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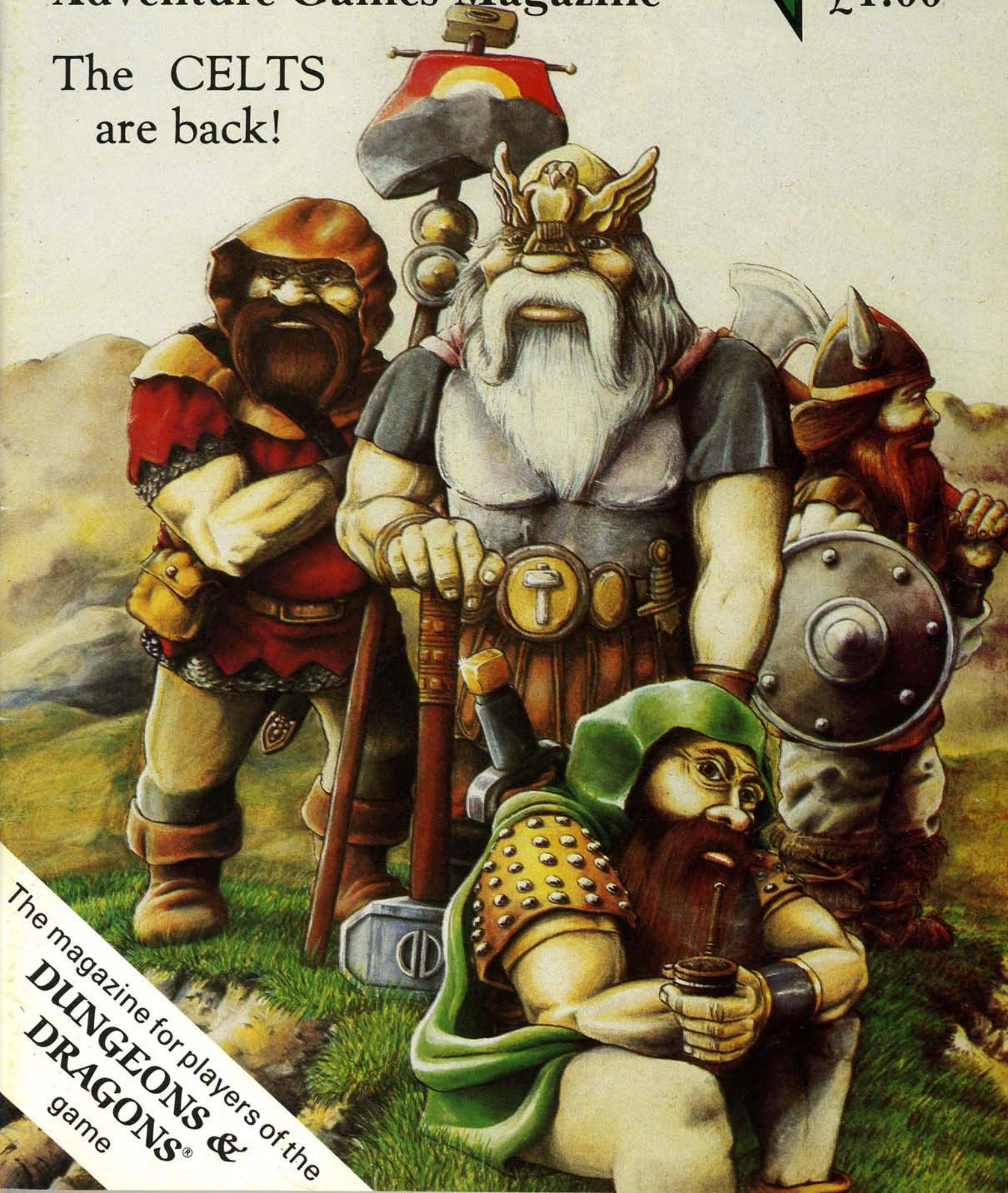

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IMAGINE™

Editorial

I am not sure if it is with relief, joy or sadness (probably a mixture of all three) that I tell you that the Players Association is winding down. I hasten to add that no-one is about to get short-changed — present members will still receive the Broadsheet and the Bargain Basement stuff until their membership runs out. In the meantime, there will be no new memberships, so that in a year's time it will all be wrapped up in a suitable shroud and given an honourable burial.

'Ah me, lack-a-day', will be the cry, but you will be glad to know that the success of **IMAGINE**™ magazine is one of the prime reasons for the decline and fall of the old PA.

Much of what the Association started still remains with us: Turnbull Talking, Stirge Corner, Dispel Confusion and that hairy traveller from Moggedon, Rubic, all started life in the **PAN** newsletter. All have endured because they have proved just as popular with their new, larger audience as they did with the old. I hope this continues to be the case, and that you keep offering the highest accolade — 'More, more, more!' — because then, lo and behold, there will be more.

WATCH THIS SPACE

Keith Thomson

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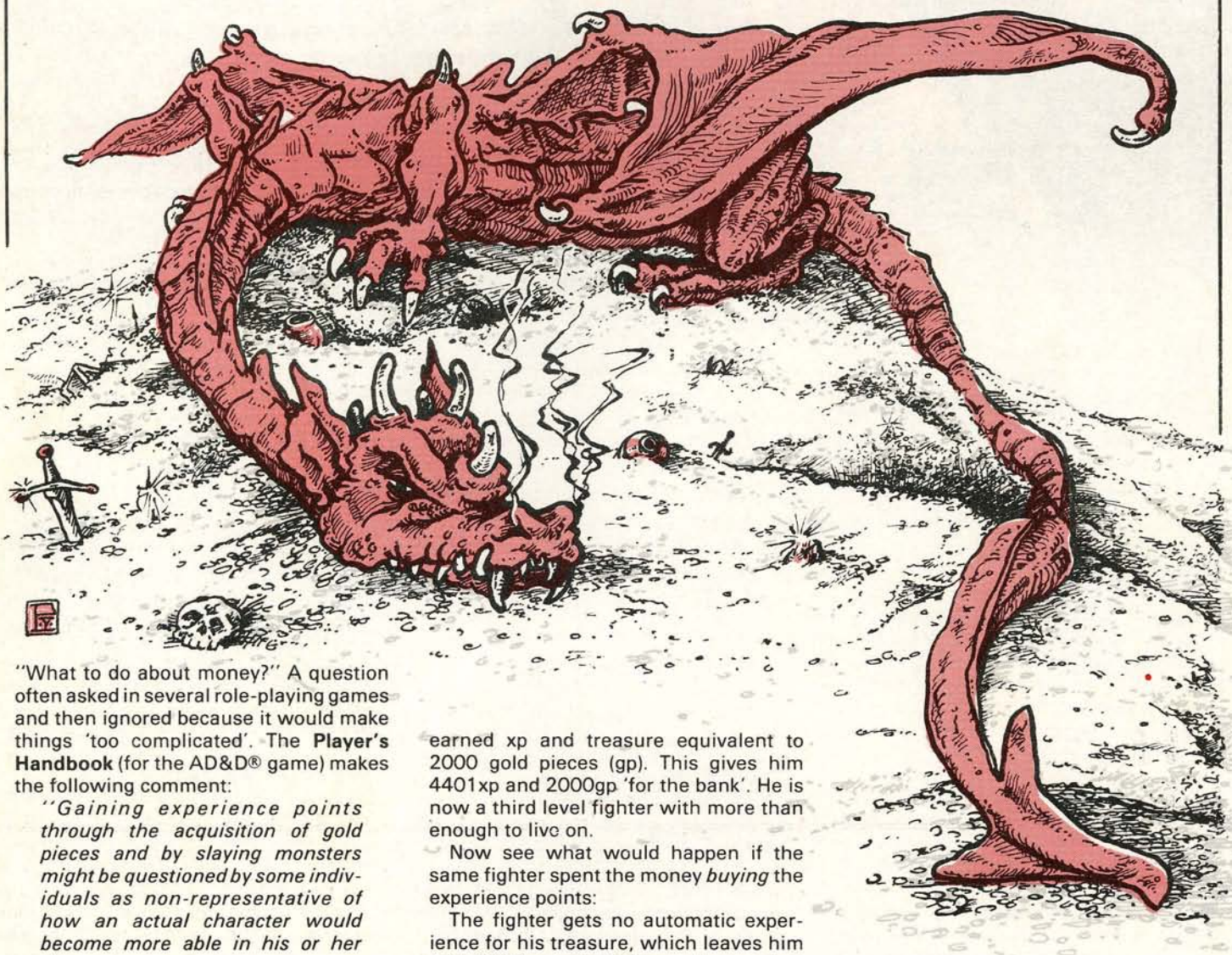
WHAT TO DO WITH A DRAGON'S TREASURE

by Chris Barlow



"What to do about money?" A question often asked in several role-playing games and then ignored because it would make things 'too complicated'. The **Player's Handbook** (for the AD&D® game) makes the following comment:

"Gaining experience points through the acquisition of gold pieces and by slaying monsters might be questioned by some individuals as non-representative of how an actual character would become more able in his or her class.

....If one can accept the existence of 12' tall giants, why not the rewarding of experience points for treasure gained?

....So too, fighters need physical training and weapons practice, magic users long hours of study in tomes of arcane lore, and thieves the repetition of their manual skills and discretionary prowess, but none of this is suitable to gaming. It is therefore discarded and subsumed as taking place during a character's 'off hours'."

The answer can be quite simple: you spend it buying experience points. Consider a simple example from the AD&D game:

A second level fighter with 2001 experience points (xp) has just returned from an adventure in which he has gained 400 earned xp and treasure equivalent to 2000 gold pieces (gp). This gives him 4401xp and 2000gp 'for the bank'. He is now a third level fighter with more than enough to live on.

Now see what would happen if the same fighter spent the money *buying* the experience points:

The fighter gets no automatic experience for his treasure, which leaves him with 2401xp and 2000gp — to spend as he will. Well, he decides he needs a new shield (the one he had finally gave way when the kobold he fought took a swipe at him), his sword could do with resharpening, and then there's food and lodgings.... but if he's prudent he reckons he still has enough to become a third level fighter. He pays for a body building course at the gymnasium, hires a better fencing instructor than the last one he had and some time later he's a third level fighter. Cost? 1600gp. He's now got 4001xp and what's left out of the rest of the money after paying for lodgings, new shield and so on.

The example illustrates the basic idea, offering an opportunity to put into practice what has always been assumed to occur, in a way which can readily be fitted into any rule system under which characters gain experience points by acquiring treasure.

Some of the consequences of adopting a system of bought experience are obvious. Fighters who spend large amounts of money on, say, alcohol will not advance as rapidly as those who practise rigorously. Characters who sell things (NPCs — such as alchemists — in particular) can advance in level, while 'natural skill' is enhanced. A first level fighter, for instance, is much more likely to spend his money training than on a **sword +1** , similarly a thief with a **wand of pits and trap detection**. Magical items are more likely to be sold in order to realise a permanent increase in a character's ability (keeping the item may be of only temporary value) while non-magical items will be treated with greater care — if the fighter knows that needlessly breaking a sword will cost him xp, because he has to buy a new one, he will look after it better and try to avoid ruining it needlessly.

There are other obvious consequences, but the system's greatest potential lies in its application to multi-classed characters, (genuine multi-classed characters, not the proverbial multi-classed half-elf). To see how, first consider an 'ordinary person' of any race. Let us call such a person an OLP, a zero level peasant.

The OLP

If called upon, every OLP, unless physically incapacitated, can fight ("pitch forks in the hand, the villagers face the Viking raiders"). In the AD&D game the results of such a fight would be determined by reference to the fighters table, under 0 level characters.

In addition, however, inherent in all OLPs are a whole range of other skills — thievish abilities, tracking, the ability to attempt an assassination, even the ability to try and turn undead (providing the OLP is sufficiently religious — a paladin is not a cleric, after all), in fact, the entire spectrum of skills that player characters — the 'specialists' in a particular discipline — demonstrate. The attempts might not be successful, but such abilities exist and can be established by extrapolating the percentage chances within a particular game system and taking into account any relevant factors — Advanced has two: a paladin can attempt to turn undead at a clerical level 2 less than his own and an assassin can perform thievish abilities also at a level 2 less than his own.

In a game system where this is the case, the tables need to be extrapolated twice, creating an intermediate — zero level — character class. Thus, a 3rd level paladin turns as a 1st level cleric, a 2nd level paladin as a 0-level cleric and a 1st level paladin has the same chance as an OLP of turning undead — which is obtained from the tables created, adjusting for the OLP's ability scores, eg dexterity.

What would a zero level character be? It would seem natural if the answer was 'an apprentice' — for example, the young mage who leaves the parental house and enters the wizard's tower, to spend long

will probably have to pay — the underlying principle of bought experience. We can now apply the system to create multi-classed characters.

A Multi-Classed Character

Consider our fighter with his 4001xp. He completes another adventure and this time gains 300 earned xp and 3500gp. Not enough to afford the training necessary to become 4th level, so he decides to spend his money developing other abilities. He thinks about his last adventure. Among those he travelled with was a thief, and although he never admitted it, if it hadn't been for her skills he would probably have met his end. So he hires a thief, who trains him in the art. 1000gp — the number of experience points necessary to go from 1st to 2nd level thief — will raise the thievish abilities of the fighter from OLP to 0-level thief. A further payment of 1000gp will turn him into a 1st level thief. Thereafter, the cost is the number of experience points necessary to progress as a thief.

This is just one of the things our fighter could have done with his money, however. Alternatively he could have continued his training as a fighter, or used 1500gp to become a 0-level cleric. Numerous other possibilities exist.

The following sections detail how to use bought experience to develop multi-classed characters.

Apprenticeships
How to attain 0-level ability.

In any new profession, the first things which must be learnt are the rudimentary arts. These can be acquired in one of two ways. One way is to undergo an apprenticeship, which teaches the basics and at the end of which a character will be first level and at an age ready to go out into the world. This is the process which has been assumed to happen when a new character is created. The alternative is to pay someone for the tuition required.

spells — although none are taught. It is during this period that the very simple spells known as cantrips are taught to the magic-user-to-be (*see **IMAGINE**™ magazine, #8&9*). Completion of the apprenticeship ends this process and also teaches the student a 1st level spell. Cost: 2500gp per stage. For Illusionists the process is similar.

FIGHTING SKILLS: A normal indoctrination in the art of fighting costs 2000gp and raises a character's fighting ability to that of a 'Man at Arms' (*see the combined Combat Results Table, **IMAGINE** magazine #13*) with either of two weapons — with all other weapons the character still fights as an OLP.

A character may also decide to pursue one of the fighter sub-classes, in which case as well as increasing the fighting skill of an individual to that of a Man at Arms, the character becomes a 0-level ranger, paladin or cavalier.

If an individual is already a 4th level fighter, and wishes to learn the skills of a ranger, for example, the character will probably have to ensure that the next fighting instructor he hires is a ranger. Then, in addition to becoming a 5th level fighter, he will also become a zero level ranger. Of course, rangers are more expensive as instructors — the cost will be the difference in xp between a 4th and 5th level ranger; in addition to which the character will neglect his body-building course somewhat, gaining only an 8-sided die for hit points — see below.

Similar considerations apply to the other fighter sub-classes. If a character wishes to become a paladin — perhaps to atone for some wrongdoing, then he must at that stage of his career be religious, and belong to a religion prepared to forgive any past transgressions.

CLERICAL ABILITIES: Both religious instruction and donations to a character's church (for the provision of rites, etc) will improve a character's religious standing. Instruction centres around the rigorous learning of the church's teachings and those who undertake this type of study form the laity of that particular church

and how to spy well. Intensive tuition will impart no thievish abilities. Cost: 1500gp. Only those who are evil will pursue such a line of study.

THE LIFE OF A MONK: Those who spend an induction period in a monastery are exposed to the full rigours of their way of life, preparing the individual — both mentally and physically — for what lies ahead. It increases a person's base movement rate to 70'.

Who can teach?

Any individual can teach, although the tutor must always be at least one level higher than the pupil. If the nature of the training requires particular material — the writings of a particular church — then it must be carried out where these are present. In addition, the person doing the [illegible] intensive training and similar expenditure. Afterwards a character will be first level in the chosen field of study — if the teaching was that of a cleric or druid, then completion involves the ordination of the character.

Becoming first level in a particular character class bestows the benefits and abilities of that class on the character. Any other skills which the character has acquired during his life may still be used (subject to any limitations that exist).

MAGIC: After a character has undertaken his indoctrination in the magical arts he can pursue his studies further and if he successfully completes it, he will be a magic user with one spell — one of those on the books of the magic user by whom the character was trained. The chance a character has of successfully managing to learn any of the spells is dependent on his intelligence [illegible] such an idea — a character must still be evil if he is going to learn how to assassinate someone, true neutral if he's going to spend time amongst a druidic circle. Those who become clerics must follow their religious teaching or face divine consequences. In addition, other limitations — such as when a character is wearing armour, magic will not function — need not change.

Considerations

HIT POINTS: A character gains 1d10 for each fighter level that he acquires, unless his instructor comes from a fighter subclass. In these cases the character acquires the hit die appropriate to that class — eg d8 if the instructor was a ranger. For all non-fighter levels the character attains, he gains a set number of hit points, equivalent to the hit points which would be gained once the maximum hit dice had been acquired — 1 for an increase in magic-user or illusionist level, 2 for an increase in clerical or druidic ability, etc. Treat assassins and monks as thieves and druids as clerics.

Constitution bonuses apply to each hit die gained as for fighters.

SAVING THROWS: Saving throws for characters developed under a system of bought experience will be the same as for 'normal' multi-classed characters — take the saving throws of the best class.

EARNED EXPERIENCE: For simplicity, earned experience advances a character's major profession — thus, the earned experience acquired by a 12th level fighter/1st level thief advances his level as a fighter. If a character has two or more dominant areas of ability, earned experience is split equally among them.

THE USE OF MAGIC ITEMS: The basic premise of bought experience is that everybody is multi-classed, consequently, prohibitions on magic items disappear — almost. In practice, bought experience results in something far closer to the current system than one might otherwise have imagined (allowing for current practice governing multi-classed half-elves).

Clerics of other religions may be able to. However, the character will only be as proficient with the weapon as his training allows. Thus, if a magic user trains with a fighter and attains the level of man-at-arms using an axe and a longsword, and then finds a magic dagger, he will use the magic dagger as a 0-level character.

All other magic items (including wands) are useable by anyone.

So what does it all mean?

Adopting a system of bought experience in the manner thus presented has a number of consequences.

