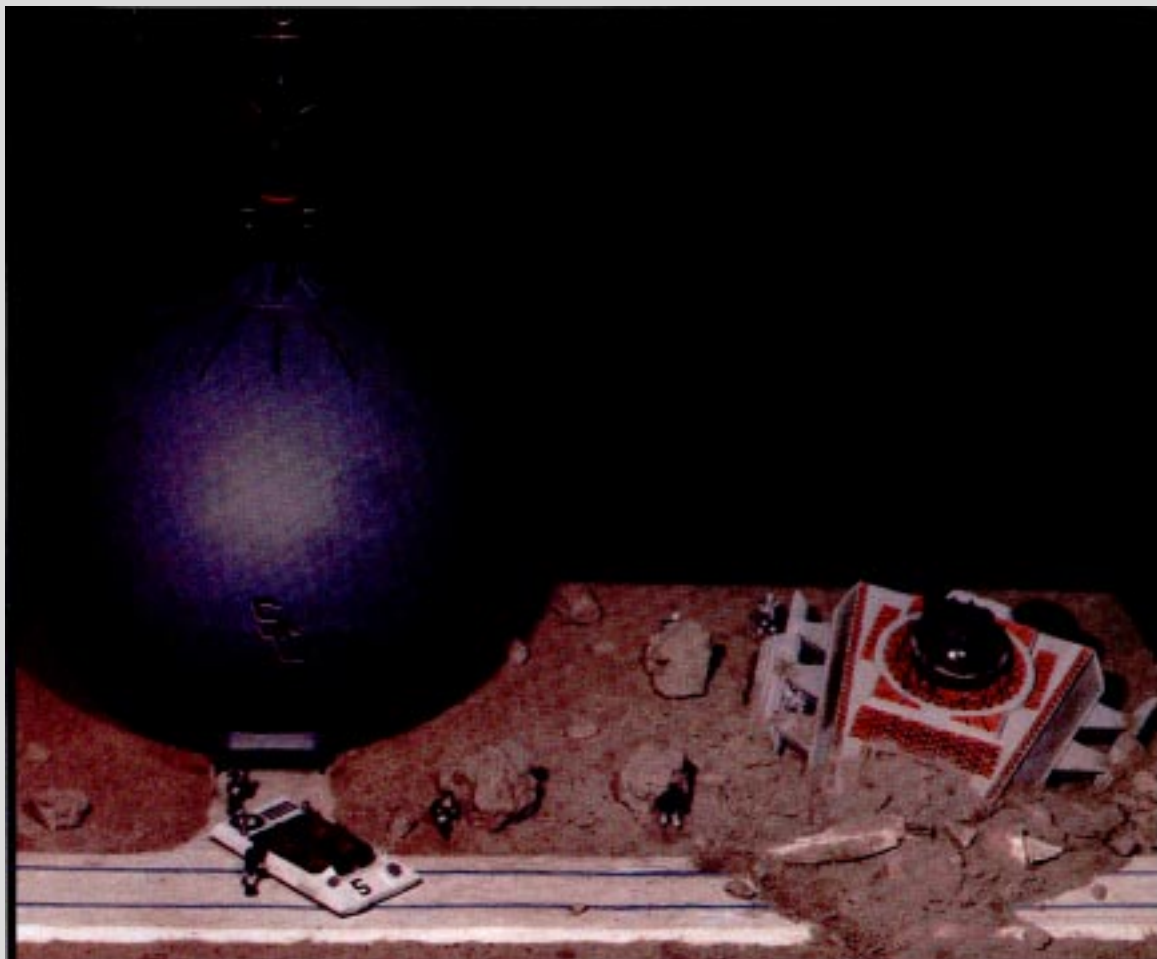
SECRET SIGN: Hummed tune of specific ancient song ("Twinkle, Twinkle, Little Star").

LOCATION: Generally near locations of old spaceports (Florida, Texas, California, Missouri, Illinois, New York, other areas).

DESCRIPTION: This group believes that life on Earth is dying out and will soon disappear. Accordingly, the only hope of survival lies with the few starships that are in solar and planetary orbit and that survived the Social Wars. When a clan of Voyagers discovers a working starship, they study it until they feel that they can successfully pilot it, then leave Earth, never to return. Only two Voyager clans have ever actually left Earth, and neither was ever heard from again. While these two clans are praised and revered by other Spacefarers, their success in reaching another habitable world is doubted by those knowledgeable in such areas; the *Warden* disaster is often cited as evidence of the dangers of interstellar travel (see "Before the Dark Years," DRAGON® Magazine #88).

This short catalog is far from complete. Dozens of other lesser groups are at work in the Gamma World, but many are so mysterious and introverted that few people are aware of them. New alliances may be created as you deem necessary. If you think your campaign needs a yexil-worshipping alliance, then it is your duty to make one. After all, you ARE the GM.

*Photos by
Dan Sample*



The second-place winner in the General Diorama category was "Forced Landing" by Tim Yosich of Northbrook, Ill. The white-suited figures from the ditched spacecraft don't look too friendly, and neither do the people from the complex they almost landed on. The 15mm scale diorama packs a lot of action and detail into a small area. There's a figure in the tower of the structure on the left, whose profile may be barely visible through the window.

Miniature Open prizewinners

Just as science-fiction cinema has become more polished and realistic through the years, so has the craft of building SF dioramas improved from its earliest days. Here are two examples from the competition in the 1984 GEN CON® Miniature Open painting contest that show what can be done with the figures and plastic models on the market today, plus a lot of imagination and work.

