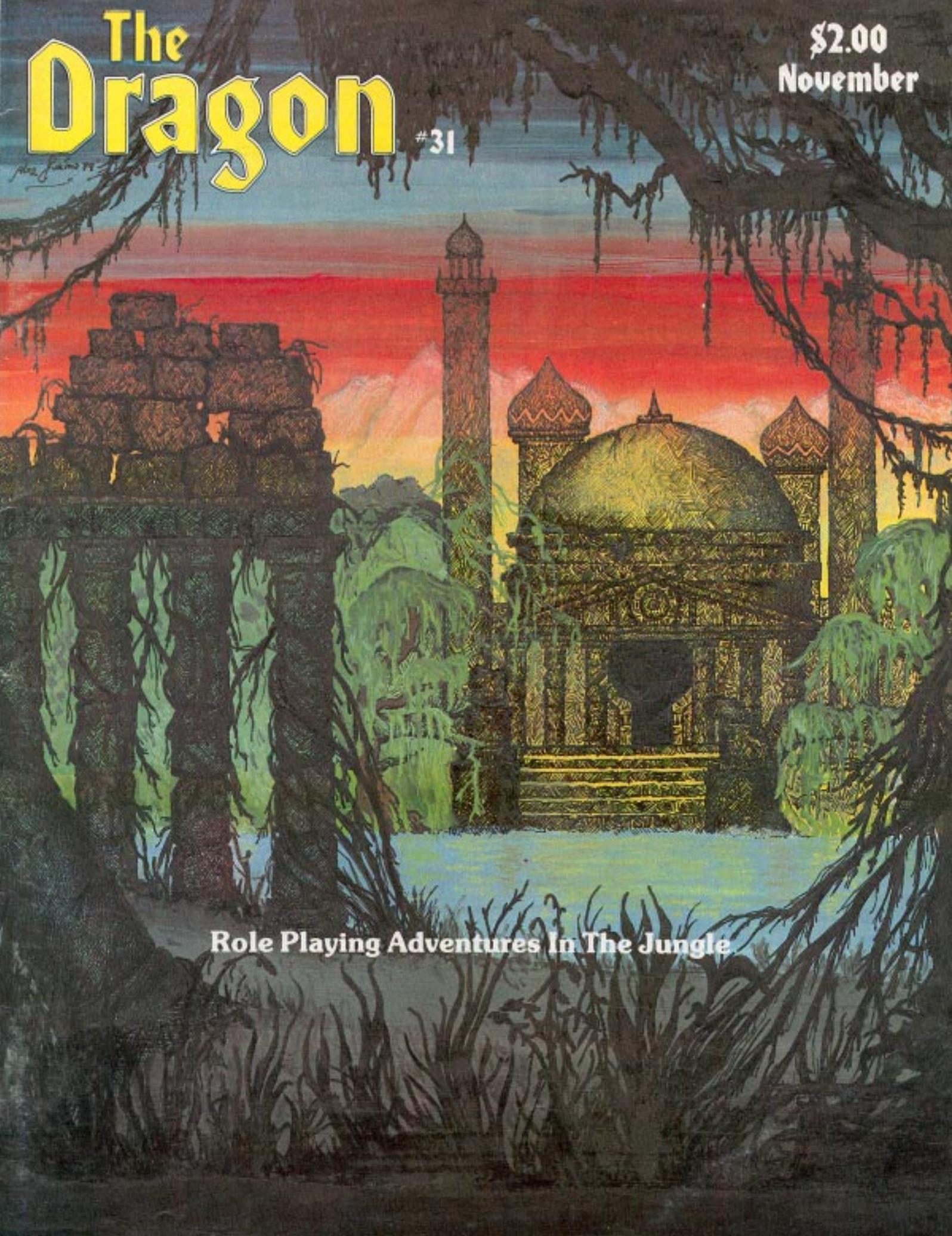


# The Dragon

#31

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# Cover to Cover



Welcome to a format change and a new column in THE DRAGON. HI, I'm Jake and this is Cover to Cover. Now that the introductions are out of the way, you're probably wondering what happened to Kindly Editor Tim Kask and Dragon Rumbles.

Fear not, you'll find Tim rumbling on the next page, explaining why he's there. Cover to Cover will be in this spot each month, and will be a review/preview of each month's contents, an eye to the old crystal ball and future plans, and a little general BS (or would that be DS?).

This month's cover is the work of Alan Burton and is his interpretation of every D&D player's dream—discovering an entire lost city ripe for plundering. If that whets your appetite, try our main course, **Jungle Fever**, where you'll find out how to set up a jungle campaign.

In a more "traditional" D&D vein, we have an excellent piece of fiction by J. Eric Holmes. **Trollshhead**, excerpted from his forthcoming novel. J. Eric, believe it or not, is not a writer by trade—he teaches neurosurgery in Los Angeles.

Space limitations last month did not allow us to complete our coverage of **GenCon XII**. Winding it up in this issue, we have the winners of the TSR Periodicals sponsored **Figure Painting Contest** and **Strategists Club Awards**. Please forgive the quality of the pictures of the Figure Painting Contest winners. The photos do not do justice to the

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beauty of the winning entries, but we wanted to recognize them, nonetheless. Also, in the **Dragon's Augury**, you'll find Short Takes and First Impressions, devoted to a walking tour of the exhibitors at GenCon XII, and a quick look at the items they had for sale. And speaking of conventions, we also have a report on **NANCON 88-II**.

Those of you interested in space games will find variations on **Alpha Omega** and **Stellar Conquest** this month. Stellar Conquest, by the way, has been repackaged in a box, and finally seems to be getting some of the attention it so justly deserves.

**Fantasysmith's Notebook** this month asks the musical question, "How tall is a giant?" It contains some very helpful thoughts on the scale of miniature figures.

Michael Kluever, one of our regular contributors, makes another appearance this month with his article on **Armor of the Far East**, and we have another of his manuscripts for next month dealing with weaponry of the Far East. Michael's articles are always researched thoroughly, and should be of great help to any gamer dealing with the period.

**Third Reich** fans should take note of William Searight's article on the game. Some interesting strategies are presented.

F.C. MacKnight continues his story this month about Fritz Leiber, Harry Fischer, and the evolution of the game of **Lankhmar**. This month's piece was to be the conclusion, but Prof. MacKnight has found the story has "grown in the telling," so there will be at least one more installment.

As always, we have our regular features. This month in the **Sorcerer's Scroll**, Gary Gygax discusses the relationship between stories, rules, and roles. Len Lakofka looks at death in AD&D in **Leomund's Tiny Hut**. We kick off a new column: **Sage Advice**. Jean Wells of the TSR design department will be answering questions about D&D and AD&D. Got a question? Send it to Sage Advice, c/o The Dragon, P.O. Box 110, Lake Geneva, WI 53147, and enclose a self-addressed, stamped envelope. Jean will answer all questions with personal replies, and save the "best," that is, most commonly asked or confusing questions and their answers for us to run each month.

By the way, some of you may be wondering where the answers to **Dragon Quiz #3—Name That Author and/or Title**. You say you didn't know about the quiz? Did we forget to print that too? Seriously, though, we (the TSR Periodicals staff and our printer—we'll share the blame this month) inadvertently dropped a title and a couple of bylines for articles that appeared in THE DRAGON #29. Our apologies. Now, here's your chance to play editor: Take out your #2 robin's-egg blue editing pencil and open your copy of TD #29 to pages 4 and 5—Craig Baky's article—pick a clear spot in the art and in big block letters write "Of The Gods." That's the title that should have been there. Circle it and spec it for 48 point Souvenir Bold type. See how easy it is? Now turn to page 6. Underneath the title and just above "Editor's Note," write in "by Deidre Evans," spec it 18 pt. and underline it with a squiggly line (the squiggly line means bold face). Ready for another one? Turn to page 24 and the piece on Inns and Taverns. Want to try this one yourself? The by-line should be: "by I. Marc Carlson." All done? Looks good!

That's about it for this month. In closing, for those of you who keep writing to us asking about the irregular appearance of **Finieous Fingers**, please be patient. J.D., the artist who does Finieous, is in the Navy and has recently had much of his time taken up with flight school. THE DRAGON is not quite big enough yet to tell the government to give him more free time, so bear with us. Finieous will be back soon.



## The Premier Magazine of Games and Gaming

THE DRAGON has been undergoing a gradual facelift in recent months, and making some policy changes as well. In this issue we have initiated two of the more significant alterations with the introduction of *Cover to Cover*, and the redefining and movement of this column.

In the past, *Rumbles* was the catch-all column for the magazine, containing information concerning the contents of the issue, upcoming plans, policy statements, personal statements and editorials—a rather diverse recipe.

In the future, *Cover to Cover* will deal with the contents of the issue, going into greater detail than was possible in the past. It will highlight the articles themselves, and sometimes tell you about the authors, and where they are coming from, their credentials, or lack thereof, and other information useful to the reader.

*Rumbles* will remain my place to sound off, make statements regarding policy or policies of TSR Periodicals, ask pointed rhetorical questions, make personal statements, and editorialize.

We have more changes in the works that will be implemented as time allows, and we are able to initiate them. We have completely revised our layout and design policy, and have some graphics changes that will probably manifest themselves in the next two issues. As we grow, we are trying to both look and act somewhat more professional.

Most of these changes have become possible due to the expansion of the staff. While I certainly enjoyed the total control I once exercised over this magazine, it has been much easier to produce a quality product every month since Jake came to work with me, and it got even easier and more enjoyable when Kim Mohan joined us this past summer. John Baillie's contributions to the magazine should improve it even more. I feel fortunate to have assembled such a quality crew for TD. Most importantly, we all enjoy whatever it is that we do. Nearly as important is the fact that all of us are gamers, and never lose sight of that reality. We feel that we are producing a magazine for our peers, and as such one of our most important criteria for selecting material is our own collective interest in the subject matter. Judging from our pleasing growth rate, we must assume that a good many of you share our interests and tastes, most of the time. As evaluating any given game is a very subjective thing, there are bound to be games that some of you feel that we overlook, or areas of gaming that we

slight. Undoubtedly, we have published articles that some readers had no interest in at all. Hopefully, there were enough that were sufficiently interested in any given article to make it worth publishing. It is very difficult to get a handle on how the readership is receiving us when we get so little feedback, and so few letters to the editor commenting on that aspect of our magazine.

If there are games or areas of gaming that you feel that we are neglecting, please write to us and let us know. Contrary to popular misconception, we do read every bit of mail that we receive. (The operative word here is *receive*. If one of the harbingers of the decline of a civilization is the deterioration of the postal system, our civilization is doomed. . . .)

We are never able to process submissions as quickly as we'd like to; right now we're about seven weeks behind our already slow schedule. Both articles and art, particularly the latter, are piling up on us. By the time you read this, we will be caught up again. Magazine publishing is a business of fits and starts of activity.

There are some new areas that we intend to get into in the next few months. We hope to get a column started on gaming with computers, if we can ever line up enough knowledgeable writers and interesting articles that don't sound like gibberish.

Soon we will have a column dealing with gaming and how its done in England. While I don't expect it to be very regular at first, we do have high expectations for it once John Baillie gets established for us.

There are a good number of games that don't get the analysis and coverage that they deserve. There are many games that don't fit the traditional image of "wargames" that we would like to cover. Wargamers play other games besides wargames, and many of them are damned interesting. How many of you have ever heard of a game called *Cartel*? It is one of the more interesting financial strategy games that I have ever played, and taught me a number of economic lessons. How about *ACQUIRE*, the financial strategy game by 3M? When I was overseas on board an aircraft carrier for eleven months, about nine or ten of us *wore out* three sets. I still find it one of the most challenging "parlor" games that I play.

There are games from antiquity that we are looking into, and others more modern as well.

\* \* \*

(cont. on page 22)

# The Dragon

VOL. IV No. 5

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THE DRAGON is published monthly by TSR Periodicals, a division of TSR Hobbies, Inc., P.O. Box 110, Lake Geneva, Wisconsin 53147 Phone: 414-248-8044

THE DRAGON is available at better hobby shops and bookstores, or by subscription. Subscription rate within the U.S. and Canada is \$24.00 for 13 issues. Subscription outside the U.S. and Canada are \$28.00 for 6 issues, and are air-mailed. Single copy price, including back issues, is \$2.60 per copy. All payments must be made in U.S. currency or by international money order. Subscription expiration is coded onto the mailing label. The number to the right of the name, prefixed by "TD" is the number of the last issue of the subscription. Changes of address must be filed 30 days prior to the mailing date of the magazine to be sent to the new address.

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# TROLLSHEAD

An excerpt from an upcoming novel by a master of fantasy

© John Eric Holmes

The campfire cast flickering shadows into the surrounding trees and across the face of the lean man squatting opposite. He wore an iron cap with a leather lining which cast a shadow over his thick brows. A ragged scar ran from the corner of his left eye down the cheek to vanish in the folds of a woolen tunic at his neck. A tough customer, Boinger thought to himself.

"Sit down," the man said. "Did you bring the gold?"

Boinger stepped closer to the warmth of the fire and sank down on his haunches, pulling the folds of his cloak under him to ward off the chill of the bare earth. His companion, the black elf Zereth, crouched on one knee, adjusting the scabbard of his long sword as he did so.

"Nonsense," said the elf. "The gold is under guard back at the bridge. We want to see the Lady Avemoine. Is she here?"

The bandit chieftain gestured with his left hand. "Bring the bitch out," he said. Behind him Boinger could make out the somber opening of a cave mouth in the rocky hillside. Two guards stepped back from either side of their leader and walked over to the shadowed portal.

They had been gnawing on a leg of mutton. Like the two brigands who had guided them to this forest rendezvous, they were half-orcs, tall and ugly. Behind the right shoulder of the human chieftain, however, loomed an ominous shape clad in chainmail. Long arms hung nearly to the ground as it rocked back and forth on bare taloned feet. Out of a dill-green face, deep black eyes seemed to gleam hellishly in the orange firelight. *Troll*, Boinger thought with a shiver, wondering how such a one was ever bound to service.

The half-orcs reappeared with a small, slender figure between them. Zereth rose to his feet as the girl was brought into the circle of firelight.

She was half-elven, her blonde hair in disarray, clutching a purple velvet robe tightly around herself. The eyes that met Zereth's, however, were clear and fearless.

"My Lady Avernoine?" asked the dark elf softly. The girl nodded. "My name is Zereth," the elf continued, "and my halfling companion is called Boinger." He gestured at his friend, who rose tardily to his feet and made a clumsy bow. "We have been commissioned by your father to negotiate for your ransom." The blonde head lifted a moment. Her eyes were green, Boinger noticed.

"He said you would know from this that we were to be trusted," Zereth continued, extending his right hand to show her the heavy gold ring with a twisted red rune.

"I recognize it," she answered, her voice only a whisper.

"Aerin doth brethil ellous a tirion broth dimil..."

"Hey, you, elf!" snarled the bandit leader. His hand went to a dagger hilt and the armored troll at his back shambled forward, its mouth open, fangs shining in the firelight.

Zereth stopped. "You speak Common, or not at all!" the angry man shouted.

"To be sure," Zereth replied soothingly, "to be sure, an oversight."

"You be careful, you unhumans," the bandit continued, still sullen. "or you won't go back. Avernoine can send another set of messengers."

The elf turned his attention to the girl. "Your father said we were to make sure of your identity as well as your welfare," he said. "He said we were to ask certain questions that only you could answer..."

"You had a pony, when you were first taught to ride," Zereth began, "named..."

"Jingles."

(cont. on page 40)



# JUNGLE

## Civilizations: From High to Low

T. J. Kask

*All around you, the jungle closes in: hot, stifling, humid, the air heavily laden with delicate scents and pungent aromas alike—foreign, oppressive, foreboding. Overhead, a constrictor the thickness of your thigh dozes in the meagre sun that penetrates the leafy canopy. All around you swoop birds exotically colored and fantastically feathered, piping their raucous calls. The air, so thick it threatens suffocation, is alive with insects: stinging, buzzing, biting, blinding and maddening. Deadly animals can only be seen occasionally, often too late to react to. More common are the more placid types, so at home here in this alien environment, posing no overt threats. Underfoot, more insects, some deadlier than any snake. Snakes slither everywhere, festooned from branches, clustered in the sun, silent, sinister, deadly. Overhead, the ever-present, never silent monkeys, those gossips of the jungle who see all and tell all to all who can and will listen.*

*Unseen are the eyes that follow your every gesture silently shadowing your every turn, paralleling your every move. The eyes are framed with fierce brows, and cheeks bedaubed with pigments or disfigured from tattoos. It is these eyes that hold the most threat and peril, belonging to that most deadly of all species: man.*

*Welcome to the jungle.*

Welcome to the jungle, indeed. Just when you thought you had survived the six possible die rolls inherent in the foregoing, you feel a different stinging bite on your neck. When you reach up to slap it away, you are horrified to find a small dart protruding from your flesh, and then the darkness overtakes you...

Of all the perils present in that most perilous of environments, the jungle, man poses the greatest threat. He cooperates with his fellows (those he is not hostile to), has vast cunning and knows his home terrain.

Good DM's use history for a logical jumping-off point in their adventuring, as it provides an accessible framework within which you can create and extrapolate. A general knowledge of anthropology and cultural history can be a great asset as well, as it gives a logical frame-



work on which to build. Assuming the foregoing, upon what can we build?

There are three generalized areas into which this article delves: Asia, Africa and South America. Each of these three areas is possessed of great divergences in behavior among its inhabitants and vast cultural differences in the many cultures to be found therein. A recitation of all of the possibilities would be long and boring. Some preeminent representatives spring to mind whenever the subject is even briefly pon-

*(cont. on page 15)*

# FEVER



## A Vacation Spot? Certainly Not!

Jake Jaquet

If one had to pick the least livable place on earth, the jungle would have to fall among the top three—the Arctic/Antarctic is certainly inhospitable from an environmental standpoint, and there is some weight to the argument that certain inner urban areas do not exactly promote long life, but that's beside the point. The jungle promotes bacteria, insects, and disease. The frequent heavy rains wash fertility from the soil. Poisonous plants, snakes, and wild animals thrive in jungle climates. All in all, not exactly the spot for a vacation but what a spot for an adventure!

Traditional accounts of the jungle, from Bomba the Jungle Boy to Jungle Jim to Tarzan, have always depicted the jungle as a place of peril—but there has always been justification for jungle adventures. We'll leave aside the philanthropic wanderings of Livingstone and Schweitzer and look at jungles from a more typical D&D viewpoint: greed.

Since the jungle is such an inhospitable place, much of what is discovered there remains there. Whole civilizations have been born, grown, and died in the jungle, with never a single contact with the "outside" world. It remains only for you, the adventurer, to penetrate the wilds of South America, Asia, or Africa to find untold wealth and untold danger. But first, the DM must set the stage....

### Geography

The actual physical conditions of any jungle can be determined by a quick consultation with a good set of reference works. By the way, an atlas will be of great value. Contrary to popular belief, most jungles are not flat plains covered with vines and bushes. Hills, cliffs, plateaus, and mountains all play an important part in a jungle scenario. Remember all those "lost valley" movies on the late-late show? What causes a valley? If you, as DM, are just teleporting a group of adventurers to a particular location, this factor may not be so important. But if your expedition is setting out overland from a coastal town, they'd better be prepared for some rough going. Plan accordingly.

While we're on the subject of geography, don't forget that you don't just step out of the desert and into the jungle. Most jungles of the type we'll be discussing (tropical rain forest jungles) are surrounded by a sort of buffer zone called the *veldt*. This area is a grassy plain with a scattering of trees and bushes. As one moves closer to the jungle proper, the trees and bushes become more profuse, until an arbitray



point is reached where veldt becomes jungle. And danger is no less in the veldt, either. Most herd-type animals live in the veldt—wildebeests, gazelles, giraffes, or what have you. Consequently, the large predators, lions for instance, live in or near the edge of the veldt. The tall grasses provide excellent cover for those predators using it as a stalking ground.

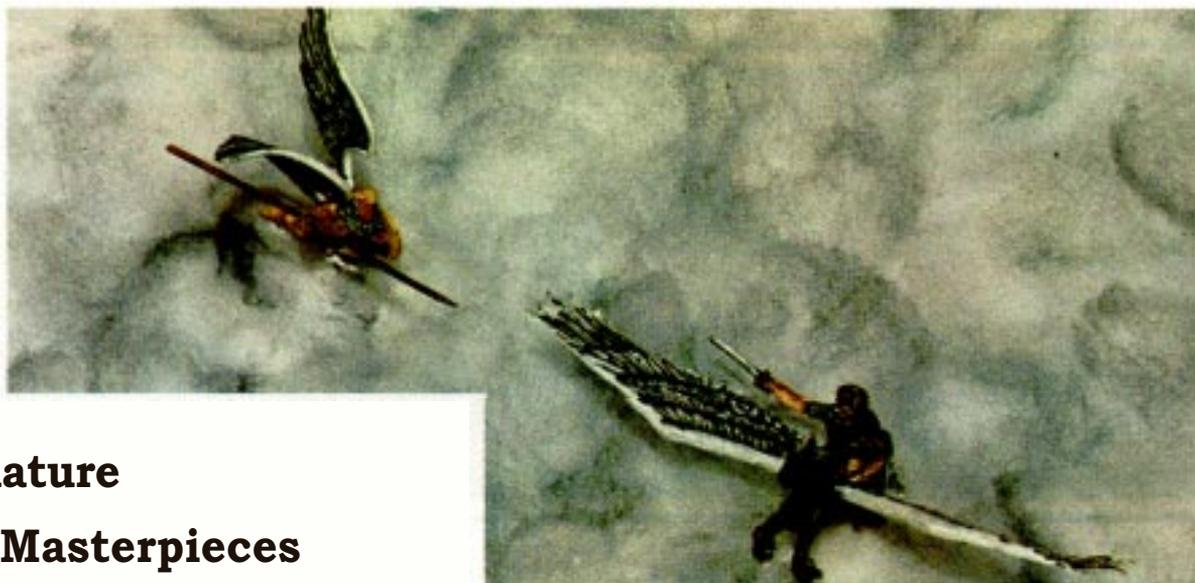
Any method for play of outdoor adventures can be used in such exploration, but a highly recommended set of rules would be *Source of the Nile*. Some minor changes would be necessary if the adventure is to take place somewhere other than Africa, but the mechanics work well regardless of the location. Using *Source of the Nile* can also eliminate the need for creating an overall terrain map, as the game is designed to create the terrain as the *terra incognita* is explored. A chart for random encounters with flora and fauna should be made to correspond to the type of terrain indicated, and the rules for encountering natives can be used as is.

### Flora

While it is not within the scope of this article to detail every plant that exists in the jungle, there are a few aspects of jungle plant life that should be mentioned. First, especially in the inner tropical rain forest, plant growth is extremely rapid. A trail blazed through such growth will disappear within a few days. Also, such growth is very thick and tangled. Movement rates through overgrowth must be slowed accordingly.

Another aspect of jungle flora is poison. Many of the jungle plants and their fruits, berries, and roots are poisonous if eaten, and can cause serious sickness, paralyzation, or even death. With the restrictions placed on poison within D&D and AD&D, the DM may wish to eliminate some or all of the natural poisons found in the jungle. This

(cont. on page 17)



## Miniature Masterpieces



The competition was so fierce in the GenCon XII figure-painting that it took TSR Periodicals' staff of judges nearly an entire afternoon to make all the decisions. The winners included (top photo) Mike Lange's fantasy diorama, (left) a blustery monster by Dan Sample, and (right) the Landsknechte unit entered by James Zylka in the Regular Historical Unit category. The Landsknechte also won the best unit award, and Lange's project was named best diorama.



Other winners included the fantasy unit entered by Chad Bierman, dubbed the "Naugrim Guard" (left), and the dragon (right) painted by Steve Brown, which won the Dragontooth Dragon Painting Contest sponsored by Tom Loback Artworks. Figure-painting winners whose entries could not be pictured were Bob Steigel, who won the Micro Unit category with a company of modern tanks, and Joe Miceli, whose Roman and Gaul "soldierscape" was the best regular historical diorama. Judging by the continued increase in quality among all the entries, the judges aren't going to have any easier time of it in years to come!



# 5th Annual Strategists Club Banquet and Awards



The Strategists Club Banquet, sponsored for the last five years at GenCon by TSR Periodicals, is a time to recognize some of the year's top accomplishments in the gaming field—and a chance for long-lost friends to chat again for an evening. In the photo above, TD editor Tim Kask shares an anecdote with the Holmes family—son Chris, wife Sig-Linda and John-Eric, whose short story "Trollshead" appears elsewhere in this issue.



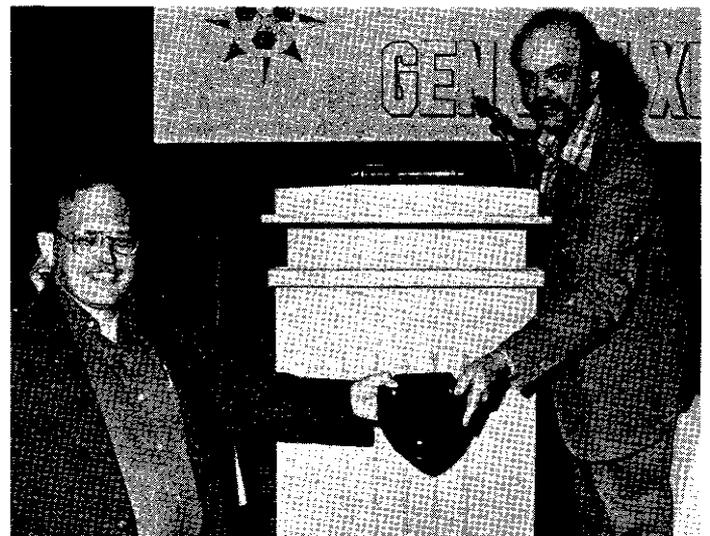
It was also the 5th Annual Lou Zocchi Ventriloquism Exhibition—and Lou, for the fifth straight year, was a winner with the crowd. Also in the photo is Woody, without whom Lou would just be another pretty face.

## “CREATIVITY IN WARGAMING”



The most creative gamers of 1978, as judged by the members of the Strategists Club, received plaques from Tim Kask during the awards ceremonies. The winners included (left to right, top to bottom) Ross Maker of Discovery Games, Outstanding Game Design for Source of the Nile; Gary Gyax, publisher of The Dragon, for Outstanding Professional Wargaming Publication; Forrest Brown of Martian Metals, accepting the award for Chaosium for Runequest, the

Outstanding Miniatures Rules; James Ward, accepting for himself and Gary Jaquet, the authors of Gamma World, which tied for Outstanding Game; and Dave Wesely of Discovery Games accepting the award for Source of the Nile, which also tied for best game of the year. Also recognized, but not pictured, was Ral Partha, which won the award for outstanding Miniature Figure Line for its Fantasy & Collectors Series in 25mm.



**NANCON Report**

# D&D Is Alive and Well in Houston

There was a lot of listening at doors at the Houston Marriott Hotel during the weekend of June 30-July 1. It wasn't the house detective listening for funny business, but the 200-plus participants at NANCON 88-II engaging in the fun business of the Dungeons & Dragons Tournament sponsored each year by Nan's Toys and Games in Houston.

Attendance was doubled over last year, with many Texas cities and four states other than Texas represented. Even "Uncle Sam" was well represented, by participants from Ft. Sam Houston in San Antonio, Ft. Hood at Killeen and a group from Ft. Polk in Louisiana (several of whom advanced to the final round of eliminations, with a winner in the Magic-User class). The dealer's room was equally well represented, by Lou Zocchi from GAMESCIENCE in Biloxi, MS; Forest and Carol Brown from MARTIAN METALS in Copperas Cove, TX; and Lee Sowers from EISENWERK in Houston.

The Dungeons & Dragons Tournament began at noon Saturday, and the round-one eliminations continued until late Saturday night. After everyone had completed round-one play, the results for that round were posted. The top half of the entrants in each character class (based upon experience points) then advanced to the round-two eliminations beginning at noon Sunday. The results of the round-two eliminations were posted, and the remaining entrants were again pared by half, with eight entrants in each character class advancing to the final round of eliminations Sunday evening.

The dungeon itself was prepared by Don Holson and his fine staff of DM's (Cindy, Todd, David, Brian, Arthur, Randy, Sheldon, Jay and Richard), officiating again this year at NANCON. Each entrant in the Dungeons & Dragons Tournament had his or her choice of character class at the time of entry. The characters in each class (and for each round of eliminations) had their characteristics pre-rolled prior to the tournament, so that everyone had an equal chance to advance in each round of eliminations. Team selection for each round of eliminations was by random drawing, to assure equality of play. First-round eliminations began with fourth-level characters, second-round eliminations with sixth-level characters, and the final round of eliminations began with seventh-level characters.

We hope to have the NANCON 88-II dungeon in publication later this year, so watch for it. Any royalties derived from publication of the NANCON dungeon will be divided between the (unpaid/volunteer) DM designers, and NANCON itself (to be used as "start-up" expense money for NANCON 88-III next July 4-6).

As with any gaming convention, there is ample free time both between rounds and because of the eliminations. NANCON was able to fill this void thanks to Lee Sowers, who had a separate gaming room on Saturday and Sunday introducing attendees to EPILOGUE and GALAKTIK TAKTIK; Lou Zocchi, who conducted a very interesting seminar on the BASIC FIGHTER COMBAT system; and (staff member) John Berry, who presented an extremely enlightening seminar on (Discovey Games) SOURCE OF THE NILE. And though it could go without mention at a convention of this nature, there were at least four rooms in which open games of Dungeons & Dragons were conducted throughout the convention.

NANCON is sponsored each year by Nan's Toys and Games as a reward to its customers. Thanks should also go to those companies who are gracious enough to contribute (either to NANCON itself or through Nan's Toys) posters, sample games and other products to use as door prizes and tournament prizes. Contributors this year included TSR Hobbies, Game Designer's Workshop, Eisenwerk, and Archive Miniatures. As with any tournament, however, the main result is the winners. The winners of NANCON 88-II were:

**THIRD PLACE** (Prize: a Dungeonmaster Screen, courtesy of TSR Hobbies):  
 FIGHTER D. Huycke  
 MAGIC-USER N. Marsh  
 CLERIC: G. Guderian

**SECOND PLACE** THIEF: G. Fortenberry  
 DRUID/ILLUSIONIST: T. Nixon  
 (Prize: a Dragon Tooth D-76 Gold Plated Dragon, courtesy of Nan's Toys and Games):  
 FIGHTER R. Hebert  
 MAGIC-USER R. Balch  
 CLERIC: T. Lockard  
 THIEF: D. Rosenberger (also winner at NANCON 88-I)  
 DRUID/ILLUSIONIST: T. Tyler  
**FIRST PLACE** (Prize: a Dungeonmaster's Guide autographed by the staff at TSR Hobbies.)  
 FIGHTER L. Prestridge (also winner at NANCON 88-I)  
 MAGIC-USER T. Moore  
 CLERIC: B. Macchiavema  
 THIEF: J. Wicks (also winner at NANCON 88-I)  
 DRUID/ILLUSIONIST: B. Wade

Nan's would like to congratulate both winners and non-winners alike, and express its appreciation of their continued support of NANCON.