The immediate corrollary is that since everybody acquires weapons skills as a fighter, everybody fights as a fighter. It is thus possible to play a 15th level, pacific, buddhist priest who, never having touched a weapon in his life, can't fight. Currently, he would be able to trade blows on a nearly equal footing with the samurai warrior at his shoulder. Military priests — like the orders who fought in the crusades — will have to spend more time in the courtyard and thus will not advance as fast as clerics.

The system allows for much greater involvement at lower levels due to its creation of multi-classed characters — while at higher levels, a predominantly clerical character, needing 160,000xp to go up a level, will be able to use some of the gp he gets out of a dungeon to advance one of his minor classes and hence have a much greater feeling of achievement and progress as a result of the adventure.

The greater diversity that comes of using bought experience means that players can better identify with individual characters, in addition to which, other people will be more inclined to treat characters as individuals — rather than someone saying "we could do with a cleric!", for example, that monk might just be able to cast a **fireball**. Thus an honest party is likely to take greater care choosing its spells prior to an adventure, and members of an evil party will be much more suspicious of each other. Without bought experience such situations tend to come about as a result of non-standard magic items.

The minimum ability scores should be kept for new characters, but discarded for established ones. After all, an MU teacher is unlikely to train an unsuitable apprentice with a high risk of failure, but if a rich, stupid, eighth level fighter is willing to *pay* for the privilege.... This system allows the rules concerning ability scores greater credence.

In conclusion, bought experience and its application to multi-classed characters allows campaigns far more diversity in a way which has a logical basis. However, the system is such that it can be fitted into an existing rule-system with very little needing to be changed — the xp value attributed to magic items is one of these, but it can be adapted for use by making the xp price the buying price; the selling price of course remains the same.

TABLES

All the following tables take the conventions of the 0-level character and the OLP, and make the necessary additions to various tables in the *Players Handbook* and the *DMG*.

MATRIX FOR TURNING UNDEAD (DMG p75)

Type of undead	Level/Character Attempting to Turn OLP	0
Skeleton	16	13
Zombie	19	16
Ghoul	20	19
Shadow	—	20
Wight	—	—

WISDOM TABLE II.: CLERICAL ADJUSTMENTS (PH p11)

Ability Score	Spell Bonus	Chance of Spell Failure
3	Minus 1 2nd*	40%
4-5	Minus 1 1st**	35%
6-7	Minus 1 1st	30%
8	—	25%

*Unable to cast 4th level spells
**Unable to cast 5th level spells

TRACKING TABLES FOR RANGERS

Along Normal Passages or Rooms

Level of Ranger	OLP	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Chance to track (%)	5	10	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	99

Modifiers, if subject tracked:
through normal door or uses stair -10%
through trap door -20%
through chimney or concealed door -30%
through secret door -40%

Outdoors

Level of Ranger	OLP	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Chance to track (%)	10	20	30	40	50	55	60	65	70	75	80	85	90	92	94	95	96	97	98	99

Modifiers as **Players Handbook**

INTELLIGENCE TABLE II (PH p10)

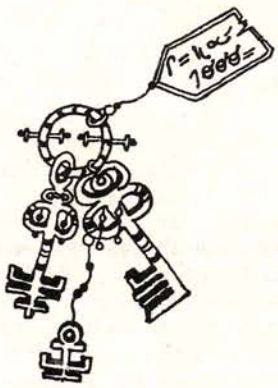
Ability Score	Chance to Know Each Listed Spell	Min. No. of Spells per Level	Max. No. of Spells per Level
3	1%	0	1
4-5	5%	1	2
6-7	15%	2	4
8	25%	3	5

ASSASSINS' TABLE FOR ASSASSINATIONS (DMG p75)

Level of the Assassin	Level of the Intended Victim OLP,0,1	2-3	4-5	6-7	8-9
OLP	40%	30%	15%	2%	—
0	45%	35%	25%	10%	1%

DEXTERITY TABLE II.: ADJUSTMENTS FOR THIEVES (PH p12)

Ability Score	Penalty or Bonus for: Picking Pockets	Opening Locks	Locating/ Removing Traps	Moving Silently	Hiding in Shadows
3	-45%	-40%	-25%	-50%	-40%
4	-40%	-35%	-25%	-45%	-35%
5	-35%	-30%	-20%	-40%	-30%
6	-30%	-25%	-20%	-35%	-25%
7	-25%	-20%	-15%	-30%	-20%
8	-20%	-15%	-15%	-25%	-15%



THIEF FUNCTION TABLE (PH p28)

Level of the Thief	Base Chance to: Pick Pockets	Open Locks	Find/ Remove Traps	Move Silent	Hear Noise	Hide in Shadows	Read Languages	Climb Walls
OLP	20%	17%	10%	5%	1%	1%	—	83%
0	25%	21%	15%	10%	5%	5%	—	84%

OPTIONS:

Fighters: The new combat tables published in #13 of **IMAGINE** magazine are easily adapted for the OLP and 0-level character.

Rangers: If the table for outdoor tracking is stepped down from the 90% chance for 11th level in 5% stages, then an OLP will have a 30% chance of tracking. Some players may find this alternative more in keeping with their ideas, although it detracts from the specialist ability of the ranger.

Intelligence: This can also be adjusted, so that each step decreases the maximum number of spells by one, leaving an Intelligence 3 character with 2 first level spells instead of one, but the table as shown is the one I use.

Thief Function Table: The two 1% chances to Hear Noise and Hide in Shadows for an OLP can be reduced to 0% in keeping with the mathematical progression of the rest of the table. 1% seems a little fairer.

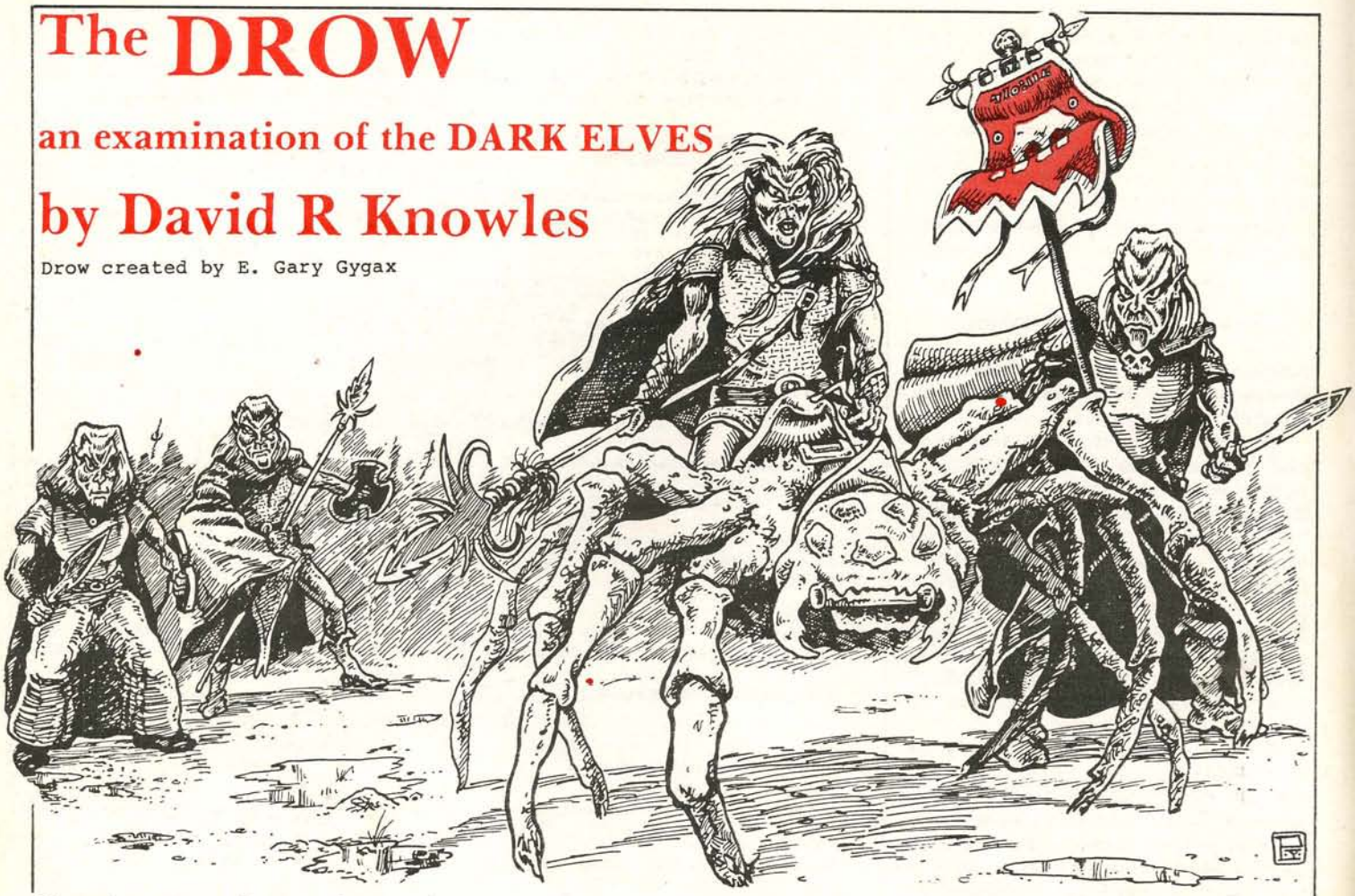
Chris Barlow

The DROW

an examination of the DARK ELVES

by David R Knowles

Drow created by E. Gary Gygax



If you have ever taken part in any of TSR's *Descent into the Depths* series (D1-3), you will know of the Drow as the epitome of an evil intelligent race. They are the sort of foe who inspire further development of the available information. This article will begin that process.

For those of you who have never heard of the Drow, I will quote from the **FIEND FOLIO®** tome:

distant kin – elves and faeries – who drove them down beneath the earth and now dwell in the meadows and dells of the bright world.'

The Noble Drow and the Fighter Societies

As the Drow started to consort with various underground races and began to trade, the racial purity of the lower echelons of Drow society became impure with many half-Drow coming into being. Those D

The male Fighters' Society became the watchdog of the Merchant clans, preventing destructive feuding and making sure that no clan gained too much power. The society's other duties include anti-insurrection, anti-terrorism and general internal security. The Merchant clans supply men and finances in a way similar to the Nobles for the female society. It must be noted that this system sometimes leads to an imbalance of eligible males in the noble clans and of eligible females in the merchant clans and this in

by the respective patron clans. These stay in office until the voting body decides otherwise. Each Grand Master chooses his or her executive officers. As this sort of promotion increases social status considerably, it is sought after by many.

Drowic Society

The hierarchy of the community is as follows, from the bottom of the ladder to the top:

(i) the pariahs of the society, slum dwellers and beggars (who, incidentally, have no organised guild);
(ii) non-noble foreigners;
(iii) the half-Drow;
(iv) noble foreigners;
(v) non-clan Drow;
(vi) Bastard Clan Drow;
(vii) Demons, Devils and similar types of powerful beings;
(viii) Daemons;
(ix) Merchant Clan

m. **Gem** (Despana) allies of Hook and Shelf Fungi
n. **Horsetail Mushroom** (Noquar) allies of Lozenge
o. **Urn** — no allies or associates
p. **Star** — possible association with Eilservs
q. **Echthar** — no allies or associates
r. **Teflique** — possible association with Noquar

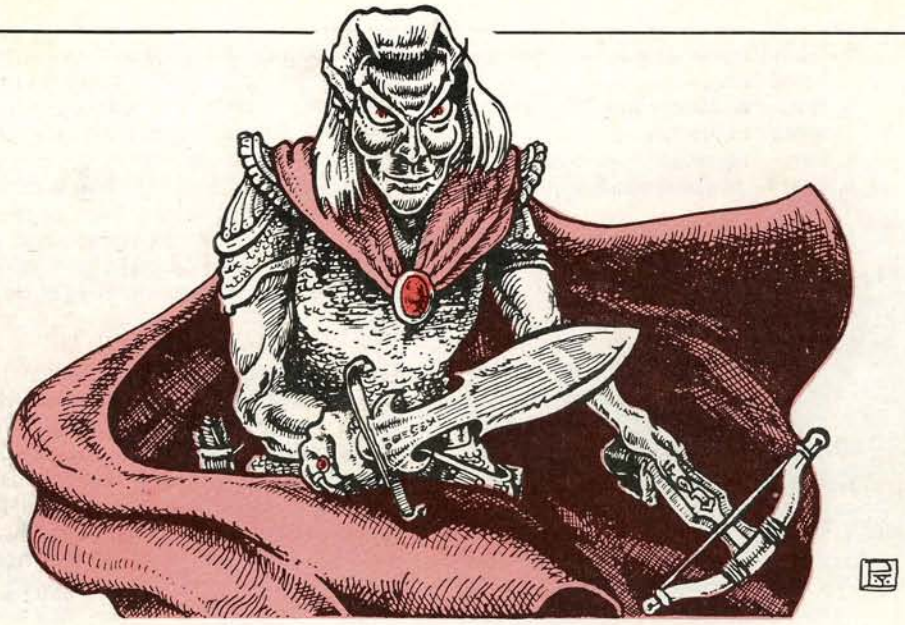
Noble Clans

I. **Eilservs** (the most powerful clan) allied to Tormtor, foes of Kilsek
II. **Kilsek**, enemy of Eilservs, allied to Despana and Noquar
III. **Despana**, enemy of Eilservs, allied to Kilsek and Noquar.
IV. **Noquar**, enemy of Eilservs, allied to Kilsek and Despana
V. **Everhate**, nominal supporters of Kilsek, Despana and Noquar
VI. **Godeep**, active supporters of

All the most important Drowic religious ceremonies are completed with as much splendour, pomp and expenditure as possible. These ceremonies are often accompanied by sacrifices, great feasts and orgies. On these religious occasions the different social strata are kept well apart until the festivities, when the nobles can, and do, take whom and whatever they wish for the Holy duration.

Slavery

The Drow use servants and slaves to a large degree to do all their menial tasks. There are normally twice as many servants and slaves as Drow in an average household. This means that the Drow have to be very careful with their security procedures. All the slaves are branded with a Drow symbol on their foreheads, but neither servants nor slaves carry any identification of ownership. If any slaves are found to be out without a pass,



free. These slaves are quickly hunted down if they are important, but otherwise are usually ignored, unless a few bored noble youths fancy some sport and unleash their tracking lizards. Bugbears are the servants of the Drow merchant clans and are used mainly as guards. Troglodytes are used to oversee menial labour, to guard all the gaming arenas, to aid in religious guard duties and are the servants of the noble clans (see D3, page 8, for more information). Trolls maintain discipline among the other servants. Quaggoths and half-castes act as household servants of the Drow and do much less military work.

Food and Drink

The Drow eat only fungus, yeasts, mosses and lichens grown in massive 'forests' near to their urban areas. This vegetation feeds from a phosphorescent 'sunlight' caused by chemical changes in the rock which forms the massive cavern ceilings of the special areas they choose to reside in. The ultimate food for the Drow is the flesh of myconids, ascomoids, basironds and phycomids, all of whom avoid the Drow. It is very rare indeed that one of these types will be caught, so their flesh is extremely valuable. Drow drink only

years and have been known to live for up to one thousand years, though this is certainly not usual. They have the same height, weight and bone structure as High Elves, being of slight build, with delicate limbs, fingers and toes, sharply defined features and longish hair. Female hair is normally dark grey or shiny black, their skin being glossy black or various shades of grey. Male hair is always light grey or bright white and they have matt, jet black skin. All Drow have large, wide eyes, the irises of the females being mainly amber, with a few violet; those of the males are orange to yellow-orange. All Drow prefer violet, mauve, lilac, puce, maroon, blue, purple and similar colours. They never wear scarlet and use white or yellow as badge and decoration colours only. Occasionally grey, orange or brown is worn, though only by non-clan Drow, and green is reserved for foreigners, visitors, servants and slaves.

The Drow are a cruel, heartless folk, who are totally loyal to their own close kin and who will betray any non-Drow if it in any way aids them. The society is based on two things, the first being personal advancement tied with increasing the p

be set extremely high to balance their racial abilities and long life-span.

Racial characteristics of the Drow (including level O)

I. All Drow characters must be evil (non-evil Drow are exceptionally rare, and usually ostracised and powerless within their society). Drow are mainly chaotic, but can be of lawful or neutral alignment.

II. All have 120' infravision and dislike bright light intensely. In fact, magic light within 60' of a Drow reduces his or her dexterity by 2 and sunlight reduces their dexterity by 1 (this reduction is not permanent). All Drow have a 10% loss of quality of vision (compared with humans') in sunlight, ie definition of vision and sighting distance etc.

III. Drow females (of level 1 or above) have a move base of 15" and level O females, along with all Drow males, a move base of 12".

IV. All Drow have an innate Magic Resistance of 50%, gaining an extra 2% at each new level after the first. They are all +2 to save versus all forms of magic, compared to humans of the relevant class.

V. All Drow of level 1 or more must have a Dexterity and Intelligence of 9+. Their racial modifications add one point to Dexterity and remove one point from Constitution. Drow rarely have high constitutions even though many are of the Fighter class.

VI. Drow females may add 1 to their Charisma, reducing their strength by 1. Drow males have a non-compulsory 33% chance of adding 1 to their strength and if so, must reduce their Charisma by 2. No Drow female may have a strength greater than 18 (75) and no male more than 18 (88).

VII. Drow up to and including seventh level have a hit dice of d8+1 per level; from eighth to eleventh level inclusive

can communicate with any other Drow (above level 0) within 30'. This language is able to convey much information and when combined with hand movements is as effective a way of communication as any speech. Drow will never teach this to any others, except Drow above level 0 who have not yet learned the language.

X. Drow have a limited range of character classes. All male Drow (of level 1 and more) must be Fighters, Fighter/Magic-Users or Fighter-Clerics. All female Drow (of level 1 or more) must be Fighters, Fighter-Clerics or Clerics. There are a few exceptions to this, namely:
a) a 2% chance of any non-noble city-dwelling Drow being a Thief, as well as his or her original class(es);
b) a 3% chance of any bastard noble-class Drow being an Assassin as well as his or her original class(es).

XI. Drow characters can make their own neo-adamantine weapons and armour, being able to make such articles as swords, daggers, maces, crossbows, javelins, suits of mail and bucklers. At each new level (including first) a Drow learns to fashion one new item; from levels 1-4 he/she can produce items of +1 bonus; at levels 5 and 6 items of +2 bonus; from levels 7-9 +3; and at level 10 or above +4.

All Drow at the age of thirty gain a special cloak and a pair of boots. The latter (when used at least 20' away from one or more non-Drow) give a 75% chance of *Moving Silently*, and add +1 to all their saving throws with respect to themselves.