Karl Kochvar of Chicago won first prize in the General Diorama category with this rendering of a scene that's familiar to fans of the Lucasfilm's Star Wars™ movies. This picture only shows part of a large shadow box devoted to the scene — a box so big it wouldn't fit into the room where the judging took place. The out-of-focus ship in the foreground is shown to add depth and perspective; that ship is actually only as large as the other two in the background. The diorama also included dozens of tiny troops in the snow, so small that they didn't show up on the original color photograph, which was twice the size of this reproduction.



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Rare wines and ready cash

Agricultural trade in the Frontier
by Tony Watson

Both the Alpha Dawn and the Knight Hawks rules for the STAR FRONTIERS® game system touch on the subject of agriculture and trade within the Frontier Sector. Alpha Dawn describes certain worlds within that region as having agricultural economies, while Knight Hawks provides a section in its spacecraft design rules for outfitting agricultural ships. Despite this, the system for conducting interstellar trade gives cargo charts only for resource-producing and manufacturing worlds; agricultural planets and their goods are virtually ignored.

Given the assumption that the produce of agricultural worlds, especially the unique and rare items such as wines, spices, and drugs, will be viable commodities in the STAR FRONTIERS milieu, then a trade table for agricultural goods, similar to those appearing on p. 45 of the Knight Hawks Campaign Book, is needed.

The brief table on the Frontier Sector in the Alpha Dawn Expanded Rules lists eight worlds as agro-planets: Yast, Inner Reach, Rupert's Hole, Groth, Ken'zah Kit, Kidikit, New Pale, and Hakosoar. These planets are the primary sources for agricultural cargos, entitling the prospective trader to roll on the "Cargo Acquired at Agricultural Centers" table. Such cargos can be marketed at industrial and resource centers.

Players will note that these colonies represent each of the four Federation member races. Presumably the colonies offer a wide variety of agro-goods, many of them unique. Agricultural production methods in the Frontier need not follow the Terran pattern. Farming can take place underwater or in subterranean caverns. Animal husbandry can be practiced on flocks of balloon-like creatures on high-gravity worlds with a dense atmosphere.

Similarly, star color might affect the nature of crops and herds raised on planets. What sort of strange plants might flourish under the red-orange sun of Hakosoar's star, Scree Fron? For simplicity's sake, only one table of cargos is provided, but the referee is encouraged to modify the description of individual cargos to reflect the unique nature of a world, for both the sake of variety and the feeling of local color.

Cargo Acquired at Agricultural Centers

Die roll	Type of cargo	Price per unit	
		At Source	At destination
01-08	Grain	5,000 Cr	7,000 Cr
09-16	Vegetables	7,000 Cr	10,000 Cr
17-22	Fruit	10,000 Cr	15,000 Cr
23-24	Exotic fruit	30,000 Cr	60,000 Cr
25-31	Meat	25,000 Cr	35,000 Cr
32-36	Poultry	20,000 Cr	30,000 Cr
37-43	Fish	15,000 Cr	20,000 Cr
44-46	Cheese	15,000 Cr	25,000 Cr
47-52	Sugar	15,000 Cr	20,000 Cr
53-55	Coffee	25,000 Cr	40,000 Cr
56-62	Lumber	8,000 Cr	12,000 Cr
63-64	Decorative plants	20,000 Cr	40,000 Cr
65-70	Textiles	35,000 Cr	60,000 Cr
71-76	Liquor	50,000 Cr	90,000 Cr
77	Rare liquor	75,000 Cr	150,000 Cr
78-83	Wine	45,000 Cr	75,000 Cr
84	Rare wine	100,000 Cr	200,000 Cr
85-88	Spice	60,000 Cr	100,000 Cr
89	Rare spice	80,000 Cr	150,000 Cr
90-92	Herbs	50,000 Cr	75,000 Cr
93	Rare herbs	75,000 Cr	135,000 Cr
94-96	Medicinals	70,000 Cr	125,000 Cr
97	Rare medicinals	100,000 Cr	200,000 Cr
98-00	Furs	60,000 Cr	140,000 Cr

Notes on the chart

The types of cargos on the chart are intended to be generic, stressing general types of goods over specific items. Hence, "grain" might refer to wheat, rice, or corn, but could be construed to include any sort of mass-harvested staple, perhaps even algae harvested from the sea. The referee should use imagination in describing the cargo obtained. For example, a roll of 30 on the chart indicates a cargo of meat — but what sort of meat, from what sort of creature? A load of textiles could represent a sort of plant fiber analogous to cotton, or the "wool" of some strange star beast.

The rare and exotic categories were included to denote special cargos of exceptional quality, value, and rarity; they offer the opportunity to trade in high-value cargos, something that agricultural-produce charts tend to lack. The "rare liquor" and "rare spice" categories might include substances with medicinal, hallucinogenic, or age-prolonging properties. "Medicinals" represent organic materials used purely for health-care purposes or in pharmaceutical production, and might include items such as buds, flowers, pollens, and animal or plant extracts.

Some colonies offer a wide variety of unique agro-goods.

The prices used in the chart were set arbitrarily, using the existing Knight Hawks commodity tables as guidelines and extrapolating from modern-day pricing structures. The profit-to-cost ratios are in line with the resource and industrial cargo tables, but tend toward the lower end of the scale for most of the goods. Hence, most agricultural goods are pretty cheap, especially compared with other cargos. No one is going to get rich dealing exclusively in grain or vegetables. The upper end of the table is the exception: herbs, spices, liquors, and furs are luxuries and are priced as such.