We look forward to seeing all of you next July 4-6 at NANCON 88-III. We already have plans to include (in addition to our Dungeons & Dragons Tournament) a TRAVELLER tournament, a KINGMAKER tournament and a miniatures tournament on each of the three days (each day will be a separate category of miniatures).

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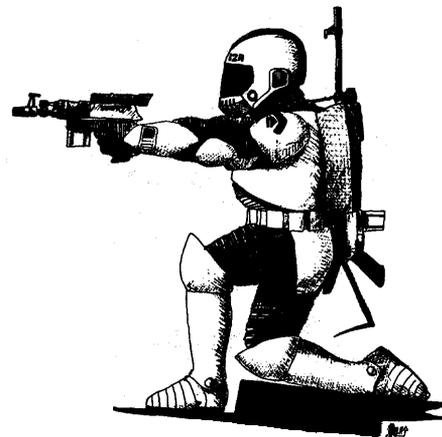


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Alpha Omega variant

# Will Jason Destroy The Dragonship? Stay Tuned . . .



**Kenneth W. Burke**

The following *Alpha Omega* variant has been derived from the "Victory of Star Command" episode of the Jason of Star Command television mini-series. To play it, you need one or two Alpha Omega games.

The variant proceeds as follows:

Date: CLASSIFIED

Technological Level 2

THE VICTORY OF STAR COMMAND

When the evil Dragos attempted to conquer the galaxy, it was no wonder that he looked upon the Space Academy as a threat. Acting as a headquarters for Star Command, the organization solely responsible for the military defense of the galaxy, the Space Academy was also the center for all known galactic social, technological, and military achievement. Regardless of any military victory he may first achieve, Dragos knew that unless the Space Academy was dealt with it would surely destroy him. The obliteration of the Space Academy became an obsession with Dragos; time after time he was to attempt it—and fail.

Dragos' failures were not due to any errors on his part; if anything, his plans were perfect. What he failed to take into consideration, though, was exactly what he was dealing with.

The Space Academy housed some of the finest minds that the galaxy had to offer, it was also the headquarters for some of the galaxy's most heroic fighters. Its crew was well trained and more than a match for any emergency that might occur, and if all else failed, the Space Academy itself could be used for protection. A mammoth structure, it was built to withstand the furies of the galaxy; it was also armed with the most powerful weapons known to Star Command, causing the most warlike of adversaries to think twice before attacking it. The end result, for Dragos, was one failure after another. Times, though, were to change.

Dragos, while indeed a maniac, was also quite crafty and eventually succeeded in sending the Space Academy into a massive galactic "whirlwind." Although the Space Academy emerged from the whirlwind intact, it had suffered severe damage; to give its personnel a chance for survival, the courageous Jason (of Star Command fame) and beautiful Nicole hid aboard a piece of space debris, hoping that Dragos, believing it to be all that was left of the Space Academy, would bring it on board his "Dragonship," a monstrous starship that he used as a flagship, and display it as a ghastly "souvenir" of his triumph.

Jason and Nicole would then capture Dragos, take him back to the Space Academy, and let that be the end of him. Dragos took the debris on board the Dragonship as planned, Jason and Nicole captured him, and they notified the Space Academy of their success.

Surprise of surprises, though, it turned out that the Dragos they had captured was a simple energy clone; Dragos had known of their plan the moment the space debris was taken on board. He had deliberately allowed them to contact the Space Academy so he could determine its position. Now that he knew it, Dragos could destroy the Space Academy once and for all!

The destruction would be carried out by his fearsome Red Dragon squadrons; all would be launched against the Space Academy in a single, massive attack, obliterating it before Star Command could mount an effective defense. Surely, the Space Academy and Star Command were doomed!

Yet such was not to be, for Nicole fled the Dragonship and returned to the Space Academy to warn of the imminent attack, while Jason stayed behind to deal with Dragos.

The attacking Red Dragon squadrons struck without warning; even the Space Academy, with its advanced sensor systems, had not detected them. The Space Academy was attacked from every conceivable direction; even as it sounded "battle stations," it was taking direct hits. But then the Space Academy returned fire, the sound of weaponry pulsars drowning out all other sounds as its powerful phasers were fired. The entire Space Academy had become a massive weapon of destruction!

While the Red Dragon squadrons may have been a formidable force, their combined strengths were no match for the awesome, unleashed fury of the Space Academy. Of all the Red Dragon squadrons, only one vessel would escape destruction.

Dragos, in the meantime, had his own problems. Jason had neutralized his mind-control powers, leaving him with only his "eye-beam," a beam-firing weapon worn over his eye, to defend himself with against Jason, who was now planning to stop Dragos once and for all.

Again and again Dragos fired his eyebeam at Jason, yet Jason proved too fast to be hit. Dragos' only hope now lay in his Dragonship; it was moving toward the Space Academy and would open fire the moment the Academy was within range. But even as he hoped for victory, Dragos' eyebeam ran out of power; he now had nothing to fight off Jason with. After threatening to return, he disappeared in a mass of flame.

Now alone, Jason activated the Dragonship's self-destruct mechanism and fled back to the Space Academy. Within seconds, the Dragonship exploded in a mass of fire, rock, and other assorted odds and ends (an autographed copy of "Pond Wars," a plastic "Battlestar Galactica" model, three Alfred E. Neuman "What, Me Worry?" pictures, etc.); Dragos, as a threat to the galaxy, was no more (or at least until the 1979-80 T.V. season).

**ORDER OF BATTLE:**

*Dragos player*—9 Drove interceptors (representing his Red Dragon squadrons).

*Star Command player*—1 Human starbase (representing the Space Academy).

**SET-UP:**

*Mapboard*— Use only one map section.

*Star Command*— Place starbase counter on hex 2812.

*Dragos*— Dragos interceptors enter the map section from any direction the Dragos player desires; all units must enter the game on turn one.

**GAMELENGTH:**

Until victory conditions are met.

**VICTORY CONDITIONS:**

The Dragos player wins if he destroys the Space Academy (the starbase).

The Star Command player wins by damaging the Dragos force to such an extent that it could not achieve any points of damage against the Space Academy regardless of circumstances.

**SPECIAL CONDITIONS:**

1. The Space Academy counter can be moved up to five hexes per turn in accordance with regular rules governing movement. To

determine the direction it is facing, for movement purposes, place an *Alpha Omega* ship counter on top of it: the direction it faces is the direction the Space Academy will be facing when moved. The Space Academy starts the game "facing" direction one and not moving.

2. Should you not have enough Drove interceptors to act as Red Dragon spaceships, substitute other Drove counters to take their places. Remember, their powers will still be E-7, D-5, C-2, S-2, and W-4.
3. All units are considered to be moving via Mason Field Drive.
4. Hidden movement may be used.
5. The Dragos and Star Command units may attack each other via beam weaponry only.
6. Units that are moved off the mapboard are considered to have been destroyed.
7. The Space Academy cannot be moved out of the hex it occupies until one of the Dragos units has been spotted.
8. The Space Academy cannot cloak.

**OPTION:**

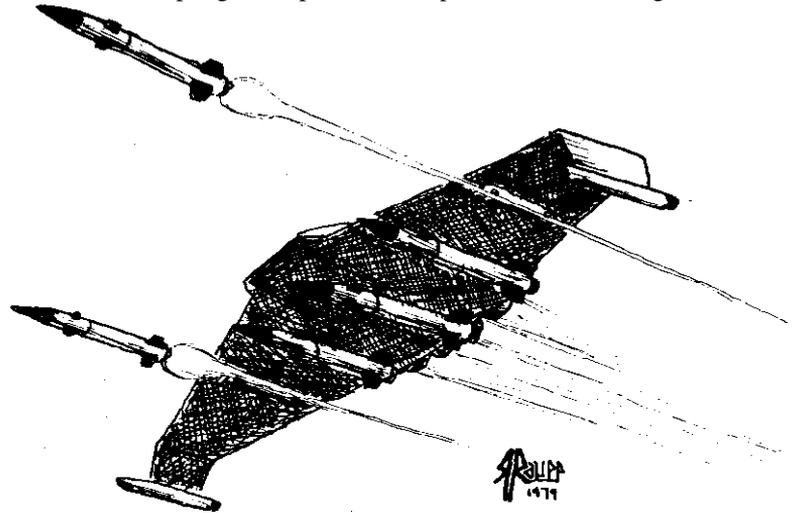
We shall assume that Jason has fled, along with Nicole, back to the Space Academy, and that Star Command has decided to launch an attack of its own. The following modifications are now put into effect:

1. Using four map sections, make two map arrangement "A's"; place one lengthwise next to the other so you have a single map arrangement. From left to right, the individual maps are now referred to as "A", "B", "C", and "D".
2. The set-up is modified so that the Space Academy now starts the game on hex D-2012 and carries an additional force of four Human assault ships (representing Star Commands small but effective "Striker" force kept in a constant state of readiness). The Dragos player now enters his forces into the game from directions 5 and 6 of map "A." His nine interceptors enter the game, carried by a new addition to his forces—the Dragonship. This is represented by a Drove battlecruiser counter; its powers

are E-40, D-15, C-10, S-20, and W-40. Due to its enormous size, it cannot cloak; this modifies special rule number seven so that the Space Academy now only has to remain stationary during turn one.

3. For the Star Command player to win, he must now destroy the Dragonship.

Players should become familiar with the ordinary rules of play before attempting the "option." The option allows for a larger, more



massive campaign, pitting the powers of Star Command not only against those of the Red Dragon squadrons but the formidable Dragonship itself. The expansion is best played with teams; two players can control the Space Academy and Dragonship while two others can control the Striker force and the Red Dragon squadrons.

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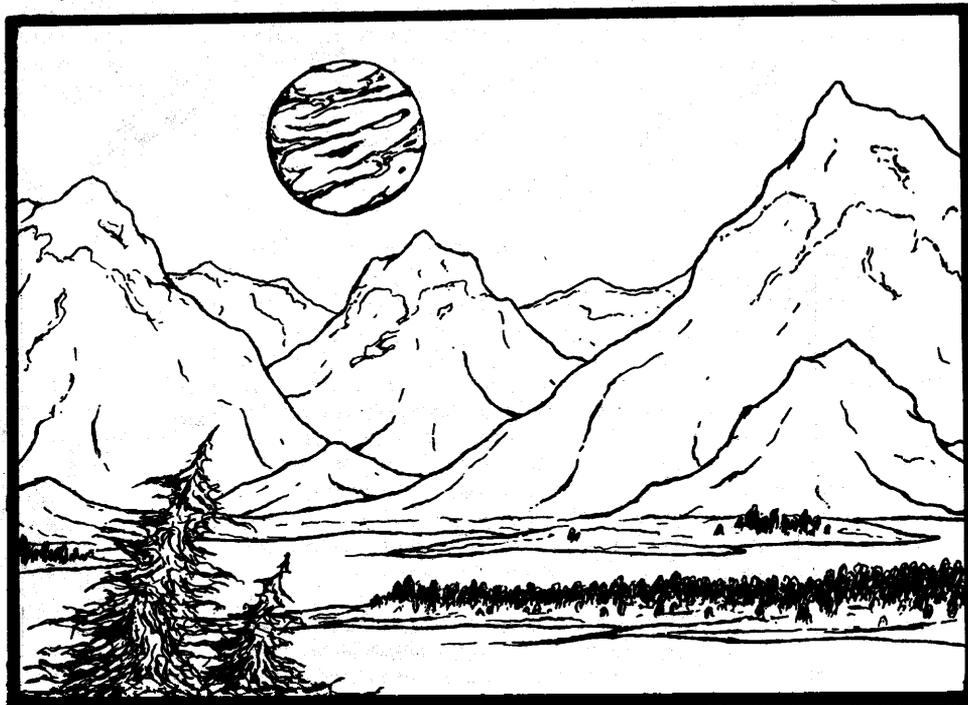
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# SPICING UP STELLAR CONQUEST

## HOW TO ADD NATIVE LIFE AND "FATE" TO YOUR WORLDS



Tony Van Liew

It has been said that STELLAR CONQUEST is the state of the art several years old. Maybe so, but the beauty of a modularized rule system such as SC's is that it can be easily expanded and updated to grow along with the state of the art. So, for all us complexity freaks, I present another "state-of-the-art update" for STELLAR CONQUEST by addressing myself to two observed weaknesses brought to light by recent game designs: natively evolved life, and the addition of "Fate," or Special Events.

The last sentence of Section 1.0, paragraph 2 of the STELLAR CONQUEST rules reads in part: "... The planets in the cluster are too young for any intelligent species to have evolved."

To this I say: Bunk! Any star cluster, no matter how small, that has stars as old as Sol (G class) and older (K and M class) should certainly be old enough to develop some form of intelligent life. I mean, we did it, didn't we?

And so, in support of this counter-theory, I present a set of rules adding natively evolved life to the STELLAR CONQUEST planets. The natives represented here are extremely isolationist and so are never displayed on the map in any way. They build neither ships nor defenses, nor do they put out IU's; they merely act as variable elements.

### Native Life Table

B class star	K class star
BR or MT—2 (2 dice)	BR—2 (2 dice)
ST—2 or 3 (2 dice)	MT—2 or 3 (2 dice)
F class star	ST—11 or 12
BR—2 (2 dice)	TR—8 or more
MT—2 or 3 (2 dice)	M class star
S T - 1	BR—2 or 3 (2 dice)
TR—1 or 2	MT—10, 11, or 12
G class star	ST—2,3, or 4 (2 dice)
BR—4 or less (2 dice)	TR—9 or more
MT—1 or 2	
ST—9 or more	
TR—1,2, or 3	

**Native Life Rolls:** Whenever you are the first to explore a new star system, roll one or two dice (whichever is called for) against the Native Life Table for each planet in the system to find if there is native life there. If the indicated number for that star class and planet type is rolled, native life is present on that planet. Such life should be indicated on your record sheet. Native population does not decrease the planet's maximum habitability level.

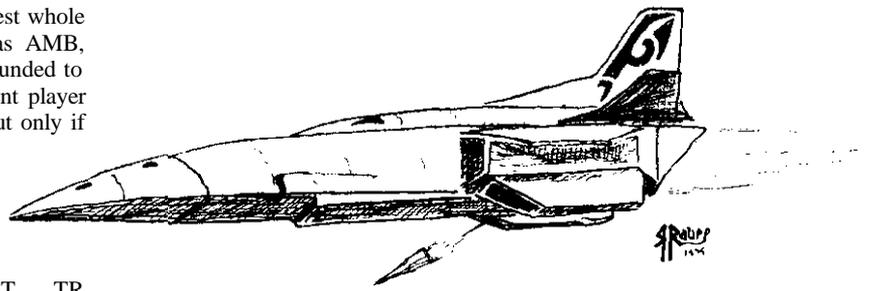
**Native Tech. Level and Disposition:** When you find life on a planet, roll one die on the proper Tech, Level chart to find the technical level of the natives. If you colonize the planet, roll again on the Native Disposition chart to find if the natives are friendly or unfriendly toward you. Friendly natives with a higher tech. level than your own allow you to spend half the necessary IU's on the advancement sequences (The natives are assumed to be on the lowest achievement of the specified level.) Natives on BR planets cannot be used for this purpose. Example: Player 1 explores and colonizes Scorpii. He finds friendly natives there with a tech. level of 2. He need now only expend 20 IU's each for AIT, AMB, and 5MA, as long as he maintains a colony on that planet. He must, however, expend 50 IU's total for 6MA, 75 IU's total for DN, and 40 IU's total (assuming he has the 5MA) for USR.

Unfriendly natives kill off population. In each production sequence before growth, subtract your tech. level from the tech. level of each of the unfriendly natives you are in contact with. That number plus one, times the roll on one die, is the amount of population the natives destroy. Example: Player 3 has a tech. level of 1. He is in contact with tech. level 2 unfriendly natives;  $2 - 1 + 1 = 2$ , so two times the roll of a die is the amount of population lost at that colony. Assuming the die roll was four, 8 million people died at that colony. If player 3 had a tech. level of 2, only one times the roll of a die would have been killed ( $2 - 2 + 1 = 1$ ). Negative population destroyed results are treated as zero.

By expending 15 IU's, a colony can eliminate natives of a lower tech. level. By using 40 IU's, natives of the same level can be wiped out. Both expenditures can be kept as a running total. Natives with a higher tech. level can't be touched.

To find your own tech. level, add the three numbers found in the "LEV" column next to the highest advancement you've attained in

each sequence and divide by 3, rounding fractions to the nearest whole number. Basic technology adds zero. Example: Player 2 has AMB, CET, and 3MA. His tech. level is one ( $2 + 1 + 1 / 3 = 4/3$  rounded to 1.) A conquered planet that is being recolonized by a different player must be rolled again for disposition toward the newcomer—but only if it has natives.



**Tech. Level Charts**

B class star					K class star				
	BR	MT	ST	TR		BR	MT	ST	TR
D 1	0	0	0		D 1	0	0	1	1
I 2	0	0	0		I 2	0	0	1	1
E 3	0	0	0		E 3	0	1	1	2
R 4	0	0	0		R 4	1	1	2	2
O 5	0	0	1		O 5	1	2	2	3
L 6	0	1	1		L 6	2	2	3	3
L					L				

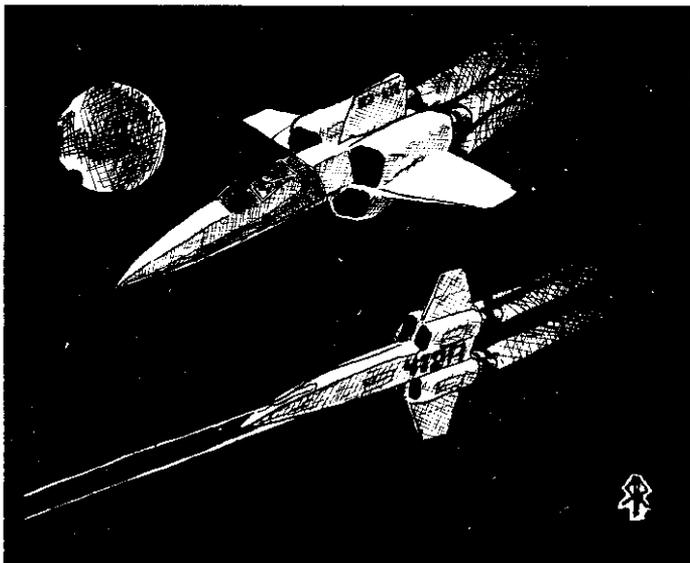
  

F class star					M class star				
	BR	MT	ST	TR		BR	MT	ST	TR
D 1	0	0	0	0	D 1	0	0	1	1
I 2	0	0	0	0	I 2	0	1	1	2
E 3	0	0	0	1	E 3	1	1	2	2
R 4	0	1	1	1	R 4	1	2	2	3
O 5	0	1	1	1	O 5	2	2	3	3
L 6	1	1	2	2	L 6	2	3	3	3
L					L				

G class star					Disposition Chart				
	BR	MT	ST	TR		Native Tech. Level			
D 1	0	0	0	0	D 1	0	1	2	3
I 2	0	0	0	1	I 2	U	U	U	U
E 3	0	0	1	1	E 3	U	U	U	U
R 4	0	1	1	2	R 4	U	F	U	U
O 5	1	1	2	2	O 5	U	F	F	F
L 6	1	1	2	3	L 6	F	F	F	F
L					L				

**Charts Explanations:** The numbers given on the Tech. Level Charts are the tech. levels of natives found by star class and planet



types. "NM" on a planet adds 2 to this die roll: a "0" means the natives have basic (or less) technology.

On the disposition chart, "U" means the natives are unfriendly, "F" means they're friendly. You subtract the natives' tech. level from your own to compute any die roll adjustment. Example: A player with a tech. level of 1 colonizes a planet with tech. level 2 natives. Subtracting the natives' tech. level from the player's yields minus 1, so one is subtracted from the player's disposition die roll.

**Special Events Table**

	Pop. owned or controlled (in millions)						
	1-45	46-55	56-70	71-83	84-100	101-120	121-150
D	-1	1	4	3	4	1	2
I	0	1	2	5	6	4	3
E	1	1	1	2	3	2	5
R	2	1	1	4	5	3	1
O	3	8	1	1	1	6	4
L	4	1	1	9	8	5	6
L	5	1	7	8	7	9	8
L	6	1	1	7	9	10L	11L
	7	11L	11L	10L	10L	11L	10L
	8	1	12L	11L	12L	12L	12L

**Die Roll Adjusters:**

- 2 for every unfriendly native population you are in contact with that has the same or lower tech. level than your own.
- 2 for every star you have caused to nova.
- 2 for every planet within 10% of its population capacity.
- 1 for every planet within 20% of its population capacity (excluding those counted above).
- 1 for every Production Year your empire is at war (counting the present one).
- +1 for every 20 IU's spent to raise the die roll.
- +2 for every 3 planets you've colonized since the last Production Year (or the start of the game if this is turn four).

Move one column to the right for every friendly native population you are in contact with which has a higher tech. level than your own.

**Explanation of the Events Table:**

- No Event.
- 1 Lose 10% (rounded up) of your colonies. They will not declare war.
- 2 Lose 30% of your colonies. They declare war on a roll of 1.
- 3 Lose 50% of your colonies. They declare war on a roll of 1 or 2.
- 4 Lose 70% of your colonies. They declare war on a roll of 1 or 2.
- 5 Lose 80% of your colonies. They declare war on a roll of 1, 2, or 3.
- 6 Lose 90% of your colonies. They declare war on a roll of 1, 2, 3, or 4.
- 7 Raise MA by 1.
- 8 Raise Technical Sequence 1 step.
- 9 Raise Weapons Sequence 1 step.
- 10 Raise MA by 2.
- 11 Raise Technical Sequence 2 steps.
- 12 Raise Weapons Sequence 2 steps.

**Special Events:** Every production sequence—after growth, but before IU expenditure—roll one die for the Special Events table. Cross-referencing between the column showing the total colonist population controlled by you and the adjusted die roll will yield a single number. The meaning of the number is given in the Explanation of Events Table. An "L" after the number means that 15 IU's must have been allotted for the achievement of those results during the present production sequence (one of the only two IU expenditures allowed before the Special Events roll.) One 15 IU expenditure will work for any one of the results (i.e. only 15 IU's need be allotted to receive any one

of the marked results.) If 15 IU's are allotted and an "L" result is not received, the IU's are lost. If an "L" result is received and the IU's weren't allotted, the result is treated as "no event."

By expending 20 IU's, a player may raise his die roll by 1. The roll may be raised any amount in this manner, but 20 IU's must be allotted for each "+1" adjustment. This is the only other IU expenditure allowed before the Special Events roll.

An adjusted roll of less than minus 1 is treated as minus 1. An adjusted roll of greater than 8 is treated as 8.

If a "lose colonies" result occurs, the owning player chooses which colonies will revolt (i.e., go neutral). A player **must** declare openly which of his colonies is/are going neutral. A revolted colony will not lend any of its IU's to its former owner's coffers (including for the expenditures listed above); they are lost unless the colony declares war (see below). The colony will also be fully owned by the first player to show up in that star system with a warship (even if that player is the original owner)—just as if that player had initially colonized the planet: there is no one-Production Year wait to gain its IU's, and especially, no need to conquer or militarily hold the colony.

Also, for most neutralization results, there is a chance that the revolted colonies will declare war on your empire. After announcing which colonies have revolted, roll one die. If the result indicated on the Explanation of Events Table is received (no adjusters), all of your revolted colonies declare war on you, and all their IU's are used to build warships (the most advanced their achievement on the Weapons Sequence will allow), with the remainder used to build defenses; odd IU's are lost. On subsequent turns, those warships will move to the nearest colony belonging to the original owner and attempt to destroy everything possible. The revolted colonies will still swear immediate and total allegiance to the first player to move a warship into their system (and turn their ships over to him, so keep track of who's who)—unless that person is the original owner, in which case the colony must be conquered.

Special events 7 through 12 call for an increase in the research and development sequences. These increase are—for the most part-free (except those marked "L"). When one of these advancement results occurs, mark down the proper advancement on your record sheet, along with the necessary IU expenditure for that advancement. You need not spend those IU's, just mark down the **exact** amount of IU's necessary for the indicated result. Of course, if the Special Events table tells you to raise a sequence, and that sequence has already been topped out, that sequence cannot be added to, so treat the special event as "no event."

With mutual player consent, you might want to try adding some level 4 technology to the game. Level 4 technology is not part of the regular advancement sequences, in that it cannot be attained through direct IU expenditure; it can only be acquired through use of the Special Events Table. An explanation of the technology follows:

**Warspeed (WPS)**—Allows a player to move any of his ships up to 8 contiguous hexes per turn without tracing a path of movement (Gas clouds do stop WPS movement). WPS uses one movement point. A ship may use both WPS and regular movement in the same turn. A ship entering (not passing through) a star system while using WPS causes the star to nova and immediately destroys everything in that hex and within a three-hex radius.

**Improved Industrial Output (II0)**—All a player's colonies produce 50% more (rounded down) IU's than population (i.e., a colony with 20 population would put out 30 IU's.) "Extra" IU's and RIU's are unaffected.

**Improved Attack Weapons (IAW)**—All warships bum off twice as much population as given in the standard rules (i.e. ESC = 2 million, ATK = 6 million, DN = 10 million.)

**Planetary Force Screen (PFS)**—The PFS works just like in the standard rules, except it's no longer a level 3 item; it's level 4.

Level 4 Technology

Technical Sequence	Weapons Sequence	Movement Sequence*
	IAW	9MA
II0	PFS	10MA

\*A ship using more than 8 MA in a turn may not attack (including counterattack), but may be attacked.



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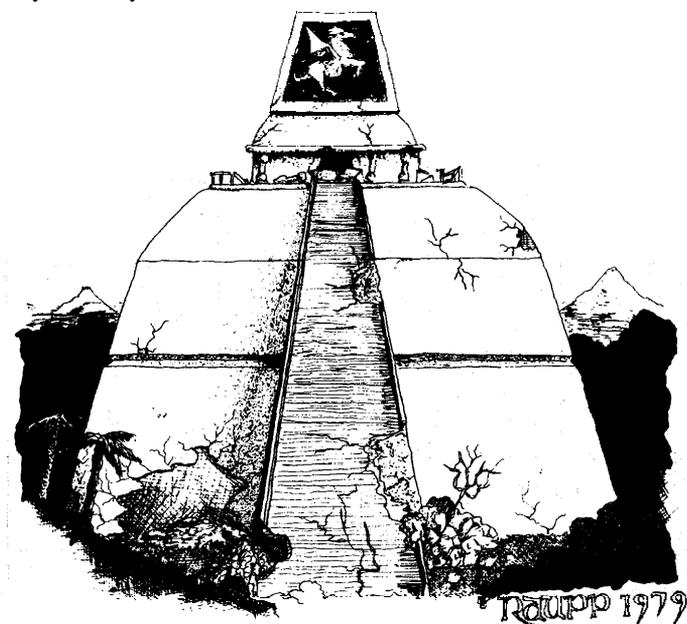
## Civilizations

(cont. from page 4)

dered: from South America, the Jivaros, the Mayans, the Incas, the Tolmecs, the Totomecs, the Aztecs; from Africa, the Zulus, the Watusi, the Ashanti, the Beni; from Asia (and Micronesia), the headhunters of Borneo, the vanished civilization of Angkor Wat, the cannibals of the Pacific: a veritable wealth of potential adventures.

### Africa

The range of civilization levels in Africa is extreme, and our perceptions of some of them have been bizarre. On the lowest end of the scale, we once had the Pygmies, the most maligned culture in all of African history. Once, Pygmies were thought to be little more than apes of a highly developed sort; some even saw them as the missing link between *homo sapiens* and the apes. These gross misconceptions were held by the most learned men of their day, and not just the ignorant masses that had even heard of them at all. Because their culture was so simple, and they placed so little value in the owning of possessions of any sort, they were dismissed as sub-human for decades.



On the other end of the scale we had the fabled glories of Timbuktu and the empire of Benin as two radical contradictions to the misconceptions surrounding "the Dark Continent" (itself a misnomer, even though it was meant in the sense of unknown and unexplored). The glories of Timbuktu were at first thought to be no more than fables in Europe, because everybody *knew* that Africa had passed its peak as anything meaningful when the high civilizations of Egypt at last gave way to Rome and her ilk. And yet, those first explorers to reach Timbuktu and return spun tales of wonder for all to hear, appropriately embellished to the benefit of the teller, of course.

The civilization attained in Benin is arguably one of the highest and finest in Africa's history. Their methods of warfare were chillingly European in their butchery and effectiveness, and surprisingly well disciplined. The society was very well organized from the king on down, including such functionaries as the official greeter (sort of a royal doorman) and the merchants licensed to do business with the Europeans. Much to the lament of the first European traders, the Beni were well skilled in trade, and exacted exactly what their goods were worth. The Beni were further structured in their society, including an elite caste

1. While the Incas were a high-county tribe in the beginning, their conquests led them to the edges of the Amazon Basin and beyond.
2. The Aztecs, Mayans, Tolmecs and Totomecs are actually from Central America and Mexico.

of hunters, admired and respected by all. The elite of the hunters were legenday elephant hunters. themselves thought to be semi-mythical. Armed with only a blowgun and poisoned darts, these men stalked and slew the largest animal of their ecosystem, at great personal hazard. (Pity the poor adventurer captured by hunters such as these. . .)

Human sacrifice to the local deity was not uncommon, and prisoners, the condemned, and enemies of the leaders were among the first to go. Cannibalism was sometimes practiced, either as a ritual or simply to provide protein.

In game terms, encountered natives can range from savages in very small to very large numbers to highly civilized and deadly warriors. Some will be hostile to anyone they encounter, others curious or even friendly.

Jungle religions range from the simple to the bizarre. In some instances, civilization level has no bearing upon religion. Animism, totemism and divination abound, usually centering around some shaman or oracle, known to us as witch-men or witch doctors, but certainly not all as evil as Hollywood would have us believe.

Group size can range from a simple family unit to a highly complex organization transcending the bonds of blood, kinship or tribe. It was said by the first Europeans to visit there that Benin could muster 100,000 warriors in a single day!

### South America

#### (plus Central America & The Valley of Mexico)

The range of South American civilization levels is scarcely any less than those found in Africa. There exist to this day tribes in the interior that subsist barely above a Stone Age level, shrinking the heads of their enemies, sometimes partaking of their flesh.

The primitive-tribes of the Amazon Basin contrast highly to the ancient glories of the Incan, Mayan or Toltec cultures. Just slightly farther north was the fabled Aztec Empire, as well organized and efficiently run as any empire without a written language could be. We know so little of the Tolmecs and Totomecs that it is hard to classify their culture, but we can be sure that it was on the high end of the scale.

The Inca Empire was one of the largest the world has ever seen, in miles spanned. It was composed of separate tribes and ethnic groups, numbering in the dozens, transcending the loyalties owed to family and tribe. It was held together by the organization of the administration and the homage paid to The Inca, the supreme ruler.