The cloak (which gives +6 to save versus fire) gives a 75% chance of *Hiding in Shadows*. At third level a Drow may choose to be shown how to refashion the cloak to give it an AC bonus of +1 (instead of learning to make a new neo-adamantine item). There is a 75% chance of success when refashioning the cloak. If 00% is rolled, the cloak is permanently damaged and loses its special properties.

All Drowic equipment (the cloak, boots, items etc) can only be fashioned underground in Drowic forges etc. When any drow item or piece of clothing is exposed to sunlight, it begins to decay, taking 2-12 days to lose all its special properties. When taken above ground, if protected from sunlight, the items will retain these abilities for 30+1d20 days and if exposed to the radiations of the Drow homelands for 1 week in every 4, the items will retain their properties indefinitely. These facts, well known to the Drow themselves, have done more than anything else to limit lengthy campaigns, or wars beyond their own domains.

XII. All Drow on reaching third level gain the ability to brew their own **sleep** potions, taking 6 days to complete each dose of the potion and costing 100gp per potion brewed. Each completed potion has a potency value derived from adding 1d10 to the level of the Drow who manufactured it. Therefore, a third-level Drow is able to brew potions, the potency value of which ranges from 4 to 13. For each point of potency value a potion has, it is able to **sleep** one hit point of its imbiber. Thus, if an orc with 6 hit points drinks a dose of the potion with a value of 8, he will immediately fall asleep. If a dose of potion is drunk by someone who has more hit points than the potion, the effect will be to deduct the potion's value from the imbiber's hit points, not as actual physical damage, but in the ability to take damage, thus weakening the victim. Thus, a fighter who has 21hp drinks a potion with a value of 10. When the fighter's hit points are reduced by 11 or more — making his hit points 10 or less — the **sleep** potion will come into effect. The potion only affects humans and humanoids and for just 1d6 hours, during which time only a **wish** spell may counteract the effect. The potion is clear, odourless and tasteless, and flows readily. It will keep for up to a year if stored in special sealed vials, lasting 10-60 days when exposed and decaying instantly in sunlight.

XIII. All Drow must make a die roll on Table 2 to find their social status within the Drow world. Included in the Social Status table is a figure for the money a Drow character begins with. The amount of money is dependent on status, not character class, and overrides the money noted in the **Players Handbook**. All Drow must also roll to see if they are addicted to the various narcotics freely available in the community. A roll of 1-4% makes a Drow an addict (a relatively common thing in the Drow world). If a character is an addict, the player must roll a d10 to see how strong the addiction is:
1 — greatly addicted,
2-4 — moderately addicted,
5-10 — slightly addicted.

Greatly addicted characters need to take a dose of their drug once every 1d4 days, rolling from each dose to the next, as do moderate addicts needing a dose every 1d8 days and slight addicts once every 1d20 days. The effects of a dose will last for 3d6 hours; see **DMG** p82 for the drug's effects.

Although drugs reduce many facets of a character's abilities, they greatly enhance awareness of the events happening in the immediate vicinity, giving +1 for initiative rolls and a 5% better chance of detecting or noticing hidden and secret things. For the duration of the drug's effect, the imbiber will also receive one extra point of strength, though this bonus affects only encumbrance bonuses, the opening doors and bend bars/lift gates scores, and does not increase to hit and damage bonuses.

When the drug is taken, the user must throw a d100: if the result is 01%, he/she has permanently induced one form of mental disorder; if the result is 02-05%, he/she has — for the duration of the drug — a form of mental disorder. To find out which type of disorder, throw 1d20 and consult the **Types of Insanity** table from **DMG** p83. Any addict who cannot take the next dose of drug when it is needed will suffer a 1d2 reduction of Strength, Dexterity, Constitution and Charisma per day until the next dose is taken. These reductions are not permanent, the lost points being recovered when the necessary dose is taken. If any one of these abilities drops to zero or below as a result of these reductions, the character will go immediately into a state of semi-coma, only coming out of this when the vital drug is administered by someone else. Additionally, a slight addict has a 2% chance per dose of becoming a great addict, and a great addict has a 1% chance per dose of dying from the drug's effects. An overdose of the drug given to non-users may kill them or send them permanently insane. To avoid this, they must Save vs Poison, firstly against death and then against insanity. Note that it is unlikely that an addict will give away or waste any of his/her precious supply of drugs. Within the boundaries of the Drowic homelands, drugs are in common supply, being easy and cheap to obtain. Elsewhere, each dose will cost at least 4d100 gp, where supplies are available.

Any Drow who fails the Test of Lolth is kept by her as a servant — turned into a Drow Spider — totally depised by the true Drow who passed....

XIV. When a Drow reaches 6th level, he or she is given a test by Lolth (Spider Goddess of the Drow). The test will take place on a different plane to the Drowic home plane. Drow who do well, are deemed worthy to be re-admitted into the Drow community. Success in this test increases the social status of the tested persons, though it does not allow them to join a higher social level than previously. Once having taken the test, the Drow then continue with their own lives. Any Drow who fails the test is kept by Lolth as a servant on her plane. Lolth makes these losers into Driders (Drow Spiders) who are totally despised by true Drow (for details of Driders see TSR's **Monster Manual 2**). DMs should work out for themselves what form the test takes, but it should not allow for more than a 70% chance of success.

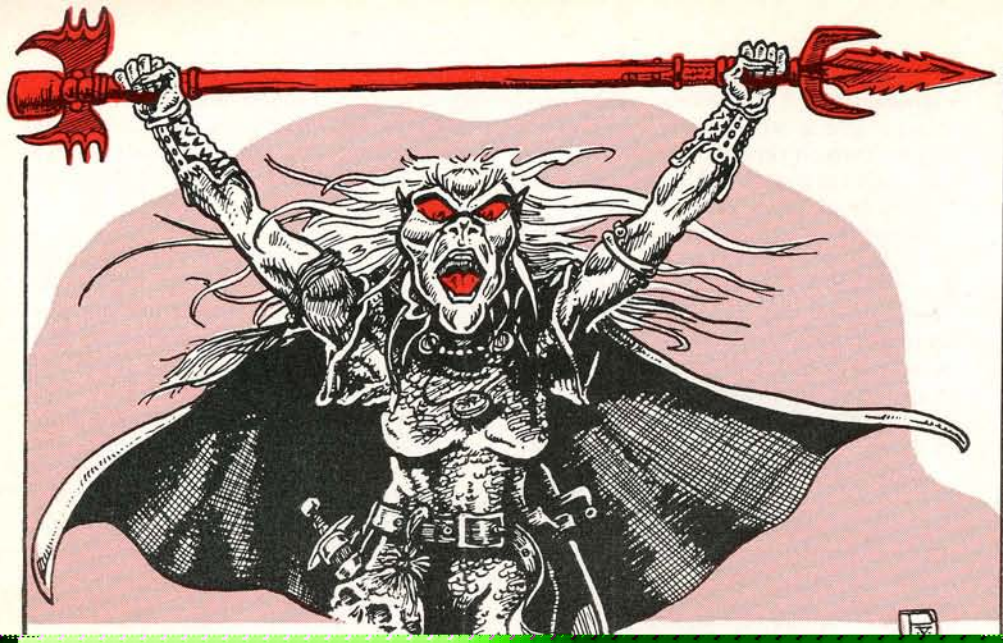


TABLE 1
Drow Spells

Level	All Drow	Extra for females
1	Dancing lights	
2	Faerie fire	
3	Darkness	Clairvoyance
4	Detect magic	Suggestion
5	Know alignment & levitate	Dispel magic
6		Detect lie

TABLE 2
Social Status

Die roll	Social background	Initial starting money
01-07	Noble	5d6+1 x 10gp
08-15	Bastard noble	2d6+3 x 10gp
16-26	Merchant	3d4+3 x 10gp
2[illegible]		

An important and official announcement to all owners of

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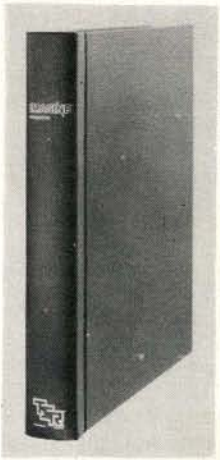
The management and staff of TSR UK Ltd would like to take this opportunity to deny — most emphatically — the rumours concerning the IMAGINE magazine binders. Certain scaremongers have been trying to say that they are going to be recalled because of a fault, brought about by trying to keep the new 56-page version of the magazine in them, when they were designed only for the 48-page version.



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WESTMEET SQUARE

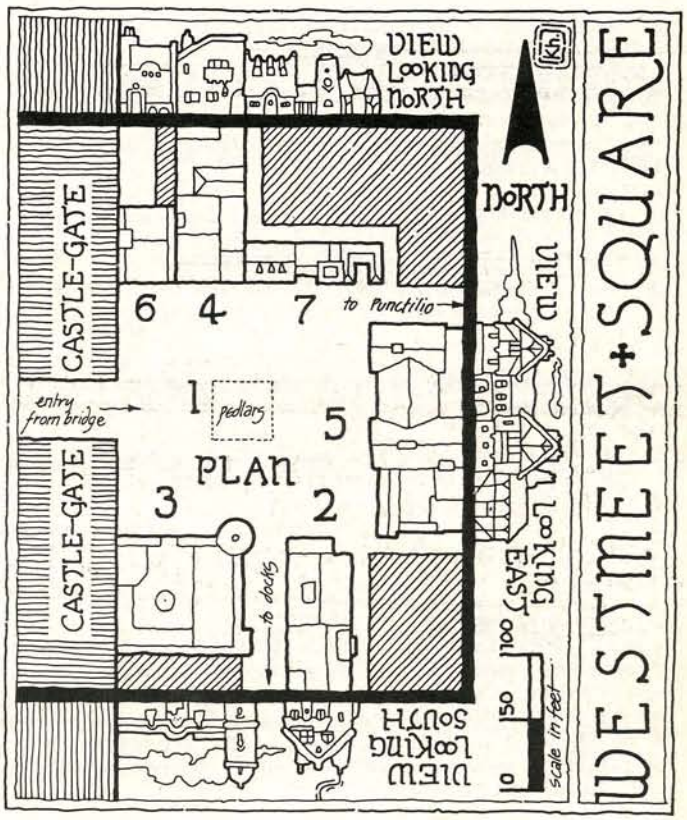
1a **Androgenes Metz**; T7/T7; N/CN; hp 22/28; AC 5/5; Dagger and Sling

H/½O
S 12 — ☐ *Filthy, smelly leathers, unnecessary eye-patch*
I 12 — ☐ *Sells matches/hankies/gewgaws at street corners seeking victims*
W 7
D 17 — ☐ *Dishonest(!), shifty, answers to nickname 'Phew'*
C 8 — ☐ *Knows members of the local thieves' guild and probably an assassin or two*
Ch 6

1b **Nila 'Flossy' Jostle**; T2/A2; C/CE; hp 5/8; AC 4/4; Poisoned hatpin (1 point of damage plus poison)

H/½E
S 7 — ☐ *Cheap silks over leather shirt*
I 6 — ☐ *Floozy, waits for custom in Square*
W 8 — ☐ *Flirtatious, dangerous, greedy, keen on blackmail*
D 18 — ☐ *Knows Phew (**1a**), and six or seven minor officials*
C 13
Ch 15

1c **The Pedlars** are one of the many itinerant groups of traders who travel from square to square setting up their stalls. This particular group is typically nomadic, and although they will blow hot and cold during the cut-throat bargaining they love, they are all true neutrals. Interestingly, these four humans are albino brothers. From their stalls, adventurers may buy all normal, everyday items (like food, clothing and oil). The shops around the square must be approached for their specifics, however, since there is an unwritten City League law that forbids street sellers peddling the same wares as a shop within sight of it. Rumour has it that most pedlars are controlled by the Uncle — a mysterious figure whom everyone has heard of, but no-one admits having met. Such control would be worth a fortune to any who had it, and it is probable that it is the cause of periodic fierce, secret wars.



2 The APOTHECARY

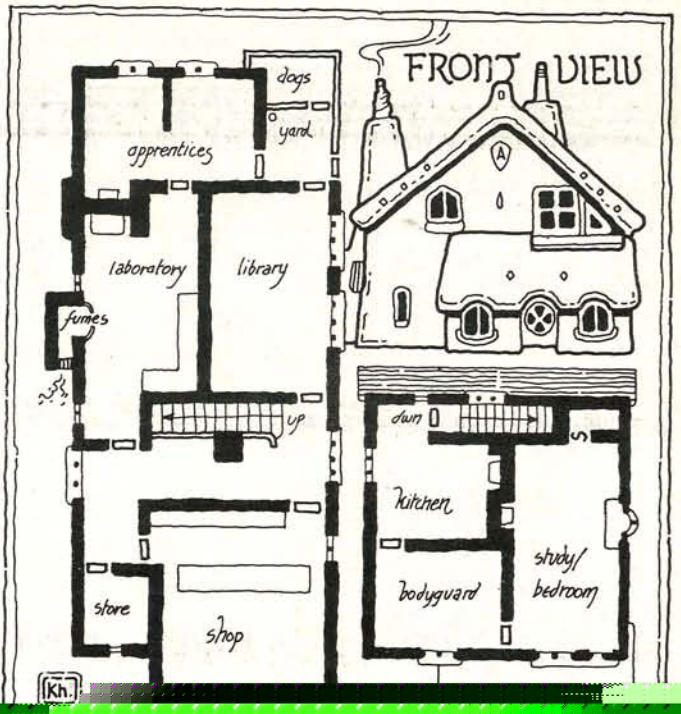
Mylitis Ep-Stine is an old gnome who has run this apothecary for longer than most locals remember. In it can be bought the usual chemicals (including incense), as well as most of the components magic users need to cast their spells; unfortunately Mylitis does tend to overcharge for things, but then, he 'has to make a living, doesn't he?' Depending on the kind of campaign being run he may also prepare and sell potions. As he supplies the local MU school (**9**) with many of their needs they oblige him by making sure his bodyguard, Grimnix, is kept **charmed** to his service. Mylitis is assisted by two unexceptional apprentices.

2a **Mylitis Ep-Stine**; Fr3/Fr3; N/N; hp 8/11; AC 9/10; No weapon (bodyguard)

G/G
S 6 — ☐ *Grey and brown robes, black and silver skull cap*
I 16 — ☐ *Apothecary*
W 12 — ☐ *Avaricious, cunning, suave, old gnome*
D 4 — ☐ *Knows local traders and very friendly with inhabitants of the local MU school*
C 9
Ch 12

2b **Grimnix**; F6/F6; C/CE; hp 40/50; AC 5/5; Club

½Ogre/½Ogre
S 17 — ☐ *Animal skins*
I 3 — ☐ *Bodyguard **charmed** into service of Mylitis Ep-Stine (**2a**)*
W 5 — ☐ *Stupid, brave, sly*
D 10 — ☐ *Don't know nuffink nor nobody and nobody loves him....*
C 12
Ch 4



5 The FORD INN

A building reeking of antiquity; the present structure stands on the site of the original way-station. It has been improved and extended over the centuries and now comprises a fine inn, a farrier's shop, a stable (with horses for sale or hire) and a tackle shop with a dwarf who repairs leatherwork. Recommended prices: all 50% above the [illegible]

5c **Berenord**; F5/F5; L/LG; hp 25/30; AC 9/10; Battle axe in his room

H/H

S 15 ☐ *Black and brown shirt and trousers, brown boots, red*

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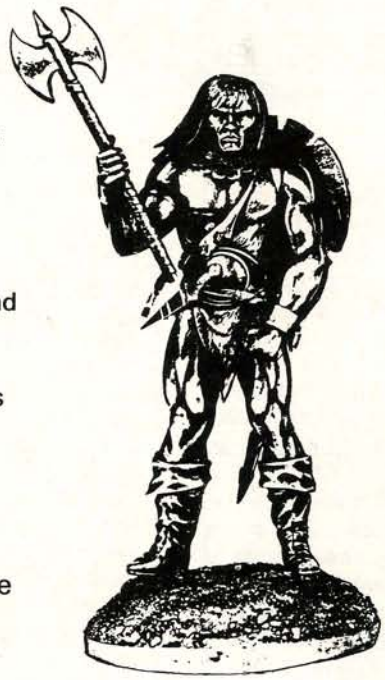

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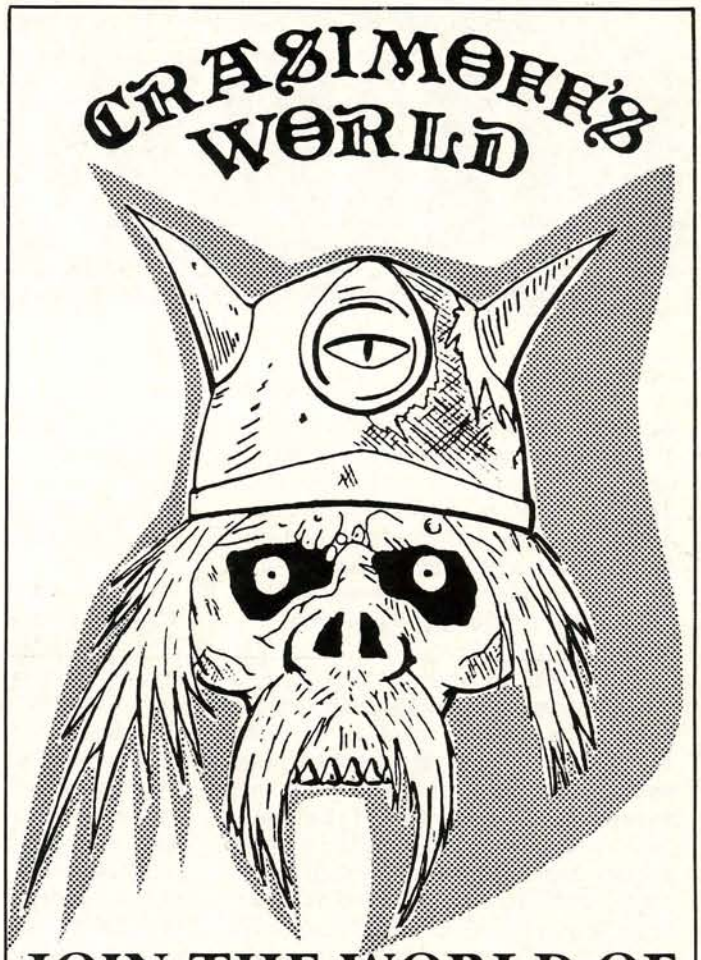

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As reviewed in

WHITE DWARF

37

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ILLUMINATIONS

Model Grenadier

Remember the riddle of the Mammoth's Trunk (**Illuminations,** #15)? Well, indebted though I am to those countless thousands of zoologists, biologists, bikers, mummy and daddy mammoths and British Rail sandwich makers who took the trouble to write in and explain the precise physiology of a mammoth's trunk, I now know what it is that dangles from the face of Grenadier's **War Mammoth of the Undead Legion**. It is not a skeletal trunk. It is trunk armour, made up of jointed metal plates. There is a good reason for this appendage. Since we seem to be alone, I shall whisper to you intimate

expect trunks on pachyderms. He also knows that trunks don't have skeletons. Thus is born the trunk armour and yet another example of mundane necessity giving rise to high art.