Farming

The Knight Hawks rules provide guidelines for hydroponic farming aboard Ag ships. Given the information provided on the agricultural cargo table, a few

modifications are in order. The kinds of crops that can be farmed aboard Ag ships should be limited to things such as grain, vegetables, fruit, and coffee. Meat and lumber can be raised, but the time required to "harvest" the produce would have to be lengthened considerably.

Liquors, wines, herbs, and medicinals should be limited to planetary cultivation; one can safely assume that singular planetary conditions create the value of these goods, and these conditions are too difficult and expensive to replicate aboardship. Allowing characters to grow high-value crops on ships could also upset the economic balance of the campaign.

Rules for on-planet farming have been omitted from this article for several reasons. First, devising a system to portray such an enterprise with even moderate accuracy is beyond the scope of this piece. More importantly, the players shouldn't be encouraged to take on the roles of farmers — after all, they're supposed to be adventurers!

The prices, guidelines and commodities presented here are just suggestions. Referees should let their imaginations run free, changing things in order to derive the most in their role-playing sessions.

KALI: An American super-villainess with a background in crime and mysticism. She is wanted and has a long criminal record.

Identity: Sheena Grey Age: 20
Side: Evil Level: 1

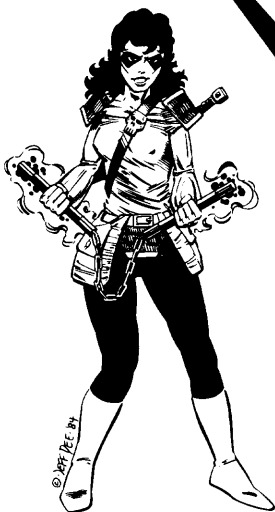
Powers:
1. Heightened Expertise: Martial arts, +4 to hit
2. Special Weapon: Power-chuks, HTH +3 to hit, +1d6 damage, carries a Power Blast
3. Heightened Defense: -4 to be hit

Other Weaponry:

Katana, HTH +2 to hit, +1d6 damage

6 Shuriken, HTH +3 to hit, +1 damage, with a 13 inch throwing range.

Weight: 130 lbs.
Strength: 16
Endurance: 13
Agility: 13
Intelligence: 12
Charisma: 15
Dam. Mod.: +1
Accuracy: +1
Hit Points: 9
Heal: .9
Car. Cap.: 351
Basic HTH: 1d6
Power: 54
Movement: 42"
Det. Hidden: 10%
Det. Danger: 14%
Invent. Pts.: 1.2
Inventing: 36%



The character
Kali is
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Agencies

(From page 38)

Bureaus: Administration, Assassination, Confiscation, Operations, Technical

Alignment profile: 82-00/07-94/01-81

Operations: "Wacko World" mission (DRAGON® issue #79).

International Security Bureau (ISB)

Nature of agency: A multinational Western organization

HQ: Paris, France

Established: 1946

Activities: Handling defections of important personnel from behind Iron Curtain

Policies: Given free rein to operate without interference from other Western agencies. Its multinational nature allows ISB to conduct operations without having to implicate a specific nation.

Objectives: To place defectors in "productive positions" within Western nations

Areas of involvement: Eastern Europe
Allies: NATO, government of Switzerland

Additional data: The ISB has six sections. Section Mercury is the Eastern European Operations section; Section Venus monitors the Sino-Soviet border; Section Mars handles defectors from the military of the Soviet Union; Section Jupiter takes in defectors from the diplomatic corps; Section Saturn is involved with scientists and intellectual dissidents; and, Section Pluto tracks Soviet space missions, manned and unmanned (not necessarily for defections).

Bureaus: Assassination, Confiscation, and Investigation

Alignment profile: 01-19/07-94/07-81

Operations: TS 004 *Fastpass*

Red Dawn

Nature of agency: Terrorist splinter group

HQ: Liverpool, England

Established: 1982

Activities: Terrorist bombings and assassinations with political motivations

Policies: The group is a radical communist organization that espouses the destruction of all Western governments, but it also does not approve of most Communist governments, however. The Red Dawn promotes anarchy.

Objectives: To bring about a repressive British government by committing acts of terrorism, forcing the government to adopt more radical and authoritarian measures to deal with the situation. Hopefully, the populace of Britain would then overthrow the government and install a system based upon communist anarchy.

Areas of involvement: Primarily the United Kingdom, though some terrorists have traveled to other countries to commit their crimes.

Allies: Numerous small radical terrorist groups throughout the United Kingdom, France, West Germany, and (possibly) the

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United States; Eastern bloc involvement possible.

Additional data: The Red Dawn is noted for several acts of senseless violence directed at innocent bystanders as well as at political figures. It is regarded as extremely dangerous and may soon become a "most wanted" terrorist organization. Its members are fanatical to an extreme.

Bureaus: Administration, Assassination, Confiscation

Alignment profile: 01-06/01-06/95-00

Operations: "Wacko World"
(DRAGON® issue #79).

Terrorist Revolutionaries for United Military Power (TRUMP)

Nature of agency: International terrorist revolutionary group

HQ: Leningrad, U.S.S.R.

Established: 1954

Activities: Attempted takeover of the Ace of Clubs Luxury Resort (see above). Also,

to keep Western espionage from becoming more efficient, spread "disinformation," and train Eastern-bloc secret agents.

Policies: Any means, including violence, that achieve TRUMP's goals are acceptable to its members.