Religions in South America don't seem to favor totemism as much as their African counterparts, although totems held an important place in many cultures' kinship and clan ties. There was much veneration of certain animals, most notably the deadly jaguar. Priests and shamens seem to have been better educated on the whole, and often served as tribal historians and record keepers. Their hold over their subjects was no less iron-fisted for it.

The Jivaro, known for their practice of shrinking heads, are so surrounded by myth and misinformation that it is hard to distinguish fact from fancy without serious study. It can be safely stated that they were fierce and deadly foes.

Almost all of the peoples under this geographic grouping have been accused of human sacrifice and cannibalism at one time or another. It could well be that all of them practiced it at one time or another. We know that the Aztecs fought little pseudo-wars, called Plower Wars (see TD #25 for further info on the Flower Wars, and rules for same—Ed.), for the express purpose of capturing enemies at a minimal cost in blood. The hapless prisoners were normally sacrificed to their sanguine gods.

### Asia and Micronesia

The range of civilizations found in Asia is the most encompassing in numbers. Today there are still tribes living in the Stone Age, in Borneo & Java, in stark contrast to the culture attained in Hindu India.

While there is probably more jungle in this classification than either of the two preceding, we in this part of the world know less about it. With the exception of India, and some few islands in Micronesia, the Western world is abysmally ignorant of the marvelous cultures that once thrived in Asia. The jungles of Cambodia, Laos, Thailand, Viet

Nam, Burma, Tibet and India saw the births of many high civilizations of which we know relatively little today. Much of the picture painted by the British of India was warped by time and myth.

Some of the more notorious sects and cultures got a lot of media exploitation. The Thugs in India were painted as vicious and blood-thirsty. The Ghurkas were known for their fierceness in battle and loyalty. The headhunters of Java and Borneo, as well as the Malay pirates (following a centuries-old lifestyle) also got their share of notoriety. None of the previously mentioned cultures ever built anything as impressive and intriguing as the ruins of Angkor Wat, deep in the jungles of Cambodia. Of that culture we know next to nothing. If we use their constructions as a yardstick of civilization, they were as highly civilized as any culture anywhere in Asia, and their edifices show a haunting similarity to some of the ruins found in Central America.

Of the religions of Asia, we know a good deal about a couple, and next to nothing about most of them. Due to the early and pervasive effects of both the Hindu and Buddhist religions, we know very little about any of the indigenous religions prior to their introduction in Asia. The religions of Borneo, Java, and the like were a varied hodgepodge of pagan beliefs, heavy on the shamanism and totemism.

## Weather

When considering jungle adventures, after you consider the dangerous flora and fauna, and the more dangerous human denizens, there is still one consideration of paramount importance: Jungles are hot and humid. When considering any jungle or rain forest, this fact is inescapable.

The heat, when considered alone, can have grave effects on a band of fearless adventurers. The extreme heat can quickly lead to exhaustion, with all of its attendant modifications to combat and melee. Less territory can be safely explored in a day's march without risking serious side effects. That presupposes that the terrain doesn't hinder you, which is unlikely. As you overheat, the body perspires in an attempt to cool off. If you perspire too much, your body salts deplete, and you can collapse from heat prostration and/or exhaustion. Barring that, you could still be susceptible to hallucinations and delirium. Severe dehydration can cause death.

The humidity intensifies the effects of the heat. Anyone who lives in the Midwestern U.S. can attest to that. It is much more uncomfortable at 80° with 65% humidity than it is at 95° with 10% humidity. In the tropical rain forest jungles, the humidity never falls below 85 or 90 percent. This high moisture rots and mildews cloth and leather, unless they are assiduously treated to prevent it. All metals will oxidize; armor will rust and swords and daggers will lose their edges. The humidity affects people by lowering resistance as a result of overworking the sweat glands, thereby causing wounds to heal at a greatly retarded rate, if at all.

One further effect of this humidity is ground haze. At best, in high temperature and high humidity conditions, vision is reduced to half normal, thereby increasing the chances for surprise. As with any fog, sound is distorted as well.

## Fantastic Civilizations

H. Rider Haggard and Edgar Rice Burroughs achieved literary fame by writing novels dealing with the jungle. Haggard, in particular, specialized in fantastic civilizations isolated from time and man's interference, located in deep jungles, usually in a hidden valley, or on top of a jungle-girt mountain. I can only recommend that you peruse their works for inspiration in establishing your jungle adventures.

As this is *D&D/AD&D*, anything goes as far as justification, but some logical explanation is not out of order. The willing suspension of disbelief is easier when it involves swallowing less rationale. The landlocked valley is a favorite device, as is the isolated mountain. Numerous clichés abound, but that doesn't mean that they can't be fun.

J. Eric Holmes wrote an excellent supplement to *SOURCE OF THE NILE* dealing with fantasy civilizations that goes into much detail, and is very useful in setting up jungle adventures. (See *TD #24, April '79, LOST CIVILATIONS*, and watch for a reprint of it in *TRIBUTARY 2*, the *SOTN* supplemental magazine, to be released soon. —Ed.)

One prevailing aspect of all the jungle fantasy novels has been the phenomenal wealth of these lost civilizations. Supposedly, all they had

to do was amass wealth for its own sake, and hoard it away. Tales of idols made of precious metals and/or encrusted with precious stones are common, and more than enough to surpass the greed quotient of nearly any adventurer. As with any adventure, the treasure should be equal to the difficulty experienced in obtaining it. Since the jungle is by its nature a severe test, huge fortunes can be justified.

## Weapons

To understand more fully the weapons found in typical jungle cultures, one must consider the arena in which they are used.

The blowgun, or blowpipe, is perhaps the most celebrated jungle weapon. It is useful in the jungle only, for one reason—wind, or the lack thereof, actually. There is no appreciable breeze to be felt in a rain forest, so the tiny, lightweight darts are usable. With any breeze at all, their accuracy suffers, severely at longer range. Because the darts were so diminutive, poison was generally added to them, to maximize the hunter's chances of success. The types of poisons are many and varied, with effects ranging from mild nausea to horrible and painful death. Mild doses, those used to hunt birds, might have no effect on a human beyond mild nausea or temporary dizziness. Some of the poisons were nearly instantaneously fatal.

A couple of the staff members of TD have played with blowguns in the past and can testify to the accuracy that can be attained with only minimal practice; a lifetime of practice could easily produce marksmen capable of hitting the tiniest target/opening at 40 feet or more with lethal regularity. The actual damage done by the dart is generally minimal, although the possibility of striking a vein, nerve, throat or eye could modify that.

Most weapons found in the jungle can be classified in D&D terms quite easily, simply by their construction. Spears are spears, no matter where they are forged. The *assegai* of the Zulu (not really a jungle tribe, but well known) would be considered a short sword, while their *knobkerrie* would be classed a cudgel.

Some of the multi-bladed throwing knives of Africa are lethal-looking, but it must be remembered that they were used against enemies who generally had no better protection than a flimsy shield. They would be extra effective against a man who was unarmored, or wearing soft leather, but no more effective than any other thrown weapon against a man in armor.

The bows found in the jungle are the products of their special environment. They are generally fairly long, and weak. When you seldom get a clearing more than ten or twenty yards wide, you don't need a bow any more powerful than that. The arrows were generally longer than the average European model; they didn't have to go as far, they didn't have as much kinetic energy, therefore their mass had to provide the shock. If the arrow protruded from the other side of the target, so much the better as it made it harder to escape through the tangled undergrowth. Many jungle tribes poisoned their arrows as well. Because metal was scarce in many of these cultures, the tips were crude, but the poison compensated.

Don't let the preponderance of poisons ruin your adventures; AD&D cautions against the widespread use of poison as a weapon. Arming your jungle denizens with poisons that are lethal will greatly unbalance the game structure. It would be better, in terms of the game, to eschew the use of fatal poisons, relying instead on poisons that render the victim unconscious or temporarily paralyzed.

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## Vacation Spot?

(cont. from page 5)

may detract from the realism of the jungle scenario, but fit better within the framework of the game.

We've all seen Tarzan swinging through the jungle on vines and creepers, and it is quite possible for such plants to be used as such, but they're not ropes. Vines are more like very flexible tree limbs-like a grape vine. Tough, bendable, but not something you can coil. Also, vines strong enough to support any weight at all are very heavy themselves. While a character may be able to toss a rope over a tree branch 30 feet above him, he won't be able to do it with a vine. It's just not flexible enough and it's too heavy. The same goes for tying knots. Certain tough grasses can be braided and plaited into short thong-type substitutes for, say, tying a captive's hands, but the point should be taken that the jungle does not provide instant substitutes for all manners of rope and strings.

Certain other jungle plants can be used in a variety of ways as substitutes for leather, paper, even iron, but such use is generally the result of specialized training and instructions and should not be allowed to the average character, unless special training is arranged. The DM must be the final arbiter.

### Fauna

Again, it is not within the scope of this article to list every animal that inhabits every jungle. A reference book will give you all the specific examples you want, and then some. What is important to remember is that, while some jungle animals have counterparts outside the jungle or veldt (gazelles and bushbucks, for examples, are very much like European or American deer), many others have evolved only in the jungle and are specialized for existence within it. Therefore, encounters with "new" animals, a rhino or a tapir, for example, will be entirely foreign to most adventurers, and it will be trial and error until they learn how to deal with them.

Characteristics for most jungle animals will have to be supplied by the DM, but there are several jungle or jungle-derivative creatures listed in the *AD&D Monster Manual*. Several of these have been reprinted within this article to give a starting point for typical jungle fauna.

A little research into various jungle fauna can also turn up some creatures that do not instantly pop to mind when one thinks about a jungle. Sure, there'll be wildebeests, cheetahs, and crocodiles, but what about the *borrachudos* (vicious biting jungle flies that spread disease), or the vampire bats that can be found in most jungles? Jungle fauna seems to have no end to its dangerous surprises.

### Other natural nasties

In addition to the flora and fauna of the jungle, several other natural pitfalls are sure to be encountered by jungle adventurers. Disease runs rampant in the jungle, and the DM with-an eye toward realism will draw up an attrition chart to use as an exploring party succumbs to dysentery and malaria. Quicksand and other types of bogs can also trap the unwary. Another danger, not quite so natural, are camouflaged animal traps set by native tribes. Pits, snares, deadfalls, etc. could be found on or near game trails. Such game trails would appear an easy break from hacking one's way through the undergrowth, and if the adventurers fail to remain alert. . .

### Jungles of the fantastic

Having determined the natural geography, flora, and fauna of the jungle, let's consider the jungle in a fantasy vein. The natural dangers of the jungle could be *slight*, compared to a jungle under the influence, in whole or in part, of say, a high-level magic-user. Let's consider the effect of a 25th-level magic-user setting up housekeeping in the inner jungle.

Let's assume that somewhere in the interior of the jungle is a relatively large stone hill or cliffside. Our magic-user works several months with a *stone shape* spell to create a modest (modest, that is, for a high-level magic-user) abode. Perhaps he could *gate* in a demon to help with the finishing touches. Various *guards and wards* will keep things secure while he unpacks, but then he turns his attention to the jungle outside his door. A little diligent work with a *move earth* spell can

(Cont. on page 18)

## Jungle Creatures

The following jungle creatures are a partial listing of those to be found in the *AD&D Monster Manual*, and are reprinted here with the permission of the author.

### APE, (Gorilla)

FREQUENCY: Very rare  
 NO. APPEARING: 1-4  
 ARMOR CLASS: 6  
 MOVE: 12"  
 HIT DICE: 4 + 1  
 % IN LAIR: Nil  
 TREASURE TYPE: Nil  
 NO. OF ATTACKS: 3  
 DAMAGE/ATTACK: 1-3/1-3/1-6  
 SPECIAL ATTACKS: Rending  
 SPECIAL DEFENSES: Nil  
 MAGIC RESISTANCE: Standard  
 INTELLIGENCE: Low  
 ALIGNMENT: Neutral  
 SIZE: M (6' tall, broad)  
 PSIONIC ABILITY: Nil

Attack/Defense Modes: Nil

### APE, Carnivorous

FREQUENCY: Rare  
 NO. APPEARING: 2-8  
 ARMOR CLASS: 6  
 MOVE: 12"  
 HIT DICE: 5  
 % IN LAIR: 10%  
 TREASURE TYPE: C  
 NO. OF ATTACKS: 3  
 DAMAGE/ATTACK: 1-4/1-4/1-8  
 SPECIAL ATTACKS: Rending  
 SPECIAL DEFENSES: Nil  
 MAGIC RESISTANCE: Standard  
 INTELLIGENCE: Low (upper)  
 ALIGNMENT: Neutral  
 SIZE: L (7' +, very broad)  
 PSIONIC ABILITY: Nil

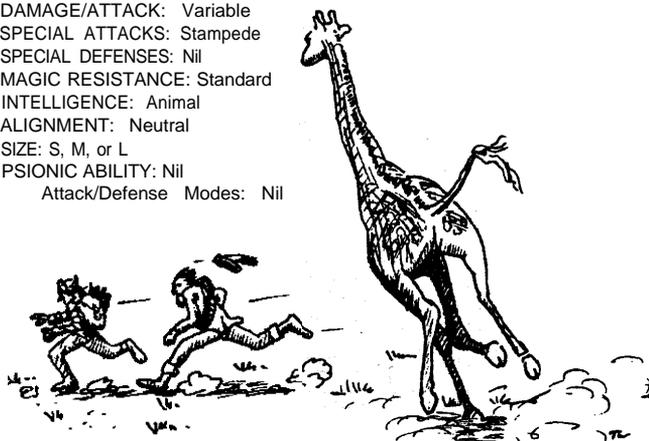
Attack/Defense Modes: Nil

### BOAR

	Boar, Wild Common	Giant Boar Uncommon	Warthog Common
FREQUENCY:	1-12	2-8	1-6
NO. APPEARING:	1-12	2-8	1-6
ARMOR CLASS:	6	6	7
MOVE:	15"	12"	12"
HIT DICE:	3 + 3	7	3
% IN LAIR:	Nil	Nil	Nil
TREASURE TYPE:	Nil	Nil	Nil
NO. OF ATTACKS:	2	2	2
DAMAGE/ATTACK:	3-12	3-18	2-8/2-8
SPECIAL ATTACKS:	Nil	Nil	Nil
SPECIAL DEFENSES:	Nil	Nil	Nil
MAGIC RESISTANCE:	Standard	Standard	Standard
INTELLIGENCE:	Semi-Animal	Animal	Animal
ALIGNMENT:	Neutral	Neutral	Neutral
SIZE:	M (3' at shoulder)	L (5' at shoulder)	M (2½' at shoulder)
PSIONIC ABILITY:	Nil	Nil	Nil
Attack/Defense Modes:	Nil	Nil	Nil

FREQUENCY: Common  
 NO. APPEARING: 20-200 (or more)  
 ARMOR CLASS: 8-7  
 MOVE: 15" to 24"  
 HIT DICE: 1-5  
 % IN LAIR: Nil  
 TREASURE TYPE: Nil  
 NO. OF ATTACKS: Variable  
 DAMAGE/ATTACK: Variable  
 SPECIAL ATTACKS: Stampede  
 SPECIAL DEFENSES: Nil  
 MAGIC RESISTANCE: Standard  
 INTELLIGENCE: Animal  
 ALIGNMENT: Neutral  
 SIZE: S, M, or L  
 PSIONIC ABILITY: Nil

Attack/Defense Modes: Nil



## JAGUAR

FREQUENCY: Uncommon  
 NO. APPEARING: 1-2  
 ARMOR CLASS: 6  
 MOVE: 15"  
 HIT DICE: 4 + 1  
 % IN LAIR: 5%  
 TREASURE TYPE: Nil  
 NO. OF ATTACKS: 3  
 DAMAGE/ATTACK: 1-3/1-3/1-8  
 SPECIAL ATTACKS: Rear claws for 2-5/2-5  
 SPECIAL DEFENSES: Surprised only on a 1  
 MAGIC RESISTANCE: Standard  
 INTELLIGENCE: Semi-  
 ALIGNMENT: Neutral  
 SIZE: L  
 PSIONIC ABILITY: Nil  
 Attack/Defense Modes: Nil

## HIPPOPOTOMUS

FREQUENCY: Uncommon  
 NO. APPEARING: 2-12  
 ARMOR CLASS: 6  
 MOVE: 9"/12"  
 HIT DICE: 8  
 % IN LAIR: Nil  
 TREASURE TYPE: Nil  
 NO. OF ATTACKS: 1  
 DAMAGE/ATTACK: 2-12 or 3-18  
 SPECIAL ATTACKS: See below  
 SPECIAL DEFENSES: Nil  
 MAGIC RESISTANCE: Standard  
 INTELLIGENCE: Animal  
 ALIGNMENT: Neutral  
 SIZE: L  
 PSIONIC ABILITY: Nil  
 Attack/Defense Modes: Nil

## LION

	Lion	Mountain Lion	Spotted Lion
FREQUENCY:	Uncommon	Uncommon	Rare
NO. APPEARING:	2-12	1-2	2-8
ARMOR CLASS:	5/6	6	5/6
MOVE:	12"	15"	12"
HIT DICE:	5 + 2	3 + 1	6 + 2
% IN LAIR:	25%	10%	25%
TREASURE TYPE:	Nil	Nil	Nil
NO. OF ATTACKS:	3	3	3
DAMAGE/ATTACK:	1-4/1-4/1-10	1-3/1-3/1-6	1-4/1-4/1-12
SPECIAL ATTACKS:	Rear claws for 2-7/2-7	Rear claws for 1-4/1-4	Rear claws for 2-8/2-8
SPECIAL DEFENSES:	Surprised only on a 1	Surprised only on a 1	Surprised only on a 1
MAGIC RESISTANCE:	Standard	Standard	Standard
INTELLIGENCE:	Semi-	Semi-	Semi-
ALIGNMENT:	Neutral	Neutral	Neutral
SIZE:	L	M	L
PSIONIC ABILITY:	Nil	Nil	Nil
Attack/Defense Modes:	Nil	Nil	Nil

## RHINOCEROS

	Rhinoceros	Woolly Rhinoceros
FREQUENCY:	Common	Common
NO. APPEARING:	1-6	1-4
ARMOR CLASS:	6	5
MOVE:	12"	12"
HIT DICE:	8-9	10
% IN LAIR:	Nil	Nil
TREASURE TYPE:	Nil	Nil
NO. OF ATTACKS:		
DAMAGE/ATTACK:	2-8/2-12	2-12
SPECIAL ATTACKS:	Charge	Charge
SPECIAL DEFENSES:	Nil	Nil
MAGIC RESISTANCE:	Standard	Standard
INTELLIGENCE:	Animal	Animal
ALIGNMENT:	Neutral	Neutral
SIZE:	L	L
PSIONIC ABILITY:	Nil	Nil
Attack/Defense Modes:	Nil	Nil



set up some natural defenses, and create some nice ambush points. Now, we'll say our magic-user has used a wish to obtain special dispensation to use a *permanency* spell a few times when it would not normally be allowed. Got a nice mature panther handy? Zap! Charm monster. Now make it permanent Let's throw in animal *growth* and make that permanent, also. Nice watchdog, isn't it?

Let's cast a *find familiar*. What can we find? A spider monkey? Excellent! Intelligent, nimble, at home in the jungle, and we'll instruct it to work with the panther mentioned above. Quite a team of scouts.

As you can see, the jungle offers some unique possibilities to the magic-user. Think what you can do with some of the others—charm plants, for example, could be quite interesting. And, should a party of adventurers happen to stumble across our magic-user's area of the jungle, the results could be quite interesting, also.

Let's carry our line of thinking a little further. What will happen when a tribe of natives encounter our magic-user? They pose little threat to him, and could be quite helpful for everyday chores—gathering materials, keeping unwanted visitors away, etc.—so he decides to reveal himself to them. A few simple but flashy spells to demonstrate his powers (and let's not forget his image, accompanied by a twice life-size black panther), and voila! Instant jungle godhood. He helps the tribe, maybe controls the weather a bit for them, gives them a few simple enchanted items, and in turn, they respond to his every request as a directive on high. Naturally, such a tribe would flourish, quite possibly assimilating or destroying other tribes in the area. An entire city could rise around the site of the magic-user, including an impressive temple(s) for and to their god, the magic-user. Sound a little like the Mayans or the Inca? King of makes you wonder. . .

This line of thought can be carried even further if desired. We'll assume many years have passed and the magic-user has attained even higher levels. Could he be interested in experimenting with the flora and fauna in the surrounding jungle? What would the results be? And, consider the final experiment that got out of control, killing the magic-user and the entire tribe. What a scenario—an entire jungle city, now overgrown and in partial ruin. Rumors only hint at the great powers and greater treasure that exist deep in the inner jungle within this fabled city. The tales say no one lives there anymore. . .but no thing. . .?

### A final word

As you can see, the possibilities for jungle adventures are many and varied. A word, though, of caution, to the DM. Just as it is sometimes very tempting to create some fantastic new creature or race, remember that if a campaign is *too* deadly, your players will soon lose interest or find another DM. While it would be intriguing to set up a race of native warriors who wear plate armor and ride armor-plated rhinos, if the players aren't ready to face such a challenge, don't do it There are plenty of natural dangers to improvise upon, without getting too fantastic. (Although I do recall a line of rhino-rider miniatures put out by Tom Loback of General Artworks, and it would be quite a scene to. . .)

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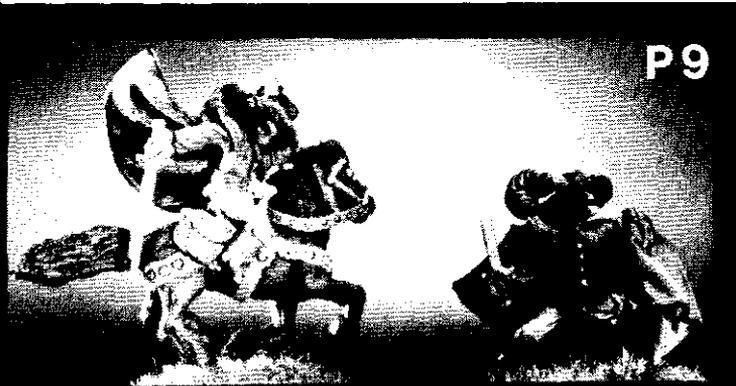
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## HOW TALL IS A GIANT?

*In which Ye Olde Fantasysmith says he helps his friends. Decide for yourselves, gentle readers, but beware!*

One of the factors that distinguishes fantasy games from standard miniature wargames is the size of the figures used: All fantasy figures are not the same height. This article will discuss the different sizes of fantasy miniatures and how to add any sized character to your miniature gaming set, from tiny sprite to storm giant.

If you purchased your miniature castings at a hobby shop that doesn't limit itself to fantasy figures, you noticed standard military figures on display. These miniatures probably were larger than the 25mm fantasy figures that you purchased. The difference between the different sizes of standard miniatures is called "scale." Blueprints, as well as many maps, models, and museum displays, are produced to scale. Scale uses a smaller physical size to represent the size, position, and proportion of a real or imaginary object.

Twenty-five millimeters is generally accepted as the "fantasy scale." It is flexible enough to represent all of the various types of figures likely to be represented in fantasy. In 25mm, a normal man about six feet tall would be represented by a figure 25mm tall from the bottoms of his feet to the center of his eyes. When this method of measuring is used, all guesswork is eliminated as to actual height. Even when a headpiece is worn, the eyes are still visible.

Standard miniature figures are made in different sizes because they are of different scales. Figures in regimentals, for example, are from 15mm to 30mm when massed for miniature wargames, but might be ten times larger for use as a decorative piece in a living room. The same-sized man is represented by the 15mm as the 154mm figure. The difference in figure size is not supposed to represent a difference in character height, but is entirely due to differences in scale.

By the way, the most confusing part of all this scale stuff is the "scale fraction." However, since fantasy gamers are of the intellectually elite (with the possible exception of YOU, dear reader), it should be easy to elucidate. The "scale fraction" is also called the "scale." Fantasy's 25mm standard is also 1/72nd scale or 00 gauge; a glance at the accompanying charts will clear up most of your questions about the relationships between standard, scale, scale fraction, and model railroad gauges.

The scale fraction is always expressed in the ancient inch/foot method even when true figure heights are stated in the elegant metric system. Thus a 154mm (6.06") tall figure representing a 6' man has a scale fraction of  $.5/6 = 1/12$ . Those of you who enjoy mathematical progression will like this idea because of the smooth, interrelated flow of the scale fraction.

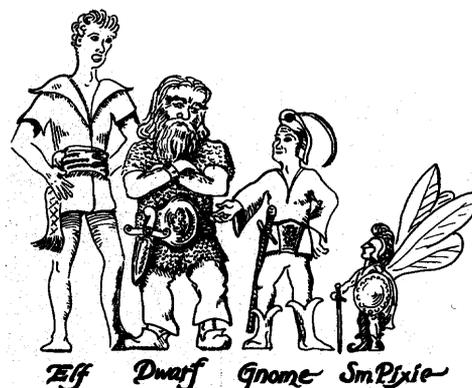
Now, budding mathematicians, a simple test of your capabilities: If 3mm figures ever become popular (heaven forbid!), they will be in 1/500 scale. Now get out your calculators, space cadets, and try to prove Ye Olde Fantasysmith wrong. My method is hidden somewhere in this issue, but I won't tell you where. You'll have to search each page of the magazine so as not to miss it (Echoes of a distant gong accompanied by mordant laughter. BHWAWAHWAHMERTMERTMERT)

When you get into fantasy miniatures, you find character/"racial" types that are actually *supposed* to be of different heights. That is, one figure may have the same scale as another, yet tower mightily in comparison. When you look at different manufacturers' offerings, this can become downright confusing. I have heard discussions that try to define miniatures in terms of scale and standard heights. It all sounded like so much mumbo-jumbo to my untrained ear. A quick survey of standard miniature literature and magazine advertisements deepened the confusion. This clearly was a job for the Fantasysmith.

So, in order to help those of you who have read this far, this article contains two explanatory charts. The first lists fantasy characters/races and the miniature standard height that most closely fits them. Heights are as defined in AD&D and the *Monster Manual*.

The second chart runs through the most common standard figure heights in millimeters and relates them to AD&D characters/races. This second chart also lists several manufacturers who produce figures of each height, but the lists is not meant to be exhaustive. Most of these manufacturer's products are not readily available in the U.S. It would be best to stick to those miniatures that you can obtain locally, and those who advertise in THE DRAGON.

Manufacturers of fantasy figures do not always adhere to the 25mm scale. This has advantages for the manufacturer, but alters the appearance of fantasy figures unnecessarily. The most common error of manufacturers is to *sell* 30mm figures but to *label* them as 25mm figures. In 25mm standard, a 30mm figure is actually seven feet, two inches tall, rather than the six-foot-tall person that might be considered "normal." Seven-foot-plus heights are so unusual in the real world that they are freakish. Think of it: If you met a 7' tall man, would you really expect him to be passed off as "Mister Average?"



Several manufacturers always ignore this problem of scale. Their individual character figures seem to loom over the standard 25mm offerings of other manufacturers. Larger figures cannot easily be mixed with standard man-sized figures unless some special capabilities are ascribed to the character represented. The large figures are fine for monsters and other non-player characters, though.

The point here is not to set up a purist approach which will cramp everyone's style, but to help sort out what's available. Recently your busy author ordered skeletons from three manufacturers. They varied as much as 6mm in height, even though they were all supposedly made to 25mm standard. It will be difficult to use them all as planned.

This is just as valid for gaming. Let's postulate that you want to get several Fire Giants to use with AD&D module G3—"Hall of the Fire Giant Ring." Buying "Fire Giants" from various manufacturers will get you a wildly uneven group. If you cared about such things, though, you could have gotten 54mm Imrie Risley Vikings or Rose Celts and painted them up as Fire Giants. Then you'd have a group of similarly sized models that look as if they belong together.

My own questioning has found that most players who use miniatures in their fantasy gaming don't really care overmuch whether an elven character model is actually 20mm or even 35mm tall. But by ignoring scale height, you lose some of the flavor of fantasy. Using figures that represent the supposed heights of characters emphasizes the differences between types. It's easy to understand why a gnome moves only 6' rather than 12" per turn when the little figure is only half as high as the figure of a human. Figures of giants who stand twice as tall

as human figures give a physical impression of the strength and danger these characters represent. It takes guts to attack a giant—especially if you're a gnome.

Throughout this article, references have been made to the AD&D definition of heights for fantasy adventures. These heights are defined in a reasonable and consistent manner in TSR's publications. As shown in the charts, these heights can be translated into existing miniature sizes. Unless the hobby as a whole decides that this definition is really all wrong, we may as well stick with it.

Fantasy gaming with miniatures is made interesting, in part, because of variations of figure height. Concepts such as "scale fraction" and "standard height" can be confusing, however. Hopefully, this article has cleared up some of the confusion.



FIRE FROST HILL CLOUD STORM

**CHARACTER HEIGHTS AND AVAILABLE FIGURES**

If you want to make this kind of character	You will be making a figure with this scale height	In 25mm std., exact height will be	But you'll have to buy a figure that's this high
STORM GIANT . . . . .	21 feet	87.5mm	90mm
CLOUD GIANT . . . . .	18'	75.0mm	77mm
FROST GIANT . . . . .	15'	62.5mm	60mm
STONE, FIRE GIANT . . . . .	12'	50.0mm	54mm
HILL GIANT . . . . .	10.5'	43.8mm	40mm
OGRE, TROLL . . . . .	9'	37.5mm	35mm
GNOLL . . . . .	7'	29.2mm	30mm
HOBGOBLIN . . . . .	6.5'	27.1mm	30mm
MAN OR ORC . . . . .	6	25.0mm	25mm
ELF OR DROW . . . . .	5'	20.8mm	20mm
DWARF, GOBLIN . . . . .	4'	16.7mm	15mm
GNOME, HALFLING, SPRITE OR KOBOLD . . . . .	3'	12.5mm	13mm
PIXIE . . . . .	2.5'	10.4mm	6mm

MAKERS OF 54mm FIGURES (THE MOST POPULAR DISPLAY PIECES)

Almiral, Brescia, Britains, Bugle & Guidon, Cavalier, Eagle, Hinchcliffe, Historex, HR, Hinton Hunt, Imrie Risley, JAC, Jackboot, Kirk, Lasset, Labayen, Mainly Miniature, Men at Arms, Miniature Figurines (Minifigs), Monarch, Old Guard, Phoenix, Rose, Sanderson, SEGOM, Sentury, Squadron, Stadden, Tradition, Trophy, Wee Warrior.

MAKERS OF 25mm FIGURES (12/72—FANTASY SCALE)

Airfix, Armtec, Aurora (ESCI), Dixon, Garrison, Heritage, Hinchcliffe, Johannson, Lamming, Micromold, Minifigs, Minot, Phoenix, Ral Partha, Rose, Scruby, SEGOM, Warrior.