The second model in Grenadier's Masterpiece range is now available. This is a **Death Dragon** of the Undead Legion with rider. As with the Mammoth, it is an excellent piece of work, original and well executed. The same company are producing a new range of the more usual, flesh covered dragons as well. They are a part of the Dragon-

New Outlets for Virgin

Virgin Games Centre is now well and truly established in its Oxford Street home. While not being the only centre London games shop (and I apologise to Just Games for missing them out in my issue 12 piece on Games Centre), they are the inheritors of the old Games Centre mantle and so it is of interest to enquire how are they getting on? The answer seems to be 'very nicely thanks'. Virgin's games retailing operation is now under the experienced hand of ex-Games Workshop man Bob Malin. Their trading in Oxford Street has obviously persuaded

Extra!

4th Column

Things have been quiet in the degenerate world of Car Wars recently, but just when I thought it was safe to take my poodle for a walk again, the peace is shattered by the throaty roar of **Car Wars Expansion Kit 5** scorching into town, closely slipstreamed by another hairy-armed Autoventure blockbuster **Ultraforce**, which is also suitable for Battlecars. No prices yet but if you've got polystyrene between your ears and delusions of adequacy, you're bound to love them both.

The long-awaited **Star Fleet Battles Commanders Rulebook Vol 2** is now available at £9.95. Contrary to popular opinion, the long delay was not caused by the publisher being unable to find enough *Letraset* to print the title. The belated emergence of this tome finishes the transfer of the material previously published in the Expansion Sets into the more convenient and coherent format of the Commanders Rulebooks. All the old expansion kits are now, in Jon Sutherland's word, 'dumped'.

Citadel Miniatures have moved from their old premises and are proudly sending a colour postcard illustrating their new home to anyone with a letterbox. To be honest, the building looks like the laundry annexe to the Ministry of Truth, being from the shoebox-realist style of architecture, but doubtless it is very cosy inside. It certainly seems to be an improvement on their old place and is an indication of the kind of success they are currently enjoying.

Citadel have also announced that they will no longer be selling unpackaged figures. This is an ever-present bone of contention in the figures world. Broadly speaking, consumers prefer unpackaged, while manufacturers and retailers prefer packaged. It has been an uphill struggle persuading the British public to accept packaged figures but it would appear from Citadel's decision that the struggle is more or less won. Or is this an attempt at a *fait accompli*? Interesting to see that Citadel are intending to bring out plastic figures. They are described as being toy-sized but whether this means 54mm or something the size of TSR's own plastic figures, is not yet clear.

Dialog

Views from over the Atlantic by Lew Pulsipher

My Alter Ego was reading **IMAGINE™** magazine again instead of working in the dungeon — incorrigible lad — and soon found something of interest.

'Golliwockles, Puls, look here. TSR begins to discover the combination combat table and the graduated saving throw table that fans have been using since 1975-76.'

I looked at the article in issue 13. 'But they haven't gone far enough, Alter. If you take the lowest hit probability as a base, and convert character class and level to a bonus number to be added to the dice roll, you can include the weapons modifications in the all-purpose combat table. For example, the Lakofka/Gygax table, if MU 1 is +0, then MU 4-5 is +2, as is fighter level 1, cleric level 1-2, etc. The method was described in an aricle I wrote for **WHITE DWARF** called "Arms at the Ready" I think, but instead of printing the resulting table they took three times as much space to print a less convenient form, a table for every weapon instead of one line for every weapon.'

'You also briefly described the method in **GAMEPLAY**.'

'Um, yes. And this method — which I know many people have devised independently — has another advantage over the table in IMAGINE. When you fight a monster not wearing any armour, you don't even need to look at the table. 22 minus armour class gives the basic 'to hit' number, and each character adds his individual weapon bonus plus other bonuses for strength and magic weapon. If the monster wears armour, so that one needs to use weapons modifications, you need to look up the base chance to hit for each different kind of weapon — but only once, not a separate calculation for each character class. I'll send IMAGINE magazine a copy of my version of this table.'

'Didn't you send a copy, along with some spell record-keeping stuff, to DRAGON to look at?'

'Just the tables, not an article, Alter, but they said they were sure most people had already worked out satisfactory play aids for themselves. Later they published the L/G table. I guess most people don't count when the designer speaks, even if he's eight years behind the times.'

'Any comment about the other official and not-so-official additions to the **AD&D®** game?'

'I don't care whether they're official or not. I remember in a game in Chelsea many years ago, I let someone play a bard — the old, never-to-be-sufficiently-criticized bard.'

'You mean worse than the official gross-and-ridiculous bard?'

'Yes, the old one from **STRATEGIC REVIEW**, the magazine-before-**DRAGON**. Anyway, I let him play it because he wanted to, though I wasn't familiar with all the rules. Unfortunately, the fellow was either confused or a cheat, because he had that Bard doing things even *that* gross class couldn't do at his level, figuring percentages wrongly and forgetting modifiers. When I found out, I was annoyed enough to decide I wouldn't referee for any character class I regard as over-powered or ridiculous, or one I don't know, regardless of origins. For example, at first reading the barbarian is truly gross, though it seemed less so — still pretty bad — the second time around, and I'm unlikely to use it.'

'A lot of players would say a referee is obligated to accept every 'official' addition to the game.'

'As long as it's made clear before the game starts, Alter, a referee has every right to reject any character class or oddball pet or strange magic item — even "official" ones. After all, Advanced is such a vast game, made to cater to so many different tastes, cobbled together over many years, that no one, and no world, could possibly incorporate all facets of the game. Besides, I have doubts about how much some of the new classes have been tested. Designing a character class is as hard as designing a simple boardgame, and takes longer, I think, for adequate play-testing. I start a class three-four years before it's published, and I abandon more than half the starts after the first typed draft, which represents a lot of work. With his work load and what he's said about the difficulty of finding time to work on the game and play it, does EGG have time to design classes properly? The new ones just don't make it.'

'Puls, you grouch, get up on the other side of the bed tomorrow.'

'We're all entitled to complain occasionally, and I'm not done. In response to an article I sent to IMAGINE a while ago, the editor's chief minion said it was "too practical". I nearly fell over. How can anything be too practical in a magazine which, one might assume, is intended to be practical, to inform the readers, to educate.'

'Come on Puls, where's your streak of cynicism?'

'You're my cynicism, Alter.'

'OK, let's not get cynical — hmm, sounds like a song title. IMAGINE (and WHITE DWARF, too) is trying to expand its readership rapidly. How do you do that. Try to throw in as many different bits/ topics as you can, in order to suck in people who are interested in just that topic — say movies, or science fiction reviews, actual SF/F stories, fanzines, computers, whatever. Then think about the supposed characteristics of a mass readership, any mass readership. Impulse buying (hence WHITE DWARF's new emphasis on inside colour to attract), short attention span and general laziness, a desire for immediate gratification. And the new readers will probably be younger, on the average, than the veteran readers. So, don't give them anything that makes them think hard, don't give them anything that won't make them feel good immediately, avoid anything too long.'

'In a word, emphasize entertainment and let education or information you can use tomorrow fend for itself.'

'Yeah. And that's how something can be "too practical". No matter how much time it might save readers, or how much effort and aggravation they might avoid — that's what your article was aimed at, if I recall it — if it isn't entertaining, forget it. so, much of the material in the magazine will be enjoyable to read, but the reader will carry nothing away with him. Five minutes afterwards, he'll be no better off than if he'd never read the piece. Cartoons and fictional pieces are like that, for example.'

'And unfortunately, not everything that's informative can also be entertaining, or if it can, not without increasing the length 40-50%. Many magazines build a reputation through supllying useful information, then change direction when they try to expand their audience rapidly. I wonder what IMAGINE readers, especially those who started with the early issues, would say about the question of entertainment vs useful information/education.'

'Maybe they could take a vote by raising hands.'

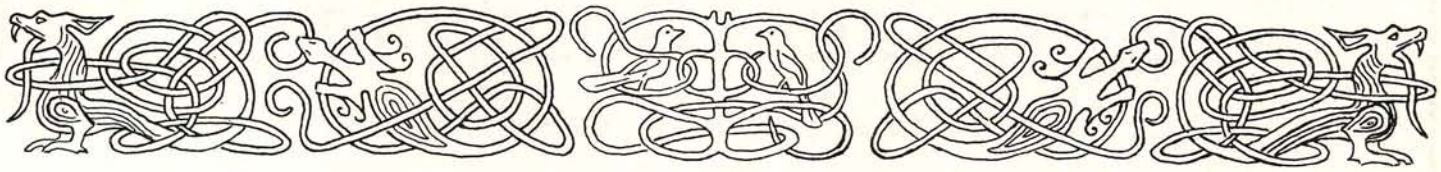
'Don't get sarcastic, Alter. Cynicism or skepticism can help answer questions, sarcasm doesn't. At least editors might ask readers to send in letters about the question.'

Lew Pulsipher

MAGIC & MAYHEM
IN CELTIC HISTORY AND LITERATURE

by Graeme Davis

and Cu Chulainn's equipment in the Tain Bo Cuilaigne included a crested battle-helmet. The helmet covered the head only; nasals and eye guards are a Scandinavian development. It is worth mentioning, while on the subject of the Vikings, that they never wore the horned and decorated helmets for which they



regarded as noncombatant except in outright war; it was far more prestigious to send him home with his master's body and the story of how a mighty warrior overcame him. In the Irish sagas, if a chariot drew up with its left (ie shield) side facing an encountered warrior, this was an insult to be washed out in blood.

There is no archaeological evidence for the use of scythe-blades attached to chariot-wheels, which would have caused as much damage to friend as to foe; although Cu Chulainn is said to use a 'sickle-chariot' in the Tain Bo Cuailgne, this may be an invention or exaggeration.

The use of chariots was restricted to the nobility. Those who could afford them, typically freehold farmers, would have ridden horses, while the peasantry fought on foot. Swords, because of their cost, would have been restricted to the upper echelons of society, as would shields and helmets to a lesser extent, but even the meanest peasant would have had a spear of some kind.

Other weapons included slings and, to a lesser extent, bows. These would h

long-handled battleaxe or short poleaxe.

Other weapons were not common. Clubs were used by less civilised churls and a few of the ogre/giant types encountered in Celtic literature, and in one case iron flails are mentioned, but these are most exceptional.

In addition to his sword, spears and shield, Cu Chulainn is said to have used eight small darts; he and his foster-brother Ferdia duel with darts on the first day of their epic combat in the Tain Bo Cuailgne. In the Mabinogion, Peredur uses a handful of darts made of holly wood. Darts are not recorded elsewhere, although the Greek geographer Strabo mentions that the Gauls used 'a wooden weapon resembling the grosphos, thrown by hand and not by a strap.... and which they use mostly for bird-hunting as well as for battle'. The Greek word grosphos translates literally as 'javelin', but he has already described the spears and javelins used by the Gauls, and his reference to a throwing-strap might suggest that he is describing some kind of dart.

and feats except the gae bolga, which was taught to no one else.

One distinctive magical weapon of the Irish stories is the tathlum. The tathlum was a weapon of great power made from a severed human head; it being the custom throughout the Celtic races to collect the heads of opponents defeated in battle. Diodorus Siculus writes with some horror 'they cut off the heads of enemies slain in battle.... and they nail up these (heads) upon their houses like.... wild animals from the hunt. They embalm in cedar oil the heads of the most distinguished enemies.... and display them with pride to strangers', and a number of Celtic ritual sites and objects in Europe feature the severed head very prominently as an object of mystic significance. The normal practice was to obtain the head of a person close to the intended victim — the closer the relationship, the greater the power of the weapon — and rather than enbalming it, as would be usual, to coat it in several layers of lime until it was hard as cement. If the lime

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1M17 ADRD 4-7 3-5 level

The setting for this scenario comes from the stories about 'Phantom Islands', particularly those in Irish legend known as Tir Nan Og —islands said to exist beneath the waters of a number of Irish lakes and bays, appearing, at times, above their waters.

Because of the nature of this background, the adventure works best if the encounters in Part 2 occur in the order given. This is partly due to the Irish/Celtic idea of predestination which lies beneath much of that folklore.

Player's Background

The DM should set this scenario in a fairly remote area of his or her campaign, where most folk make a living by fishing or farming. Local folk-tales, especially about the 'little people' or 'Faeries' will be common — and a good way of spending an evening in good company with good drink. Sooner or later the characters will run into a local who knows the following tale, in part or in whole:

> Listen now to the Tale of Tir Nan Og, for this is not an old wives' tale, to scare the children at night.
>
> For the better part of 300 years has this tale been told, for it was then that the island dwelt above the waves and was a sweet place of good grazing and rich farms. My great grandfather's great grandfather was but a babe-in-arms when all this began.
>
> One evening in late summer, as the days grew warmer and the wheat ripened in the fields, a messenger from Tir Nan Og came to this very town. He had paddled his small boat across the channel to tell us that the little people had come into his village. The Faeries had offered the villagers the chance to live with them below the hills — and there was room for all in the Faerie Halls. Some began to leave for Tir Nan Og, to live with the Faeries. Then Father Patrick spoke, denouncing the Faeries and all their works as unholy. 'Unless those villagers come to me in repentance and beg forgiveness' he said, 'the island shall be cursed forevermore'. At this, the townsfolk turned their backs on the messenger from Tir Nan Og.
>
> The next morning the townsfolk went down to the shore and watched as Father Patrick pronounced his curse. No villagers came from Tir Nan Og, and at midday a mist blew in from the sea. When the mist passed the island had vanished.
>
> It was more than fifty years before the island was seen again. Three times bells rang beneath the waters of the bay, and then the island appeared out of the mists. The brave and the curious rowed across to Tir Nan Og — though none of the townsfolk would go, the older ones remembering the curse. Those that returned would speak of nothing amiss, those that didn't doubtless perished — for the mist came quickly and the island vanished once more, taking all still ashore and the boats in the harbour. Always the island has stayed for two days and nights, once for nearly three days, yet with the coming of the mist it has vanished as though it had never been. Now the island lies beneath the waves, a punishment for the doings of the islanders.
>
> I myself gazed upon Tir Nan Og when I was young. The boats still lay in the bay, and the lighthouse still warned of the rocks before it. I did not set foot upon it though, it is a place for them that's cursed.

Once the adventurers have been told the story of Tir Nan Og, perhaps interspersed with other tales of the 'Little People' the course of play can proceed to **The Appearance of the Isle**.

Dungeon Master's Background

Three hundred years ago the wizard Fintan discovered the existence of a group of Faeries upon the island of Tir Nan Og. He saw in them a way of obtaining eternal youth.

In the years before the island disappeared, Fintan visited the Faerie Folk hoping to learn the secret that he desired. Although he learnt much of the other magic arts, the secret of eternal youth eluded him. At last the now proud and powerful mage humbled himself and asked the Faeries if he could live with them in their kingdom, where time did not exist.

Having grown fond of the wizard, the Faeries agreed. They also invited the other inhabitants of the island — and any mainland dwellers who wanted to come as well — to live beneath the hills with them. However, all had to decide by the following day.

Everyone in the village agreed to the Faeries' offer, except for a druid, Gwydd. His objections were so strong that Fintan chained him to a pillar and set guards about him — intending to release the druid when he had changed his mind. When the messenger returned with word of Patrick's curse Fintan grew angry, and spoke of killing the priest. This act the Faeries disallowed, whereupon Fintan took one of their number hostage so as to have his way. Unfortunately for him, while all he knew had been taught to him by the Faeries, they had not taught him everything that they knew. Fintan found himself locked within his tower, cursed to remain there.

Midday came and Patrick placed his curse upon the island. The island sank beneath the waves which bothered no one, save Gwydd the druid who was still chained to the pillar, and Fintan who waited for somebody to release him from his tower. The villagers had joined the Faeries in their realm that very night.

When Patrick uttered his curse he could not have realised that the island would still be appearing above the waves centuries later. The wording of his curse was such that the island would reappear at times to give repentant islanders a chance to leave. No-one has so far done so, being perfectly content living with the Faeries.

The Appearance of the Isle

Afew nights after the adventurers have arrived in the town, bells will be heard ringing beneath the waters of the bay. Sometime after they have heard the Tir Nan Og folk-tale the bells will be heard again. After another four days the bells will be heard ringing a third time, this time much closer to the shore.

Towards noon on the following day the local fishermen will gather in their nets and stand on the shore with a growing crowd of townsfolk. Shortly after noon a mist will be seen to gather offshore, and the island of Tir Nan Og will rise from the sea. The town priest will then curse the island in a symbolic, ritual manner, then the crowd will drift away — the young gazing at the island a little longer than the old.

Additional Notes for the Dungeon Master

1. In Irish folklore, Tir Nan Og means 'Country of Youth'.

2. Should anyone be at sea when the island rises there is a 2% chance that it will rise beneath them. In the event of the island rising beneath the adventurers the DM should determine at what point they come to rest.

3. Since the villagers joined the Faeries and the island sank beneath the waves Tir Nan Og has achieved a timeless quality, which persists even when the island is above the water. Any time spent upon the island or near its coast passes far more slowly than it would upon the mainland and consequently far more can be achieved in a single 'day'. Treat every day spent upon the island as the equivalent of three 'normal' days. The effects of the air, scent and feel of Tir Nan Og will cause 50% of all lost hit points to be restored, until the wounded character leaves the island. Adventurers should not be told of either effect of the island until they specifically ask about them, in which case they should be told that the sun is higher in the sky than it ought to be, or that they feel unusually healthy.

4. The major rivers marked upon the map are deep enough to take a small boat. The adventurers will have no difficulty in buying a boat, but no townspeople will be willing to rent a boat of any kind, in case it isn't brought back. The DM should allow the adventurers to reach an agreement whereby the seller will buy the boat back at the end of the adventure — at a reduced price, of course.

5. If the adventurers have the means and explore beneath the waves, they will find no trace of the island before it rises. Once it has risen they will find no caves, underwater tunnels or other distinguishing features around its coastline.