Objectives: TRUMP is obsessed with putting the entire world under military rule.

Areas of involvement: Democratic countries are TRUMP's first and foremost targets.

Allies: AIA, GRU

Additional data: Original name was Today's Revolutionaries Under Military Persecution.

Bureaus: All

Alignment profile: 20-94/95-00/20-94

Operations: TS 006 Ace of Clubs

Tiger Team Alpha

Nature of agency: Private contractor with NATO.

HQ: Rome, Italy

Established: 1965

Activities: Testing the security of supposedly safe computer systems.

Policies: Personnel work only on computer systems, not for personal gain or fame.

Objectives: Dependent on terms of contract

Areas of involvement: Industrial nations using computer technology

Allies: NATO

Additional data: This company employs people who are infatuated with computer technology, including "hackers" and computer criminals as well as various electronic wizards. Unofficial motto is said to be:

"Impossible things take five minutes more."

Bureaus: Technical and Operations

Alignment profile: 01-19/07-94/01-81

Operations: TS 005 Orient Express

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Convention Calendar

RUSTYCON II, Jan. 18-20

This convention will be held at the Sea-Tac Hyatt in Seattle, Wash. Registration fees are \$18. Contact: Michael Scanlon, P.O. Box 47132, Seattle WA 98146.

SON OF PANDEMONIUM, Jan. 19

This one-day gaming event will take place in downtown Toronto, Ontario. Features will include tournaments, an auction, demonstrations, and a miniatures painting contest. Preregistration is essential; registration fees are \$5, plus \$1 per tournament entered. For additional information, contact: Dungeon Parties, Inc., P.O. Box 67, Stn. F, Toronto, Ontario M4Y 2L4, or telephone (416)924-1989.

GAME CONVENTION, Feb. 9-10

This event will be held at the Gateway Auditorium in Lincoln, Neb. Role-playing and board games, as well as miniatures, will be featured events. For more details, contact: Merl Hayes, c/o Hobby Town, 130 North 13th Street, Lincoln NE 68508.

WARCON '85, Feb. 9-10

Sponsored by MSC Nova, the convention will be held at Texas A&M University. For further details, contact: MSC Nova, Box J-1, Texas A&M University, College Station TX 77844, or telephone (409)845-1515.

DUN DRA CON IX, Feb. 15-18

To be staged at the Oakland Airport Hyatt hotel, this gaming convention will include games, seminars, a painting contest, and a flea market. Admission fees are \$15 until February 10, \$20 at the door, or \$10 for a special one-day membership. For more information about this convention, contact: T. O. Green, 386 Alcatraz Ave., Oakland CA 94618.

WAMCON '85, Feb. 15-17

This convention will be held at the Chamberlain Hotel near Hampton, Va. Admission fees are \$20. A special gaming fee of \$10 exists for those participating in gaming only. Contact: WamCon, P.O. Box 2223, Poquoson VA 23662.