**FIGURE HEIGHTS RELATED TO CHARACTERS**

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
ACTUAL FIGURE SIZE(mm)	AVERAGE FIGURE SIZE(in)	SCALE FRACTION	SCALE FOOT EQUIV. (mm)	SCALE HEIGHT IN FEET IF USING 25mm STANDARD	FANTASY FIGURE	OTHER USES OUTSIDE OF FANTASY GAMES:	PARTIAL LIST OF MANUFACTURERS (U.S. & EUROPE)
154	6" (6.06)	1/12	25.8	36.6'	Large Storm Giant	(Too large for use in fantasy games) Display pieces	Airfix, Aurora, HR, SER 77 Eagle, Hinchcl, Lippt, Scruby Poste Militare
90	3-1/2" (3.54)	1/20	15.0	21.6'	Storm Giant	Display pieces	Arnwd & Ball, Stadden, DEK Series 77, Old Guard Imrie-Risley
80	3-1/6" (3.15)	1/23	13.3	19.2'	Large Cloud Giant	Display pieces	Hinchcl, Lasset, Old Gd, Phoenix, Scottish Soldier, Scruby, Sovrgn
	(3.03)	1/24	12.8	18.5'	Cloud Giant	Display pieces	
	(2.99)	1/24	12.7	18.2'	Cloud Giant	Display pieces	
	(2.95)	1/24	12.5	18.0'	Cloud Giant	Display pieces	
70	2-3/4" (2.75)	1/26	11.7	16.8'	Large Frost Giant	Display pieces	Jac, Elastolin
60	2-1/3" (2.36)	1/32	10.0	14.4'	Frost Giant	Display pieces	Armtec, Deauville, Willie
54	2-1/8" (2.13)	1/35	9.0	13.0'	Stone, Fire, Giant	Display, "toy soldier"	*****See separate list*****
40	1-1/2" (1.57)	1/48	7.0	9.6'	Hill Giant	Display, "toy soldier"	Elastolin (Japanese makes)
35	1-1/3" (1.38)	1/52	6.0	8.4'	Ogre, Troll	War-game	Armtec (Japanese makes)
30	1-1/6" (1.18)	1/60	5.0	7.2'	Hobgoblin, Gnoll	Wargame	Archive, Brigadier, Dragontooth, Minifigs, Rose, Segom, Scruby, Smith, Willie
25	1" (0.98)	1/72	4.0	6.0'	Man or Orc	Wargame (00 gauge)	*****See separate list*****
20	3/4" (0.79)	1/86	4.0	4.8'	Elf or Drow	Wargame (HO gauge)	Airfix, Hinchcl, Johannson, Hunt, K&L, Micromold, Scruby, Minifigs, Liang, Martian Metals
15	2/3" (0.59)	1/120	2.5	3.1'	Dwarf or Goblin	Wargame (Most popular now)	Scruby, Sentury
13	1/2" (0.51)	1/148	2.2	1.4'	Gnome Kobold	Wargame (N gauge)	Heroics, Micromold
6	1/4" (0.24)	1/300	1.0	1.4'	Small Pixie	Wargame, Micro armor	

**EXPLANATIONS:**

- (1) Actual figure size often referred to as "standard size" or simply to "standard." DO NOT CONFUSE THIS STANDARD with a SCALE.
- (2) Figure size in fractional and decimal inches for comparison only.
- (3) Scale fraction can be read "One unit of measurement in this scale is equal to "x" units in real life." Scale fraction is the scale.
- (4) Using 60mm std: "If 60mm equals 6 feet, then 10mm equal one foot"
- (5) Assuming that a model figure of this height were representing the 25mm standard, this column tells scale height in feet
- (6) If a figure of this height were found in a fantasy game session, it could represent the given character types. (AU heights as defined in Advanced D&D and the Monster Manual by TSR.)

## Convention Schedule 1979-80

**WINTERCON VIII** (Nov. 16-18, 1979)— The winter version of MichiCon. WinterCon is sponsored by the Metro Detroit Gamers. Has all the usual features. Contact: Metro Detroit Gamers, 2616 Kenwyck, Troy MI 48098.

**WINTER FANTASY 4** (Jan. 5-6, 1980)— A mini-convention sponsored by TSR Hobbies, Inc., at the American Legion Hall, 735 Henry St., Lake Geneva WI. No pre-registration necessary, but further information is available from Joe Orłowski, TSR Hobbies, Inc., P.O. Box 756, Lake Geneva WI 53147.

**ORCON IV** (Jan. 18-20, 1980)— Sponsored by the Armchair Strategists Club at California State University - Fullerton. Contact: The Armchair Strategists Club, c/o University Activities Center, CSU-F, Fullerton CA 92634.

**WARCON '80** (Feb. 1-3, 1980)— The largest annual wargaming convention in the Southwest WarCon is sponsored by the Texas A&M University gaming club, GROMETS, and will be held in the Memorial Student Center of Texas A&M University. Contact: WarCon '80, P.O. Box 5718, Texas A&M University, College Station TX 77844.

**GENCON SOUTH** (Feb. 15-17, 1980)— The event is scheduled to be held at the Ramada Inn in Jacksonville Beach, Fla. Contact: GenCon South, 5333 Santa Monica Blvd. North, Jacksonville FL 32207.

**DUNDRACON 5** (Feb. 16-18, 1980)— To be held in the newly expanded Villa Hotel in San Mateo, Calif. For general information, contact DunDraCon V, 386 Alcatraz, Oakland CA 94618. For room reservations: Villa Hotel, 400 South El Camino Real, San Mateo CA 94403.

**WISCON 4** (March 7-9, 1980)— Organized by the Society for the Furtherance and Study of Fantasy and Science Fiction (SF<sup>3</sup>), in conjunction with the University of Wisconsin Extension. Information is available from SP, Box 1624, Madison WI 53701.

**COASTCON '80** (March 14-16, 1980)— To be held in Biloxi, Miss. For information, contact Larry W. Reese, Corresponding Secretary, Coastcon, Inc., P.O. Box 6025, Biloxi MS 39532.

## Cover to Cover

(Continued from page 1)

By the way, some of you may be wondering where the answers to **Dragon Quiz #3—Name That Author and/or Title**. You say you didn't know about the quiz? Did we forget to print that too? Seriously, though, we (the TSR Periodicals staff and our printer—we'll share the blame this month) inadvertently dropped a title and a couple of bylines for articles that appeared in THE DRAGON #29. Our apologies. Now, here's your chance to play editor: Take out your #2 robin's-egg blue editing pencil and open your copy of TD #29 to pages 4 and 5—Craig Bakey's article—pick a clear spot in the art and in big block letters write "Of The Gods." That's the title that should have been there. Circle it and spec it for 48 point Souvenir Bold type. See how easy it is? Now turn to page 6. Underneath the title and just above "Editor's Note," write in "by Deidre Evans," spec it 18 pt and underline it with a squiggly line (the squiggly line means bold face). Ready for another one? Turn to page 24 and the piece on Inns and Taverns. Want to try this one yourself? The by-line should be: "by I. Marc Carlson." All done? Looks good!

That's about it for this month. In closing, for those of you who keep writing to us asking about the irregular appearance of **Finieous Fingers**, please be patient J.D., the artist who does Finieous, is in the Navy and has recently had much of his time taken up with flight school. THE DRAGON is not quite big enough yet to tell the government to give him more free time, so bear with us. Finieous will be back soon, we promise.

## Rumbles

(cont. from page 2)

As most of you know by now, the Egbert incident has been happily resolved, and James was found in good health.

I find it curious that a story that generated such publicity while he was missing should die so suddenly and quietly when he was found. It was as if a blanket was cast over the entire affair, after getting everyone excited and involved. No facts were released, although we do know that D&D was not involved in any fashion. The accounts that I was given indicate that the alleged map had been a red herring, and not a map at all.

The spinoff publicity has been enormous, and can only serve to help the hobby as a whole. But there were too many incidents of sensational and inaccurate reporting to simply let it go. The most ridiculous example that I saw appeared in one of the gausi-official service publications known by many of its readers for its right-wing distortions and selective printing. In it, all of the most bizarre elements of the whole unfortunate Egbert affair were linked together in the most sensational and irresponsible manner. This is indeed unfortunate, as many servicemen and women play D&D or other games of our genre. Some of these persons hold positions of great responsibility and trust, requiring high level clearances. I can only hope that their CO's have more common sense and intelligence than to be influenced by the ignorant editor responsible for that piece of garbage, a newspaper story that was so firmly rooted in ignorance.

There are some new areas that we intend to get into in the next few months. We hope to get a column started on gaming with computers, if we can ever line up enough knowledgeable writers and interesting articles that don't sound like gibberish.

Soon we will have a column dealing with gaming and how its done in England. While I don't expect it to be very regular at first, we do have high expectations for it once John Baillie gets established for us.

There are a good number of games that don't get the analysis and coverage that they deserve. There are many games that don't fit the traditional image of "wargames" that we would like to cover. Wargamers play other games besides wargames, and many of them are damned interesting. How many of you have ever heard of a game called *Cartel*? It is one of the more interesting financial strategy games



Editor

## A "Best Of" Boo-boo

The article entitled "Solo Dungeons & Dragons Adventures" on pages 66-67 in "Best of The Dragon" is incomplete. Because of an error during the reprinting of the article, the first section of Table V does not appear.

Following is the missing section. It should be inserted after Table IV and before the sub-table entitled "Unusual Shape and Size," which was actually the second section of Table V in the original article, published in The Strategic Review, Vol. 1, No 1:

TABLE V. CHAMBERS AND ROOMS: (Roll for Shape and Size, Shape and Size: then Exits, then Contents)

Die	Chamber Shape and Area	Room Shape and Area
1	Square, 20' x 20'	Square, 10' x 10'
2-4	Square, 20' x 20'	Square, 20' x 20'
5	Square, 30' x 30'	Square, 30' x 30'
6	Square, 40' x 40'	Square, 40' x 40'
7	Rectangular, 20' x 30'	Rectangular, 10' x 20'
8,9	Rectangular, 20' x 30'	Rectangular, 20' x 30'
10	Rectangular, 30' x 50'	Rectangular, 20' x 40'
11	Rectangular, 40' x 60'	Rectangular, 30' x 40'
12	Unusual Shape and Area; see sub-table below—	

# ARMOR of the FAR EAST

Michael Kluever

The armor of the Far East was unique. Disregarding completely the plate armor of Europe and the lighter armor of Indo-Persia, Far Eastern armor developed along three distinct, yet individualistic lines. China and Korea favored a brigandine armor, Tibet chainmail and lamellar, while Japan relied almost exclusively upon lamellar armor.

## China

In China, armor changed little over the epochs. Various forms of ring, scale, padded and brigandine armor were in use with little change from earliest times. Mail and plate armor, however, were rarely utilized, those few found being of Persian manufacture.

The best and most widely worn armor was of the brigandine type (Ting Ka) made from two thicknesses of cloth reinforced by plates composed of iron, copper or leather. Iron plates were common for foot soldiers, while officers and government officials wore thin, tough, elastic steel plates. The plates were often round and protected the areas surrounding the breast, back and knees.

The brigandine covered the body, shoulders and upper arms, leaving the lower arms to the protection of padded cloth with gilt rivets made to resemble the brigandine. Some suits possessed full sleeves made up of strips of steel about one-tenth inch wide and five one-hundredths thick. These were riveted to strips of brocade.

There were two basic styles of leg armor. Cavalry had leg pieces with extra padding to protect the exposed and vulnerable appendages of the mounted warrior. Infantry was equipped with large divided skirts having rows of exposed narrow lamellae secured by rivets. High boots completed the leg protection.

By the Kien-Lung Period (1736-95), much armor was completely made of padded cloth with gilt rivets. The only remaining plates were of various sizes, usually round, protecting the back and breast with larger plates producing huge and elaborate shoulder guards. In reality, these suits were more uniforms than armor.

This "uniform" was magnificent to the eye. The outer material was frequently of a brightly colored silk embroidered with dragons, clouds and other elaborate designs.

An unusual type of armor was introduced during the Tang Period (618-907). Shang Sui-Ting is credited with the invention of paper armor. Inexpensive and easily made, it was extensively worn by the ordinary soldier, especially in southern China. During the Ming Period,

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**This is what the well-dressed Japanese warrior of the mid-16th century wore: a suit of gold-lacquered steel scales, composed of more than 4,500 separate pieces of metal to give its owner maximum dexterity and flexibility plus protection.**



paper armor was heavily relied upon by garrisons defending the coast against Japanese raiders.

The best papers, prized for their toughness and durability, came from Korea. Ten to fifteen thicknesses sewn together were considered adequate against arrow and musket ball.

The early Chinese helmet was of a round, conical form, built up with various vertical plates with a center rib and cusped edges, laced together with thongs. A plume tube and leopard fur or other covering decorated the helmet. The Persian fashion of wearing little pennants attached to the slender, rodlike apex of the helmet dates from the 13th-century Mongol conquest.

With the Mongolian takeover, helmets became more elaborate. Although the rounded helmets persisted throughout the period, the Mongolian conical bowl with its inverted cup at the apex and cusped brow-plate became the dominant helmet form in both China and Korea. This helmet possessed concave sides, cheek flaps with or without a lining of plates, and fastened buttons across the throat. A third flap protected the nape of the neck. Beneath the helmet a quilted conical cap was worn.

Horse armor made of leather scales appeared during the Archaic Period. By A.D. 519 metal horse armor is found and was extensively used by cavalry during the T'ang Period. An illustration from A.D. 1621 depicts a horse with scale chamfron and neck armor, the remainder of its body protected by lamellar armor. By the mid-18th century brigandine horse armor made from colored silk and studded with gilt nails was widely used. Rich warriors' horse armor frequently matched or complemented their personal armor.

For the average Chinese foot soldier, the shield was of great importance. It was the prime (in many cases, the only) means of defense. Early shields were of wood, rectangular in shape with a marked medial ridge. The longer shield (pu Tun) was used by infantry, while a shorter and narrower version was favored by charioteers.

Rhinoceros hide was prized in the making of shields. Shields made of grass or bamboo were light enough to float on water (or blood). Wicker and rattan were also extensively used. One form (Lip'ai) was five feet high and three feet wide and designed for siege work. Attackers used it like the European Pavise and Japanese Tate, to ward off missiles shot from the walls of forts and castles.

Another interesting siege warfare variant was the Lang Ya Pai. Made from elm with nails fixed in the top and blades on all four edges, it was suspended from city walls by ropes attached on front and back. As besiegers attempted to scale the walls, the shield could be swung back and forth or dropped on the hapless attackers.

Large circular, convex shields (po) continued in use through the 19th century. Composed of wicker with a cane loop for the forearm and a straight wooden grip, many were painted with the traditional tiger faces and possessed a brass boss in the center. They were a favorite of the dreaded Tiger Soldiers.

Tai Tsung (A.D. 976-998) equipped his infantry with cowhide shields eight feet long and his cavalry with small, circular red-lacquered shields.

Most Chinese shields were lacquered. The lacquer preserved the leather or wood and prevented warping and distortion in the many varied climatic conditions of China. Red, the Chinese color for war, was the most favored color. Red shields were believed to terrify one's enemy. Black was also a popular color.

## Korea

The close proximity of Korea to China, the frequent wars between them and a similarity of culture produced a Korean armor more in the fashion of China than Japan. Korean armor differed from the Chinese only in detail. The quality of materials used in the Korean brigandine armor was seldom of the quality of the Chinese. Cotton and hemp fabrics were more common, as opposed to the silk of China. Red and dark blue were the most favored colors. Colored or printed symbols completed the armor.

Helmets of high officials were frequently black lacquered and richly decorated with embossed, pierced or engraved gilded copper fittings. The quality of their workmanship was frequently superior to that of Chinese helmets.

Head armor of the fighting man was of lesser quality. A common cavalry helmet consisted of a black lacquered leather helmet reinforced with russet iron and decorated with silver. The cheek and neckguards were lined with leather plates, as was a simple hemp cloth coat at the front and back and on the shoulders. The footman's helmet was of the Mongolian shape, strengthened by strips of iron. Both helmets were generally crested with the traditional tassel of hair, usually red horsehair.

While paper armor was undoubtedly utilized in Korea, the extent is unknown. A typical infantryman's paper armor consisted of a sleeveless, padded cuirass with a wide overbelt. Cloth coats with large scales of harder leather riveted to them were also used by foot soldiers.

## Tibet

The Tibetans were a strong and warlike people, playing an active role in Central Asian affairs. Armor of the third and fourth century was composed of lacquered hides in red and black, decorated with engraved designs. Medieval armor took the form of a long coat, entirely constructed of iron lamellae laced together with doeskin. By custom, all iron was brightly polished and the hide was a natural cream color. The coat opened in front. The coat joined over the shoulder by straps constructed of small lamellae. Flap-like shoulder defenses were tied to the straps.

A long skirt had two openings toward the rear of each hip. The rear portion of the skirt was spread over the back of the saddle to protect the cavalryman's vulnerable posterior. Irregular pieces of buckskin or leather fringe were laced to the bottom of the skirt.

Mail shirts were also worn by the Tibetan warrior. Most of these were manufactured in Persia and India. Arm guards of leather strapped with iron were also occasionally used.

The Tibetan helmet is rounded, built up of eight well-forged plates laced together with leather thongs. The plates overlapped each other by half. Laced to the helmet's top by a baseplate is a plumeholder. From the lower edge of the helmet hangs a band of lamellae to which neck and cheek defenses, each constructed of three rows of lamellae, are laced.

Shields were not widely used in Tibet. Those found are small, round, slightly convex and made from lacquered buffalo hide. Many have four brass bosses covering the hand-loop rivets and a fifth in the center for ornamental purposes.

Tibetan horse armor consisted of a leather chamfron decorated with small plates and a central boss. A wide strip of metal covers the center of the face with pierced brass finials hinged at the top and bottom—one to protect the nose of the horse, the other to lie between the ears.

Two panels of stiffened, tooled lacquered leather set with rows of iron studs protect each side of the neck, reaching from throat to shoulders. The breast defense (peytral) consisted of long iron lamellae mounted on panels of leather or fabric, usually with a lower border of stiff, lacquered leather, edged with studs and a fringe of red-dyed yak hair and strips of brocade.

Similar pieces protected either side of the crupper (armor protecting the horse's hindquarters) with an additional section filling the space between the tail. Flanchards (armor protecting the horse's sides) were lacquered and oval-shaped, supported on either side of the horse's body by leather ties from the saddle. Any open gaps between the peytral and crupper sections were protected with lacquered leather panels.

## Japan

Lamellar armor was introduced into Japan from the Asiatic continent in the fifth century A.D. Composed of lames (individual strips of metal and leather of varying sizes), the armor proved not only very flexible but extremely strong. Each of the lames has a series of small drilled holes through which leather strips or silk cords are passed to bind the lames together, overlapping each other. Each lame is painted with up to eight coats of lacquer to waterproof the piece and make it more rigid.

The effectiveness of Japanese armor can best be illustrated by a military action in A.D. 1180. A Taira samurai survived unscathed with sixty-three arrows sticking from his suit of armor!

During the Heian Period (794-1191), Japanese armor evolved into the basic pattern that was utilized until armor ceased to be worn. The Do (Cuirass) was composed of both iron and leather lamellae, the iron plates forming the breastplate and left side. The right side was a separate piece composed primarily of leather. Later variations were one piece and opened at the back. As the opening did not overlap, a narrow plate called a "coward's plate" (a samurai was never to turn his back on an enemy) protected this area.

A skirt (Kusazui) of four sections hung from the Do. Shoulder straps (Watagami) made of stiff, padded rawhide possessed loops for attachment of large, flat rectangular shoulder guards (Sode). A leather apron (Tsurabashiri) often covered the breastplate to prevent the bowstring from catching on the heads of the lamellae. Leather archery gloves were worn over both hands.

The lower legs of mounted troops were protected by shin guards (Sunate) while infantry more frequently had cloth leggings. Straw sandals with socks were worn in summer and midcalf-length furlined boots in winter.

The helmet (Kabuto) was a masterpiece of design and construction. Composed of a simple bowl with a hole in the top allowing the warrior's long hair to pass through, the bowl was built up from eight to twelve vertical plates. Its exterior was lacquered, usually black. In front was attached a leather-wrapped peak secured by a gilt-head rivet. A neck guard consisted of five plates turned outward and slightly back. A colorful, heavy silk cord held the helmet under the samurai's chin. Generals wore distinctive horns (Kuwataga) attached to their helmets.

The 14th Century saw the introduction of faceguards (Mempo). Hideous in appearance, moustaches were added to some to produce an even more bizarre visage.

Beneath the armor, the samurai wore a colorful, full-sleeved robe drawn in by running cords at the waist. Matching full breeches were tied below the knees.

Light infantry, representing the samurai's retainers, was less elaborately armored. The helmet (Jingasa) was flat and circular or conical in shape. It was usually made from leather, but iron and copper were also used. Many times any other pieces of armor worn were battlefield pickups, acquired by stripping the dead.

Despite most pieces of lacquered armor being black (occasionally red), Japanese armor is most colorful. Fine silk designs decorate the garment worn beneath armor. Brightly colored silk cords hold the armor plates together. Copper-plate decorations are frequently found on arm, hand and leg armor while the helmet is frequently richly decorated.

Japanese horse armor (Uma-Yori) dates back to ancient times. During the medieval period, the chamfrons were of leather or papier mache, brightly lacquered, and grotesquely molded to represent dragons or caricatures of horse heads. Crinets (neck armor), composed of small plates linked together with mail, had larger sections protecting the breast. The crupper was protected by heavy fabric covered with embossed, square pieces of rawhide. Peytrals (brastplates) were also occasionally made from iron plates or iron or leather connected with mail.

The hand shield (Te-date) was infrequently used in Japan. Those used were most often round, small and made of metal. A larger shield (Tate), rectangular in shape and supported by a hinged prop at the back, was used to form defensive walls on land, on the sides of boats or along castle walls. Some shields used exclusively on land had wheels for ease of movement. Many were painted with black bars at the top and sometimes a mon. A few were designed to fold at the center. When transported, the Tate was carried on its owner's back.

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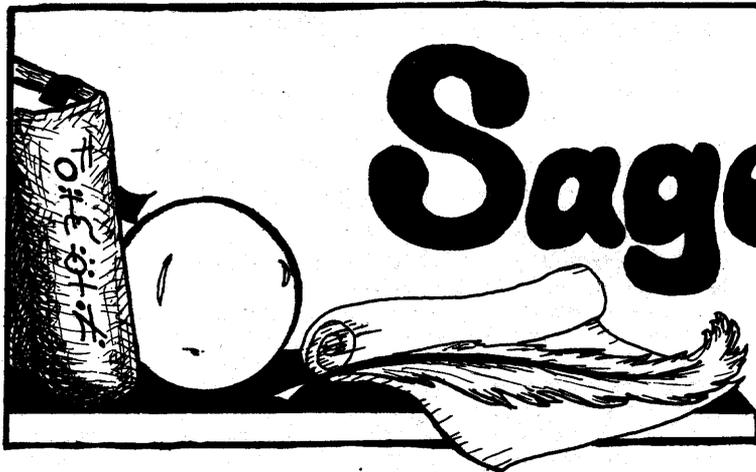
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# Sage Advice

from Jean Wells

*This is the first installment of a new feature in THE DRAGON which will answer questions from players and Dungeon Masters about D&D® or AD&D®. The author is Jean Wells, a member of the design department at TSR Hobbies, Inc. Without further ado, we'll turn the page over to her.*

In this column I hope to answer many questions that people may have on their minds about D&D or AD&D. Part of my job at TSR is answering questions about the game, and sometimes refereeing a dispute between players and their DMs. If you have a question, please write to Sage Advice, c/o The Dragon, P.O. Box 110 Lake Geneva WI 53147. Please enclose a self-addressed, stamped envelope to receive a personal answer, since I cannot promise that all questions presented to me will appear in this column.

All of the questions that follow have been excerpted from their original letters, and in some cases slightly modified to pertain to a larger audience.

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**Question: I have just bought the new DUNGEON MASTERS SCREEN, and it says that monks attack on the cleric's table. But in the PLAYERS HANDBOOK it says that they fight on the thief's table. Which is it?**

Answer: Monks attack on the cleric's table. A last-minute change by the staff members who worked on the *DUNGEON MASTERS GUIDE* was made, reasoning that it would be better for the balance of the game if monks attacked on the cleric's table. We realize the change is going to cause some problems and we are doing all we can to ease the confusion. The monk, however, still saves on the thief's table.

**Question: In ADVANCED DUNGEONS AND DRAGONS, how much damage do bows do?**

Answer: None. Bows do not do damage, arrows do. However, if you hit someone with a bow, I'd say it would probably do 1-4 points of damage and thereafter render the bow completely useless for firing arrows. What the bows do is allow a greater variety of ranges; all the damage done by arrows is the same.

**Question: We have a group of players here who insist that they can ride on a mule in a 10-foot-wide and 10-foot-high corridor and shoot arrows from longbows. Now, there are two characters who say they ride side by side and do this over the objections of the rest of the party members. I think this is wrong. Am I right?**

Answer: Yes, you are correct. First, you cannot shoot arrows from a longbow in a dungeon that has 10-by-10-foot passageways. Longbows are indirect fire weapons and you need lots of space to use one. Second, as for the men: From your letter, I gather that they are wearing plate mail. It would be extremely difficult to ride side by side in a corridor this size with two nervous mules and two fully armored men. The mules are not strong enough to carry what a war horse is supposed to carry. Mules are mostly used as pack animals. Also, firing from the

back of an animal is hard enough and to fire a longbow from one is impossible.

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**Question: In our town of Terre Haute, there is an eighth-level paladin that has a favorite saying, "Repent or Die." On one occasion he pulled back the arm of a captured orc, placed a Ring of regeneration on his finger and then ripped his face off. When the orc's face healed, he would do it again. He says he has a valid right to do this, because torture was very much a part of the inquisition and he is saving the orc's soul. This raises two questions. First, is the paladin still a paladin and if not, is he changed forever?**

Answer: Inform the paladin he isn't one any more. His new alignment is now lawful evil. Paladins tend to frown upon torture of any kind for any reason and would not let it be done in their presence, let alone do it themselves. Good and the process of law must be followed. *Everything* a paladin does must obey laws of good and thereby insure that all are treated fairly and just.

Granted, a lot of cruel and heartless things have been done in the name of religion, but that doesn't mean that it was good or right. Men have always done strange things for even stranger reasons. For the paladin to have tortured the orc was an evil act, and therefore he has given up the right to be a paladin. I suggest that he not be allowed to regain it, either, but if you decide to let him, make sure the quest is long, hard, and nearly impossible to accomplish.

**Question: In GODS, DEMI-GODS AND HEROES it says that a forty-plus level character is ridiculous. In our game we have two characters that are at one thousand-plus level. This *happened* in "Armageddon," a conflict between the gods and the characters. Of course, the characters won. What do you think about that?**

Answer: Not much. I don't know whether to laugh or cry. I will repeat: A forty-plus-level character is ridiculous. We feel that you must advance one level at a time, not a whole bunch at once. I don't understand how or what happened or even if all the gods were in this battle, but if you enjoy playing this way, feel free to do so. I don't want to spoil your fun.

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**Question: A couple of friends and I are planning on taking over our DM's island. So far our plan is working. Unfortunately, we have encountered some problems. What we want to know is how to spawn orcs? We need an army at the moment.**

Answer: Orcs are mammals and therefore do not spawn. You will have to find some other way to raise your army.

**Question: In the AD&D PLAYERS HANDBOOK, under the Read Magic spell, it says that scrolls must have the spell cast upon them before they can be read by the Magic-User. What does a magic-user do if he doesn't have a Read Magic? What about the poor illusionist who has no Read Magic spell at all,**

**except perhaps as a seventh-level spell? Furthermore, what do clerics do about scrolls? Do they have any?**

Answer: In the *DUNGEON MASTERS GUIDE*, it says that all magic-users know the spell Read Magic. They would be worthless to their master (from whom they learned the profession) without it. Illusionists don't need a Read Magic, as all of their spells are written in the same secret language. This also applies to clerics, even though their spells are god-given, so yes, clerics can have scrolls.

**Question: Do rangers automatically get a first-level spell book, rolling for spells as does a first-level magic-user, or must they research them and build from scratch?**

Answer: Rangers must research their spells. They just don't wake up one morning and say, "Why, I can cast spells now!" When the ranger reaches the 8th level, he discovers he has the ability to learn druids' spells as he does for magic-users' spells at 9th level. Whether he learns them or not depends on how successful his attempts are.

**Question: Will the new attack matrix (armor class system) in the DUNGEON MASTERS GUIDE work with the MONSTER MANUAL?**

Answer: Yes, it will. All D&D material that says *ADVANCED DUNGEONS AND DRAGONS* is meant to be used together. You will have no trouble playing the monsters with the attack tables found in the DMG.

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**Question: When will Q1, QUEEN OF THE DEMONWEB PITS, be released? I am really looking forward to playing in it.**

Answer: Q1 is being written by Dave Sutherland, TSR's Art Director. Dave has a lot of demands on his time and is working on it as often as he can. We are very short-handed in the Art Dept. and I cannot say when Q1 will be ready for release.

## A New Profession for EPT: The Adventurer

Glenn Rahman

Those of us who enjoy EPT occasionally chafe at its scheme of society, which restricts player-characters to only three professions. A player may portray either a Warrior, a Priest or a Magic User. This is irrespective of the fact that the typical adventurer of heroic fantasy is not precisely any of these three professions. Michael Moorcock's Elric combines the attributes of Warrior, Magic User and Priest in a fascinating mixture. Richard Tiemey's Simon of Gitta is simultaneously a Priest and Warrior. Karl Edward Wagner's Kane is a Warrior with access to magic.

All these heroes differ widely in philosophy, motivation and personality. What they have in common is their personal independence and ability to master many disciplines for their own ends. These mavericks, for want of a better term, we shall call "Adventurers."

The Adventurer lives by his wits and owes allegiance to no professional caste. His objectives are easy riches, reputation and excitement. The Adventurer is multi-talented, but lacks the self-discipline to master any one of the other three player-professions. Drinking deeply of life and experience, he "picks up" things that will be useful to his escapades.

In game terms, this means that the Adventurer may hold the combined talents of a Warrior, Priest and Magic User while being none of these things. In learning their talents, the Adventurer takes the "easiest" ones first. Therefore, if we amend table #430 of the standard rules to accommodate the Adventurer, his abilities would read:

### ADVENTURER

Spearman	Axeman
Knows two modern languages	Can produce light
Control of self	Clairaudience
Mace/flail user	Swordsman
Knows two ancient languages	Detect good/evil
Illusionist	Clairvoyance

The adventurer has hit points equal to a Priest's. At least when he's young, his favorite weapon is the dagger. By advancing in level, the Adventurer can pick up bonus spells. However, deep and tedious study is not for the mercurial Adventurer. He finds Group I spells less of a

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**Question: Can a Magic Mouth spell be programmed to say a spell?**

Answer: No. It states this clearly in the spell description, and I quote: "It cannot speak magic spells."

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**Question: We are having an argument as to whether or not a character was killed in combat. You see, we had to leave him lying on the floor of a dungeon and could not find him when we returned. One guy (it was his character) says that he got up and left. Well, we found out later that the character we had had to leave had been assassinated by another player-character. Well, the guy who assassinated the first character says he is dead and the other guy says he isn't, and now everyone is divided over the issue. Is the guy dead or not?**

Answer: I couldn't tell you. I take it that you are not the DM by the wording of your question. All that I can say is whatever your DM says about the issue must stand. Whether he was killed or not is not up to the players to decide, *IT IS UP TO THE DM*. The DM has apparently decided not to tell you one way or the other, and that is his right.