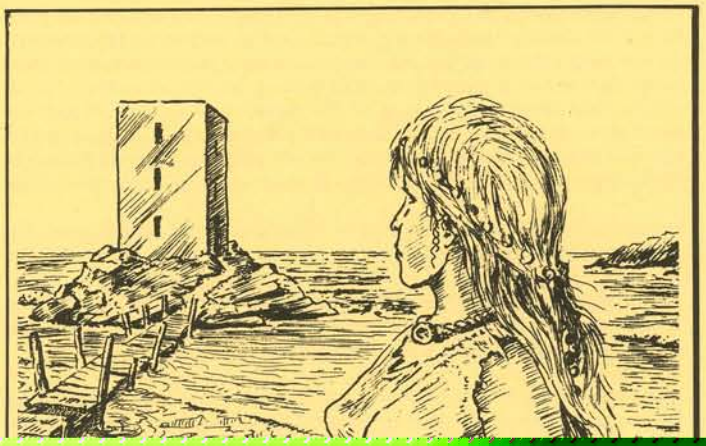
6. Maps of the island are available from the townsfolk. They are prepared from old maps of Tir Nan Og when the bells are first heard to ring in the hopes of selling them to adventurers. Being based on copies of copies of maps of the island, they are none too accurate. The DM should prepare a sketch map of the island for the party, excluding the encounter keys and as much detail as seems fair.

Part 2 — The Area Keys

Description of the Island

Seen from offshore, Tir Nan Og looks to be a rugged island, densely wooded with rocky outcrops. At the eastern end the island rises steeply from the sea then gradually slopes westwards towards sea level. From the landward side of the island two buildings can be seen — a lighthouse and a three storey, blackened stone tower. In the bay the upper masts and hull timbers of three wrecked ships can be seen above the surface.

Tradition on the mainland maintains that the light still burns in the lighthouse during the nights the island is above water — a lure for the unwary who seek the heathen Faeries. The blackened tower is reputed to have been the home of the wizard Fintan.



A. The Beaches

Fintan wishes only to be released from his tower, and will beg the party for aid. He will not leave, because of the verse, and he will explain that he was placed here by the Faeries because he tried to save the isle from being damned — a truthful, but misleading, version of events. Fintan knows little about the meaning of the verse, but he suspects that the chain is the one used to secure Gwydd the druid. He will not divulge who chained the druid in the first place. He will offer the party all he has — including the tower — if they lift the curse that binds him to this place.

While the Faeries' curse remains in effect it is impossible to enter the tower, or use its command word.

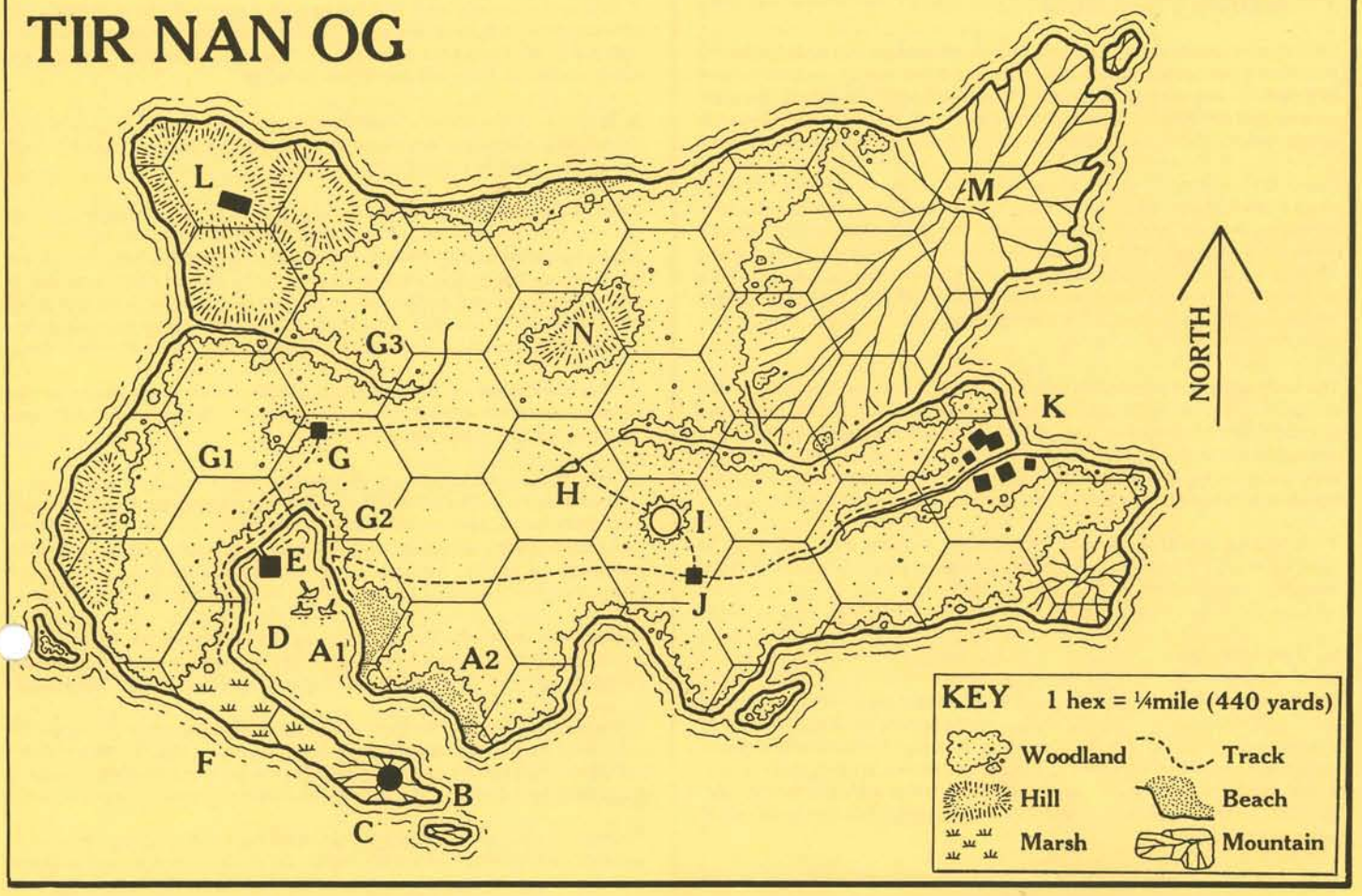
The chain referred to in the verse does indeed bind the druid (encounter are

The two children may be found in the woods playing and collecting firewood at G1 and/or G2 — the adventurers' first knowledge of them will be the sound of cheerful singing some distance away. If approached the children (aged 9 and 7) will be curious in a friendly way. They will be quite happy to take any visitors 'to meet Mummy and Daddy (for tea!)' and will lead the way through the woods singing and skipping, stopping to gather firewood. Any help to carry the firewood will be welcomed.

The cottage is set in a small garden, with a field and grazing enclosure (in which is a herd of sheep) attached.

The cottage has four rooms. The kitchen, in which the adult female will be cooking dinner, is a simple room with a work bench and cooking

TIR NAN OG



4 weremice: AC 6; HD 2; hp 7 each; #AT 1; D 1-4; SA Bite may cause lycanthropy; SD Needs silver or magical weapons to hit; AL N; S S; xp 79 each; Special monster — cf other lycanthropes MM, FF, MM2.

12 wolves: AC 7; MV 18"; HD 2+2; hp 10 each; #AT 1; D 2-5; AL N; S S; xp 65 each; MM.

H. The Ford and the Lake

At this point the stream is blocked by a dam of green weed reinforced with fallen logs, thus forming a ford on the downstream side of the dam and a small lake upstream. The lake is some 18 feet deep at its deepest point. The water falls fairly slowly over the top of the dam and at the ford is about 8 inches deep. The waters then gradually reform into a river once more. On the other side of the river (no matter which direction the party approach from) a young horse is grazing.

The horse is actually an aughisky (*agh-iski*), a dangerous water fairy which haunts rivers and streams. It will allow any unsuspecting character to mount, and while it is being ridden inland it is quite safe. However, the slightest smell or sight of seawater will send the aughisky dashing into water where it will throw off its rider and tear him or her to pieces.

1 aughisky: AC 3; MV 18"; HD 6+4; hp 32; #AT 1; D 4-16; SA Drowning; SD Limited immunity to weapons and spells; xp 906; AL CE; S L; New monster - see Part 3.

I. The Black Pillars

This forest clearing is about 180 feet in diameter. Its centre is a blackened and lifeless circle, some 120 feet in diameter, ringed with yellowed and dying vegetation. If the perimeter is searched the path from the ford will be found to continue on the far side. This path leads to what was the druid's residence (area J).

Within the black circle stand five black 9-foot-high stone pillars. Four stand at the cardinal points of the compass on the edge of the blackened circle, the fifth is in the centre of the clearing — and a skeleton is chained to it with silver bonds.

The black circle was created by Fintan — this is the spot where he chained Gwydd the druid. As a further cruelty, Fintan caused the area within the bounds of the pillars to be deadly to all plant life, knowing that this would hurt Gwydd immensely. Should any member of the party **speak with plants** then the nature of the circle and the details of how the druid was imprisoned by a robed figure will be discovered.

Any magic user who goes within 10 feet of the edge of the circle must make a saving throw vs Spells or succumb to the hatred of the dead druid. A magic user who fails the saving throw will cease whatever he or she was doing, and walk slowly into the circle towards the skeleton chained to the central pillar.

Anybody entering the blackened circle will cause the four black outer pillars to reveal their true nature as four caryatid columns. These entities will subsequently attack anyone within the circle. They will return to their former positions and resume the shape of black pillars should the person who caused them to become active die or depart from the circle.

The skeleton is bound to the pillar by a silver chain (value - 400gp) and wears a wooden crown (worthless) and a pendant in the shape of a small gold sickle (value - 150gp) around its neck. Hanging from the pillar above the skeleton is a sheet of corroded lead, on which the words 'Annoy me no more, Druid...' can still be made out. The skeleton will writhe within its bonds as though trying to escape whenever anyone comes within 5 feet of it.

Should anyone touch the skeleton, it will crumble to dust with an audible sigh — the wooden crown and golden pendant will fall to the ground. In the skeleton's place will stand a rotting corpse — a revenant — which will stride from the circle in a purposeful manner towards the Fintan's tower (area E). It will attack anybody who tries to prevent it going in search of Fintan.

4 caryatid columns: AC 5; MV 6"; HD attacks as a 5HD monster; hp 22 each; #AT 1; D 2-8; SD weapons that hit may snap; MR +4 on all saving throws; xp 280 each; AL N; S M; FF.

1 revenant: AC 10; MV 9"; HD 8; hp 31; #AT 1; D 2-16; SA Paralyzation; SD cannot be turned, immune to damage from weapons, regeneration, spell immunity as other undead; xp 1585; AL N; S M; FF.

J. The Druid's Residence

This small stone building has only two rooms and stands next to Gwydd the druid's herb garden and a grove of trees. Both rooms — a study and a bedroom — are simply furnished, as Gwydd spent much of his time outside and ate only what he could find in the woods around. However, a search will reveal a **scimitar +2** hanging in a scabbard on the study wall.

The druid's remaining treasure was hidden in the grove, beneath the roots of an apple tree and guarded by a birch tree spirit that Gwydd had bound to his service. Hidden beneath the apple tree are a (rather mildewed) wooden **helm of underwater action**, a golden sickle (worth 250gp), a leather bag containing a small diamond (250gp), 3 rubies (300 gp each) and a pair of uncut emeralds (worth 200gp to a jeweller) and a small iron chest (without a lock) containing a mixture of copper, silver and gold coins worth 153gp.

The herb garden is somewhat overgrown, but a druid will be able to find material components for the casting of most spells. Behind the garden is Gwydd's sacred pool, a supernaturally tranquil spot. Anyone failing a saving throw vs Death Magic will not voluntarily leave the area of the pool, even to the point of remaining in the face of starvation. A saving throw against the tranquility of the spot should be made each hour.

1 birch tree spirit: AC 1 or 7; MV 3"; HD 5+1; hp 27; #AT 1; D 1; SA Insanity; SD Spell and weapon immunity; xp 627; AL N(E); S M; New monster - see Part 3.

K. The Village

On the eastern end of the island is a spotlessly clean village of thirty buildings. When examined, all the buildings appear to be still occupied, although they are not. The villagers abandoned their houses with great speed, taking only what they could carry, and as a consequence the village looks much as it did before they left to live with the faeries. On average some 30gp worth of small valuables and coins can be found in each of the houses.

There are two noteworthy buildings in the village. One is the village inn, 'The Grey Partridge Inn', which is still well stocked with ales and wines. The other is an oblong temple in the centre of the village.

The temple is closed and locked (normal percentage chance of success for a thief to pick the lock), and there are no markings on the door to indicate to which deity it is dedicated. Examination of any of the stained glass will reveal that a partridge is prominent upon each window. Inside the temple contains benches and a small altar behind which is an alabaster statue of a partridge (a bird considered holy by the islanders). Should anyone damage or desecrate the temple this statue will begin to grow (up to a maximum of 7 feet tall). If the desecration continues the statue will change into a giant partridge and attack the offenders, reverting back to its statue-state once the offenders are dealt with. The statue is similar to a **figurine of wondrous power**, but it cannot be removed from the temple in its statue form (moving the statue counts as an act of desecration), and if it is forced to leave the temple in partridge form it will crumble to alabaster dust.

1 giant partridge: AC 7; MV 3"/24"; HD 4; hp 20; #AT 3; D 1-3/1-3/2-8; 140xp; AL N; S M.

L. The Giant's Mansion

In the north-west corner of the island, hidden among the hills, dwells Faidrag, a hill giant. He was once renowned for the boastful challenges and his partiality to roast lamb. The giant will come out of his mansion to greet any visitors and will issue a challenge to single combat to any fighters — to the drawing of first blood only. Should the offer be accepted, he will prepare a meal for the party prior to the fight. In combat, Faidrag uses an **axe +3** (the equivalent of a two-handed for man-sized creatures) made of bone, bleached white in the sun. This is the huntsman's axe that the party require to free Fintan.

If the challenge is refused, Faidrag will taunt the party. If attacked he will blow a whistle which hangs at his neck and summon his four wolfhounds. He will then retreat into his mansion because he prefers his battles to be single combat.

He doesn't know where the villagers are, but he is quite happy because the supply of mutton has been plentiful since their departure.

The giant's mansion has five rooms:

1. The entrance is a long hall, hung with a variety of animal pelts and other hunting trophies. Above each of the four doors that lead from the hall is a stuffed head — a bear, a wolf, an stag and a badger. The various pelts (there are 17 in all) are worth 20-40gp.

2. This is a comfortably furnished bedroom with a large four poster bed, two chairs, a bench, a wardrobe and a large number of sheepskin rugs (27 in total, worth 1-6gp each).

The bench is an illusion which hides the fact that it is actually a locked stone coffer. The lock has a poison needle in it, which will be activated by a failed attempt to pick the lock. Inside are seven leather bags which are themselves trapped. A wire is held in place by the bags, and if it is released a blade will scythe across the top of the coffer. This will sever any limb within the coffer, unless the affected character rolls his or her Dexterity or less on a d20. Each of the bags holds 250gp in mixed coins.

3. This is a kitchen — bones and other evidence of the wolfhounds can be seen scattered about the floor. One side of a large sheep roasts over an open fire in the kitchen's centre.

4. This study/workroom is nearly filled by a workbench, a reading table, a large armchair. The walls are lined with bookshelves. Faidrag's tools — chisels, saws, paintbrushes etc — are scattered across the benchtop. The bookshelves contain some 200 books on a wide variety of subjects, including carpentry, hunting, mythology and heraldry. Each book is about the size of a magic user's spell book, and worth 5-20gp to a sage.

5. The main chamber is long with a high, oak-beamed ceiling. A log f burns in a central hearth, flanked by tables and benches. At one end stands a high table and two chairs. The walls are hung with animal pelts.

Behind a particularly fine bear pelt (worth 150gp) is a suit of **platemail +1** (giant sized). The peg upon which the bearskin hangs is trapped. If the weight of the bearskin is taken from the peg, 5 spikes (treat as crossbow bolts fired by a 2nd level fighter) will be released from the opposite wall.

Faidrag, the hill giant: AC 4; MV 12"; HD 8+1; hp 39; #AT 1; D 2-16 or by weapon; SA Faidrag will not hurl rocks; SD innate ability to cast **enchant an item** on small objects; xp 1668; AL CE(N); S L; MM - non-standard example of monster.

4 wolfhounds: AC 6; MV 12"; HD 2+2; hp 13 each; #AT 1; D 2-8; SD Totally loyal, immune to charm etc; xp 89 each; AL N; S S; MM - cf dog, war.

M. The Northern Mountains

The few mountains on the island — at the northernmost end — are of a reddish, crystalline stone and pitted with caves. A permanent misty haze hangs above them. Rising to a height of 300 feet, they present no hazards for careful climbers, although any attempt to climb would have to be started from a boat (throw Dexterity or less on d20 to avoid fallir into the sea). Approaching from landward requires hard walking whic gradually turns into a steep scramble, but this offers no real difficulty.

Investigation of the caves will reveal that a current of warm air rises from one of them. Further investigation will reveal a tunnel which descends to a roughly oblong cavern, some 17 feet high, 80 feet wide and 230 feet long. The floor is a layer of molten lava roughly 5 feet deep. Towards the back of the cavern a golden pillar stands in the lava and reaches to within 2 feet of the cavern roof. The pillar 15 feet high (its base cannot be seen beneath the lava), and worth 4500gp. Mounted at the top of the pillar is a large diamond (value - 4000gp).

The pillar and its diamond are the property of a group of 8 lava children who believe them to be sacred. They also believe that should the diamond be removed from its mount for more than an hour, their home — a volcano — will explode. Consequently, they will not let anybody take it away — and will explain why. If paid, fooled or persuaded, they will temporarily remove the diamond from the pillar and let the party use it — but one of the lava children will keep hold of the diamond at all times.

If the diamond is not replaced within the hour, the lava childrens' belief will be proved true. The mountain will explode, and the island will sink back beneath the waves. (See **The Sinking of the Isle**).

7 lava children: AC 4; MV 9"; HD 4; hp 17 each; #AT 3; D 1-6/1-6/2-12; SD 'immune' to metal; xp 218 each; AL N; S M; FF.

1 lava child (magic user): AC 4; MV 9"; HD 5; hp 22 each; #AT 3; D 1-6/1-6/2-12; SA spells; SD 'immune' to metal; xp 315; AL N; S M; FF.

N. The Faerie Hill

The Faeries of Tir Nan Og dwell in halls beneath one of the island's hills. If the adventurers manage to lift the curse placed upon Fintan by the faeries — and the revenant does not manage to kill him — they may see him leave his tower and make towards the faerie hill.