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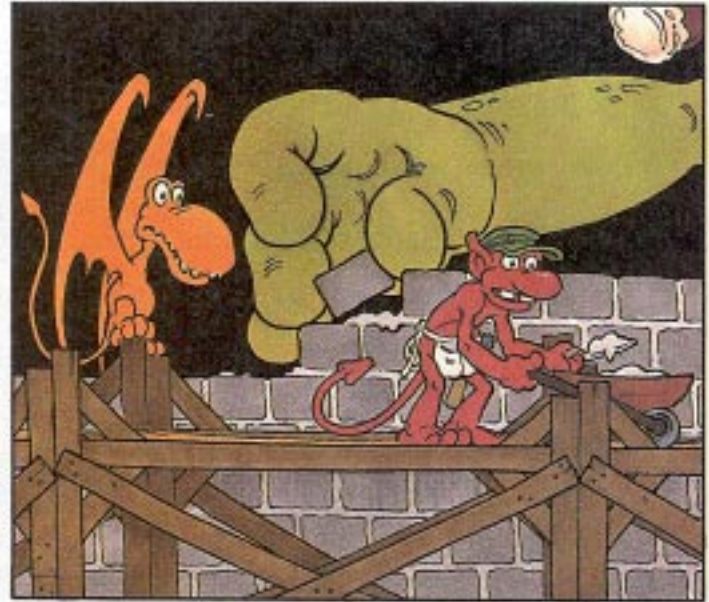
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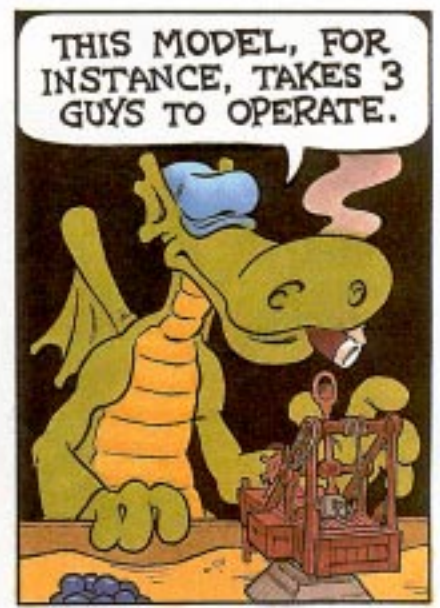
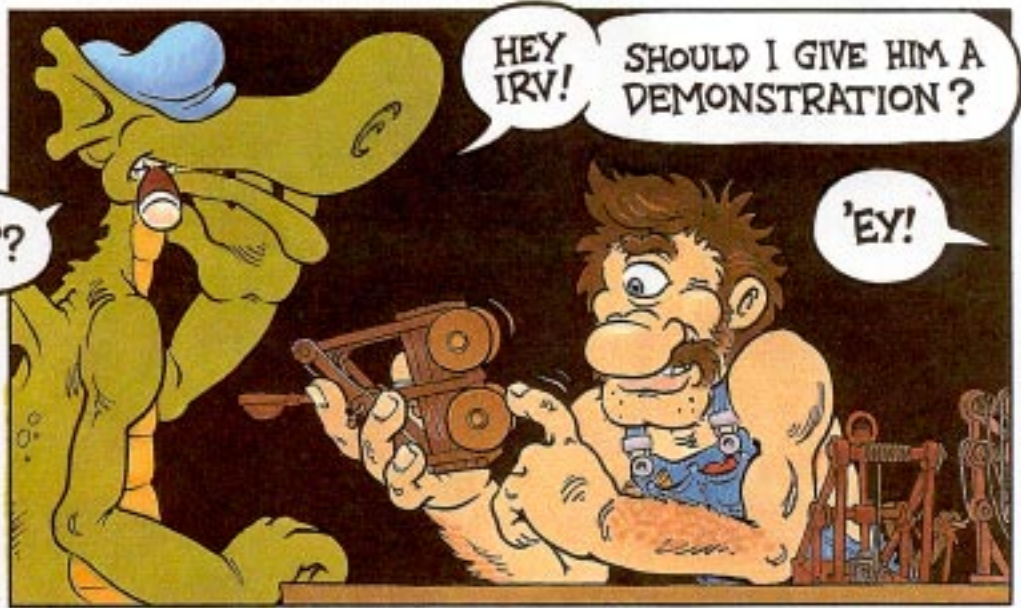
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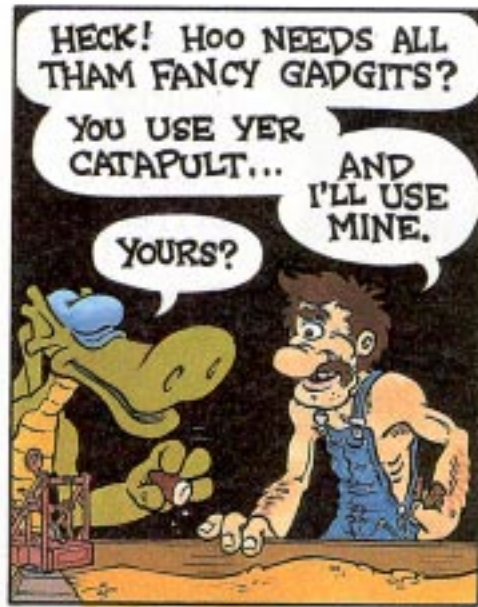
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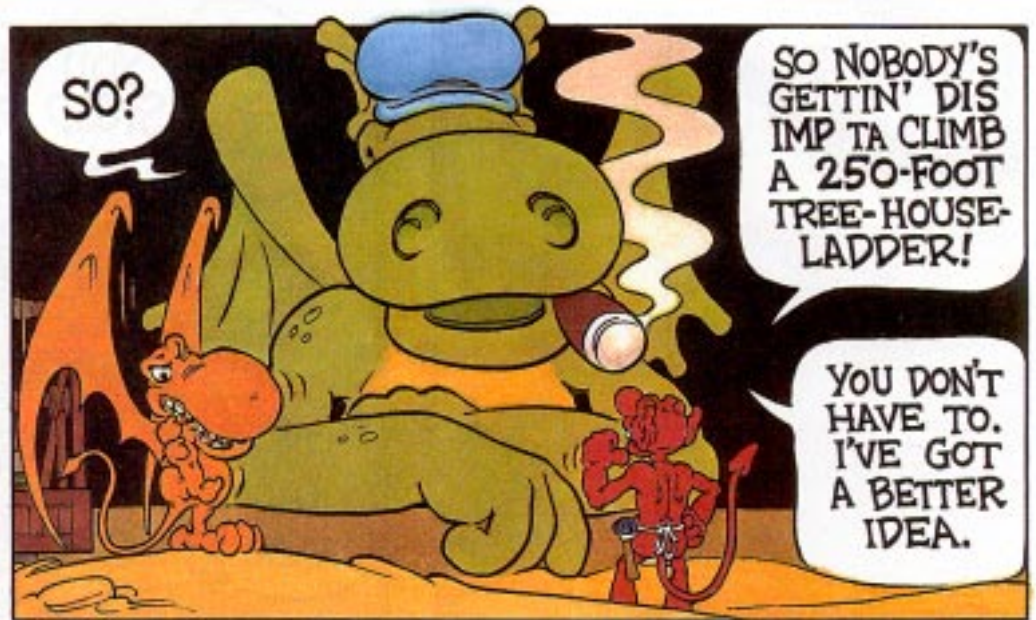