You also mentioned in your letter your concern about players arguing through their characters. If your DM wishes to allow strife in the dungeon, that too is his business. Interaction between characters is encouraged, and sometimes arguments and misunderstanding will manifest themselves. This is to be expected. In fact, it isn't necessarily out of line for them to turn on each other. Some DMs encourage this.

Remember, whatever the DM decides is final. If you don't like the way he plays, don't play with him. The only way you can get a DM to play differently is to remove your character from his game. If enough people do this, hopefully he will see the error of his ways and attempt to mend them. I cannot stress enough the fact that you shouldn't argue with your DM. His word is the final say in his campaign.

headache to absorb. In fact, he cannot learn a Group II spell until he possesses at least one-third of all the Group I spells (six). Neither may he learn a Group III spell until he knows at least one-third of all Group II spells. If the use of the table in EPT section #500 indicates he should learn a more advanced spell before he has achieved his prerequisites, it is read as one of the next lesser Group he is permitted to learn.

The Adventurer works very well under the standard rules of EPT. However, the introduction of the Adventurer leads to an interesting variation calling for the revision of an old basic talent and the creation of a new one.

### Amending the Constitution

Under the standard rules of EPT, the attribute of Constitution enables a well-endowed hero to hit others more effectively. The rationale for this is obscure. Rather, we prefer to see Constitution as the ability to take more hits. Adjusted for this, section #413 reads:

#### Constitution

1-20	Weakling. 30% chance of being revived; 40% chance that a healing spell or "Eye" will NOT work. Character tires easily. Minus 1 on hit dice after every second combat round in which character participates (consecutively). Minus 1 on damage dice after every fourth combat round.
12-40	Puny. 40% chance of revivification; 20% chance that a healing spell or "Eye" will NOT work. Minus 1 on hit dice after every third combat round.
41-60	Average. No modifiers. 50% chance of revivification. 10% chance that a healing spell, etc. will NOT work.
61-80	Healthy. 60% chance of revivification; healing spells, etc. always work. Plus 1 on hit points (see section #710).
81-95	Very Healthy. 60% chance of revivification; healing spells, etc. always work. Plus 2 on hit points.
96-100	Robust. 90% chance of revivification; add one to points rolled for a healing spell or "Eye." Plus 3 on hit points.

For example, a Warrior with a Constitution of 85 rising to second level calculates his hit points by rolling two dice as per section #710. To

(cont. on page 31)



## Books Are Books, and Games Are Games, and Never the Twain. . .

Heroic fantasy adventure novels relate a story for the reader's leisure enjoyment. Heroic fantasy adventure games provide a vehicle for the user's creation and development of epic tales through the medium of play. This simple difference is too often overlooked.

In the former case, the reader *passively* relates to what the author has written, hopefully identifying with one or the other of the novel's leading characters, thus becoming immersed in the work and accepting it as real for the time.

Games, however, involve participants *actively*; and in the instance of fantasy adventure games, the player must create and develop a game persona which becomes the sole vehicle through which the individual can relate to the work.

Again, in the novel, the entire advantage related is a matter of fact which the reader will discover by perusal of the story from beginning to conclusion, without benefit of input. In contrast, the adventure game has only a vaguely fixed starting point; and the participant must, in effect, have a hand in authoring an unknown number of chapters in an epic work of heroic fantasy.

A novel has an entirely different goal than does a game, although both are forms of entertainment. The novel carries the reader from start to finish, while the game must be carried by the players.

An heroic fantasy adventure story should be so complete as to offer little within its content for reader creativity, or else it is an unfinished tale. This is not to say that the reader can not become involved in the telling, that there is no rapport between writer and reader, or even that the whole milieu produced by the work isn't vividly alive in the reader's mind. It simply is to point out that the author has conceived a fantasy, placed it in black and white before the reader, and invited him or her to share it.

A fantasy adventure game should offer little else but the possibility of imaginative input from the participant, for the aim of any game is to involve the participants in active play, while heroic fantasy adventure dictates imagination, creativity, and more.

The obvious corollary to this—and one evidently missed by many players, designers, and even publishers—is that a truly excellent novel provides an inversely proportionate amount of good material for a

game. The greater the detail and believability of the fantasy, the less room for creativity, speculation, or even alteration.

Consider J.R.R. Tolkien's "Ring Trilogy" for a moment. This is certainly a masterwork in heroic fantasy—with emphasis on fantasy. Its detail is vast. Readers readily identify with the protagonists, whether hobbit, human, or elf. Despite the fact that the whole tale seems to vouch for the reliability of the plain and simple "little guy" in doing a dirty job right, in spite of the fact that these books could very well deal allegorically with the struggle of the Allies versus the Axis in WWII, in spite of the fact that the looming menace of the Tyrannical Evil simply blows away into nothing in the end, millions of readers find it the epitome of the perfect heroic fantasy adventure.

There are no divine powers to intervene on behalf of a humanity faced by ineffable evil. The demi-god being, Tom Bombadil, is written out of the tale because his intervention would have obviated the need for the bulk of the remaining work. The wizards are basically mysterious and rather impotent figures who offer cryptic advice, occasionally do something useful, but by and large are offstage doing "important business" or "wicked plotting."

Thus, the backbone of the whole is the struggles of a handful of hobbits, elves, humans, and dwarves against a backdrop of human armies and hordes of evil orcs. Irrespective of its merits as a literary classic (and there is no denying that it is a beautifully written tale), the "Ring Trilogy" is quite unsatisfactory as a setting for a fantasy adventure game.

If the basis for such a game is drawn straight from the three novels, then there is no real game at all—merely an endless repetition, with a few possible variations, of the "Fellowship" defeating Sauron *et al.* As soon as the potential for evil to triumph is postulated by the game, several problems arise: First, most dedicated readers, identifying with the heroic elements of the work, do not desire to play the despised forces of Saruman or Sauron. The greater chance to win that evil has, the greater the overall antipathy for playing the game at all. Tolkien purists will also object to a distortion of the story.

Finally, even if the whole is carefully balanced, the best one can come up with is a series of variations on the "Ring Trilogy," whether the reenactment is a role-playing game or a boardgame. The roles are cast by Tolkien, the world is structured according to his wants and desires. The more game put into this framework, the less of J.R.R.T. the participant will discover.

In similar fashion, imagine a game based on the exploits of Arthur Conan Doyle's magnificent Sherlock Holmes. Which of the participants wouldn't wish for the role of the great detective? Or at the very least Dr. Watson? The subject matter for any such game would be particularly difficult to handle, and what would the participants do if Holmes were slain? Or merely made a fool of, for that matter?

These two examples of extrapolating a game from fiction are given only to illustrate the point about the major differences between what makes a good game and what makes a good adventure novel. The same applies to all works of fiction to a greater or lesser extent.

Delving further into the matter, we next come to the character in the adventure. In heroic fantasy novels, each character is designed to fit into the tale being told, for whatever ends the author desires. Each such character is interwoven to form the plot fabric of the work.

Such characters make for great reading, but as absolute models for games? Never! What AD&D player would find it interesting to play a wizard figure of Gandalf-like proportions? What DM would allow a Conan into his or her campaign?

The object of the character in the fantasy adventure game is to provide the player with a means of interacting with the scenario, a vehicle by which the participant can engage in game activity. Each gaming character must provide interest for the participant through its potential, its unique approaches to the challenges of the game form, and yet be roughly equal to all other characters of similar level.

While novels fix character roles to suit a preordained conclusion, game personae must be designed with sufficient flexibility so as to allow for participant personality differences and multiple unknown situations.

Were a designer to offer a game form in which all participants were fighters of Conan's ilk, participants might find it interesting at first, but then the lack of challenge and objective would certainly make the game

pall. If the design were then amended to allow for titanic forces to actually threaten a fighter of Conan's stature, the game merely becomes one where participants start at the top and work upwards from there.

This approach seems quite unacceptable to my way of thinking, and not necessary because it could have begun on a far more reasonable and believable level. The same logic applies to designs which feature any type of character as super-powerful. They are usually developed by individuals who do not grasp the finer points of game design, or they are thrust forward by participants who envision such characters as a vehicle to allow them to dominate an existing game form.

Were fighters to be given free rein of magic items in AD&D, and spells relegated to a potency typical of most heroic fantasy novels, for example, then the vast majority of participants would desire to have fighter characters. This would certainly lessen the scope of the game.

If a spell point system which allowed magic-users to use any spell on the lists (frequently, for what spell point system doesn't allow for rapid restoration of points?!), these characters become highly dominant, and again most participants will naturally opt for this role.

Were clerics to be given use of all weapons and more offensive spells, the rush would be for priest characters.

Were thieves assumed to be more brigand and less of a sneak-thief, pickpocket character, so that they fought as fighters and possibly wore armor, then the majority of players would desire thief characters.

The point is, each AD&D character has strengths and weaknesses which make any chosen profession less than perfect. Choose one, and you must give up the major parts of the other approaches. Each character has different and unique aspects. Playing the game with the different classes of characters offers a fresh approach, even if the basic problems are not dissimilar. The diversity of roles, without undue inequality, is what makes any game interesting and fun to play.

In a novel, diversity is a tool for the author to use in developing the protagonist's character, for highlighting the magnitude of his or her accomplishments, as a contrast between good and evil, or whatever is needed. A novel can easily have a magic-using fighter, a sword-wielding wizard, or a thief who combines all such aspects.

The work can just as well have the antithesis of such characters—the inept swordsman, the bumbling, lack-power magician, the hopeless thief who never gains a copper. The writer knows his or her aims, and such personae are actors who follow their roles to the desired end.

Contrary to this, in the fantasy role-playing game, characters are the principal authors of the adventure epic which is developed by means of the rules, the Dungeon Master's scripting, and the players' interaction with these and each other. With characters of too much or little power, the story rapidly becomes a farce or a tragedy!

By all means, do not discard heroic fantasy novels as useless to gaming. They are, in fact, of utmost benefit! If the basis of the game is a setting which allows maximum imaginative input from players, and characters' roles are both unique and viable (as well as relatively balanced as compared to one another), ideas for these areas, and for all the structure and "dressing," are inspired from such fictional works.

With appropriate knowledge of what can only be called primary source material as regards heroic fantasy (the classic mythology works of Europe, et al), these novels not only engender fresh ideas, they also point the designer or DM toward other areas. After all, the authors of such works often have considerable knowledge of subject matter ideal for use in heroic fantasy adventure gaming. Tolkien drew heavily upon British myth, the Norse Sagas and Eddas, and even the word *ent* is from the Saxon tongue, meaning giant.

There is certainly much to be learned from scholarly writers, and they can often point the reader toward the source material they used. As a case in point, L. Sprague de Camp and Fletcher Pratt cite *Faerie Queen* and *Orlando Furioso* as sources for parts of THE INCOMPLETE ENCHANTER and THE CASTLE OF IRON. The latter stories are exceptionally fine examples of heroic fantasy adventure. The former works are excellent inspirational sources.

The "G Series" modules (STEADYING OF THE HILL GIANT CHIEF, GLACIAL RIFT OF THE FROST GIANT JARL, and HALL OF THE FIRE GIANT KING) were certainly inspired by the de Camp and Pratt INCOMPLETE ENCHANTER.

The three "D Series" modules which continue the former series owe little, if anything, to fiction. Drow are mentioned in Keightley's THE FAIRY MYTHOLOGY, as I recall (it might have been THE SECRET COMMONWEALTH—neither book is before me, and it is not all that important anyway), and as Dark Elves of evil nature, they served as an ideal basis for the creation of a unique new mythos designed especially for AD&D. The roles the various drow are designed to play in the series are commensurate with those of prospective player characters. In fact, the race could be used for player characters, providing that appropriate penalties were levied when a drow or half-drow was in the daylight world.

The sketchy story line behind the series was written with the game in mind, so rules and roles were balanced to suit AD&D. It is not difficult to write a tale based on AD&D characters, but it is difficult to try to fit regular characters from an heroic fantasy novel into the AD&D mold. There are exceptions.

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Individual characters from myth or authored mythos can be used as special characters of the non-player sort (monsters, if you will) for inclusion in scenarios. Most such characters can be altered to fit into AD&D—or rules can be bent in order to allow for them as an exceptional case-in order to make the campaign more interesting and exciting.

That is not to say that they can be used as role models for character types in the game—that Melneboneans, for example, are suitable as player characters just because Elric is inserted into a scenario. This sort of thinking quickly narrows the scope of the game to one or two combination-profession character types with virtually unlimited powers and potential, and there goes the game!

So when you are tempted to allow character additions or alterations which cite this or that work as a basis for the exception, consider the ultimate effect such deviation will have on the campaign, both immediate and long-term.

Keep roles from novels in their proper place—either as enjoyable reading or as special insertions of the non-player sort. The fact that thus-and-so magic-user in a fantasy yam always employs a magic sword, or that Gray Mouser, a thief, is a commensurate bladesman, has absolutely nothing to do with the balance between character classes in AD&D.

Clerics, fighter, magic-users, thieves, et al are purposely designed to have strengths and weaknesses which give each profession a unique approach to solving the problems posed by the game. Strengthening one by alteration or addition actually abridges the others and narrows the scope of your campaign.

#### YE FANTASYSMITH THE MATHEMATICIAN:

Smart folk would have figures that 3mm is one half of 6mm, so the scale fraction should be 1/600: half the fraction of a 6mm figure. Yet FantasySmith said that the scale is 1/500! Did the half-elf lie?

Nay, varlet, let me show you the secret:  $.12'' = .01', .01$  divided by 6 =  $.00167$ , ROUND UP TO  $.002$ . The rest, dear reader, is mere child's play. Hope you had fun. (Gales of jeering derision: NYAAANYMA)

## Did you Know? . . . ?

Of course we all know that July 15 is St. Swithin's Day, September 22 is the Autumnal equinox, and Guy Fawkes Day is celebrated enthusiastically on November 5. But, did you know that the Chinese Dragon Boat Festival occurs on June 10? Or that the Battle of Agincourt and the Battle of Balaklava (the Charge of the Light Brigade) were both fought on the same date, October 26?

You'll find these dates, traditional holidays, and future convention dates, along with some other more esoteric and little-known anniversaries in the upcoming TSR Periodicals Fantasy Calendar. This calendar will feature 13 full-page, full color pieces of art by several different fantasy artists, many of whom have done covers for The Dragon in the past.

# All Good Things Must End . . .

## Deadly determinations for an AD&D character's fate

Lenard Lakofka

The beginning of a character's life occurs when he (she) is awarded his (her) first set of hit points. Any study of death must begin at this same place: How many points does the character have?

I have heard in many AD&D circles, and I have announced in my games, that a character of "adventurer rank" begins with a full hit die of points for his (her) first allotment. A fighter gets 10, a cleric 8, a thief 6, a magic user 4, etc. (Note: a ranger gets 8+d8, a monk 4+d4.) This is adjusted for constitution so that our fighter could have as few as 8 (constitution of 3) or as many as 14 (constitution 18) hit points as a veteran. Each other class is treated in the same way. Thereafter the appropriate die (or dice) is thrown, the points adjusted for constitution, and awarded to the character.

If this system is used by the Dungeon Master it must be extended to ALL characters and non-player races (i.e., humans, half-orcs, half-elves, elves, halflings, gnomes and dwarves but not any monsters or humanoid—orcs, kobolds, giants, wyvems, etc. are excluded, and all their hit points come from random die rolls).

Having established the beginning, we can now define the end. When a character (or non-player character) reaches each listed hit-point threshold he (she) will be subjected to the following conditions:

Hit points after combat	Chance of death	Chance of mutilation	Chance of scarring	Loss of consciousness	Loss of strength & dex. bonuses
2	0%	0%	5%	0%	50%
	0%		10%	50%	100%
0	10%	2%	15%	100%	100%
- 1	30%	4%	20%	100%	100%
- 2	50%	7%	30%	100%	100%
- 3	70%	12%	50%	100%	100%
- 4	90%	20%	80%	100%	100%
- 5, - 6	100%	40%	100%	100%	100%
- 7, - 8, - 9	100%	70%	100%	100%	100%
- 10	100%	100%	100%	100%	100%

With two hit points left (this assumes the character had at least 4 points to begin with), the character has a 5% chance to be wounded so as to receive a scar (obviously a blow from a weapon is most likely to produce this effect). In addition, the weakened figure is 50% likely to lose any strength and dexterity bonus(es) he (she) may have. If there is a bonus loss, the figure is also forced to give up his (her) ability to run. This in no way affects others types of performance, including spell casting.

With one hit point left (this assumes the character had at least 4 points to begin with) the character has a 10% chance to receive a scar; loss of any dexterity or strength bonus(es) is automatic, plus loss of the ability to run. The figure is 50% likely to pass out. This condition is immediate upon receiving damage. 2-5 rounds later, if the figure makes a system shock saving throw, he (she) will regain consciousness. Once consciousness is regained (there are subsequent system shock checks every 2-5 rounds if the figure remains passed out) there are no further checks. Remember, this applies to player and non-player characters. To *casual* inspection, the figure looks dead but any close inspection will show the figure is alive.

At zero hit points the figure passes out but has only a 10% chance of immediate death. In 2-5 rounds, unless wounds are treated—there is NO treatment for electrical shock, etc., short of a spell—the figure must make a system shock roll. If he (she) makes the shock roll he (she) has "stabilized" and will not need a further check for 1 full hour. Subsequent checks must be made on an hour-by-hour basis. Failure to

Welcome to

## Beomund's Tiny Mat



make a shock roll will mean the figure loses one more hit point and must again check for immediate death. If treated within the 2-5 round grace period (this means wounds bound, bums tended, etc.) the shock roll can be put off for 1 hour as stated above.

If a Cure is used then there is no need to roll for system shock for the victim since he (she) will have at least 1 hit point. Again, there is a chance for scarring. This will take the form of a deep cut somewhere on the body; it will not impair the figure in any way but can be unsightly.

At zero points there is a small chance for mutilation. Mutilation would be loss of a body part or an internal organ that will hamper the figure. Restoration or a Wish is needed to restore (regrow) the body part before a Raise Dead can be successful. Note that any wound to the heart or a decapitation requires a Wish or Restoration before a Raise Dead can be successful. Thus, a headless or heartless corpse can never be raised and a new body part (the head or heart) can NOT be grown by restoration, though the original part can be restored by restoration. A mutilation chart follows:

### MUTILATION

Die roll	Type of injury	Restoration?	Regrow?	Requires wish?	Absolute death?
1-2	decapitation	yes	no	no	if destroyed
3-7	heart mutilated	yes	no	no	if destroyed
8-20	one finger or toe	yes	yes	no	no

21-40	multiple fingers or toes including thumb (1-4)	yes	yes	no	no
41-50	hand	yes	yes	no	no
51-65	foot	yes	yes	no	no
66-80	arm or leg	yes	yes	no	no
81-88	eye	no	yes	no	no
89	both eyes	no	yes	no	no
	ear and hearing	yes	yes	no	no
		no	yes	no	no
		yes	yes	no	no
		yes	yes	no	no
97-00	kidneys. brain. stomach. liver	yes	yes.	no. but yes for brain	only if brain destroyed

At minus one hit point, the chance for instant death goes up to 30%. All conditions listed remain as scored. The same is true for minus two, minus three or minus four. Note, however, that if a Cure does not produce a hit point total of at least plus one the figure must again roll to see if he (she) dies! Once a figure, having failed too many system shock rolls, sinks to minus five or lower, or once he dies due to the immediate death percentage, he (she) is dead and cures are of no avail.

Example: Charlie the Warrior (Hit points 17) gets attacked by multiple orcs. They chop him up so that he falls over with a hit point of minus three. The DM now rolls percentile dice to see if Charlie is : 1-70 he is, 71-00 he is not. The DM rolls 82. Charlie is now lying sinking fast. If treatment is applied, Charlie is safe from or 1 full hour. If it is not, 2-5 rounds after falling Charlie must make his first shock roll—let's say Charlie's constitution is 16 so his system shock percentage is 95%. Thus, if 1-95 is rolled Charlie is okay: if 96-00 is rolled, Charlie goes to minus four and has a 90% chance for immediate death. If he rolls 91-00 in that event, he is still alive. If untreated, he must in 2-5 more rounds check for system shock again. Failure this time is instant death, since he would go to minus five hit points. If Charlie makes his system shock roll, he has stabilized and need not check again for 1 full hour. But he must check each and every hour until he is at least plus one due to magic or recuperation. Recuperation of 1 hit point takes two full days, so Charlie is in real trouble if he

has to wait for eight days to go from -3. to -2. to -1. to 0, to 1! If Wilbur the Cleric casts Cure Light Wounds on Charlie and he goes up to minus one, Charlie must check immediately to see if he dies (a 30% chance); if he does not, he does not check his system shock for 1 more hour.

This system keeps the party from having to run to a High Priest every session and in general makes play better. Remember that to use this system means that opponents must gain the same rights!! Again, the system does not apply to classic monsters.

Once a figure does die, what must be done? If he or she loses a body part it might have to be restored before Raise Dead is possible. Mutilation of a figure who has gone to -10 is 100%. so that if raised without a Wish or Restoration, he or she will be missing something or will not be raisable at all!

If it essential that you do not make raising from the dead too easy! High Priests should be few and far between. High Priests of different alignments/religions will either not perform the act or will charge more. I suggest a base of 5.500 G.P.! Almost any High Priest will ask, "What has this person done to deserve being raised?" The High Priest is then 70% likely to Commune before making a final decision or he (she) may hold off his audience with the party until he (she) has a Detect Lie in force. Thus, every Tom, Dick and Gronk should not be assured of being raised, especially if they are of low level. You might wish to relax this rule for the first time the figure dies under the adage "Everyone deserves at least one mistake."

When a figure is raised, he (she) is at 1-4 hit points and will require bedrest for as many days as he (she) has been dead. A figure dead for 1 round still requires one full day of rest. To bring him (her) up to full hit points, cures will also be needed, or the figure can rest so as to gain back the points naturally. Full bedrest means no spell casting, melee, etc. A simple device can be used, and the figure can communicate. Finally, all spells are lost when death occurs but current experience gained towards the next level is NOT. After all, a hero does not become a veteran when he dies so points toward a new level are not lost, either.

Special weapons, like a Sword of Wounding, will cause the figure to bleed after death; thus, he (she) will go from 0, to -1, to -2, to -3, to -4, etc. on a round-by-round basis. Each round there would be a 10%, 30%, 50%, 70%, 90% + 100% (respectively) chance for instant death.

## Adventurer

(cont. from page 27)

this total, the Warrior would add his Constitution bonus, say 7+2. Upon reaching third level he rolls for hit points again. If the roll of his three dice is greater than 7, say, 9, his hit points are permanently increased—to 11, in this example.

### Guile

The successful character is a clever fellow. To an Adventurer, wits are his most prized possession. Fritz Leiber's Gray Mouser and Jack Vance's Cugel the Clever are past masters in cunning.

If Intelligence represents the conscious intellect and logical process, Guile is the subconscious, the "survival instinct." The two are only tenuously connected. An intelligent scholar might be helpless when faced with survival in the woods. On the other hand, the fox is unintelligent, but his slyness is proverbial.

Sometimes Intelligence and Guile achieve the same ends, but differently. A smart warrior learns how to fight well; one who is instinctively cunning gets in the effective, "dirty" blows without even thinking.

A man with Guile is a slippery fellow, a natural confidence man. One without it is the type who lets out secrets unknowingly, one who buys too many bogus magic weapons and faulty Eyes. He will be hard put to prosper in the rat race of Jakalla.

If an Adventurer has a Guile of 81-95, he adds 5% to all the experience points he acquires. If he rates at 96-100, he adds 10%.

Guile is awarded as follows:

### Guile

1-20 Gullible. 60% chance of revealing secrets at wrong time.

Minus 2 on hit dice. Generally has difficulty adapting to unusual situations.

**21-40** Naive. 40% chance of revealing secrets at wrong time. Minus 1 on hit dice.

**41-60** Average. No modifiers.

**61-80** Sharp. Plus 1 on hit dice. Generally adaptable.

**81-95** Cunning. Knack for telling and detecting lies. Strong survival instinct. 10% chance to detect unseen danger. Plus 1 on both hit and damage dice.

96-100 Devilish. As above, but greater. 20% chance to detect unseen danger. Plus 2 on hit dice; plus 1 on damage dice.

### Deception

Often a referee must decide whether a player and a non-player character will be able to trick or mislead one another. When every character has a Guile rating, the decision is easily made.

Basically, to deceive another character a player must roll his Guile rating or less on percentile dice. The victim gets a saving roll against deception. Circumstances mandate whether his defense should be his Intelligence or his own Guile. For example, if a first-level character is impersonating an experienced general, another character ought to be able to trip him up after a roll equal to or less than his own Intelligence. If a character tries a ruse to get pursuers off his tracks, they will not be lured away if they roll their leader's Guile rating or less.

Circumstances also modify the likelihood of successful deception. A man disarmed and surrounded by adversaries has, in most situations, no hope of frightening them away by announcing he is actually a horde of man-eating Qol.

Got that? Now, you Adventurers, start adventuring!



## The Original Game and What It Became

The author, professor emeritus at the State University of New York, introduced Harry Fischer and Fritz Leiber to each other as young men (chronicled in Part 1 of his story, which appeared in TD 29) and was intimately involved with development of the original game from which the present-day version of LANKHMAR sprang. Part 2 of Prof. MacKnight's story deals with the differences between the two versions of the game.

### Prof. Frederick MacKnight

In discussing differences between LANKHMAR and the original game from which it was adapted, it may be necessary to start with a few words for the benefit of any readers who are unacquainted with LANKHMAR, as produced by TSR Games in 1976.

There are four main Citadels (Lankhmar, Kvarch Nar, the Mingols and the King of Kings), each of which is commanded by one of the players of the game, plus two minor citadels of mercenaries that occasionally enter the contest, aiding one of the main citadels in their struggle.

Each major citadel has a force of eight warriors and one "hero" with super powers. There are weapons, horses, camels and boats for transportation. A citadel is lost when it is overmanned by an opponent.

This is the basic set-up for the TSR game and the original. Of necessity, there are differences, and these are now to be elucidated. In the following discussion, the new game will be referred to as LANKHMAR, while the original game will be designated as LAHKMAR, which was its name when originated, predating the first publication of the Fafhrd and Mouser stories in 1939 when the name *Lankhmar* first appeared in print. This may cause some confusion, but seems better to me than repetitious referrals to the *old* and the *new* game. The city or citadel itself will be referred to as Lankhmar, after the precedent set by Leiber in his stories.

### The Board

The original LAHKMAR board was about five feet long and two and a half feet wide. It was constructed from several layers of corrugated paper and was colored according to type of terrain. It was three-dimensional, in that the land was one layer above the water, and the steppes were one layer above the surrounding lands. The Sinking Land was a separate block of paper that could be removed every ten turns and replaced after the same interval. (A simpler solution than having a space beneath into which it could sink below sea level!)

In LANKHMAR, mountains, water, and other terrain distinctions are merely indicated by color, as is necessary in a commercial product. LANKHMAR is arranged as a conventional map with South at the bottom, with compass points there to emphasize it. The "Sea of the East" seems a misnomer, being at the south of the map, but it is understandable in that it is east of Lankhmar City.

In LAHKMAR, orientation is less clear in that the long axis of the board was the N-S axis, so that the ratio of NS to EW is 2 to 1, whereas in LANKHMAR the same ratio is 7 to 8. Thus the original topography has been much squeezed in the NS axis and greatly expanded EW, though the relative positions of the principal features and citadels are unchanged.

The only feature of LAHKMAR eliminated in LANKHMAR is the

great extent of the "Cold Wastes" at the north. A bit of it remains in the NE corner of the map, the white (ice) terrain. The home of the Northern Mercenaries was at the extreme north end of the LAHKMAR board in the Cold Wastes, the extent of which had the function of keeping them at a proper distance from both the Mingols and Kvarch Nar, as well as offering an alternate battleground between those two citadels. In LANKHMAR the Northern Mercenaries are located in the forest south of the Trollstep Mountains and dangerously close to Kvarch Nar if the mercenaries should chance to be allied to a citadel hostile to Kvarch Nar.

The NS constriction of LANKHMAR also lessens the distance between the King of Kings and the Mingol Citadels, and that between Lankhmar Citadel and the Quarmal mercenaries in the SE sector.

The EW expansion of LANKHMAR allowed some new features not present in LAHKMAR to be added. These are the Frozen Sea, the Claws, the Sea of Monsters, the City of Ghouls, the Lake of Pleea and its canal, the SE extension of the Outer Sea, an extension of the Quarmal Barrens desert (unnamed in LAHKMAR), a new forest near Quarmal, and some islands in the Inner Sea. Minor locations adorning the new map, not present in LAHKMAR, are Earth's End, No Ombrulsk, Ool Hrusp, Klelg Nar, Sarheenmar, and Ilthmar. Unnamed mountains also acquire names on the new map. Some of these places have no obvious function, but can be used in optional Geases and Rewards.

The Sinking Land is but a narrow isthmus in LANKHMAR, and must serve as a mere passageway. In LAHKMAR it was a more sizable area two to four squares wide, allowing plenty of room for combat on it. I found it puzzling that Harry and Fritz did not consider it to be swampy when out of water, but they classified it as normal terrain, possibly thinking of it as bare rock. (The Sinking Land is obviously some rare, natural periodic subsidence rather than a result of periodic drought.)

In LAHKMAR the Cave of Ningauble lies well off the probable campaign routes in the region now named the Mountains of the Elder Ones, which is good for those who come to collect rewards for successful completion of geases. In LANKHMAR, Ningauble's Cave lies too close to the approach to Lankhmar for anyone's comfort, Sheelba's Hut borders the Inner Sea and the Sinking Land in both games.

The Citadel of the King of Kings is located in Normal terrain in LANKHMAR. In LAHKMAR it was entirely surrounded by the desert that occupies the entire eastern quadrant of the board. (When I played LAHKMAR, this citadel was called the City of the East. "King of Kings" was an alternate name I didn't even remember, though it was on the early maps. It seems to have the implication that its ruler considered himself as higher than other kings who were subordinate to him, an attitude which might easily lead to war-as one can easily imagine! "King of Kings" also has modern religious connotations which may be thought undesirable. I prefer "City of the East" for this Citadel.)

In LANKHMAR each major citadel comprises nine hexagonal spaces. Those of LAHKMAR had sixteen square spaces which allowed more room for fighting within the citadel, but that wasn't the reason for the size. Originally Harry and Fritz tried out using sixteen men for each citadel force, but this number proved so unwieldy that it was reduced to eight plus the hero.

The original LAHKMAR used conventional squares, which worked out well enough. The modern use of hexagons is theoretically preferable but I don't think it was really necessary in this game.