Although the entrance to the faerie halls only becomes generally visible by moonlight, it may be found by walking round the base of the hill 13 times in an anti-clockwise direction. It will then appear as a stone doorway let into the southern side of the hill. Fintan will, given the opportunity, walk — almost jog — around the hill, and then go into the faerie halls. If the revenant has not already caught him, it will do the same. Should the adventurers not see the method of finding the entrance, a ranger will have no trouble in following the tracks as they circle the hill.

Anyone standing on the hill will be able to hear faint sounds of merriment from below — actually listening at ground level will make the sounds louder, but no clearer.

The entrance to the faerie halls will appear when night falls — and warm, inviting lights will be seen behind the door. The sounds of revelry will be much clearer. Should the adventurers attempt to enter the halls, they will be made welcome — as mainlanders who have finally accepted the faeries original invitation.

Any adventurers who accept this offer are effectively trapped within the faerie halls. Time does not run concurrently beneath the hill, and any time spent there is the equivalent of 100-300 years. Any character who leaves the faeries has this time added to his current age. As a result, the DM may care to warn the players of possible drawbacks to taking up the faeries' offer. Providing the halls are never left, all will be well, and the character's may continue to live normally — endlessly enjoying the hospitality of the faerie folk.

If the adventurers are foolish enough to attack the faeries, they will be fought by the entire population beneath the hill — including Fintan (should he still be alive) and the 200 or so villagers (see DMG p88, Typical Inhabitants).

30 faeries: AC 5; MV 18"; HD 1; hp 5 each; #AT 1; D by weapon type; SA Spells, +1 weaponry; SD Limited weapon and spell immunity; MR 5%; xp 97 each; S S; New monster - see Part 3.

1 faerie knight: AC 4; MV 18"; HD 2; hp 11; #AT 1; D by weapon type; SA Spells, +2 weaponry; SD Limited weapon and spell immunity; MR 5%; xp 156 each; S S; New monster - see Part 3.

1 faerie marchioness: AC 3; MV 18"; HD 3; hp 16; #AT 1; D by weapon type; SA Spells, +3 weaponry; SD Limited weapon and spell immunity; MR 5%; xp 238; S S; New monster - see Part 3.

The Sinking of the Isle

After spending 1d12+36 hours above the waves, Tir Nan Og will once more vanish into the depths.

Before it does so, however, the mist will begin to gather, firstly at the water's edge and then spread inland. The mist will take but two turns to cover the whole island — and once it is covered it will sink. Once beneath the waves it will vanish totally — searching the bottom of the bay will not reveal its location.

Anyone caught on the island will be dragged down as it sinks. They will drown in 3 melee rounds unless they have some form of escape from the ocean's effects (eg a **helm of underwater action, a ring of water walking** etc) or they have taken refuge in one of the island's buildings or with the faeries. If the adventurers choose to enter one of the buildings, they will automatically fall into temporal stasis (as the spell) until the Tir Nan Og again appears above the waves — after 2d10 + 30 years.

Those who have taken refuge with the faeries will not suffer any ill-effects when the island sinks. They will, of course, be trapped beneath the faerie hill.

CREDITS

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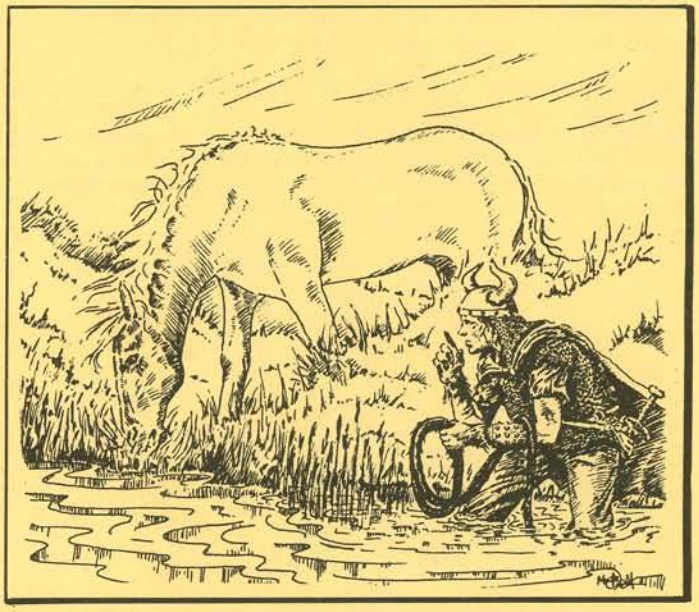
Part 3 - New monsters

All the monsters given below are unofficial.

AUGHISKY (Water-horse)

FREQUENCY: *Very rare*
NO. APPEARING: *1 or 2*
ARMOUR CLASS: *3*
MOVE: *18"*
HIT DICE: *6+4*
% IN LAIR: *Nil*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *4-16*
SPECIAL ATTACKS: *Drowning*
SPECIAL DEFENCES: *See below*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Very*
ALIGNMENT: *Chaotic evil (neutral evil)*
SIZE: *L*
PSIONIC ABILITY: *Nil*
Attack/Defence Modes: *Nil/nil*
LEVEL/XP VALUE: *VI/650+8 per hit point*



The Irish aughiski (pronounced *Agh-iski*), or water-horse, is a fell water faerie that appears in the guise of a handsome horse. It is usually close to a body of water of some description.

When first encountered, the aughisky appears almost eager to be ridden, and if anyone is brave — or foolhardy — enough to climb on its back, it makes a spendid mount, but it must never be allowed sight, sound or smell of the sea.

Should it catch sight of, smell or hear the sea, it will immediately rush into the water, taking its rider with it. Once in the sea, it will throw off its rider and attack in an effort to devour him or her. Anyone who is carried into the sea by the aughiski will drown in 3 melee rounds unless they can reach the surface (swimming or treading water precludes any form of attack if armour is worn).

Like many faeries, the aughiski is vulnerable only to cold iron — silver and magical weapons do no damage whatsoever. It is also immune to all mind-influencing and water-based spells, and cold-based attacks do only half damage. Fire-based attacks cause full damage.

Each Uisge and **Cabyll-ushtey**: The each uisge (same pronunciation) and cabyll-ushtey are, respectively, the Highland and Manx versions of the same creature. They differ only in their ferocity, as they will not wait to see, hear or smell the sea before carrying victims into the depths and attacking them. The Manx cabyll-ushtey is also rumoured to attack domestic livestock that wander near the shore.

The each uisge has the ability to appear in human guise, which it occasionally does in order to 'spy out the land' before selecting a likely victim to approach in horse-form.

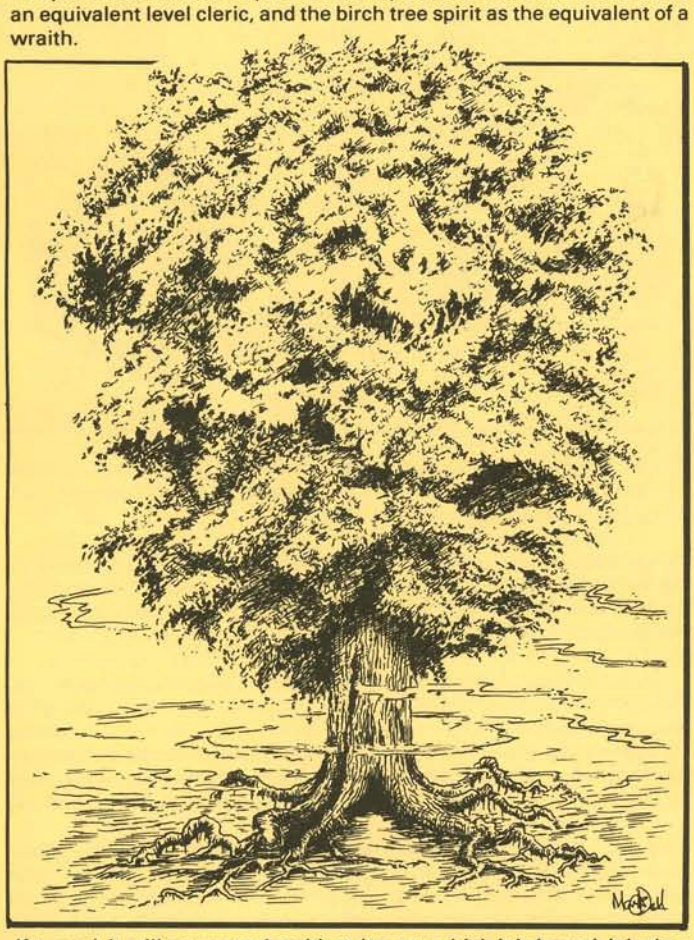
TIR NAN OG

BIRCH TREE SPIRIT

FREQUENCY: *Very rare*
NO. APPEARING: *1*
ARMOUR CLASS: *1 or 7*
MOVE: *3"*
HIT DICE: *5+1*
% IN LAIR: *100%*
TREASURE TYPE: *Nil*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *1 hit point*
SPECIAL ATTACKS: *Insanity*
SPECIAL DEFENCES: *Spell and weapon immunity*
MAGIC RESISTANCE: *Standard*
INTELLIGENCE: *Low*
ALIGNMENT: *Neutral (evil)*
SIZE: *M*
PSIONIC ABILITY: *Nil*
Attack/Defence Modes: *Nil/nil*
LEVEL/XP VALUE: *V/465+6 per hit point*

A birch tree spirit appears as an amorphous white cloud, smelling slightly of new, green wood. It attacks with a pseudopod with which it attempts to touch the forehead of a victim. A successful 'to hit' roll indicates that it has done so, and the victim must save vs Spells or become insane (see DMG p83). The victim also develops a white, leaf-shaped mark upon his or her forehead. The insanity and the mark persist until the victim receives a **remove curse** spell.

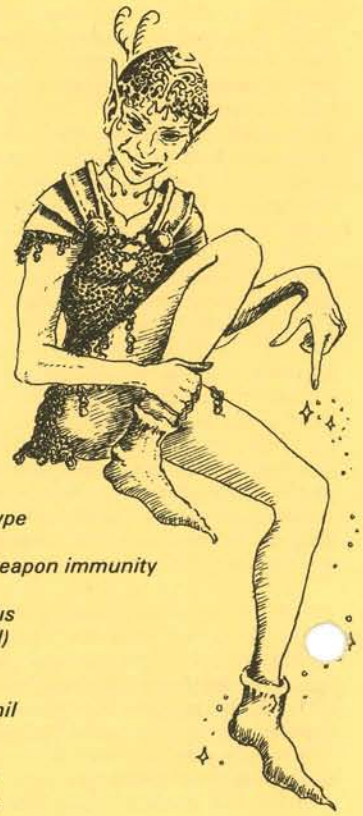
While in cloud form, a birch tree spirit cannot move more than 6" away from the wooden object/tree to which it is bound. It is immune to all spells, has an Armour Class of 1 and may only be hit by silver or magical weapons. However, it may be 'turned' by a druid. The druid is treated as an equivalent level cleric, and the birch tree spirit as the equivalent of a wraith.



If turned, it will return to the object/tree to which it is bound. It is then much more vulnerable to attack. Its Armour Class drops to 7, and it may be struck by any type of weapon. Fire-based attacks do double damage, and a **warp wood** spell will cause 1d4 points of damage per level of the caster. It remains immune to the effects of all other spells.

Birch tree spirits are bound into the service of druids or magic users specialising in plantcraft by either a **hold plant** or **charm plant** spell. It will never have any treasure of its own, only what it has been given to watch over. Because they are always guardians, they are never encountered as wandering monsters.

FAERIE



FREQUENCY: *Rare*
NO. APPEARING: *1-100*
ARMOUR CLASS: *Variable*
MOVE: *18"*
HIT DICE: *1-4+1*
% IN LAIR: *50%*
TREASURE TYPE: *R, S, T*
NO. OF ATTACKS: *1*
DAMAGE/ATTACK: *By weapon type*
SPECIAL ATTACKS: *Spells*
SPECIAL DEFENCES: *Spell and weapon immunity*
MAGIC RESISTANCE: *5%*
INTELLIGENCE: *Exceptional-genius*
ALIGNMENT: *Chaotic neutral (evil)*
SIZE: *S (4' tall)*
PSIONIC ABILITY: *Nil*
Attack/Defence Modes: *Nil/nil*
LEVEL/XP VALUE:
1 HD: III/92+1 per hit point
2 HD: III/134+2 per hit point
3 HD: IV/190+3 per hit point
4 HD: V/360+5 per hit point

Faeries, also called the Little People or Wee Folk, are a widely divergent group of creatures. Those described here are really 'generic' faeries, having some — but not all — of the abilities that these creatures are capable of displaying.

All Faeries are natural magicians — at least the equivalent of 3rd level magic users or illusionists (these faeries have but 1 Hit Die). However, they are also natural pranksters and teases. As a result, they will rarely use 1st level magic-user or illusionist spells, preferring instead to torment their victims with Cantrips (see IMAGINE™ magazines 8 & 9).

For every 20 faeries encountered, one will be a member of their lesser nobility (2HD), and the equivalent of a 7th level magic user or illusionist. For every 30 faeries, one will be a 10th level magic user or illusionist (3HD), and for every 50 faeries one will be a member of the greater nobility (4+1HD), and the equivalent of a 15th level magic user/illusionist. He or she will be accompanied by a retinue of 1-4 7th level magic user/illusionist equivalents.

Because of their magical abilities, faeries prefer not to fight — but can do so when forced into battle. They wear silver armour appropriate to their social station, ranging from chainmail to full suits of platemail, and use a wide variety of weapons, with combat bonuses ranging from +1 to +4.

They are invulnerable to all mind-influencing spells, and magical and silver weapons do but 1 point of damage when they hit. Iron weapons cause normal damage. Due to their sorcerous nature, faeries cannot stand the sight of clerics of good alignment, and will avoid contact with such people, even to the extent of fleeing.

Faeries are an extremely proud folk, and will remember any slur or harm done to them — and punish/torment those they consider guilty, even to death. However, they are not totally evil, merely fickle — and if need be, vengeful — to those they encounter. But they are also be generous to those who aid them. Any gifts or rewards they give will often be two edged — items which bring good fortune to the possessor providing that certain conditions are never violated, in which case the good fortune is replaced by bad fortune of equal magnitude.

Finally, faeries seem to be able to manipulate time. Visitors to faerie halls and dwellings do not age while they are there, and years may pass in the outside world. However, once a mortal leaves a faerie hall, the full burden of the years that have been spent 'outside' time is imposed — typically a period of 20-200 years, often killing the person in the process — death by simple old age.

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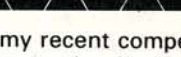
TURNBULL TALKING

If the solution to part 2 of my recent competition took us into murky waters, the solution to the final part takes us into obscurity only equalled by my former Manchester landlady, mistress of the multiple negative (*'Aren't you not coming down for no breakfast'* isn't easy to cope with at 6.30 in the morning).

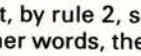
The only clue is that one 'solution' has already been provided. The 'question' at the top is



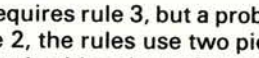
or, as we found last time, **A is true** (this will make more sense if you have part 2's answers in front of you). The second line gives us the numeral **2** on the left and the answer **not not A is true** on the right. Now **not not** is redundant, by rule 2, so the 'answer' is the same as the 'question'. In other words, the test is to express **A is true** in different ways by using the rule specified at the left of each line.

The first blank line requires rule 3, but a problem arises — with the exception of rule 2, the rules use two pieces of luggage, **A** and **B**; how do we work with only one? At least the number of spaces is given so we know how many symbols each answer requires. If we are short of a couple, two 'nots' or two brackets will help since their presence changes nothing so long as they are properly positioned.

Actually , removing **B** makes it easier rather than otherwise. Obviously **A implies A**, so using rule 2, **A implies not not A**, or

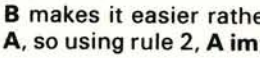


There aren't enough symbols here, and we have so far omitted the 'truth' symbol. The solution requires eight symbols, so let's fill out with brackets



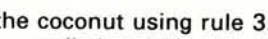
and this one wins the coconut using rule 3. The brackets are needed here anyway to distinguish between **A is true** and **a statement involving A is true**.

Next we need rule 5 which deals with equivalents. **A implies A** is correct, though a trifle unnecessary; two brackets round the sides gives only 5 symbols and we need 9. The answer is to use rule 2 again. Start with **not not A implies A** which, plus brackets, uses 7 symbols. Then another 'not' on each side of the implication gives **not not not A implies not A**

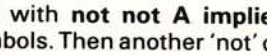


and the problem is solved.

Next, rule 2 again, with 7 symbols. Fairly quickly we can get to **not A implies not A** which, though spurious, is correct, so fill in



Finally, rule 7 which involves **or**, and this is a bit more tricky. Six symbols which, with brackets round the outside, leaves 4 to play with, and we must include **or** and **A**. After some fiddling, we can come up with **A or not A** or in symbols



and this is the answer which saved our hit points. It's rather like saying 'the universe' or OM.

Editor's Note: Those individuals who scanned last month's answers in the hope that they would understand what was going on may have been finally driven to dispair by the answer to Question 5. It should read '(A IMPLIES B) IS EQUIVALENT TO (NOT A IMPLIES NOT B)'. The middle 'not' was superfluous.

Only two brave folk survived this far, discounting those whose answers were not complete and who no doubt, after several hours of effort, started chewing the furniture in sheer frustration.

The runner up, who got her and a bit confused (and no wonder, at 4.30am) is **Rachel Shaw** of Halifax. Rachel, you weren't entirely correct but yours was a bold effort and I'll ask the worthy IMAGINE team to come up with a reward of some sort (25,000 experience points??).

The winner, correct in every detail, who wins the free ticket to GamesFair '85, is

Steve Pearce

of Cheltenham. Congratulations Steve and look forward to seeing you at Reading.

One final thing for everyone — would you like to see this sort of thing again in this column? Harder? Easier? Let us know.

Don Turnbull

'Zine & the Art of Editing

Advice for would-be fanzine editors from **Mike Lewis** of **DragonLords**

There are several hundred fanzines in the UK and they cover everything from Science Fiction to music, taking in comics, films and **Scrabble** on the way. Included among these are some 20 or so fanzines that are devoted to fantasy games; and as **IMAGINE™** magazine has been known to carry features on FRP, it is with these that this article is concerned. It is quite possible that you have had some contact with fanzines, even if it is only a drunken fanzine editor thrusting unwanted pieces of paper under your nose at a convention, while you were desperately searching for the TSR stand. There may even be a few misguided creatures among you w

Why else would you want to edit your own fanzine — could you not achieve as much satisfaction and enjoyment from contributing to another fanzine? This latter alternative would save a lot of mangled fingers (as you learn to type) and wear-and-tear on the tongue (from licking envelopes and stamps), not to mention a lot of hard work. However, if your ego is anything like those of existing editors, then you just won't be able to settle for anything less than your own little baby.