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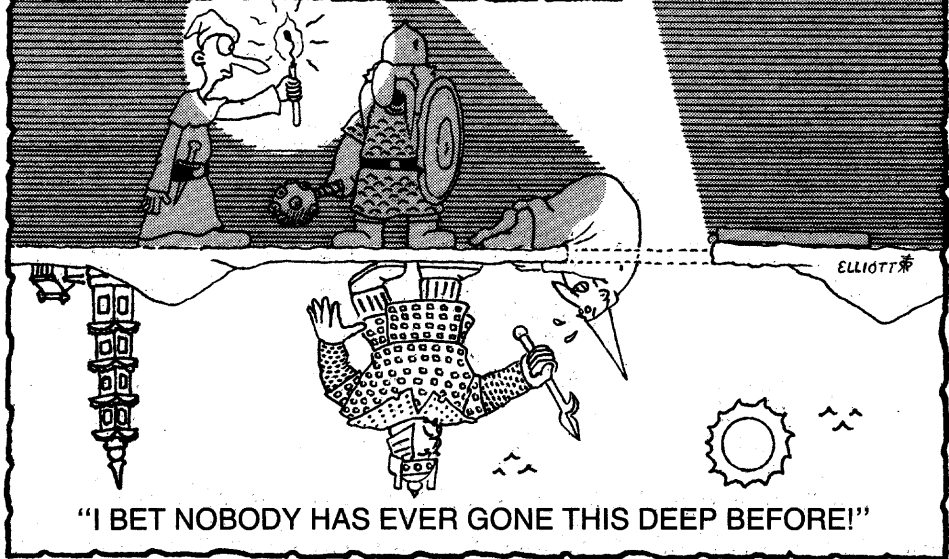






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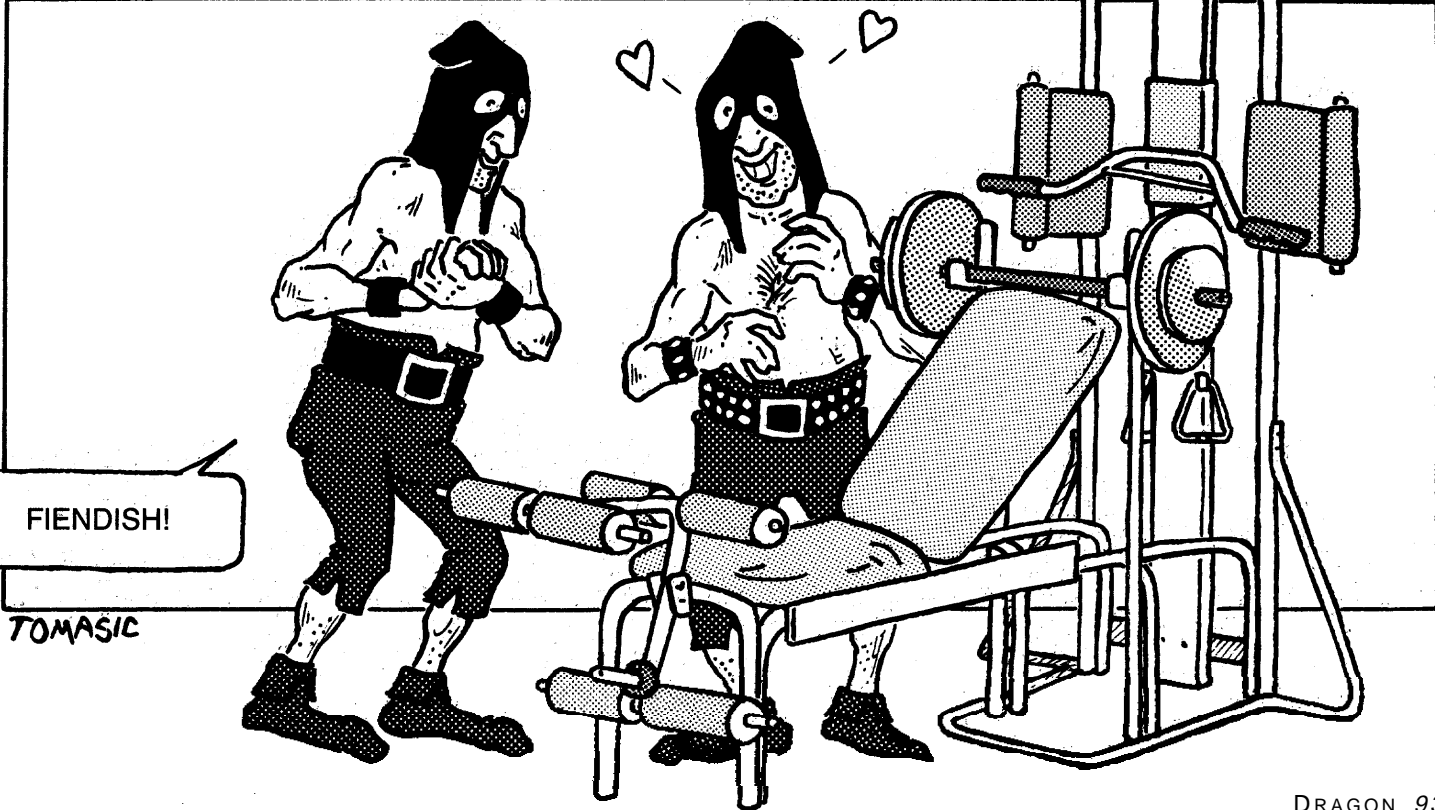
MEANWHILE: ON THE 157TH LEVEL OF SLAGTOOTH DUNGEON, IN ROOM NUMBER 869-11-B. WE FIND —



"I BET NOBODY HAS EVER GONE THIS DEEP BEFORE!"

*M*ina found her new boyfriend a blast.
Their romance kindled so fast.
But when she took him to bed,
She found him undead.
Both he and she were a-ghost.