Not that I am opposed to hexagons; I was a pioneer in their use. Back in 1936 Lawrence L. (Larry) Howe and I, while students at the University of Chicago graduate school, invented a naval warfare game which used hexagons (board constructed by Larry) as well as dice for effectiveness of fire, which seems to have been years ahead of its time. But in the case of warfare on the Inner Sea, the square units and rectangular boats made for very interesting maneuvering. Repeatedly Harry would outmaneuver me on the water. He seemed to be able to get closer to me than I was to him, a tactic advocated by the 17th-century Spanish swordsman Narvaez as the proper way to gain advantage in a duel! But this necessitated the slower motions of the LAHKMAR game.

### The Men and Their Moves

In LAHKMAR the pieces were corks. Those of the heroes had a diameter equal to the side of the square; the others were the next smaller size cork. (Not being sure of the exact size of the squares, I can't be more specific.) The corks were colored to distinguish their affiliation. The weapons were pins, toothpicks or anything that could easily be stuck into a cork.

In LANKHMAR the pieces and weapons are squares of cardboard, a weapon being stacked atop its wielder. It is my experience that this arrangement is very difficult to handle because of their small size, and it is my recommendation that small corks be substituted in this game too. 5/8-inch corks will fit the hexagonals and could be used for heroes, with half-inch corks for the other warriors. Pins with varying heads and toothpick points can be used for the various weapons. The corks can be glued to the regular cardboard square, to make a firmer base for the cork.

The weapons are the same in both games: swords, spears, axes, bows (and arrows), and a sling for Mouser.

There are also boats, large and small, in both games. The small boats hold one man plus his weapons; the large boats two men, or one man and one beast.

The beasts are horses and camels. In LAHKMAR these were represented by checkers; black for horses, red for camels. There was also the War Cat, represented by a furry button. In LANKHMAR the War Cat plays no active role. He must be too old now to leave his lair!

The moves and capture methods in LAHKMAR are simple. The ordinary warrior moves one space in any direction; the hero, two. Wounded warrior is immobile; wounded hero moves one space. Horse goes two spaces but may not move on desert, marsh or forest. Camels move three spaces on desert only. (I never knew the reason for this advantage in speed on the desert.)

To attack occupies a move. A player may not attack and move simultaneously. All men on a side may move at the same turn.

The weapon ranges: Sword kills an opponent on adjacent square, spear or ax kills at two, arrow or sling wounds at three. Two wounds kill a warrior, three wounds kill a hero.

Note the implication of this. If a man moves within weapon range of an opponent, he may not attack till the next move, by which time he may be slain by that opponent. But in this case the opponent may not move and is subject to attack by any enemy in range. Thus one does not approach an opponent without a back-up and a willingness to trade one for one. All of this requires a different strategy than in the new game.

In LANKHMAR a move consists of the utilization of so many points; six for a warrior, nine for a hero, twelve if either are mounted, and fifteen for boats with occupants. If all these are used in moving, speedy travel will be accomplished in normal terrain and steppes, but movement costs more points in the other terrains. The Movement Points are also expended in attacking, changing weapons from what is "at hand," mounting or dismounting, embarking or disembarking. Defense against attack does not consume MPs. All this makes for a great complexity that only wargame players are accustomed to, and there isn't any easy way to explain it further except to refer to the LANKHMAR Game Manual.

The range of the weapons is the same in both games with these weapons. In LANKHMAR a sword can kill with one space between adversaries. (How this is supposed to happen I don't know. Is the

sword thrown?) And the arrow is not regarded as potent if the adversary is adjacent. In LAHKMAR that doesn't matter. Presumably the arrow would gain in accuracy what it would lose in force. Perhaps it should also be explained that (in both games) the spear and ax are supposed to be thrown when they are used at a distance of two spaces. In LAHKMAR, this involves the loss of the weapon which must be retrieved before being used again.

### The Geases

The Geas is, as I understand it, a sort of religious quest—religious in that it usually has some divine force behind it, in that the one who is "under" the Geas feels compelled to carry out the quest with single-minded intensity and despite any obstacle, and can concern himself with nothing else until the Geas is accomplished.

The Geases are much the same in both games. The prevalent religion compels the inhabitants of Nehwon to submit to the irrational whims of two semi-deities (one isn't sure if Ningauble and Sheelba-of-the-Eyeless-Face are truly divine or merely very old and powerful sorcerers). They demand that some warrior must make some utterly insignificant journey to accomplish some trivial task, the accomplishment of which allows the successful supplicant a reward after he has reported to Sheelba or Ningauble, whichever commanded the Geas, at their lair.

The reward is seldom worth the effort put into the Geas, but such are the uncertainties of religion. (In LAHKMAR I recall one reward that specified the miraculous appearance of three arrows and one camel in your citadel. The camel was useless unless the citadel was that of the King of Kings, and there never seemed to be any bowman about to use the arrows!)

The rapid movement of men when unconcerned about attack will help the success of a Geas in LANKHMAR and even allows the possibility of a Geasman making a trip to a mercenary citadel to pick up some aid from them. And the new additions to the fighting force actually make it to the fight! But in LAHKMAR, such a trip would take so long that the services of the mercenaries would probably be unneeded by the time they arrived at a position to do any good. Hence, it was never specified in LAHKMAR that the Geasman had to personally summon the mercenaries. They were alerted magically by Ningauble or Sheelba.

In LANKHMAR the acquisition of mercenaries by reward is permanent. In LAHKMAR it was a temporary arrangement. One got to use them for 10 moves, which was one of the exasperations of the game. At the end of that last turn, the mercenary forces became stationary until they were again allotted to someone by reward, in which case they would fight again, usually against the force to which they formerly owed allegiance! They might be placed so that they could quickly take the fortress that they had previously been defending.

Some of the rewards in LANKHMAR allow a claimer to have free access to an enemy citadel if he is collecting the reward from that citadel. When he arrives within four spaces of its walls he becomes inviolate, until he collects the reward and leaves, which he must do immediately. After he is four spaces away he can be slaughtered and the booty kept by the citadel he collected it from! The old LAHKMAR had a lot of dubious and idiotic rewards, but it didn't have one that almost surely involved the demise of the rewarder with material advantage to the enemy! I would say that this kind of Geas would be against the principles of the earlier game. A Geasman was fair game any time, but he wasn't asked to walk into a death trap like that, nor would a citadel be subjected to the indignity of having an enemy walk freely in to receive a gift even though he would have trouble leaving with it.

If a Geasman is slain in the line of duty, a new man must take his place in LAHKMAR. This seems to be optional in LANKHMAR. The Geas may be cancelled or another Geas may be substituted if a Geas was regarded as impossible.

Examples of impossible Geases are mentioned in the LANKHMAR manual as "if the Mingol player is commanded to venture to Earth's End and he has no boats and the Sinking Land is submerged (or will submerge before he can cross)." In LAHKMAR that would be regarded as no excuse. If he had no boat it was up to him to get one or use the Sinking Land. If the land sinks, he sinks with it if he can't get off, and if it

is going to sink he will wait it out Ningauble and Sheelba didn't accept feeble excuses like that!

A word about Quarmall. In LANKHMAR the Quarmall mercenaries are depicted as mere soldiers. The Quarmallians were magicians, and I always imagined them as going forth in their robes and peaked hats while carrying other weapons. When they were killed they were immediately reincarnated back at their fortress and could start out again! However, the Quarmall fortress was so far from the "action" (on the old board with its great N-S extent) that at their rate of travel they seldom got anywhere in time to be useful except against the Citadel of Lankmar. If they were in the service of Lankmar, they would get as far as the Sinking Land before their obligation was over. When that happened they would be left to drown there so that they could not be used by an enemy if he got hold of them by a reward. The Quarmallians didn't mind. They preferred to be reincarnated in good old Quarmall and get happily back to their researches on new spells with their retorts and alembics, mummy dust and dragon scales, amber and lodestones!

But if the Quarmallians were magicians, why should they bother to use weapons? Why not just use an immobilizing spell when they get in distance of their opponents? Ethics of warfare, I imagine. But they may have propelled their weapons by magical means to attain equality of skill with their expert adversaries. And there was a theory that they never actually left Quarmall: They merely made a simulacrum that they sent out in their stead, meanwhile managing it by remote control back at Quarmall!

How about the Northern Mercenaries, those bearded ax-swinging Vikings? Unfortunately, none of the games I participated in ever had their card drawn, so that I never experienced the problems of dealing with them. But they were far enough from Mingol and Kvarch Nar to give their "aid" the same dubious quality as that of the Sorcerers of Quarmall. Did the Norsemen stay quietly on their squares when their time was up, waiting for another to take command? I have a vague memory that they were supposed to start home. Certainly it wouldn't

have been in keeping with their character to remain on and go down with the Sinking Land unless they were fighting at the time in someone's service. Released from service at the expiration of their allotted time, they wouldn't have passively remained there. They wouldn't mind dying while fighting because then they would be transferred forthwith to Nehwon's Valhalla, but no Norseman wants to die with an idle ax! As for the Sinking Land, the Norsemen were so far from it to start with, their service time span so short, and the probability of having several service periods during a game so slight that one might play LAHKMAR a year and never have them reach the Sinking Land. In LANKHMAR they could reach the Sinking Land easily, but the problem doesn't arise because they are bonded to a citadel for the duration of the game.

It is also possible in LANKHMAR for mercenaries of the same kind to be on opposite sides of the fight, since rewards of one or two mercenaries can be awarded to different citadels. There is no provision for marking these men differently. Using corks, it is easy to devise something. A colored thread on a needle might serve as a banner showing the cause to which he is bound.

In LANKHMAR some Geases may be rewarded without the necessity of reporting in to Sheelba or Ningauble, and some Geases do not specify for whom the service is performed. Not so in LAHKMAR. All Geasmen must always report to whomever gave the Geas, and that was always known. But we don't remember how, it was known! I think that each player alternated his Geases between Sheelba and Ningauble. How was this supposedly handled? Each citadel may have had a priest or soothsayer who was in telepathic communication with the demi-gods.

[The final installment will discuss a way to change the rules to play the original game on the LANKHMAR board, make some suggestions to improve the new game (continuing to use the combat tables) and some attractive compromises.]

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Tell them you saw it in *The Dragon*

# The Nazis Get Even Nazier

## A Surefire Strategy for Third Reich

William B. Searight

While the war on Third Reich wages throughout the issues of *The General* between David Botter and Richard Shagrin, I would first like to say that both writers have contributed strategies and tactics useful in furthering options to be used in 3R. Some faulty mechanics in tactics have been brought to light. It is unfortunate that aggressive verbal attacks are conducted against one another.

Each member, though, has stimulated concepts which created the opening moves of this article. The strategies and tactics discussed are not necessarily what every player should follow, but are meant to bring to light new objectives, tactics and how to bring them about.

### France 1939

The French defense setup is as suggested by A.H. in its contest solution in Vol. 12 No. 1 and reprinted in Volume 14. No. 3 (figure 5). With a free offensive option against Poland, the German player normally detests to waste this free shot. Besides, the psychological effect of conquering a country on the first turn is hard to resist. An easy 20 BRPs. Personally, I am opposed to any delay in attacking France, since delaying for even one turn allows an immense Allied force to be deployed on the continent.

If left alone during the Fall, French builds, along with three British ground and three air units in support, create a formidable wall: From a single French armor to two, plus a possible three British armor, an increase of 500%. Allied air power increases from four to five air units—20%. Infantry, from 10 corps to 14 (15 if one from North Africa is SRd to France); again, a 40-50% increase. For a gain of Poland's 20 BRPs by next Spring, how many BRPs will be expended against France in attacks and replacements of casualties? I prefer a calculated risk in reducing France to a Vichy status in 1939, than a protracted war into late 1940. Elimination of France removes a major power early in the conflict, leaving only Britain to face the Axis. In addition, France is worth 42 BRPs.

### Fall 1939

Because Germany is required to make some sort of attack against Poland and still maintain 25 factors in the east, seven German infantry are placed in the East Prussia/German/Poland border area with one air unit at Kolberg, totaling 26 factors. Both fleets are at the beachhead hex east of Bremen. Remaining air units and all panzers plus the single remaining infantry corps are stationed near Luxembourg.

Finland is not garrisoned, due to priority commitments in Poland and in the West. This is contrary to past doctrine, but the reasoning will be made clear later in the article.

For France to fall early in the game, Italy must declare war on France on the first turn so as to act in conjunction with Germany. Her role, initially by abandoning her neutrality, is to increase the Strategic War Front. By this action, Britain is forced to divert some resources into the Mediterranean which might otherwise be sent to France. Second, Italian cities are available to base German aircraft. Last, but most important, is Italy's air power, which increases the Axis total by 50%. By declaring war on France, Italy would only have two BRPs to use on the first turn, hardly enough for an offensive option. Therefore, the Italians must initially deploy with a defensive posture in mind and depart from the old concept of attacking Yugoslavia.

The mainland of Italy must be secured from a possible first-turn invasion by placing her heaviest infantry on the beach hexes with the fleets in Taranto. Small (1-3) infantry are each placed in Milan and Genoa to block the French here. In addition to the deployment limits in Africa, one infantry should be deployed at the Egyptian border in addition to with the two required. On the Tunisia border, near the

coast, station one armor unit. Both air units can be based most anywhere on the Italian mainland, except on the French border.

### Attack

Now that the initial deployments have been outlined, the options and modes of attack follow. Germany takes an attrition against Poland (21-30 table), with an offensive in the West, after declaring war on Luxembourg. Italy, after her declaration of war, must take an attrition in the Med and pass on the Western Front.



As German infantry and armor move into Luxembourg, two German air units stage down to the Italian cities of Turin and Milan. From here, both French air units are counter-aired.

With ground support (five factors), the Germans attack Sedan at 3-1. Three exploiting armor then attack the French adjacent to Paris, again at 3-1, to occupy this space. French aircraft will not be able to provide DAS as they were destroyed by counter-air missions.

In Africa, the Italian infantry attrition against the British in Egypt, while the single armor advances into Tunisia to occupy Bizerte/Tunis. Italy now controls all of Tunisia.

During the build phase, Germany still has fifty BRPs to utilize. Units built/SRd are as follows:

In the East—one infantry and two replacement units in East Prussia.

In the West—three replacement units (Stuttgart and the hex to the SE., one SRd to Rumania); one infantry at Frankfurt; two air units in central Germany.

By creating an airbase on Essen, three air units can be SRd there: the one from Kolberg, along with both Italian air units, which are turned over to Germany under the Lent Forces rule. Also, the paratroop unit is built and stationed with these air units. The used German air unit is SRd to central Germany to prevent its being subjected to counter-air.

Italy builds a 2-3 infantry to be sent to Africa, while the armor in Tunisia is SRd to the Algerian border.

The situation at the end of the Axis turn is: Poland has lost one to three units through attrition; Tunisia is wrested from France; Luxembourg is overrun, with German armor adjacent to Pans. German armor can also call upon the three unused air units (15 factors in Essen) for DAS if necessary. German fleets based in the Atlantic wait to intercept any British transport mission to France. German units in the East now total 27 factors (including Rumania).

### Allied Options

With France's air force destroyed on the ground, an offensive option against the two German armor units outside Paris could only be mounted at 1-2 odds. If German air units supplied DAS, the odds would shift to 1-3. A French expenditure of 15 BRPs for an offensive would allow only one air unit and two armor to be built. If Britain were to try to transport ground units into France, both Allies would have to pay for an offensive option.

In doubt would be British strength in France, as German fleets could intercept a British convoy. Even so, at least one armor could reach France. along with British air units. Either way, France expends 15 BRPs. which would not allow her to be tip to strength during the German's winter turn.

Assuming that the British did successfully land one infantry and armor at Calais and moved up to attack, the combined French/British factors (including both British air units) would be 30 factors against the two German armor. With DAS support from Essen (15 factors), the total German defense would be 31 factors. An Allied attack under these conditions would be at 1-2 odds.

If the French elected for an attrition option, this would prevent British units from participating, as both would have to use the same option. Transporting units during an attrition option is not allowed. French available ground factors would total only 15. On the 11-20 table, there is only a 33% chance of pushing out the Germans. If not successful, then the French infantry near Brussels is eliminated due to isolation.

With an attrition option, the French could still only build two air units and two armor. Assuming that Britain sent all available aid by SR, there would be three each of ground and air units in France.

Since German armor is adjacent to Paris, no French units could be built there and only the single French armor could have moved into Paris before combat.

During the initial German attack, there exists a possibility of an exchange against Sedan. Loss of either ground unit would leave Luxembourg ungarrisoned and subject to French capture, severing the Axis supply line. Losing four air factors instead would prevent this from happening, but only if Britain initially deployed one air unit (5-4) to the Med.

Another mode of attack utilizing the same units would be an initial attack against Sedan at 2-1 (one armor, infantry and one air factor). In the event of an exchange, remove the armor unit. As the three exploiting armor are positioned, exploit one back into Luxembourg. The exploitation attack against the second infantry would be accomplished with two armor, supported by the remaining four air factors, at 3-1 odds.

## Paris

By winter, Germany maintains air superiority with six air units to the maximum possibility of five Allied. In attacking Paris, three armor with one infantry plus a paratroop unit dropped on Paris would in itself be a 3-1 against the single French defender. Prior to attacking, an air base is built at Sedan and two air units are staged (from central Germany) into the base to intercept any French DAS. A second air base is built at Frankfurt, with two more air units staged in.

Note: Air bases can be built at any time during a turn.

After the upcoming German attack, the air base with two units in Essen is SRd to Aachen.

With a 3-1 ground attack against Paris (even with an exchange). two armor can advance. Along with the airborne unit, German defenses total 22 factors, backed by 30 DAS factors, if there is no previous French DAS.

Normally, an Allied counterattack against Paris would be from four hexes, but even from five hexes with 12 British ground factors (three armor), 14 French ground factors, plus 10 air factors, for a total of 36, could not overwhelm the Germans. Six air units (30 factors) providing DAS to the Paris defenders (22 factors) totals 52 defense factors. Even if Britain's three air units intercepted the Germans DAS, 19 factors would still get through to make the defender's strength, in Paris, still 41 factors: still only a 1-2 attack for the Allies. Within two turns France falls. even with maximum support from Britain.

Normally, one would not see such a huge British commitment to France, because the defenses in the Med. would require some reinforcement in ground and air. Also, the example of counterattack against Paris was from five instead of the normal four hexes. Even with these advantages, France still falls: Why? Basically, the reason is German air power. Without the two lent Italian units, France would probably not have fallen in 1939.

Attrition would still be utilized against Poland in the winter and on into 1940, unless the Russians decided to capture Warsaw.

This leaves 60 BRPs for the German builds. These builds should be mostly of armor and air for the next phase during 1940.

## Mediterranean

While the war waged furiously in the West during the winter, Italy would not be idle. Italian armor, having conquered Tunisia, moves into Algeria, to Algiers. If the city is already garrisoned by the French, then Italy should occupy the hex to the S.E. of it. The purpose is for Italy to occupy as much territory as possible before France collapses. If these three Arab countries become Vichy or Free French, Italy will already have gained five BRPs for Tunisia.

With France fallen, Britain must be tactically ready to overrun or already have occupied Lebanon-Syria. If it becomes Vichy, then Britain must declare war to prevent Egypt's defenses from being outflanked. Although this turn of events does not enter into the German strategic plan, it would be helpful in furthering to dissipate British strength.

## 1940, Where Next?

Only two major powers remain—Britain and Russia. With Russia neutral and not yet a threat, Britain is the next most logical target. A direct assault on London by airborne or a sea invasion would be impractical, due to British naval superiority. Therefore, an indirect method of crippling Britain's power must be found.

The target is Gibraltar, a key strategic point of immense value. Its loss means a reduction of 50 BRPs, Med. defense limited to eight units, and the curtailing of sea communications to Egypt except through double SRs around Africa.

Before the Axis can capture Gibraltar, Spain must be conquered first. To assemble the forces required to attack Spain, France need not be completely protected from invasion. Garrisoning Paris with one armor and placing infantry at Dieppe and Calais will sufficiently hold down the flank. The remaining beaches are not defended, because too many SRs would be used, making it impossible to mount a Summer attack against Spain.

A British Summer attack would be fruitless and would only dissipate British strength further through the occupation of a beach hex or port in France. Since London would still be in airborne range, a surprise drop supported by air units, staged up to the coast, could knock Britain out of the war. Assuming Britain is not so careless, an invasion of France would not be contemplated.

Therefore, during the Spring turn, sufficient force must be deployed on the Spanish border. Through playtesting against any imaginable defense, the following Axis forces are determined to be needed: seven armor, three air units, two infantry, one airborne and two air bases. Air bases are to be at Toulouse and the adjacent hex to the west. The airborne is in La Rochelle, while the armor/infantry units are on or near the border. German armor in France could use normal land movement to be near the Spanish border. Air units can easily stage down during the Spring and Summer. Infantry, air bases and a few armor would have to be SRd in the Spring turn.

Since Germany is deployed before Spain sets up, Germany should insure that the infantry are positioned such that the Spanish armor zone of control will not make it impossible for them to shift position along the border. Also, because of the Spanish armor, the airborne unit is placed where it can still reach Madrid. If it were initially in Toulouse, with a Spanish armor adjacent, no airborne drop would be possible until the Spanish zone of control was removed.

Spanish defense would necessitate at least six units at the border region and the remaining two in Madrid, with six air factor based in southern cities for DAS of the capital. A quick attack by infantry and armor, supported with two air units. would create a gap for five to six exploiting armor. A minimum of four will reach Madrid's defenders. Counting the airborne dropped on Madrid, this totals 19 attack factors. Spanish air, flown in as DAS. would be intercepted by the only five German air factors within range from the border. One DAS factor gets through. making Madrid's defense nine factors. The Germans' attack at 2-1 will cause Spain's fall in one turn.

Builds can be used to make up air losses and create an additional German fleet. Main SRs after the fall of Spain are a minimum of two armor to Cordoba, with air units to cities within attack range of Gibraltar. Insure that sufficient air bases are SRd or can be built to accommodate a



total of seven air units. Oran, in Algeria, should by now be under Italian control, to be used for this purpose.

The British maximum response would be to SR two ground and two air units into Gibraltar and also possibly additional fleets to guard against Italian shore bombardment. An all-out German attack would be launched by both armor and airborne, with ground support by five air units. The remaining two air units counter-air the British air units with no loss to either side.

This attack is designed to attack a single infantry at 3-1, one armor at 2-1, or any other combination at 1-1 odds. Even with an exchange, the airborne unit will remain to occupy Gibraltar. This is the basic attack method, but if British ground forces were already in Gibraltar, or can be transported there, then additional German armor and air should be brought up. The British could move out one hex, to block a direct attack on Gibraltar. This would require the full use of panzers and one air unit to attack. Then exploiting armor, airborne and air can carry out the previously mentioned attack.

While Germany waged war on the Med. Front in 1940, Italy would have started the year with 80 BRPs. With 30 BRPs expended to follow Germany's Summer and Fall offensive options so far, Italy must have built her fleet in the winter of 1939, to meet Strategic Requirements. This means that Italian ground-unit builds will still be limited. Italian BRPs can be increased by loans from Germany, if necessary, as Italy must now take active part in Germany's strategy.

With Gibraltar fallen, Britain's tactics will be to survive in hanging onto Suez, Malta and the Middle East. Limited to four fleets maximum or up to eight other units, an invasion of the Italian mainland is no longer a serious threat.

During the Fall of 1940, Germany builds her last fleet and any air casualties. All air power SRs to France and Germany (out of British air range), with the airborne going to Paris. All five Italian fleets are SRd into the Atlantic. Note: Italian fleets are not required to provide logistic support to North Africa, since Libya acts as an Axis supply base. Italian fleets would be based with German fleets in German ports. Also, some of the Axis air are based there to provide DAS. Through previous builds or SRs, to the fleets in port, there should be at least one armor and two infantry (German), with one Italian armor.

### Operation Sea Lion

With the loss of Gibraltar's units, plus 50 BRP, Britain possibly will find herself somewhat short in being able to build air, fleets and ground units to fully protect her shores. Also, British fleets in the Med. would find it difficult to SR back to Britain (at double the SR rate), because this would be set at three fleets per turn maximum.

By the bleak winter of 1940, Britain stands alone. Russia's no help. Assuming no past fleet casualties to either side, Britain, at this point, might have accumulated seven fleets in home waters. Facing them across the North Sea are nine Axis fleets. Supported by airborne and

eight air units, Britain would most likely fall by Spring. Only her fleets can turn the balance, 8 on equal parity. If even one Axis fleet penetrated, an invasion would still take place. One infantry, airborne and 18 air factors would attack. British air defense would be nullified by counter-air or interception missions.

British response to the beachhead landing would be determined by her BRP status. If bankrupt—nothing. By this time her BRPs would be low. To wage total offensive actions and build maximum air and ground units would probably not be possible. One or the other would be limited.

The percentages favor an Axis conquest of Britain. In Spring 1941, British attack forces would be the same amount available as during the last turn. Her new BRPs would not alter the situation. London must be reoccupied during the combat phase, before any builds occur.

### Post Objectives and Reflections

Britain's fall in Spring 1941 would free Axis forces to declare war on Russia in the Summer, with one year of campaigning left. Russia's previous BRP expenditures in the Baltic, Finland and possibly Poland will have reduced her BRP base in 1941. With Britain conquered, no BRP loans will be forthcoming to hold up the shaky Russian armies.

With no enemies in the rear (except French partisans), the majority of Axis forces can blitzkrieg in the East. All that is necessary is to control Poland, the Baltic States and the Russian cities of Smolensk, Kharkov and Dnepropetrovski. During the year's campaign, Germany can reduce Belgium and Yugoslavia with Italian aid. Italy, unhampered by Britain, has easy access to Mosul, in Iraq.

By dividing up the strategic objectives, Italy can acquire 7 and Germany 22 (included are Hungary and Rumania). Both achieve a Tactical Victory. Russia, with only six, has a Stalemate.

If a campaign game were played, instead of an Alliance, then more care would have to be placed on Axis SRs, as Germany is allowed only nine and cannot borrow from Italy. Since Italy would be paying for an offensive anyway, when Germany attacked Spain and Gibraltar, the forces assembled on Spain's border could include the following Italian forces: two 3-3 infantry, two air units (returned to Italian control), one armor. The remaining forces would be German as before.

In the campaign game, Russia would not have to be attacked at all. When Britain falls, the Axis will have satisfied the Tactical Victory conditions of conquering two major powers.

### Summation and Comments

The strategy and tactics outlined have shown how the Axis, through land, air and sea, can conduct Blitzkrieg warfare against France, Spain, Gibraltar and Britain. Percentages in attacks are always in favor of Axis success. This strategy is not the perfect plan, as there never is a perfect plan when so many variables enter into the picture.

Allied success in delaying the German conquest of France until spring of 1940, or disaster at Gibraltar, delays the timetable. This gains time for Britain to strengthen her home defenses in 1941.

During the Mediterranean action, it would be a wargamer's delight to capture Gibraltar and Suez simultaneously, resulting in the elimination of all British forces. This is hard, if not impossible, due to the lack of Axis air power in Egypt.

An invasion of Britain would fail if all Axis fleets were eliminated, but the odds are against that happening.

First, suppose the British managed to have all nine fleets based in home waters. They would have to be in three different ports. Although the chances are slim, the British must roll one time for each intercepting group. Six, anyone? Again, this assumes the Axis only had eight fleets for the invasion, carrying one armor, two infantry (German), with one Italian armor.

A die roll of 1 or 2 would eliminate 3 fleets. The remaining fleets can still carry all troops, plus have a shore bombardment of 3 factors. A roll of 3 or 4 would eliminate 6 fleets. Axis fleets could still carry the German and Italian armor. This invasion force, supported by 18 air factors (total 24), should have little trouble getting ashore.

Time is the deciding factor. Under the old concepts of strategy, German troops would be just entering Paris by the fall of 1940, while under this article's strategy, a massive Axis invasion of Britain would already be assembled on the continent.



## Paladin paradox

Dear Editor:

I would like to comment on Carl Parlagreco's alignment chart in the June TD, where the use of poison and the attacking of unarmed foes is shown as a function of alignment.

It seems to me that these actions would depend on the individual's chivalry rather than his alignment; it is perfectly possible to have an intensely evil person who would follow the code of chivalry to the letter. or a paladin who feels that he can most effectively combat evil by never placing himself at risk—poisoning a tribe of orcs would probably save the lives of good creatures, which is what paladins are for (isn't it?).

Other than that, I've found the alignment list very helpful when trying to explain the pros and cons of alignments to my players, and to clarify them to myself.

Robert Plamondon—OR

*It is impossible for paladins to do the type of despicable deed you describe and still retain exalted status.*

*While no one likes to be typed or pigeonholed, it is done every day by sociologists, psychiatrists and the like, not to mention all of the personal pigeonholing we all engage in as a product of our own individual biases. We pigeonhole these persons by laws and classifications that we perceive to exist, which makes it easier for us to relate to, and deal with, the multitudinous impressions assaulting our senses at any given moment.*

*A game must have rules and strictures within which it can function, so that all of the participants have an equal perception of acceptable endeavor. The DM must supply all of the flesh and muscles around the skeleton of the rules. The game system itself can only provide the framework upon which the flesh and muscles are arranged. By design, the skeleton limits certain actions; i.e., our elbow configuration only allows certain arm movements.*

*Consider certain behavior patterns as joint configurations: each only does certain things.*

*Many behavioral strictures are not written laws, but moral values applied by society. If the words "good" and "evil" are to have any recognizable meaning we must apply contemporary values, and extrapolate them into our ideal; i.e., our fantasy worlds. "Good" people do not resort to deceit and trickery, because society does not perceive that as "good" behavior.*

*An intrinsically "evil" person would never follow a code of chivalry that perceived the concept of "chivalry" in the same vein as the societal perception. All of the celebrated "codes of chivalry" that have been so romanticized in our literature dictated a lifestyle that followed the societal perception of "good." True, there were oath-breakers and miscreants, but they inevitably met with disfavor, ostracism or even worse, and were not considered to be living by the "code."*

*To allow the DM to deal with the characters populating his world, he must be able to "pigeon-hole" them. In this instance, the behavior patterns exhibited mandate the classification. —ED.*

## WRG Inaccuracies

Dear Editor:

While the WRG ARMOUR & INFANTRY (1925-1950) rules are about the most playable set for WWII era gaming, they are relatively general in nature and gloss over some critical differences in armor and weapon effectiveness.

Among the particulars are the grouping of very low velocity gun/howitzers (U.S. 75mm L/30 and Soviet 762mm L/31) with longer barreled guns with better tank killing capabilities, and having the excellent T34 armor of the post-41 models rated the same ("D" Class) as a Grant or Mark IV F2, which had about 30% thinner armor (and didn't benefit from deflections caused by sloped armor).