Setting Up

Having decided to make your bid for everlasting fame and glory, you now have to begin the hard work of making it all come true. The first move is to decide effectively. It is very important to establish the style, as readers prefer a zine that has character to a thinly-disguised pastiche of **White Dwarf** or **IMAGINE** magazine. Whatever you do , don't copy the style of another fanzine and thereby produce an identical product. Although it may be very flattering for the editor concerned, you'll end up being labelled as 'Baby Warthog's Gazette' or whatever and your zine will suffer.

It is worthwhile scrutinizing existing fanzines to see what goes down well with their readers and what has already been done to death and consequently bores everyone to tears. You don't want to put off prospective subscribers by giving them a sense of *déja vu* when they see your first issue, do you? While you should

they are susceptible, such as after a night at the pub, or after an intensive 16-hour gaming session. On the other hand, it is probably not a good idea to accept articles actually written under these conditions!

Another avenue is to place an advert in leading fanzines and prozines advertising your intention of starting a fanzine and asking for contributions for it.

While gathering material for this wond-

cost for each sheet doesn't decrease as you print more copies — unlike litho printing. Quality varies heavily from machine to machine. If you have access to cheap or even free photocopying then this is an excellent way of keeping down the cost of the zine. Good quality photocopying can approach the standard of litho, and several zines that appear litho'ed may in fact be photocopied, you

ion standards for the same money; while this viewpoint is clearly ridiculous (prozines have a circulation of 20k plus, while the largest fanzine sells just 700) it is a point worth bearing in mind, when you come to print your zine and sell it — lithoed zines sell better.

When you are calculating whether or not you can afford to print a fanzine, remember to include not only the i

Clubs

On this page we will advertise your club, or appeal for other gamers to found a new club in your area, free of charge.

A request to begin with. David White, 13 Exford Close, Coronation Estate, Weston-Super-Mare, Avon is looking for fellow gamers in the **Weston-Super-Mare** area. He is 19, and is interested in AD&D, Traveller and other games.

Likewise, Eoin Haughey, 43 Monbriek Walk, Taghnaven, Lurgan, Craigavon, Co Armagh BT66 8PP is looking for novice players in the **Lurgan** area. He says he'll play anything — Runequest, Traveller, AD&D.... even that Bunny game!

The Castle Fantasy & Wargames Society have produced a flyer to proclaim their emergence from a previous incarnation

Events

Organisers of role-playing events should take care to inform us at least TWO MONTHS in advance, for free publicity in these pages.
Write to IMAGINE magazine, The Mill, Rathmore Rd, Cambridge.

Most of you reading this will have just missed **Dragonmeet** (Saturday July 28th, Central Hall, WESTMINSTER. Entrance £1.50), so how can you console yourself?

Oxcon (Aug 24-27) draws very close now, but the next event we have details for is **Mythcon**. Guest of Honour at the Humberside College of Higher Education, Hull, September 7th-9th will be Anne McCaffrey. Mythcon is small and friendly, the ideal first convention for aspiring fans, particularly ones from t'North. Also there, Brian Froud, best known for **Dark Crystal**. Contact Penny Hill, 53 Glencoe St, Hull, N Humberside HU3 6HR.

There is a great opportunity for everyone to get confused in the autumn, as two conventions adopt the title **Midcon**. The Diplomacy-based con has had publicity through these pages before. The new arrival is **Midcon '84**, a Star Trek Convention. The Guests of Honour at the Leicester International Hotel over the weekend October 12th-14th are to be George (Lt Sulu) Takei and Bruce (Lt Kevin Riley) Hyde. Money is to be donated to the Downs Children Association, and there will be competitions, fancy dress and a carnival. Contact Terry Elson, 8 Ennerdale Close, Oadby, Leicester LE2

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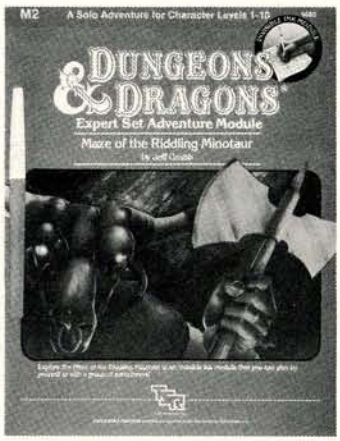
various gun turrets, etc, to the cataclysm, fortunately at low probability, that an enemy fighter's shot happens to detonate the bombs on board and blows up the entire works.

The object of the exercise is to complete 25 missions. The first 5 are easy ones to nearby targets with good fighter cover, the second 5 are relatively easy missions, again to close targets, but with variable fighter cover, and the remaining 15 can vary from the simple to the brutal (for example, a very long journey indeed to La Rochelle to destroy the U-boat base, most of the journey being through areas bristling with German fighters and which English fighters cannot penetrate). Ideally, one starts with a particular aircraft and a particular 10 man crew and these various components survive the entire 25 missions. Needless to say, it is not usually as simple as this and, though my first aircraft survived 13 missions before going down in flames over some German railyards. I ran through another 5 very expensive machines before completing the 25 missions. Do not under any circumstances name the crew after your nearest and dearest, since though they may survive the early part of the campaign, there seems very little chance indeed of anybody surviving the full 25 and going home to the USA to be decorated as a hero.

The rules are pretty comprehensive and span at least the obvious eventualities. Among the variety of things covered are bail-outs, the consequences of the bomber being forced to leave formation, how a fit crew member can take over the gun of a dead companion, the variable effects of bombing, forced landings on land and water, variable enemy fighter attacks and so forth. One particularly gruesome section deals with the fate of the poor bloke in the ball turret (the one slung underneath the fuselage), who finds that the turret mechanism has jammed and he can't get out when the plane comes in for a forced landing without undercarriage...

I said earlier that this game moves along pretty well once you have got hold of the mechanics. It is quite exciting in play, which presumably means that it simulates the actual events reasonably well. Fortunately, I do not have any direct first-hand experience of the actuality. The mechanics are simple and relatively uncluttered, consistent with the need for solitaire play and, though there are a few so-called optional rules, they are neither particularly complex nor particularly long-winded. Despite the price (£13.50, which may seem a trifle expensive for a simple solitaire game) I can recommend this for a casual and not too serious diversion from more stressful games.

Don Turnbull



M2 - Maze of the Riddling Minotaur

through most of it before reaching your goal, and having the paragraph numbers on the map itself means that you should not lose your place in the text.

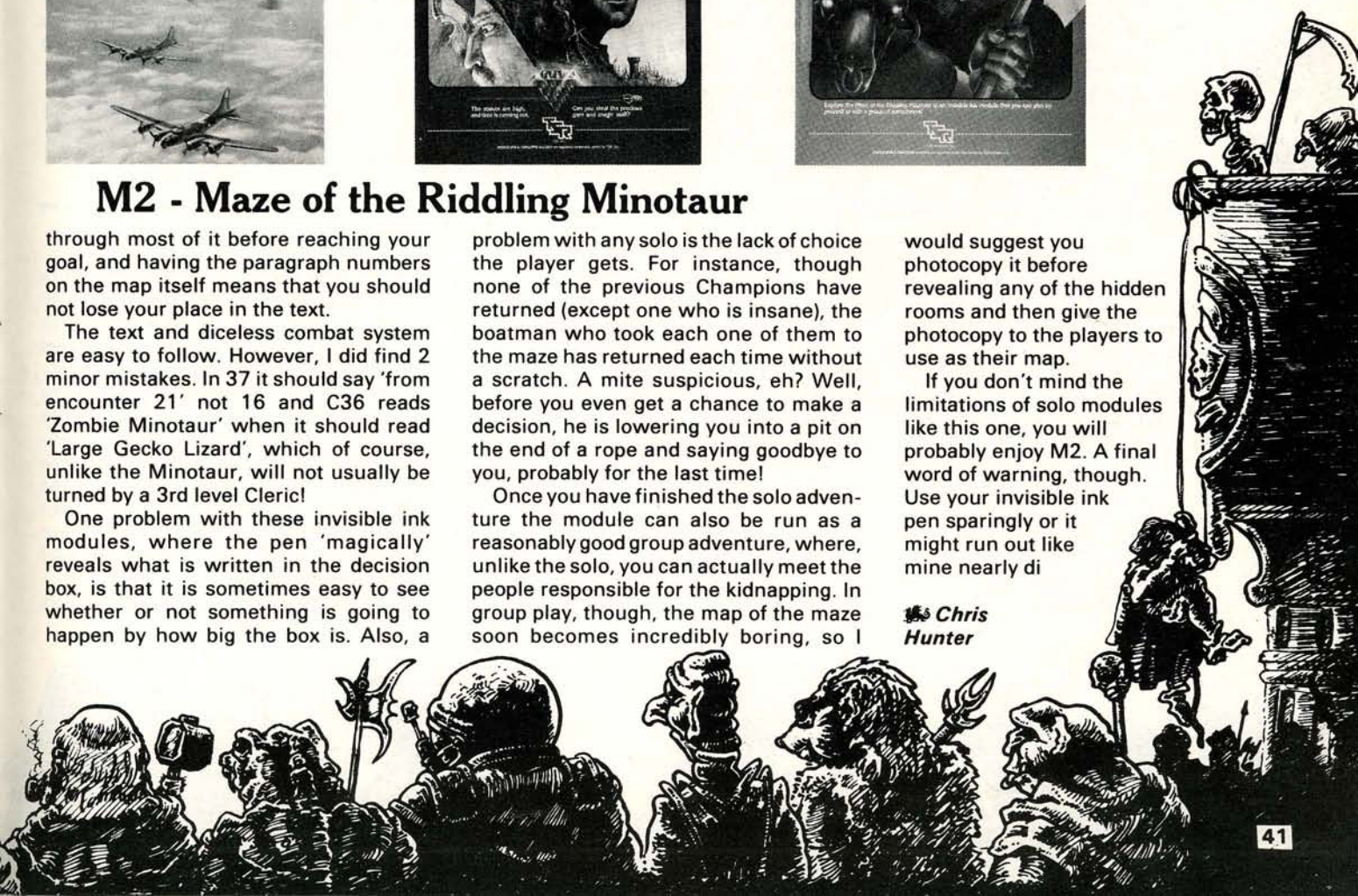
The text and diceless combat system are easy to follow. However, I did find 2 minor mistakes. In 37 it should say 'from encounter 21' not 16 and C36 reads 'Zombie Minotaur' when it should read 'Large Gecko Lizard', which of course, unlike the Minotaur, will not usually be turned by a 3rd level Cleric!

One problem with these invisible ink modules, where the pen 'magically' reveals what is written in the decision box, is that it is sometimes easy to see whether or not something is going to happen by how big the box is. Also, a problem with any solo is the lack of choice the player gets. For instance, though none of the previous Champions have returned (except one who is insane), the boatman who took each one of them to the maze has returned each time without a scratch. A mite suspicious, eh? Well, before you even get a chance to make a decision, he is lowering you into a pit on the end of a rope and saying goodbye to you, probably for the last time!

Once you have finished the solo adventure the module can also be run as a reasonably good group adventure, where, unlike the solo, you can actually meet the people responsible for the kidnapping. In group play, though, the map of the maze soon becomes incredibly boring, so I would suggest you photocopy it before revealing any of the hidden rooms and then give the photocopy to the players to use as their map.

If you don't mind the limitations of solo modules like this one, you will probably enjoy M2. A final word of warning, though. Use your invisible ink pen sparingly or it might run out like mine nearly di

Chris Hunter



Notices

Battlebikes

Battlebikes is the first expansion kit for the highly popular, deadly-driving, board game, **Battlecars**. It comes in a slimline version of the regulation 'bookcase game' box and has the same front picture as its predecessor.

The contents are disappointing, being neither remarkably different, nor more excitingly adventurous than those already found in Battlecars; in fact an enterprising gamer could, with a pencil, [illegible] and a couple of hours knock

one feels when the opponent is suddenly caught in a trap and knows he is about to be given a lethal injection of rocket explosion up his rear tail pipe can only be described as evilly sadistic — or nice!

To emphasise that this is a supplement for an existing game, the Games Workshop designers have specifically omitted another playing board, thus if you haven't already bought Battlecars, you cannot play Battlebikes.

The rules are almost identical to Battle-

sheets of (non-passive?) weaponry, of which 12 pieces are rockets which, the rules boldly announce, **cannot** be fired by Battlebikes. Now, when you consider that rocket-firing motor bikes were used in an 007 movie some 10 years back, it is hard to visualise a purpose-built, futuristic, two-wheeled war machine not being capable of firing what must be described as an archaic weapon. If one is reduced to firing the wimpish shells and machine guns from such a technically advanced weapon (as a battlebike is), one might just as well sneak up behind one's opponent and shout 'boo!'.

However, the delight

[illegible] and should have been added to this game — new weaponry (lasers, for example), tougher armour (double or even treble thickness?), and faster machines (bigger engines?), etc.

At the back of the rules booklet there are two rather weak scenarios which are described as being for up to 9 players. With 9 players on the small boards, it was more like a traffic jam in the West End of London, than an exciting adventure on the Battlebikes arena.

I am sorry to report that this boxed set has very little to offer either as an expansion kit to Battlecars, or as a game in its own right (using the Battlecars playing boards of course).

Chris Baylis

SF3 - Sundown on Starmist

Sundown on Starmist is set on an unexplored world. The location of the Starmist system is not specified, allowing the referee to place it into any existing **STAR FRONTIERS®** campaign with little trouble.

The players are hired by one Maximillian Malligigg. With him they contact a low-tech alien race that is native to

[illegible]

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Stephen Nutt

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Goldfinger

This scenario takes the form of an investigation by members of the British Secret Service into the gold dealing of one Auric Goldfinger. It is suitable for one very experienced agent or up to four 'beginners'.

The format is of the standard RPG scenario with the addition of an agents dossier. This cleverly introduces documents and plans to the players. A nice touch.

As with **Octopussy**, the major characters and some of the locations have been retained but the plot altered. Indeed there are suggestions to make the differences even more startling, although the designers concede this could mean a great deal of work. Incidentally the agents' briefing contains lines which are obviously meant to be spoken with a public schoolboy accent by M. If the American GM's English accent is anything like my American one they sound pretty bad.

Also included are the details of a few items which can be obtained from Q

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Battlebikes, expansion kit for ***Battlecars*** *(£4.50) and* ***Caverns of the Dead*** *(£8.95) are from Games Workshop, 27/27 Sunbeam Road, London NW10 6JP.*

SF3 *(£4.50) is a STAR FRONTIERS scenario from TSR UK Ltd, The Mill, Rathmore Rd, Cambridge CB1 4AD.*

Goldfinger *(£5.95) and* ***James Bond 007 GM Pack*** *(£6.95) are from Victory Games, imported to this country by Avalon Hill of 650 High Rd, N Finchley, London N12 ONL.*

These addresses are given for information only; products should be available from your local games shop

Caverns of the Dead

Caverns of the Dead: Dungeon Planner Set 1 by Games Workshop is, I suppose, an innovation. It describes itself as a complete adventure setting. Unlike a module or scenario, it does not provide all the details of an adventure; you do that yourself. Caverns of the Dead gives you an area in which to locate your efforts and also a surface to conduct play on with model figures. It certainly is slick.

What components you get are excellently produced. They include an A4 size, 8 page booklet (of which something like half is blank so that you can flesh out the details). The thin card cover of the booklet is separate, bearing several encounter tables and a facsimile of the play area, the Caverns of the title. This cover is somewhat fatuously described as a Games Masters' Screen. Being only A3 in size, with one fold down the middle, it screens very little and falls over a lot. I think we can disregard its pretentions to screendom. The other components are a very nice, A4, glossy map of Eastern Koss, which is the area in which the Caverns are situated; and the core of the whole package, the Play Sheet. This is a very well produced 80x55cm representation of the Caverns in 25mm scale and reproduced in the same style as GW's **Dungeon Floor Plans.** The whole set is in a colourful, sales-enhancing, box.

Two of the basic tenets of this system seem to be fundamentally flawed. One is the claim that "we do the paperwork, you have the fun". Considering that the user is expected to work out details of all the NPCs; decide on location and nature of treasure and magical items; devise and write player's information and general introduction; embellish the descriptions of corridors and rooms and design from scratch any other levels or secret areas, I think that the "fun" is going to be delayed while "you" do some paperwork!

The other problem is the play sheet. The players can see the whole layout immediately. OK, the booklet tells us that plans of the area are readily available so that characters would know the layout. That looks like a cop out, as though someone decided that a complete dungeon layout would look stunning (which it does), and came up with this lame excuse about the ubiquity of plans of the Caverns. It remains to be seen if players will accept the pleasure of moving their models over a pretty board in exchange for the nail-biting tension of exploring a dungeon that is revealed bit by bit.

Caverns of the Dead does not seem to me to be comparable in value to a similarly priced module. The module will give you the results of a lot of hard work. Several detailed locations with maps and plans, new monsters — all these will be found in a typical module. Caverns of the Dead gives you some excellent graphical work; encounter tables with no NPC stats and the bare framework of a fairly small encounter area. And a box of course.

Caverns of the Dead is, in essence, the Play Sheet. The rest is scaffolding designed to make it stand up as a viable RPG accessory. Conclusion: you are better off buying a box of Games Workshop's splendid **Dungeon Floor Plans** (you can almost afford two sets for the price of CoD) and designing your own games. You won't have much more work to do and you will have lots more scope.

Doug Cowie

James Bond 007 Gamesmaster Pack

themselves concede. By its very nature a Bond scenario contains many locations. Here there are five including an English Golf Course and a Kentucky Stud Farm. Unfortunately such a format leaves the possibility that players will miss a section or kill a character too early. A spy RPG is even more prone to this eventuality because of the means of rapid transport and almost unlimited budget/resources. In this instance there is a useful section on how to avoid this problem. Altogether a very detailed effort which should last several playing sessions.

Nick Davison

The most attractive feature here is undoubtedly the sheet of stand up figures and vehicles. They are made from heavy duty card, have merely to be pressed out, and have plastic bases. They include a Lotus Esprit and personalities such as Oddjob. Clearly the latter could have a limited life-span if your players belong to the psycho killer brigade. Nevertheless good playing aids which might be useful for other games.

In comparison the gridsheet is disappointing. Consisting as it does of a flimsy blue sheet of paper marked with 16 by 11 squares. Also included are a fairly standard GM's screen and 40 character sheets.