— Joni Leigh Perry

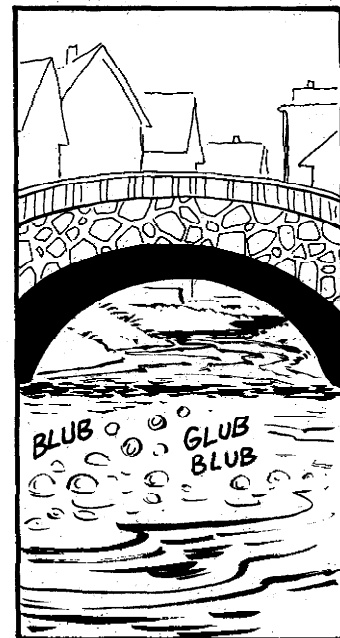
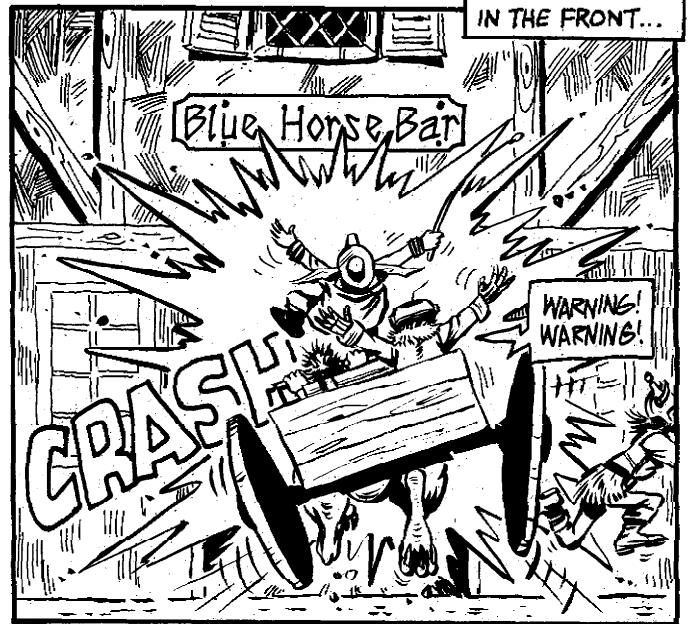