In order to add more realism and detail to the rules, the following revisions are suggested:

1. Since "D" Class armor covers a rather wide spectrum (from 50mm to 85mm), the following tanks deserve "D+" armor ratings since they fall into the upper limit of the category:  
Sherman, KV (flank), SU85, Mark IVH, post-41 T34's, Matilda, Char Bis 1, Firefly  
If a tank with "D+" armor is fired upon by a gun rated below 75mm L/48, "-1" is applied to the "to hit" roll to represent the greater resistance of the armor to an effective penetration.
2. Since many guns listed by WRG are considerably less effective than other weapons in their grouping, apply "-1" to the "to hit" roll when the following weapons fire:  
Soviet 76.2mm L/31, U.S. 75mm L/30 (early Grant/Lee), British 75mm L/40 (rebored 6pdr. with very low muzzle velocity).  
In addition, the following modifiers are necessary: German 75mm L/43 (fitted to early MK IV F & G) was less effective against good armor than the other, later versions, so apply "-1" to accuracy vs. "C" armor. While the PzKw 38t (with the Czech 37mm) or the Mk.III (short barrel 50mm) can supposedly kill T34's, KV's (flank) and Matildas, according to the rules, such victories were relatively rare. To reflect this, apply "-1" to such shots to simulate the "hardness" of their armor.
3. The M5 Stuart had superior frontal armor compared to the M3 Honey version, and merits a "D" armor rating.
4. Early '40-41 model StuG III's should only receive a "D" frontal armor rating, with later StuG III's getting a "D+." (T34/76 or Sherman could penetrate the front of an StuG III, although '45 StuG's "rounded out" rough edges with concrete, and deserve a "C".)

Lorin Bird-NY

*Your points are well taken and eminently valid. On my sand table, currently the only one playable amongst the TSR folk, we use WRG rules heavily modified with eight pages of modifications by Mike Reese, co-author of TRACTICS. In an upcoming issue, probably next month, we will be printing further modifications by Reese to the WRG rules. John Baillie, our UK correspondent/Editor, has many other modifications that his group in England has generated, many of which will go into our hybrid set. Thanks for your contributions. —ED.*

## Women Players: Lend Us Your Observations

Q: Are you a player and/or DM in a D&D campaign?

Q: Are you a woman?

If you can answer the above two questions "yes," then try answering some of these:

---What do you enjoy most about your campaign? What do you find the most frustrating?

---What would you like to see added to your campaign, whether it's a dungeon, a city, wilderness, or any other area?

---What sorts of obstacles do you and your female player-characters encounter because of interaction with your male counterparts and DM's?

---Do you enjoy playing male characters or female characters more, and why?

---How did you get interested in D&D? Have you ever tried to get other women to join a campaign? If so, what did they do and why?

Jean Wells, a member of the design department of TSR Hobbies, Inc., is preparing an article for THE DRAGON on "Women in D&D."

"I want to know what women players feel, think and enjoy about D&D," says Jean. "What are the ups and downs for them? What do they think they have added to the game?"

The information in the story, according to Jean, will not be limited to input from women only, but it is very important to get reactions from as many women as possible.

"Please," says Jean, "no stories about your characters unless it is pertinent to what you are telling me. All I really want are feelings, opinions and facts about the game itself and your particular campaign."

Anyone interested in contributing to the article should respond as quickly as possible. Letters should be sent to Jean Wells, c/o The Dragon, P.O. Box 110, Lake Geneva WI 53147.

# THE TRIBES OF CRANE

*You, task chief of the Leopard people wandering tribe of Crane, sit in your great wagon awaiting news from your swift searching outriders. Suddenly hoof beats approach. The outriders leap from their mounts to your wagon flushed with excitement for they know full well the meaning of their news. But one sector to the North the great merchant caravan of the Impala people has been spotted. The order is given "To arms . . . to arms!" You snap your orders, "Gather my captains of hundreds. Let all know the tactic will be enfilade right. Now my arms, my mount." You heard that Kate, chief of the Impala people, has chosen a stand and defend tactic twice before; will he again? You know also that the Impala people are fine warriors as are all the people of the many tribes. This will be no raid of the strong on the weak, but rather a mighty clash of the TRIBES OF CRANE . . .*



The Tribes of Crane is a unique correspondence game, allowing for interaction between players and the fantasy world of Crane and each other through a continuous game that may be entered at any time.

As a new player you will start as the chief of one of the many wandering tribes of Crane. Perhaps your tribe will be of the Sea people or Caravan merchants.

As chief you will know many secrets of your people and their lands, but there will be much you have still to learn of the lost secrets of Crane. It will be you who decide if your people will remain in their familiar homeland or begin a journey to new lands as you strive to increase your herds, train warriors, and learn of the ancient lost secrets that can move your people toward prosperity and dominance.

The land of Crane is a complete fantasy world with a full range of geography from the permanent ice of the polar regions, to the deserts, and tropical forests of the equator.

Cities dot the continents of Crane providing centers of trade and homes for the powerful Shamans and King Lords.

The creatures of Crane are as varied as its geography. Cattle goats and the caribou are the mainstay of the tribes, depending on the geography. But horses and the great mancarrying war hawks are important to the fierce warriors. Many undomesticated creatures also inhabit Crane such as the Euparkeria, a huge bipedal lizard that feeds on cattle in the grasslands of Crane.

Interaction between players is very common. Alliance, trade, and combat are always possible. Combat is determined in part by a comparison of tactics used by the antagonists, the relative number of warriors, and the geography.

The game's objective is to increase the relative strength and prosperity of your tribe which is measured by different criteria, depending upon the type of tribe, and thus obtain points. Players try to obtain high average points per turn thus placing new players on a par with those who have been playing longer.

The Tribes of Crane may be entered for \$10.00 which includes the first three turns, a rule booklet, and all necessary material (except return postage). Thereafter, turns are \$2.50 each. If dissatisfied after the first turn, you may return the materials for a full refund. A rule booklet may be purchased separately for \$3.50.

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Tell them you saw it in *The Dragon*

D

## Trollshead

(cont. from page 3)

"Yes," said the elf, "and you had a young cousin, who died of the fever when still an infant. . ."

"Lady Marcia's Jurend," she replied.

"Are you well, my lady? Have you been harmed?"

"No, not yet. I am alright."

"This may be painful for you to answer, but my lord bids me to ask. . . the Lady Johanna who accompanied you on your journey, and the crossbowmen?"

"Murdered." The slender girl's lip trembled a moment, then her chin firmed and the clear green eyes met Zereth's. "All of them murdered, Sir Elf."

"That'll be enough of that," said the bandit leader. "Drag her back to the cave and tie her up." He turned to the two adventurers. "Well, are you satisfied?"

"Yes," said Zereth, "it is the Lord Avemoine's daughter."

"Bolgar the Bold always delivers the goods," the scar-faced one grinned. "Well handled, perhaps, but intact nonetheless." He laughed nastily. "Now then, is her sire ready to part with the gold?"

"Yes, you villain," Boinger burst out, "we'll get your two thousand gold pieces."

"Watch your tongue, runt," grunted Bolgar the bandit easily, "or you'll do without it. Where's her ransom now?"

Zereth put a hand on the halfling's shoulder. "The men at arms have it safe," he said. "We will go back and get it. We will meet you here and give it to you."

"I think only you will go on that errand, elf," said the brigand. "It takes only one person on a horse to carry a bag of gold. Your little friend will stay here with us. We will think of some entertainment for him." When he smiled, the scar pulled one side of his mouth down in an ugly grimace.

Zereth and Boinger were both still standing. With long-practiced ease they turned away from each other, so that they stood back to back, facing away from the fire. Boinger reached under his cloak. A bandolier, encircling his chest, carried a brace of sheathed daggers, and, in an instant, a blade gleamed in each brown fist.

"No, Bolgar the Bold," said Zereth coolly, his right hand on his sword hilt. "We will leave together or not at all. You will lose most of your half-orcs if you try to defeat us. Lord Avemoine knows, if we fail to return, that his daughter is dead. He will come seeking you with a brace of crossbowmen, not a bag of gold."

The half-orcs had jumped back and drawn their cutlasses as the two turned towards them. One of them threw his mutton leg at the halfling, and it fell at his feet. The troll lurched forward. "Unn-ugh," it grunted, raising a big iron axe in one hand. For a moment no one moved. Bolgar glared into the fire.

"Let them go," he snapped. "Pock, see them back to the road."

Boinger re-sheathed his weapons. With one bare foot he kicked the dirty shank of meat so that it flew across the fire and landed in front of Bolgar the Bold. The halfling turned on his heel and followed Zereth back into the trail where they had been forced to leave their ponies tethered.

The trees screened out all but an occasional friendly star as they rode back. But Zereth, who could see in the dark, led them unerringly to a point where the trail widened enough to allow them to ride side by side. He turned in the saddle and glanced back, making sure they were not followed.

"I'd not seen you kick like that," said the elf.

"It's a game I played with the lads of my village," said Boinger, "with a blown-up pig's bladder and a couple of tree stumps. I was good at it." They rode on in silence until the trail met a large track through the forest.

"Well," Zereth said, "what do you think?"

"I think we can take them," said the halfling confidently. "Four half-orcs, old scar face, and that damned troll."

"Yes," agreed the elf, after a moment's thought. "The troll is going to be a problem."

"I wonder how they ever got him to obey like that?" Boinger asked.

"He must be charmed."



Chris Holmes 79

"Huh? That ugly Bolgar's no magician."

"I do agree," said Zereth, "but there is someone else back there, in the cave with the prisoner."

"Ah-hum," Boinger grunted, remembering his companion's infraction, "I would explain it, then, if you're sure."

"I am," replied the elf. "Ah, here comes the bridge." Ahead of them they could see the light of torches where a dozen armed men milled about awaiting their return.

\* \* \*

"Sire," said the sergeant, "what would you have us do?"

"We agreed to return alone with the ransom," said Zereth, patting the heavy bags across his saddle. "But the trail is but a mile down the road. Give us a good lead and go quietly to that place. We will mark it for you. Then you must wait for the signal."

"Very good, sire," the armsman replied, "and good luck."

"Thanks," said Zereth, "and be sure you come as rapidly as ever you can. The Lady Avemoine may need us desperately if anything goes wrong."

\* \* \*

At the turnoff, Boinger tied a cloth to a convenient tree branch beside the road and they entered the pitch-black forest. For a while there was no noise except the breathing of the horses. Then the small creatures of the wild, startled into silence at first by this reinvasion, began to take up their private business. The halfling's keen ears picked up the squeak of mice, the buzz of insects and the twitter of bats. After a while the trees thinned out and a pale light in the sky became visible. It was approaching the hour before dawn, the traditional moment of surprise attack. Boinger could now see the trees as individual dark masses, looming against the sky.

They had not gone a quarter mile when they encountered a sentry. One of the half-orcs stepped out of the bushes, his scent sour in the damp air.

"Just the two of us," Zereth reassured him. "Do you go with us?" It was one of the robber band that had led them to Bolgar earlier in the night.

"Naw," the creature grunted, "I wait, make sure you not followed."

"Very well, then," said the elf, and nudged his pony forward. As Boinger rode past the ugly humanoid he seized the half-orc around the neck with his left arm and whipped out a blade. Zereth turned in his saddle and drew his sword for an overhand blow.

The halfling's dagger was magical. The thrust went home through the metal-studded leather. The half-orc tried to cry out, but the little halfling had a stranglehold on his windpipe. Zereth's sword struck only a glancing blow to the head, barely missing his friend as Boinger and the half-orc tumbled to the ground. The creature struggled to break loose, to draw a weapon, but Boinger was too dexterous for him. A second dagger thrust was also a hit. The half-orc went limp on the ground.

Boinger got quickly to his feet, patting his nervous pony on the nose to quiet its movements. The two listened for a minute while the forest noises resumed around them.

"Alone," Zereth whispered. He dismounted and handed his pony's reins to the halfling. "I will go forward from here on foot." He vanished into the gloom.

Boinger waited in the quiet, listening to the trickling of the half-orc's lifeblood onto the stones of the path, and then led the ponies slowly forward.

\* \* \*

Zereth slipped through the trees like a shadow. Ahead, the orange glow of the campfire gleamed between the dark boles. When he was close enough to see clearly, the black elf swore under his breath, "Artaban and Asmodeus!"

There were now six half-orcs sitting or slouching in front of the fire. Bolgar was sprawled on a pallet of blankets near the flames. Of the female prisoner and the gigantic troll, there was no sign.

Zereth took off his sword belt and helmet and laid them on the ground. Then he crept closer on hands and knees, until he was a mere thirty yards from the fire. He lay flat on his belly and reached into an inner pocket of his linen tunic to produce a pinch of fine sand. This he tossed into the air, mumbling rapidly as he did so.

Four of the half-orcs around the fire slumped to the ground unconscious. "Look out, stupid!" cried one of the unaffected, as a companion fell at his feet and rolled towards the fire. He knelt to stare at the sleeping figure. Close by, in the woods, an owl hooted loudly.

Immediately the small figure of the halfling appeared among the trees. "Hey!" he yelled. Two half-orcs looked up. Bolgar the Bold sat up beside the fire, but the other four sleeping figures remained comatose.

"Hey!" yelled Boinger again, swinging into the saddle of one of the ponies. "Hey, I've brought the sacks of gold! Two thousand gold pieces!" He raised two saddlebags with great difficulty from the back of the saddle and held them out.

"How did he get past Forg?" asked Bolgar. "What's the matter with these fools? Wake them up!"

The pony was rapidly approaching the fire. Boinger stood up, as tall as he could, in his stirrups. "Where's the girl, Bolgar? We've done our share."

"Grab him," ordered the bandit chief. He turned toward the cave, from which the hulking form of the troll was emerging, followed by the girl, her hands tied behind her, and another form, humanoid, in a yellow robe.

"Flammae! Fulgere!" cried Zereth's voice across the clearing. The campfire burst with a roar into a pillar of scintillating sparks, high as the treetops, bright as day for a moment. Everyone was frozen with astonishment as shadows leaped over the undergrowth.

Boinger, his hands over his eyes just in time, dropped the heavy sacks to the ground and dismounted with a leap.

"Oh, Zereth!" he cried, racing toward the enchanted campfire, magic blade in hand, through the smoke and sizzling sparks, only to find himself confronted by a still-dazzled troll, swinging his great axe from side to side before him, advancing from the cave. Briefly, behind the monster, he saw the robed figure and the bound prisoner.

"Where are you, Master?" howled the troll.

"Here you fool! He's right in front of you!"

The fireworks went out. Boinger stabbed the troll's foot, and the ugly creature let out a screech. In contrast to the magical display, the darkness seemed impenetrable.

Something slammed into Boinger's back, bowling him over on the grass. He rolled around and looked up. He could see again, but the troll could not. The troll's axe had its blade buried in the turf not six inches from his feet. He jumped up, circling his big opponent on the creature's left. Shouts and the clash of steel told the halfling that Zereth had encountered the remaining half-orcs, or perhaps Bolgar himself.

Again the troll loomed over him. In a moment the creature would be able to see again. He dodged another blind axe stroke and got behind his opponent. A surprised glance towards the cave showed the girl still standing there; immobile. Of the magic-user, or whatever he was, there was no sign.

"Run, lady," he called. "Take the path on the other side of the fire. Help will be here soon." But she did not move. Was she tied to the ground in some way?

The troll moved, however. It turned about, rubbing one hand over its eyes, and spotted the little halfling to its rear.

"Ah-uh! Dere you are. Now I gotcha!" the troll said. Swish! went the great axe. Boinger parried wildly. Clang! The shock of the impact against his magic blade made his whole arm tingle. He jumped back.

The troll advanced. Boinger circled again, hoping to draw the inhuman thing away from the helpless girl. The giant axe swung again. The halfling jumped and slashed back, drawing green blood. The troll's unarmed hand, talons outstretched, whistled over his head. Why hadn't he kept hold of the saddle bags, now that he needed them?

"Zereth!" he called.

"Be with you," gasped the elf's voice behind him, "in just a--uh!--moment! Keep him busy!"

"Oh," called Boinger, "I'm doing my best!" He stabbed at the brute's leg again, and again had the satisfaction of seeing green blood flow. He jumped back to avoid the return attack from those long arms. The following axe swing, however, caught against his side, knocking him down despite his chainmail. Rising to his knees, Boinger swung at the approaching green arm with both hands on the hilt of his blade.

"Hah!" the troll staggered back. The severed hand flew over the halfling's head. He staggered to his feet and rushed to press his advantage, only to be hit again by that terrible axe.

Wary now, Boinger circled and dodged. As the troll lashed out at him, first with axe, then with stump of wounded arm, the little halfling saw with horror that the cuts on right arm and leg were closing over and the left arm stump had sealed and no longer bled. Another futile exchange of blows, and he could see the beginning of fingers coming up through the flat green skin.

"Zereth!"

"Here at last," panted the elf. His encrimsoned blade flew past Boinger's shoulder, sliced into the troll's neck. The creature went "Urk!" and toppled at their feet.

"You see," said the elf, "You'd practically finished him off anyway."

"Despite which, my thanks," gasped Boinger.

A chorus of shouts and the clatter of arms made them turn, sword and dagger at guard. It was the men at arms, debouching from the trail and running into the camp.

"We're here, sir," called the leader. "We came as soon as we saw the flare."

"Thanks, sergeant, you're just in time," said Zereth.

Boinger walked up the slope to the girl. "It's safe now, my lady," he began. What was she looking at? Her face was waxen, pale, her gaze fixed over his shoulder into the distance. He turned. Dawn was breaking, but there was nothing to see.

"It's all right, lady," he began again. There was something terrible about her face, her skin. He put out a gentle hand, took hold of her arm. Like snow on a hearthstone the arm vanished, as well as the purple robe. For a moment the girl's startled face hovered in the air like a floating mask. Then it, too, dissolved and was gone.

"Mother of Mithra!"

\* \* \*

Boinger rushed to find Zereth. The dark elf and the sergeant were supervising the men at arms, who were enthusiastically chopping up the bodies of the troll and the sleeping half-orcs.

"Where's the Lady Avemoine?" asked Zereth.

"Gone!" gasped the halfling, "Dissolved into thin air!"

"What?" Zereth ran back to the spot where the young woman had disappeared, searched the ground, looked into the cave-empty except for a few rags.

"Illusion! She was an illusion!" he cried, "Oh, Hastur, Cthulhu and Azathoth!"

Boinger, who had never heard his friend use obscenity, stepped back and made the Sign of Protection.

"Oh, bother that," said the elf. "They've gotten clean away with her by now, I suppose. Come on, help me search." A quick survey, however, revealed no sign of Bolgar, the half-elven girl, or the magic-user.

"Look at that," Zereth fumed, kicking the grass by the fire. "They even took our horses!"

"Including the fake bags of gold," said Boinger, looking over the clearing with keerrbrown eyes.

"Also including the real bags of gold in my saddlebags," Zereth pointed out. "Let's face it, little friend, while we were fighting for our lives against that damnable troll, Bolgar made a clean escape with all his possessions and most of ours."

"All right, then," said Boinger, trying to be practical. "Which way did he go? Even with the horses, he doesn't have much of a head start." The two of them began searching. There were four paths converging on the clearing. The one by which the Lord of Avemoine's soldiers had approached could probably be ruled out. Careful inspection of the ground, however, revealed fresh hoofprints on each of the other trails.

"We need to question someone," said Zereth, getting up from his hands and knees where he had been looking at trampled grass blades. "Sergeant!" he yelled at the top of his voice. "Leave off killing everybody! I need a prisoner!"

The armored man approached and saluted clumsily. "Begging your pardon, sire, but we done just finished butchering the lot."

Zereth suppressed another oath. "There," the elf pointed. "What are these men doing? The men at arms had restarted the campfire and were grouped around it.

"Burning the pieces of the troll, sire," reported the sergeant cheerfully. "So's to prevent him from regeneration."

Zereth ran forward, but the thick dark smoke overhanging the blazing fire foretold the destruction of the last segments of the troll's corpse.

"Wait a minute," said Boinger, "they missed a piece. I cut off a hand." He picked up a spear one of the men at arms had laid aside, and, with two men to help him, began cautiously probing the bushes to the left of the clearing.



Within a few minutes they located the hand. It had already grown an arm and most of a shoulder and tried to scuttle away into the undergrowth, dragging the limb behind, like a laden spider. Boinger gave a cry and pinned the thing to the ground with his spear. Avoiding the clutching, taloned fingers, the men managed to get a noose around the wrist and pull it tight. It was then the work of a moment to carry their prize to the elf.

"I hope you're not going to let that thing completely regenerate," Boinger said, after they had staked the captive arm down to the ground.

"No, then we'd have to fight him all over again," agreed Zereth, "but I may be able to manage. Did you search the cave?"

The halfling nodded. "No particular clues. Nothing of any real value. I'll get the men to send patrols down all the trails." When his companion did not answer, Boinger tried to sound as cheerful as possible. "Anyway," he said, "the sun's almost up, we've got all day for the pursuit."

\* \* \*

The bandit's hideout was a ruin of an abandoned castle. Most of the red stone structure had been leveled nearly to the ground, but the central donjon still stood, ivy-covered, massive in the afternoon sunlight. Zereth and Boinger crept forward from the edge of the forest to study the lay of the land.

"Moat's mostly filled in and overgrown," the halfling pointed out. "Nothing to keep us from a straight frontal attack."

"Nothing except being picked off one by one from the top of the tower," said Zereth.

"You see anybody up there now?"

"No, not a sign of life anywhere. It's possible our friend brought us to the wrong place, though I cannot imagine why he would do so."

"He'd sure like to get us killed, if he could," agreed Boinger, "and this certainly looks like a trap." At that moment, faint but clear, came a long, drawn-out scream. It was unmistakably a woman's, and it came from the ruined tower.

Zereth signed. "That settles it, trap or no trap. Let's go talk to our guide again." He turned, crouching, and withdrew into the shadows of the trees.

Several of the men at arms were standing guard, but the rest were lying beside the trail, asleep. They had been marching at double time since mid-morning, and, like true veterans, they knew to snatch what rest they could at the slightest opportunity.

The sergeant opened the leather sack and cautiously pulled the troll out by the thick black hair. The creature snarled ferociously, snapping its fanged jaws at the man's hand. It had regrown in the sack, and now had shoulders and part of the left arm.

"Time to trim him up again," commented the soldier. "Hey, Lucian, start a fire. Use some of the oil."

"Let me talk to him first," said Zereth.

"Kiss my esophagus," growled the troll.

"Got that fire going?" Zereth asked. "All right, let's hang him over it."

"All right, all right," said the troll, "what'cha want?"

"How about the back of this tower?" asked the elf. "Any way up it? Or into it?"

"Get up it with a ladder," said the troll, unhelpfully. "Dere is a broken arra-slot on that side," he added, "But ain't big 'nough for a man to get through."

"How about a halfling?"

"Possible. I don't know. Ya gonna let me go?" replied the monster.

Boinger turned to the elf. "Let me go around and have a look. If I can get to the top I can let down a rope. . ."

"All right. We send five men with you, and you can take Greenie here along for insurance and watch he doesn't bite you. If it looks like you can get in, we'll stage an assault on the front door as a diversion for you."

"He ain't got more nah three-four men in the place," said the troll.

"That an' the wimmen. Why dontcha starve 'em out?"

"Because he'll kill Lady Avernoine."

\* \* \*

At the back of the castle the moat was overgrown with brush, and the halfling was able to slip up to within twenty feet from the rough wall under cover. The troll was right: Halfway up the tower one of the arrow slits had been partly knocked out, probably by a catapult stone, leaving a hole about a foot wide. He sent one of the men at arms back to report to the elf and positioned the remaining four, armed with crossbows, back in the woods where they could cover the top of the tower.

Under cover of a gorse-bush, the little halfling laid down his burden and took off his brown cloak. A thin, knotted rawhide rope was wound around his waist. He slowly unwound it and then opened his backpack and got a three-pronged iron grapnel which he carefully tied to one end of his rope. The other end he tied to the troll's hair.

"Hey," said the troll, "Whatcha doing?"

"Making sure you come with me," Boinger answered.

"I could yell."

"That's right, you could," said Boinger. "I'd better cut your tongue out."

"I'll be quiet." The thing gnashed its teeth.

\* \* \*

When the yelling began on the far side of the ruined tower, he ran forward, jumping over the scattered loose blocks of red stone and the small green bushes. Below the wall Boinger stopped, whirled the rope, cast, and missed. Quickly, he recoiled his rope. There was a creeping sensation between his shoulder blades when he thought of stones and pots of boiling oil being cast down upon him from the battlements



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above. His men in the trees remained silent: they must not have spotted anyone above just yet.

Another cast, another miss. The grapnel made a clang as it struck stone.

"Third time is the charm," he said.

The hook caught and held. Immediately he started up the rope. hand over hand. his bare soles braced on the warm rock. There were louder shouts from the other side of the building and a noise from above. He heard another voice call, and then the whick! of a crossbow bolt and a faint clatter above. He'd been spotted!

Just as he reached the arrow slot. thirty feet above the ground. there was a scraping noise. A young man with red hair and a leather cap pushed his shoulders out of the opening in the ruined wall and looked down.

Boinger was ready for him. Holding the rope with his left hand. he braced his feet on the irregular stones. In one smooth motion he drew the long dagger from his chest and slammed it upward, catching the surprised brigand under the chin and driving the point through the brain and out the top of the head. The man's face expressed astonishment and his cap flew off.

With difficulty, Boinger pushed the body back into the tower and followed. He found himself on a circular stone stairway, dimly lit. From below came cries and the clash of arms as well as the unmistakable scent of smoke. Quickly the little warrior withdrew his magic dagger from his enemy's corpse and pulled the rope up and into the stone slot.

"Ow, ow, you're bouncing me again the wall," complained the troll.

"Shut up." said the halfling, reeling him in and untying him. being careful not to let the thing bite. "Where's the prisoner likely to be?"

"Up top, I guess."

Another scream echoed down the stairwell.

"Good guess," said Boinger, starting up.

\* \* \*

Zereth stationed four of his bowmen back to cover the advance, and looked around at his tiny force.

"All right, men," he said, drawing his sword, "here we go. Charge!" They burst out of the trees, four men carrying a felled log as a battering ram, and rushed toward the base of the stone tower. A cry rang out from their objective. Several arrows streaked by and one of the men at arms fell, cursing, with a shaft through his thigh.

Two blows with the improvised ram broke down the rotten oak door to the tower. Zereth jumped inside, more concerned about missiles from above than danger within.

The chamber was pitch dark except for a square of light from the broken door, now obscured by hastily entering armsmen. It took a second for the elf's infravision to adapt. It was a storeroom, filled with baskets, bales, boxes and bundles. The floor was wet and a thick odor clung to everything. Oil!

The stairway up was at the other side of the room. As Zereth moved cautiously in that direction, a door at the top of the steps opened and a man looked down, a torch in his right hand. He was tall, with a brown beard and hair, and was clad in a yellow robe.

"After him!" called Zereth, but one of the men at arms slipped on the oiled floor and fell with a crash. The man in the yellow robe laughed and threw in his torch. Whoosh! Immediately the entire end of the room filled with yellow flame. It was too quick.

"Illusion!" shouted the elf. "Ignore it. men! Forward, follow me!" he leaped into the inferno. He turned to look back as five of the men at arms tried to catch up with him. Two were unscathed: two fell, a mass of flame: another reached the wall, gasping. As the three watched, awe-struck, the other two men's skin blackened and shriveled, their hair and clothing charred and vanished, their flesh pulled back from the bones, which blackened before their eyes. The fire was gone except for a flickering that grew and heightened around the thrown torch. But three men died on the cold stones, burned to death by their belief in the illusion.

"Don't stand there," Zereth bawled at the survivors. "Break down that door! There's real oil in here. The whole place is about to go up for real!"

With a few hard blows the obstacle came down and the elf and his companions escaped into a stairway as the black smoke began to billow up from the lower room.

\* \* \*

There was another door at the top of the stairs, but it was unlocked. Boinger kicked it open, blade at the ready. Bolgar the Bold was inside confronting his beautiful captive, who was bound hand and foot.

"What? Who?" said the bandit chieftain, turning toward the door.

"Me," said Boinger, throwing his dagger. It clanged off Bolgar's iron helm and landed on the far side of the room. Drawing an iron dagger from the set in his bandolier, Boinger advanced, but the man seized the helpless maiden and held her in front of himself as a shield, backing toward a wooden stairway against the wall.

"Watch behind you," said the troll.

"That old trick?" said Boinger. Then, two slender arms went around his chest and a knife blade thrust futilely at the chainmail over his heart. As the halfling struggled to free himself from the illusionist's grasp, another man came up on his left and seized his arm.

"Now then, my pretty one," said Bolgar the Bold, "we is going to skin you out of that soft hide of yours."

"The rest of 'em coming up the stairs behind us," said the man in the robe. He now had a firm grip over Boinger's right arm, the other man on his left. "Quick," said the mage, "slit his throat."

"Her first," said the bandit. Boinger struggled, but could not break free. His left foot found the troll's cranium, rolled it to the right.

"I ain't going to let her get away," Bolgar went on, lifting his dagger full above his head to drive it into the helpless captive.

Boinger pulled back his right foot and kicked, curling his bare toes up.

"Hey!" yelled the troll's head. It struck the chest of the brigand chieftain, knocking him backward on the floor. In the surprise of the moment, the troll sank his teeth into the bandit's neck.

The door smashed inward. Zereth took only the briefest of moments to observe the surprised enemy. His long sword skewered the illusionist through the chest.

"Help, get him off me," called Bolgar.

"Coming," said Boinger, drawing a third dagger and jabbing the bandit on his left.

\* \* \*

Smoke was still billowing up the stairwell and leaking into the upper room through the smashed door. Zereth and Boinger took a last look around before ascending the wooden stairway to the top of the tower, where the two men at arms were even now lowering Lady Avemoine to safety.

"A little gold and gems," said Boinger. "A few blank scrolls, some odds and ends of weapons. Not much of a haul."

"We rescued the lady." Zereth reminded him.

"Truly," Boinger remembered. "There's a reward for that, right? Well, let's be off."

"Hey' how about me?" said the troll's head.

"The fire will bum itself out below," said Boinger, "and by the time you regrow your legs you'll be able to walk down and out." He went up the stairs to the door.

"That's all the thanks I get?" the troll asked.

"You have my gratitude," the halfling replied. "What more do you want?"

"Ungrateful," said the troll's head. "Jest remember you come back to de forest, you ain't gonna have me to kick around no more."

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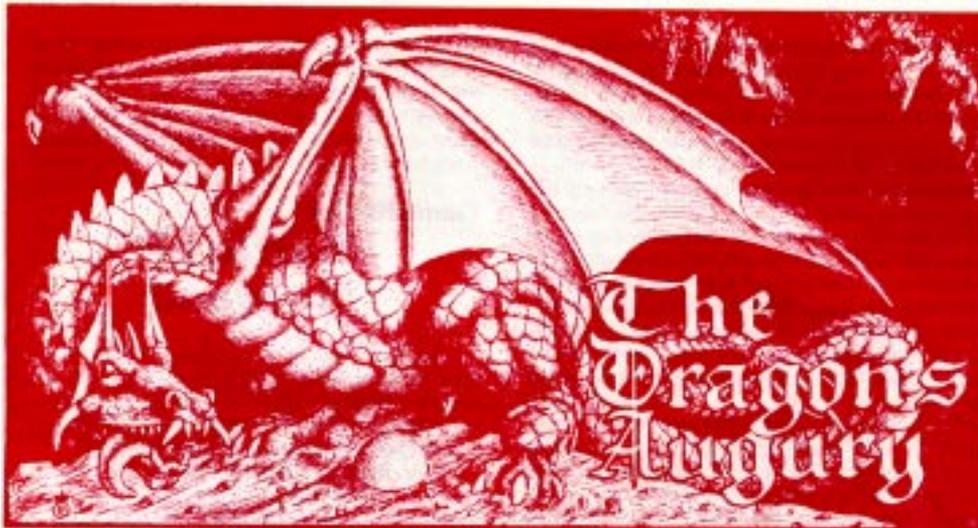
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### Game Review

## The Creature that Ate Sheboygan

Produced by: SPI

Retail: \$3.95

The conflict situation in *The Creature that Ate Sheboygan*, SPI's first entry in the "pocket war-game" field, is one familiar to fans of SF films. A giant, hostile Something stalks into a city, leaving death and ruin in its trail. Opposing the monster is a motley array of police and National Guard troops, who fight valiantly to save their city. The creature possesses awesome destructive powers, but the humans have the advantage of numbers. Who will survive?

In *Creature*, victory and defeat are determined by the monster's accumulation of Victory Points. The monster accrues a certain number of points every time it reduces a building to rubble or eliminates a human. When the creature's point total reaches the scenario-assigned Victory Level, the creature wins. The humans win if they can destroy the monster before this happens. Simple.

And simple is the word for this game. There are only four pages of rules, written in a more casual manner than the usual SPI legalese. After reading through them once, the players will hardly need to glance at them again. Each turn is basically *move, attack, countermove*, counterattack. Combat is resolved on a modest odds-ratio CRT. This simplicity of game mechanics allows play to proceed quickly, often at breathtaking speed. Most scenarios can be played to completion in an hour or less.

Yet despite its simplicity, the game is challenging and interesting. Because of the deliberate limits of the countermix, the human player is forced to work with a "pot-luck" assortment of units, no one of which is powerful enough to challenge the monster by itself. Only a combined attack by several units has a chance to seriously injure the creature. Weak assaults are synonymous with suicide.

The creature player, likewise, must choose carefully when selecting the monster's abilities. A "well-balanced monster" is essential if the creature is to pursue its mission of destruction while resisting the onslaughts of the human defenders.

*Creature's* one weakness is its "fire-breathing monster" option. A monster armed with this powerful ability is virtually unconquerable. The city becomes an inferno whenever it walks. The human player is provided with firefighter units, but these cannot begin to cope with the monster that

thoughtfully "checkerboards" the city with fires. It is recommended that players restrict the use of this ability or eliminate it altogether; otherwise, the scenarios will be weighted too heavily in favor of the monster.

As a humorous note, the rules for *Creature* contain "historical notes" which give the characteristics of some famous film monsters (most of them Japanese).

*The Creature that Ate Sheboygan* is a cleverly conceived, well-produced little game. It provides excellent opportunity for you to let your most monstrous fantasies run riot. Buy it, play it and enjoy it. —Karl Merris

### Game Review

## Indian Ocean Adventure

Produced by GDW

Retail: \$8.00

Once upon a time, a long time ago in the wargaming hobby, a game by Avalon Hill entitled *Midway* got things started in the area of WW II naval boardgames. The game was a good one for its day, and still is enjoyed today as one of the classics of the era.

*Midway* stood by itself for quite a while as the only title in this broad historical area, which nonetheless seemed ripe for eventual exploitation by ambitious game designers of a naval bent. The inevitable proliferation was long in coming, but come it finally did. Today the wargaming hobby is blessed with a wide assortment of games by various designers and publishers which fall within the wide classification of "WW II, Pacific" wargames. (For a complete rundown, I would refer you to the comprehensive panorama study of Pacific games contained in *Fire&Movement* magazine, issue #12).

Three entries in this field are the products of the Game Designers Workshop: *Coral Sea*, *Battle for Midway*, and *Indian Ocean Adventure*. It is the latter title, the most recent of the series (published in the summer of 1978), that is the subject of this review.

With three games sharing the same basic game system, it is obvious that GDW has found a successful formula for operational-level Pacific games. The beauty of this is the easy transition a gamer can make, once he has mastered the system and has a basic grasp of the rules, for his knowledge will pave the way for a relatively quick assimilation of the other games in the series.

The system itself is a good one, too. There are aspects which might not be to everyone's liking, but overall the games give players a fairly good feel for the historical situation and the problems inherent in effective carrier operations. The important parts of almost all good WW II naval games of the operational scope are present here—the routine (often boring) searches of vast expanses of ocean in efforts to locate the enemy; the difficult decisions on fighter escorts and protective combat air patrols; the tense waiting while aircraft are "readied" for operations; and the gut-wrenching excitement as waves of aircraft make their runs on surface ships while flak pounds away. It's all there, and combined it makes for a type of wargaming which is a bit different from other periods and genres. No wonder there is a cluster of devotees for these types of games!

The game itself is nothing too fancy or voluminous, and with a price tag of \$8.00, offers an enjoyable simulation at a reasonable price. The components, packed in a ziplock bag, are simple: a 22" x 27½" hex-grid playing map, a 16-page rulebook, one counter sheet (with various colors of blue, black, red and white, of excellent quality in the standard GDW style), and various playing aids—a ship status pad to record damage and task force locations, two task-force composition charts, and a card sheet containing combat tables. Players must scrounge up a die on their own.

The game takes up the historical situation existing in the Indian Ocean area on April 4, 1942, when the Japanese embarked upon a sortie toward India and Ceylon as a prelude to further incursions into that area.

Historically, the situation resulted in a Japanese victory (based upon the points formula within the game), although there was no climatic battle royal to mark this as one of World War II's great actions. The possibility does exist, however, for a classic clash of arms, and this makes for an interesting game situation which may often eclipse the less-than-impressive historical results.

The Japanese player has at his disposal a fairly impressive array of force, including the aircraft carriers *Shokaku*, *Zuikaku*, *Akagi*, *Hiryu*, *Soryu* (all CV's) and *Ryujo* (CVL) and their complements of fighters, dive bombers, and torpedo planes. This is backed up by four battleships, six heavy cruisers, and an assortment of light cruisers and destroyers. This armada is well suited for a mission such as required, and the number of aircraft carriers means that several strike forces can be formed, each potent enough to deliver a good blow to any enemy force encountered. The two Japanese cruisers *Tone* and *Chikuma* offer additional advantages in their ability to handle extra floatplanes (an inherent advantage of all CA's in the game, and vitally important for search purposes), and their value cannot be underestimated.

On the British side, there are problems. To face the Japanese threat, the British have only two major carriers (*Indomitable* and *Formidable*) and one CVL (*Hermes*). The air forces available are on a poor footing to adequately face their first-class Japanese opposition, which is quite understandable considering the early 1942 time-frame.

This motley assortment is rippled by a total lack of dive bombers, leaving only torpedo planes to threaten enemy surface vessels. Land-based air units somewhat bolster the strength, but lack of range for those types of fighters limits operational leeway in their effective employment.

Being on the defensive, the British have an advantage in knowing that the Japanese must come to them (and their vulnerable shipping on the Indian coast, which is a prime objective), but the sheer number of Japanese forces means that a tough fight is certain. Playing the British in this game is a real challenge, which is to say that the

game is definitely weighted in favor of the Japanese chances.

*Indian Ocean Adventure*, despite being a good game, has some obvious flaws which cannot be overlooked and for which, it appears, the publisher must take the blame. Instead of building upon the experience gained through its two previous efforts (including the lesson learned in a rewrite of the Coral Sea rules necessitated by considerable first-run ambiguities), GDW has really dropped the ball.

It's the same shortcoming mentioned many times before (mostly in the distant past, fortunately) and concerns the game rules—they're simply not as clear as they should be and do not do an adequate job of explaining all aspects of the game to new players.

The most illustrative example of this shortcoming is the missing Reconnaissance Rule. Referred to on page 2 of the rules (under the description of the phases of a game turn, in the section on the Reconnaissance Phase), the elusive rule itself is not to be found anywhere in the booklet!! This incredible oversight is all the more remarkable considering the importance of reconnaissance and search rules in a game of this sort. Were it not for the availability of *Coral Sea* and *Battle for Midway* rulebooks (with the missing rule given therein) at hand, this reviewer would be as puzzled as any new player, whose enjoyment of the new game will come to an abrupt halt when his searches for the missing information prove fruitless. This embarrassing omission demands immediate correction by GDW, and is an example of the dreaded mistake editors and proofreaders fear more than anything else in preparation of a game for publication.

There are other minor errors (all of which can be overlooked and are certainly not unusual for a first edition), but they pale in comparison with the problem just mentioned. Alone, the omission may ruin the game for beginners, but to those with access to the new Coral Sea rules or those from *Battle For Midway*, playing *Indian Ocean Adventure* will not be a problem. The game is a good one, and certainly worthy of attention and recommendation (even if it's tough for one side to win), despite its glaring omission. —Mike Carr

## Game Review

# 4th Dimension

Produced by: TSR

Retail: \$9.95

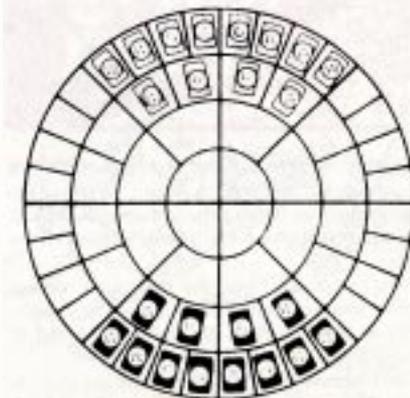
I first saw an ad for *4th Dimension* in *The Dragon*, but paid it little attention. After all, I was a wargamer and a D&Der (or to put it more precisely, AD&Der). I had little time for games like chess or Othello. But *4th Dimension* changed that.

I received the game free for answering the TD/LW survey and must admit I was skeptical. In fact, when I first opened the box, I was even disappointed. The graphics were—and still are—stunning, but considering the price (\$9.95), the box seemed empty. There was one 9"x10½" board (a work of art), 26 plastic playing pieces (a petroleum byproduct), and a four-page rules folder. Admittedly, the cost could be justified, but my first impressions were negative. Months later, I realize first impressions don't always mean much.

The game system is quite simple, but the strategy involved is very subtle. *4th Dimension* combines elements of chess and Stratego with a circular gameboard and timewarping. Each side has 12 men: 1 time-lord, who captures guardians and rangers; 2 guardians, who capture rangers and warriors; 3 rangers, who capture warriors; and 6 warriors, who capture the time-lord. The object of

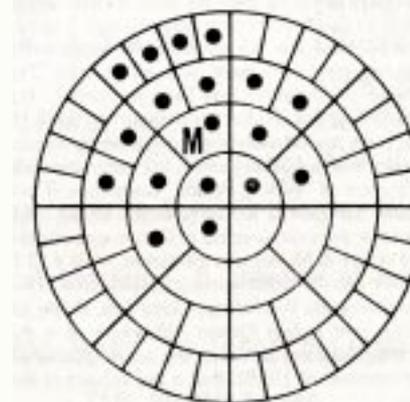
the game is to capture the opposing time-lord (this may sound easy, but can be extremely difficult).

Timewarping is an interesting aspect of the game. Basically, a player may remove a piece from play and bring it back into play up to two turns later and up to two spaces away from where it was timewarped. Capturing is done by moving the appropriate piece next to a piece it can capture. Each side may either move and/or timewarp one piece per turn, which actually allows three men to move—one man returns from a timewarp, one man moves a space (any direction but diagonally), and one man may be timewarped off the board. All of this is explained in the rules, which are extremely well written. The starting position is shown in fig. 1:



At the Origins *4D* tournament, I had a chance to discuss *4D* tactics and strategy. Several important keys were evaluated. First, the time-lord must be used to limit your opponent's guardians. The time-lord cannot be kept back, or else your opponent will wipe out your rangers, warriors, and possibly your guardians.

Also, by not using your time-lord you will give your opponent free run of the center of the board, which brings us to point two: Try to control the center of the board. Since the board is circular, this is especially crucial. If you can control the center, then you can severely limit your opponent's moves and can set up your warriors in good positions to strike at your opponent's time-lord. Fig. 2 shows where a piece could beam-down from a time warp if made in a good position and Fig. 3 shows all the possible places a figure that it could capture could be.



Timewarping is the third point to consider. The above figure shows how timewarping can be used to limit your opponent and possibly give you control of the center. It is, therefore, important to know when to timewarp and the strategy involved. Experience is the best thing to have, since what occurs each game is different and there can be no hard and fast rules concerning timewarping.

At Origins, I learned that *4D* is not selling "on its own," but by word of mouth. Hopefully this article has shown you what the game is and some of the strategy involved. *4D* is such a good game that once you've played it a few times you're hooked. —Richard Forsten

## Game Review

# Battle of Maiwand

*Battle of Maiwand* is the game included in the third issue of WARGAMING magazine and was designed by Larry Smith. It simulates an engagement between Afghans and a combined British and Indian force during the Second Afghan war.

Economics, not desire and artistry, govern the physical quality of magazine games (even SPI's *Strategy and Tactics*), and the editorial column in the issue makes that point very clear. The counters are on thin cardboard the map which also contains the needed game charts is printed on slick paper and is removable.

Unfortunately, while the magazine recognized the need to make the map board removable, it did not concede the further point and make the rules also removable. I photocopied the rules and glued the counters to thicker cardboard stock, then colored the British counters red. It also helps to color the map's only significant terrain feature, a ravine. The map is very simple, being mostly clear terrain with the ravine, a village, and the British hospital, baggage train and ordnance park marked.

There are a few negative points: There is no historical commentary (such as found with *Little Wars*, *The Long March*, or the usual *S&T* game): the scale is not given for ground, time or unit size; and there are a few fuzzy areas in the rules. The lack of historical commentary is the most significant lack, as the Second Afghan War may be well known to British school boys, but is hardly well known among Americans (who don't usually even study military history except as an esoteric history major concentration).

Many wargamers love to tinker with their games modifying them in the light of prejudice, different assumptions, different emphasis or information. Without even a brief sketch of the historical context of a game, it is difficult to determine its value as a simulation. The problem of scale is minor, although irritating.

The fuzzy areas in the rules stem from the simple mechanics of the game. The game sequence is move enemy fire, friendly melee, then repeat for the opponent. This requires the players to commit their forces under a definite element of risk: While you may effectively deploy for a brilliant charge, it might be blown apart, leaving the survivors exposed.

In addition, each player's forces have a level of loss at which they will break. Because of the game sequence, it is possible to break during the enemy fire phase. The rules do not specify whether an army, having broken, could melee effectively later in that turn. This fuzziness could very well mean the difference between a defeat and a draw as it would be possible to break the opponent in that same turn.

There is also a minor discrepancy in the main terrain feature, the ravine. Normally it runs through the center of a hex, but in one small part of the map it runs along the edge and spills over into the next hex. Is that spillover intentional?

However, these deficiencies are minor and do not make *Battle of Maiwand* a turkey game. It is fast, smooth and evocative mostly because of the

game sequence and "break" table. Remember that it is simple because it is a magazine game, and its limitations are far outweighed by its advantages. *Maiwand* is fun. For the cost of the magazine (\$1.75), it is a good game and worth playing. The simple game system could lend itself well to adaptation for other periods. It also could fit well into an operational or strategic-level version simulating the Second Afghan War. Now we have to wait to see if the potential is fulfilled. —Glenn Williams



## Short Takes & First Impressions

GenCon XII was the consumer's version of Game Paradise. To try to touch on all the new items that were purveyed at GenCon this year, I'm going to take you on a guided tour of the three levels of booths, and describe what I saw.

*Lower Level:* This is the smallest of the three, housing only four exhibitors. Penn-Hurst Distr. was there, with the new West End Games release, *IMPERIUM ROMANUM*, by Al Notfi. This is a monster of a game, with a \$25 tag on it, but seems to be as good a value as you will find today. There are three different maps, thousands of counters, a whole booklet of scenarios, and an impressively hefty rulesbook. Looks real good. . . . Also at their booth were the *WWW* games from England—more about them in another issue.

Next was Phoenix games. They had **SPACE-FARERS GUIDE TO ALIEN MONSTERS** and **THE LOST ABBEY OF CALTHONWEY** on display. The former is a playing aid for s-f RPG's, the latter a playing aid for FRPG's. They were also drumming up interest in **STREETS OF STALIN-GRAD**, their soon-to-be-released megagame with the \$35 price tag on it. It purports to be 12 separate games in one, which would make the seemingly steep price much more reasonable.

Next was a booth belonging to one of our artists, Darlene Pekul, in which she sold custom calligraphy and art. (*Her ad appears elsewhere in this issue.*)

The final booth on the lower level belonged to TSR Hobbies, and they did a brisk business on the **DUNGEON MASTERS GUIDE**, and a couple of new **AD&D MODULES**, *The village of Hommlt* and *The White Plume Mountains*. They proved that no matter how inaccessible the location, good products will do well at cons.

*Second Level:* Coming up the steps we saw **STONE MOUNTAIN MINIATURES**, selling lots of nice figures and supplies. We'll be featuring some of those castings in upcoming issues as we resurrect the old Fantasy Forge, change its name and hope for the best.

Next to them were the representatives of HERITAGE MODELS, INC. Again, trying to verbally describe the new castings is useless—look for them in future issues on the figure page. Heritage has a new game, **SAMURAI**, that shows pro-

mise. It appears to be a pretty good game for 2-4 players, set in the Bakufu Period.

Across from them was MINIFIGS, again with a batch of new castings that will be seen in upcoming figure reviews.

Next to Minifig was EPIC GALLERY OF MILITARIA, with an interesting display of collectors items and books.

At the end of that aisle was DISCOVERY GAMES, which had the new TRIBUTARY out. TRIBUTARY can best be described as a supplement to SOURCE OF THE NILE in magazine format, on heavier stock. It is chock-full of goodies for the fan of SOTN, and greatly expands the game. (It should be noted here that DG was the only booth selling CinC micro-scale armor, as CinC didn't show up this year, nor did GHQ. This was a noticeable lack in the booth area, and many people were overheard grousing about this fact, including this writer, who usually picks up a minimum of \$100 worth every con. It is particularly strange in view of the fact that one of the earlier raps about GenCon was that it was too miniatures oriented...?)

Rounding the corner, the gamer came across the booth of GAME ROOM PRODUCTIONS, with a new game called **SQWURM**, which will be reviewed in an upcoming issue.

Directly across the aisle was CREATIVE WARGAMES WORKSHOP, with their newest release, JUNTA, which was mentioned in this column last month.

Next to them was PEOPLE'S WARGAME CO., with their long-awaited **KORSUN POCKET**, a massive, good looking East Front WWII game priced at \$24. More about it in an upcoming issue.

Finishing off that side of that aisle was THE JUDGES GUILD, with so much staff that I hadn't seen yet that I don't know how new any of it was. We should have that matter clarified by next issue.

Across from TJG was The CHAOSIUM, with their two new releases, RAIDERS and TRADERS and REICH, both of which were mentioned in this column last issue.

Next to them, between GAME ROOM and CHOASIUM was the TSR PERIODICALS booth. Our only new release was THE BEST OF THE DRAGON, which sold rather well. Ours was the only other booth on that level. Next, you had to ascend to the:

*Third Level:* Along the long wall, the first booth encountered was FANTASY GAMES UNLTD. Their two newest releases were GANGSTER and LORDS OF THE MIDDLE SEA, both of which will be explored further in this column in an upcoming issue. *Gangster* is a RPG dealing with the title, and *LOTMS* is a fantasy board game.

Next to them was DIMENSION SIX, selling their monster space game of the same name, as well as some science fiction posters.

Filling out the long wall was a booth by STRATEGY AND FANTASY WORLD, selling HIPPOCRENE and OSPREY books, some of which we hope to receive to review in upcoming issues.

The easternmost long aisle had DRAGONTOOTH MINIATURES on the corner, with more new castings that reinforce the belief that they produce some of the best sculpture/figures (as opposed to mannikin/figures) on today's market. They also had some gold-plated dice at bargain prices. Their figures can be seen in upcoming issues—words do not suffice.

Next to DRAGONTOOTH was a new company, BEARHUG ENTERPRISES. They had a whole line of products for sale, from FRP playing aids, to boardgames. As I got no samples from them, I can't comment on the products at this time.

Across from the latter two was POLK'S MODEL & CRAFT. They had a number of beautiful handpainted miniatures (imported), as well as some of the more esoteric accessories. They had a prototype of a new Italian game called **MEDICI**, which had the most sumptuous graphics and production I have ever seen. There will definitely be more on it in an upcoming issue, as soon as our review copy reaches us.

Next to them was EON PRODUCTS, with their new release DARKOVER. This game seemed to be very well received, and got a lot of pick-up play in the concourse. As they sold all that they brought. I am anxiously awaiting our copy so we can review it soon. It certainly looked intriguing.

Next to BEARHUG was HINCHLIFFE MODELS, a newly formed company in Texas that casts HINCHLIFFE figures in this county under license from England. They had some new figures that we hope to include in future figure reviews.

Next to them, on the corner, was YAQUINTO, with all eight of their new games: **ULTIMATUM**, **BEASTLORD**, **BATTLE**, **CV**, **PANZER**, **TIME WAR**, **IRONCLAD** and **STARFALL**. It was the most impressive set of releases that I have ever seen a single company make at once, let alone a new company.

RAL PARTHA was across from them, with more of the outstanding figures we have come to expect from them. Their *Landsknechte* were particularly impressive.

Next to YAQUINTO was MARTIAN METALS, with their incomparable 15mm Fantasy Line, as well as a new Western line, and new figure prototypes for CHITIN and RIVETS.

Next in line was CASANOVA, INC., with many interesting books and oddments.

On the last corner was THE ARMOURY, with more dice than you could shake a stick at, from casino sized to 5mm, in every color imaginable. They were also marketing the new **ARMOURY PAINTS**, which is already an extensive line. They also were selling wax crayons for coloring dice. THAT was a good idea.

Down the first wing we found AVALON HILL and SPI tight across from each other. SPI had the new JOHN CARTER: WARLORD OF MARS and ARMY GROUP SOUTH, as well as THE CAMPAIGN FOR NORTH AFRICA, the newest megagame from SPI.

AH countered with DUNE and WIZARD'S QUEST, the former s-f, the latter fantasy.

Next to AH was FLYING BUFFALO who had the best looking T-shirt for sale at GenCon this year. Their new **STARWEB** shirt is not to be missed.

Across from them, and completing the wing was FANTASY & HOBBY SALES & MFG, who were selling many of the smaller companies' stuff that didn't or couldn't come to GenCon.

The last exhibitor not yet mentioned is GAME-SCIENCE. Lou Zocchi had so many things at his booth that I am not sure how many of them were "new". Most of them were new to me. **DARK DECEMBER** springs to mind, the new Bulge game from OSG. Another thing that springs to mind is the unusual dice that they had for sale. They were called **DIAMOND DICE** and **ICE DICE**. They were clear and translucent, respectively, and quite eye-catching. As I write this, I can't recall the actual price, but I believe it was between \$5 and \$6 for a set of poly-dice. They certainly are pretty. Unfortunately, I understand that the ICE DICE will not be put into production.

*If you get the impression that GenCon was packed with goodies, you are correct. I'm certain that I have probably left out some new products, but not on purpose. —TJK.*

# Dragon's Bestiary

## Ukuyatangi The Jungle Hydra

FREQUENCY: *rare*  
 NUMBER APPEARING: 1  
 ARMOR CLASS: 5  
 MOVE: ¼"  
 HIT DICE 7-9  
 % IN LAIR: 100%  
 TREASURE TYPE: *special*  
 NUMBER OF ATTACKS: 2 *tentacles per target, up to 4 per turn*  
 DAMAGE/ATTACK: 2-8 (*constriction*)  
 SPECIAL ATTACKS: *bite*  
 MAGICAL DEFENSES: *standard*  
 INTELLIGENCE: *animal*  
 ALIGNMENT: *neutral*  
 SIZE: L (6-10 feet tall; with eight 20'-40' tentacles)  
 PSIONIC ABILITY: *nil*  
 Attack/Defense modes: *nil*



The ukuyatangi inhabits hot, wet, forests such as the tropical rain forests of Africa and South America. The creature usually situates itself in a large, flat area of the forest, its main trunk in a small clearing, with its eight tentacles spread out through the trees and undergrowth of the surrounding forest.

The ukuyatangi bears some resemblance to its microscopic cousin, the hydra. It has a tough, leathery hide of mottled green and brown coloration. The central trunk stands erect, about six to ten feet high, and is topped with an extendable tube-like mouth two or three feet in diameter. The tentacles extend from the edges of the mouth in all directions, blending into the trees and undergrowth of the forest. Two long eyestalks permit the ukuyatangi 360° vision within the confines of the clearing; however, it is somewhat nearsighted and cannot see well into the forested areas.

The ukuyatangi is capable of limited movement, which is accomplished by dint of pure strength—the creature hoists itself up on its tentacles and slides its trunk along, a yard or two at a time. Generally, a ukuyatangi moves only if it needs to find a new feeding location. The creature does not hunt *per se*: instead it waits until a victim brushes up against one of its tentacles. The tentacles, which are enormously strong, seize the victim and drag him to the clearing. Even large creatures can be devoured, as the ukuyatangi constricts the body of the victim for several minutes until it is sufficiently pulpy to permit the ukuyatangi to squeeze it into its mouth tube to be devoured. (The tentacles of the creature can be imagined as long, constrictor-type snakes).

Once the ukuyatangi has devoured the equivalent of two man-sized creatures it will not immediately try to consume others, although it will certainly kill off any other available creatures for later consumption. A ukuyatangi will normally consume only one man-sized creature each day, or an equivalent number of smaller creatures.

Due to the creature's excellent camouflage, there is a 90% chance for each person in a party to accidentally touch a tentacle. The touched

tentacle will immediately try to grasp the person who touched it, and other nearby tentacles will move in to assist. If these tentacles are touched, they too will try to grab those they touch. The tentacles are sensitive only to warmblooded creatures, and will not attempt to grasp if poked at with branches, etc. If seriously damaged, tentacles will retract toward the central trunk. If no tentacles are touched, an exploring party may move close enough to see the clearing and the creature's central trunk.

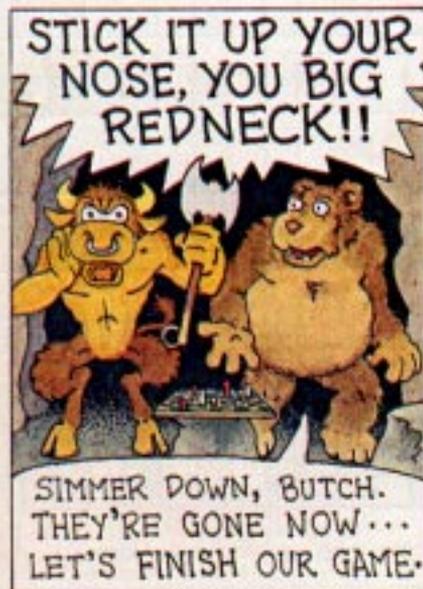
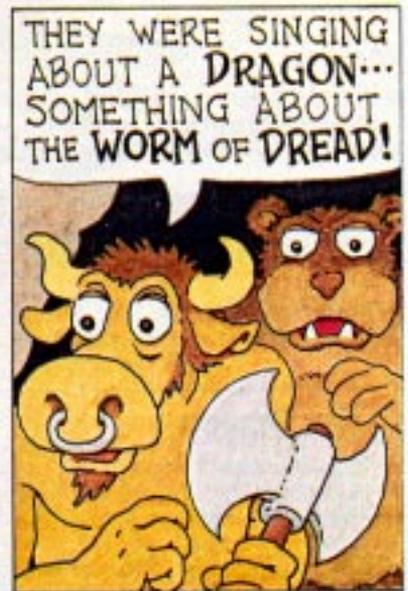
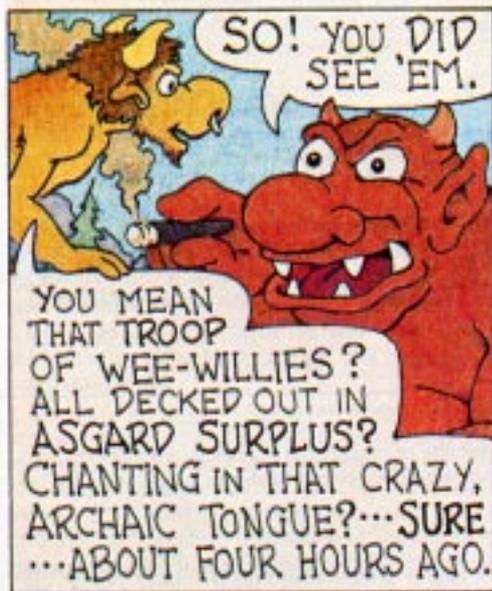
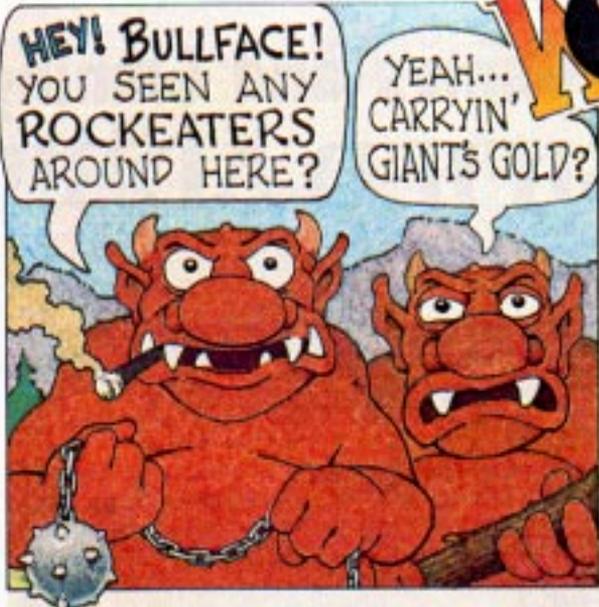
The ukuyatangi regurgitates any undigestible material, and the clearing will be littered with bones, weapons, armor, etc. of any former victims. Remember, the creature has eyestalks that can see in the clearing, and any of the party venturing into the clearing will be detected and the ukuyatangi will pull in its tentacles and attempt to snare whatever it can see.

While a ukuyatangi will normally consume only one man-sized creature each day, or an equivalent number of smaller creatures, if the food supply is plentiful it will consume up to two man-sized creatures per day. Any other creatures venturing into its reach will be snared by the tentacles and constricted to death, but not consumed.

The ukuyatangi is reptilian in nature, and is therefore susceptible to cold. If the temperature of the air should drop below 10° C, the creature will coil its tentacles about its trunk and will remain dormant until the temperature rises again. All forms of cold attack do double damage to a ukuyatangi. The ukuyatangi's dexterity is to be considered to be 16 at 20° C or higher, with a decrease of one dexterity point for each degree drop in temperature.



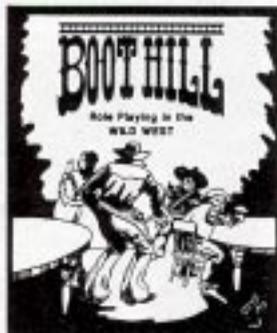
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