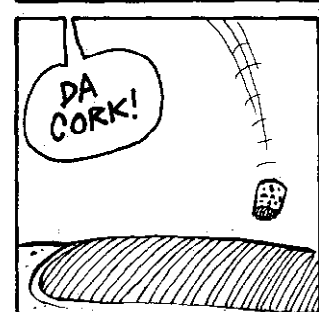
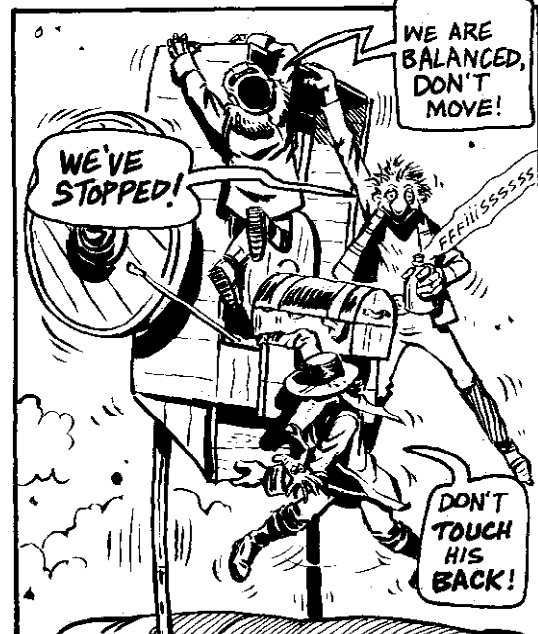
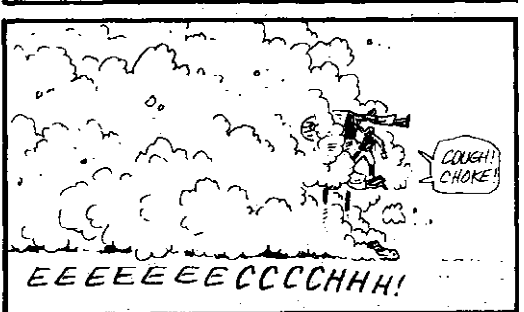
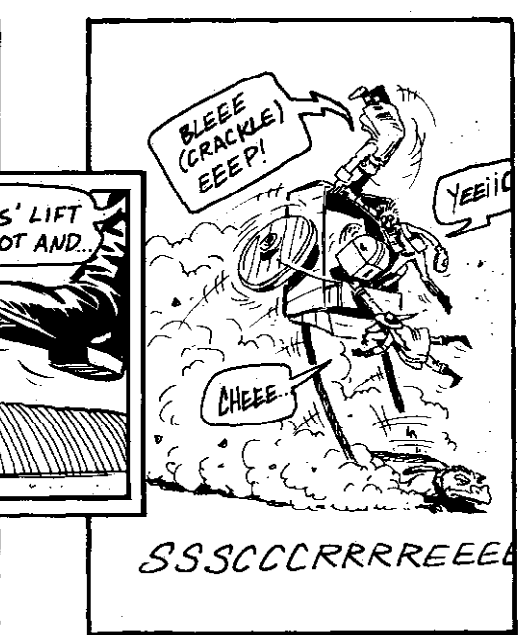
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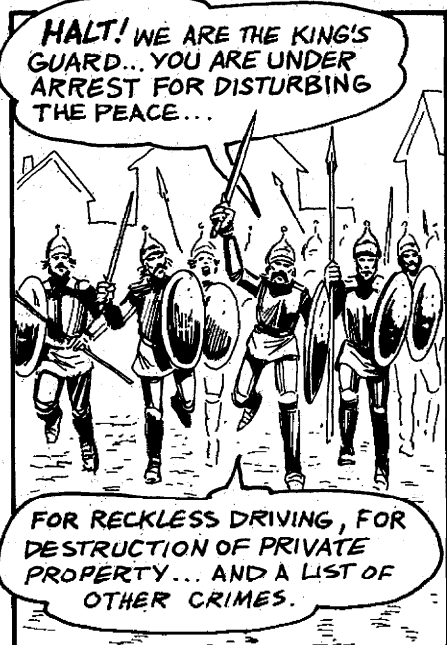
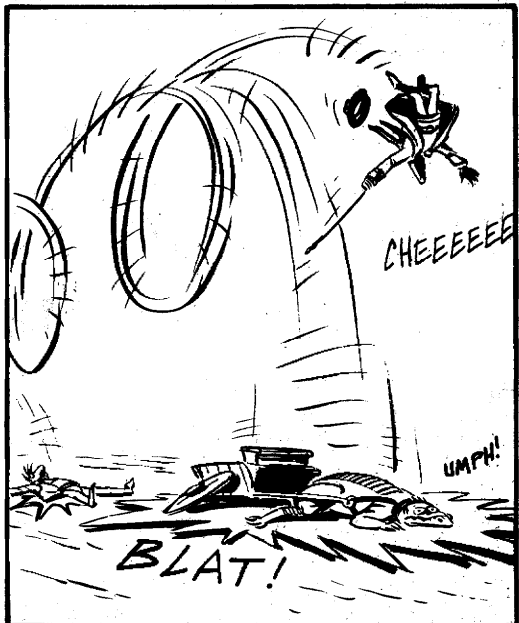
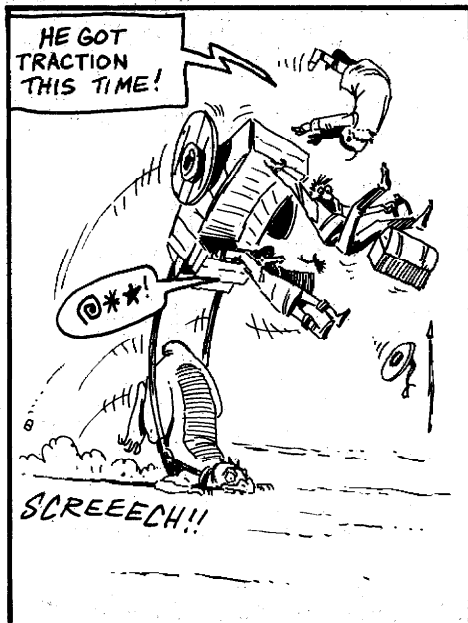
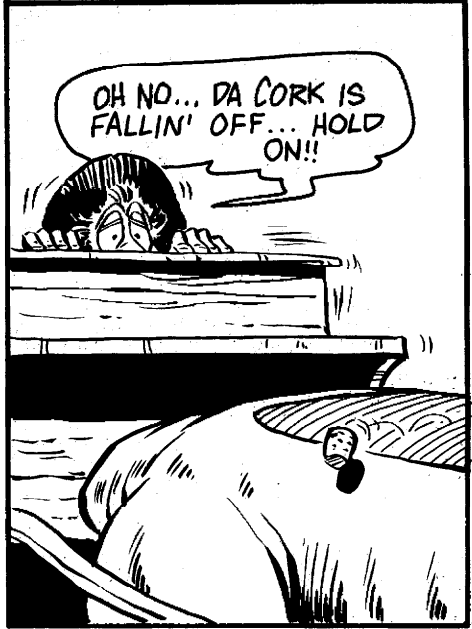
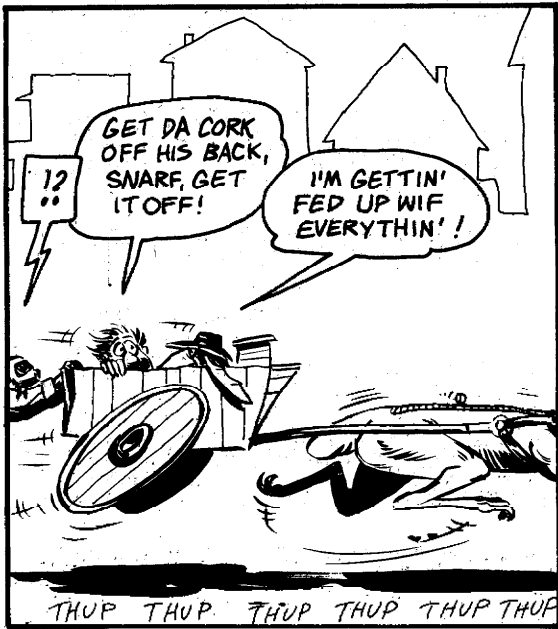
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BY ELMORE

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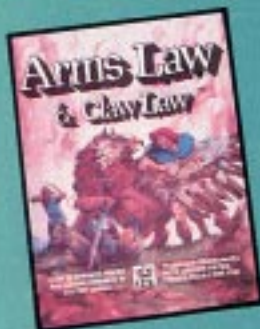
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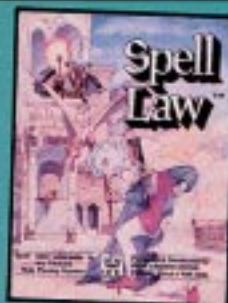
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