A comprehensive set of gaming aids of varying degrees of value.

Nick Davison

AND THEN THERE WERE THREE

A Preview of the D&D® Companion Set

by Frank Mentzer

The idea of a 'Companion Set' addition to the DUNGEONS & DRAGONS® rules first surfaced in 1980. It was just an idea, way back then.... Finally, in the fall of 1982, Gary Gygax gave the go-ahead to start revising the whole D&D® game system. The new Basic and Expert sets are now complete, and on the store shelves — to be followed this summer by the Companion Set. This article is a preview of Book 1 of the two-volume boxed set; Book 2 will be previewed separately in the next issue of this magazine.

Before we get going, I'd like to thank Doug Niles and Garry Spiegel for their special work on this project. I know next to nothing about wargames, but I wanted to include the best system we could put together for mass battles. I wanted something that a non-wargamer like me could use easily, but that also would be acceptable to experienced miniatures players. I wanted a simple version, with options that could be added for more realism. And I wanted it to be easy to modify; everybody applies 'house rules' or finds little things to add that weren't covered in the original rules. I knew better than to try tackling something like this myself; I couldn't learn all the ins and outs of wargaming in a couple of weeks, or even a couple of months. So I turned this part of the project over to Doug and Garry, after explaining what I wanted. I picked at it a bit, Carl Smith and Mark Acres helped fiddle and polish, and various TSR design staff members playtested it. The wargamers around here say that it'll handle anything. 10 bugbears? — okay; 5 thousand orcs? — fine; 1,000,000 dwarves? —no problem; 60 red dragons, 83 wyverns, and 7 air elementals against 9 25th level wizards and 41 elves riding pegasi? — a piece of cake. The system is called the 'War Machine,' and it's one of the highlights of the Companion Set.

And now, without further ado.....

PART 1: GENERAL NOTES

Throughout the revisions of the Basic and Expert Sets, and now in creating the Companion Set, our work has been guided by three simple rules. First, the game must be fun — else why play it? Second, it must be playable. Many details of medieval times, although historically accurate, are complex and disorganized — generally all too 'human' to use in a game. Third and perhaps most important of all, it must be true — true to the spirit of the Original D&D game. That unique combination of fantasy wargaming and role-playing spawned a new type of game, not merely new rules — a precious thing indeed.

Few of today's players can remember the excitement of a decade ago, when 'Tactical Studies Rules' was just a new name on a new game. The imaginative and often amazing ideas in those little brown books labelled 'Dungeons & Dragons' took the gaming world by surprise — and by storm. Now, this new Companion Set is larger than those original rules, and is the third of a series. Comparing these sets to the Original, one might ask why all this is necessary — and where did it all come from?

The original ideas were both simple and complex. They were simple, giving the briefest of instructions for various new concepts, but complex in their implications. To grab just one: If a cleric can create food and water, what does that do to famine; to siege warfare; indeed, to a whole fantasy world? Lacking time, space, and experience with the new system, the original designers left much for future development. Their future has now become our present.

The changing game

To see how the D&D game itself changes to suit all levels of characters, we need to think of the 'long-term' game in these three sections.

Beginning and low-level characters (levels 1-6) are learning the ways of adventuring, and do not usually think about the many years ahead. Dungeon adventures are common, and a few short wilderness journeys usually occur. The characters' homes may be 'assumed' for game purposes, or perhaps they reside in a boardinghouse in their home town. Character levels 1-3 are explained in the D&D Basic Set, and levels 4-6 in the D&D Expert Set.

'Name' and mid-level characters (levels 7-14) often travel far and wide. Long journeys, deep dungeons, and special tasks are typical adventures in this range. The character builds or buys a stronghold, or takes rooms in another's castle in exchange for services or payments. This range of characters is also detailed in the D&D Expert Set.

Upper-level characters (levels 15-25) continue the exploration (or conquest) of the world. PC rulers gain power and wealth, while travellers gather knowledge and fame. Other planes of existence are explored. By level 25 the 'home base' has become either a fortified castle complex or a secret stronghold. Epic quests and other-planar problems are typical adventures. Upper-level characters are detailed in the D&D Companion set.

(And, for those who are wondering where things go from there, let it suffice — for now — to say that characters of levels 26-36 will be detailed in the **D&D Master Set**, and characters beyond the 36th will be described in the

PART 2: COMBAT

New armour and weapons

The Companion Set introduces two new armour types — scale mail and banded mail — to complete the range of possible armour classes (9 to 3, without shield). The list of available armour now goes like this:

AC	TYPE	ENCUMBRANCE
7	Leather armour	200 cn
6	Scale mail	300 cn
5	Chain mail	400 cn
4	Banded mail	450 cn
3	Plate mail	500 cn
(-1)	Shield	100 cn

These new weapons are included as well: bastard sword, blackjack, blowgun, bola, heavy crossbow, net, trident, and whip. Complete details and descriptions for each are given in the set.

Unarmed combat

Normal armed combat procedures are used whenever a character uses an unlisted 'weapon' to attack (such as, in brawls, throwing mugs, tables, and chairs; these are unlisted weapons).

Unarmed combat is, obviously, combat without weapons (a fist is not considered a weapon). It is usable by all character classes. The attacker either strikes an opponent (with a fist, kick, etc) or tries to grab an opponent (or jump on, tackle etc). Thus, two systems are used; one for 'Striking' including all unarmed blows, and one for 'Wrestling' for all other forms of unarmed combat.

Striking: Although any creature may attempt to strike an opponent, few can do it well. A strike can normally result in either a stun or a knockout. Some adjustments apply for size differences, and certain creatures are immune to some or all of the effects (such as those damaged only by magic or silver weapons, non-corporeal and goopy critters, and so forth).

To make a strike, a standard hit roll is used. Base damage is 0, plus strength bonus (if any). The victim must check for stun, and must also make a saving throw or suffer a brief knockout.

Wrestling: Nearly anyone can wrestle. As with striking, certain creatures are immune to the effects (notably non-corporeal and goopy critters). A new game mechanic is introduced — the 'Wrestling Rating' (WR), calculated as follows for characters:

Divide the character's level by 2, rounding up; apply all bonuses and/or penalties for high or low strength and dexterity scores; and add the character's armour class, not counting magic or dexterity adjustments.

When two combatants engage each other and at least one of them wants to wrestle, each opponent rolls d20 and adds his WR to the roll. The opponent with the higher number has gained the advantage, and either grabs the other combatant (if unarmed) or attacks normally (if armed). If two unarmed opponents are involved, one of them must win three consecutive wrestling rolls — getting a grab, then a fall, then a pin — before the opponent is helpless. Other possibilities abound, of course; the rules in the Companion set cover these.

Various simple and logical adjustments can be applied to all of this, and the situation is a bit more complicated for several opponents of various sizes, some armed. Once a victim is pinned, the attacker can try to inflict damage, if desired, but the victim gets a saving throw, and may break the pin.

By using unarmed combat rules, characters

final D&D game set, **The Immortals**).

When you think about the game with this sort of 'overview', you can plan what your characters want from their careers. Dungeon Masters usually plan ahead; now it

PART 3: STRONGHOLDS

Part of Book 1 (also known as the Players' Companion) is used to explain the typical staff in a castle or stronghold. Some typical servitors (servants) are: armourer, barber, carpenter, cellarman (wine steward), cook, dairyman, falconer, forester, gardener, groom, kennelman, miller, portalman, potter, poultryman, stonemason, and weaver. Many peasants are also needed to work the fields, perform menial tasks, and handle other routine jobs.

become a Magist. This is a powerful position in any castle or stronghold. The magist advises the ruler in matters involving magic, and handles the magical needs of the ruler and the

and 2-8 aides. A forge of Power rests at the heart of every dwarven clan; it may be used to create a dwarven lens and the extremely rare oil of darkness. A Tree of Life stands at the

island divided into two parts. On
a church and is frequently v
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the other is barren and blas

Fantasy Media

*Colin Greenland, author of **The Entropy Exhibition** and co-editor of SF magazine **Interzone**, reviews the latest additions to the fantasy/SF media.*

Allen Bauer is not a happy man. His New York greengrocery business is thriving, despite the well-meaning but ham-fisted assistance of his gigantic brother Freddie. But Allen's girlfriend has walked out, and he does not welcome his new solitude in a spirit of stoical sobriety. In fact, he gets thoroughly sloshed and ends up in the sea at Cape Cod. Allen cannot swim. He

column may have noticed my admiration for **Raiders of the Lost Ark**. The sequel is the disappointment of the year. Out goes the feisty Marion Ravenwood, a match for our reluctant hero; in comes Willie Scott (luckless Kate Capshaw, clearly cast for her scream) — a dumb blonde, no less. I

of Scientific Intelligence, but gosh sakes, he's supposed to be an *Indian*. Actually, I suspect the story was ruined before it ever got to the actors: spoilt by over-simplification and the surgical removal of all King's narrative intelligence. The great final conflagration comes as a relief. Yet another movie with all its conviction reserved for the special effects.

Letters

Welcome back to the part of the magazine that quashes one set of rumours, only to start another. We welcome comments, ideas or views from anyone, so if you have anything to say that other gamers might want to hear, write to: ***IMAGINE magazine (letters),*** *The Mill, Rathmore Road, Cambridge.*

There is a well known theory in publishing that goes: if you want to get lots of letters praising one part or another of your magazine, cut that part out. Well....

Michael Edward Ross, Motherwell, Scotland: Thank heavens **Nic Novice** is finished — the only blemish in an otherwise excellent magazine. **Tavern Talk** and **Chain Mail** were very good. Now on to one, if not the best part of the whole magazine, **The Sword of Alabron**. Auchter is one of my very favourite characters, but what has happened to Bog and Simon the Dragon/Hydra?

Chinz, the Charisma King, Bedford: I am glad the Adventures of Nic Novice has finished. I thought they were meant to be killing orc raiders and they ended up killing just three! The Sword of Alabron is brilliant, and it will be a great shame when it finishes. What I

Scottish dwarves again....

I wonder if I can start up some mail about ***Rubic****? Hmmmm.... Let me think about that for a column or two.*

Chinz, (contd): I would like to congratulate Ed Dovey on **Campaign Diaries** in #14. I would like to see more of that sort of thing, not boring rubbish about the **Traveller** game.

PS Hurry up and bring out the Jester class.

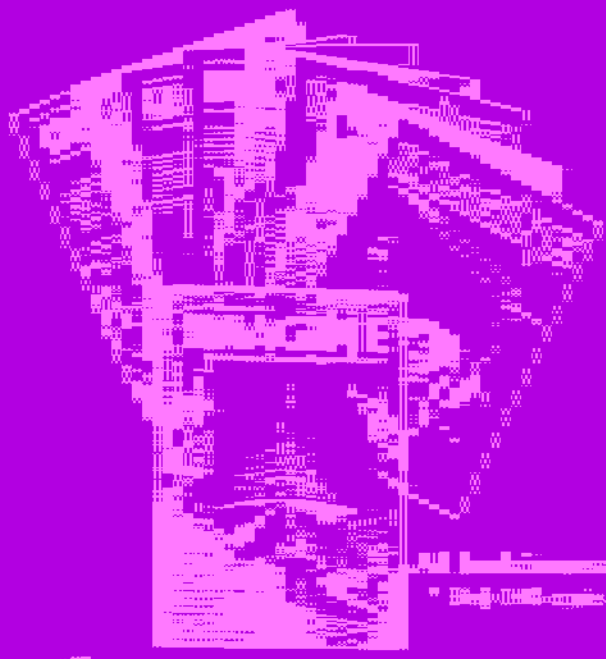
Michael Ross, (contd): The Fire Opal of Set surpassed the very high calibre of scenarios I have grown used to, a view shared by my friends who played it. More articles like **Insane Swords**, it was great.

We had a very positive response for the most part to #14, and this seems largely due to the ***Fire Opal of Set*** *feature. I suppose it's a shame that a scenario that good had to be for a generally unplayed system like Traveller. It still seems to be the most popular SF rpg (although the* ***STAR FRONTIERS****™ game is closing the gap), but against other rpgs it seems to be losing ground to the likes*

One problem that has come up at the GD Awards is over the difference between the D&D® and AD&D® games – are they two separate games, or one with two variants? It causes us a few problems too.

Dale Hodgkinson, Inkberrow, Worcester: Whatever happened to 'D&D'? For the "magazine for players of the DUNGEONS & DRAGONS game", **IMAGINE** magazine appears to lack articles specific to this particular rpg. I acknowledge that AD&D is a far more popular game system, and so should be catered for in more depth, but there are still us bonehead D&D players around who would perhaps welcome a regular feature, scenarios, new monsters, playing ideas, etc. What do you say?

I'd say you'd made a good point. There are plenty of problems associated with having two separate games which have the same roots, the same generic name (D&D often serves for both), and many identical features. It becomes more complicated when you realise that although AD&D is clearly more popular with the type of person who fills in polls, or reads



the habit of reading fanzines, perhaps I ought to explain that there has been a glut of rumour-mongering in many of these publications about the current health or otherwise of ***IMAGINE*** *magazine. What brought this on is the concern engendered by the editorial changes of the last two or three months. Coming round full circle, it is more evidence that, if you decide to take something out of the magazine that most of your letter-writers say they don't like, you'll promptly get stacks telling you you shouldn't have done it. It pays to tell us when we're getting things right as well, you know!*

Enough of all this. I managed to stir up a bit of mail with one of my replies in this section two months ago. Here are two examples:

Kevin J Logan, Redditch, Worcs: I believe M Victory (**Letters** #15) intended to say that his group play games by taking their own characters into worlds created by another member, and that each player has the ability to DM a game of his own, the intricate workings of which the others do not know. I do not, of course, know how accurate this is, but I feel that a slightly more concentrated form of player/DM duality as you described in your reply is more likely.

Paul Mason, Coventry: Couldn't you comprehend the simple idea of all DMing at different times (something we used to do) and occasionally using two DMs — which is by no means uncommon.

I confess, I confess.... I was being deliberately obtuse in order to make a point. Quite a lot of people who write to us actually describe themselves as "DMs", as if that were a breed apart. Why? Clearly, the normal practice is for one member of a group to run a game until such time as there is an opportunity or desire for a change. At the same time, there are those who believe that only one person can actually run a campaign that is coherent and consistent. If you have an opinion, let me know – I have no doubt that we will return to this subject again.

Peter Jeffrey, Leicester: I feel that both Paul Cockburn's article in #13 and Brian Longstaff's letter #15 make H P Lovecraft sound a rather gloomy person. As far as I can ascertain, he had a lively sense of humour and cultivated the friendship of a large number of young people (hence, although Lovecraft died 47 years ago, a surprisingly large number of his friends are still alive). One cannot imagine the Lovecraft presented in recent issues of your magazine indulging in orgies of ice cream eating or squandering far more than he could afford on his passion for travel, but the real Lovecraft did. Perhaps too much reliance has been placed on de Camp's biography, since a very different picture emerges from Lovecraft's **Selected Letters** (5 volumes, Arkham House 1965-76), and especially Willis Conover's superb **Lovecraft At Last** (Carrollton Clark, 1975). Upon reading such sources it is evident that many of Lovecraft's morbid-seeming fantasies were written with his tongue in his cheek. Lovecraft wrote a number of overtly comic works, but none of these have appeared outside volumes printed in small editions by specialised publishing houses such as the Necronomicon Press. A larger circulation work that shows Lovecraft's smile behind the mask of horror is long overdue.

Bryan Betts, Coventry: A note to the **Dispel Confusion** people. The estoc was indeed a narrow-bladed sword with blunt edges. It was intended for use against mail — the point would enter the links easily. It could be said to be the fore-runner of the foil (and maybe the épée) and was particularly popular amongst the hussars of eastern Europe, long after western horsemen adopted the sabre, since they were fighting the Tartars, who wore mail.

Thanks for the extra information, Peter and Bryan. A reference book I have says that the estoc was also effective against segmented plate mail. Looks like only cavaliers are safe from it!

Letters edited by Paul Cockburn

VOP

by Ian Gibbs

Next Issue

One thing you can always say about a magazine with more pages....

It gives you more S P A C E !

The East Indiaman
a new spaceship design for the **STAR FRONTIERS®** game
with a complete plan and an adventure

Sc

ust Begun | Have J

One thing you can do is just make up the hit points of each monster in advance — as long as you don't make them all push-overs or real toughies.

A page for the not-so-experienced adventurer

by Roger Musson

Last issue I discussed the different possible approaches to the use of miniature figures in the **D&D®** game; it seems appropriate to continue this 'nuts and bolts' vein with a quick look at some of the other stuff a dungeon master uses. Some things, of course, are obvious. You need an adequate set of dice, and plenty of scrap paper, plus your trusty rule books. A dungeon master's screen is also worth investing in. Then, of course, you need your dungeon.

If you are using a published module or scenario, then you have to use the map and room descriptions provided. But when you are creating your own adventures, it is worth giving a thought to the material components you use.

The map, for instance. With the advent of metrication most of the graph paper you find in shops tends to be gridded in centimetres and millimetres. This is not a very useful grid for constructing dungeon floor plans on (or almost anything else, for that matter); 1cm = 50′ is perhaps the most convenient scale you can get out of it, but is not the easiest scale to use. It is worth hunting round to try and find graph paper measured in inches and tenths of inches; 1″ = 100′ then becomes a very convenient scale. Counting the number of tenth-inch boxes gives you a quick measurement of any distance in tens of feet, and working at this scale you can plot an entire, reasonably-sized dungeon level on one sheet without having to draw anything too cramped. An alternative is the use of quadrille paper which has five squares to the inch, and is usable at a scale of 1″ = 50′; at such a scale one can map rooms and corridors even more easily than a 1″ = 100′, but obviously, larger areas will have to be fitted on to more than one sheet. Incidentally, quadrille paper is ideal for players making maps while exploring.

Secondly, there is the matter of recording room descriptions. Many DMs I know like to use index cards and card filing boxes for this purpose. The great advantage of this system is that any time you want to revise the contents of a particular room, you can take out the relevant card and slip in a new one. The disadvantages are first, that the filing boxes are not [illegible]

paper which I then staple into 'books', one book for each dungeon level. If you do this, remember to leave plenty of space under each room description to record changes to the room's contents during play; you may need to note the destruction of some of the furnishings, for instance, or that some item has been left in the room by a character.

How much detail you record beforehand for each room, and how much you generate when needed, is up to you, and is partly dependent on how quickly you can generate it on the spot. For instance, take the hit points of monsters you place in rooms. Rolling hit points for every monster as you record it can slow up the dungeon creation process considerably — and you will inevitably spend time rolling up figures for ten balrogs that no-one is ever going to fight, or even, perhaps, come across. On the other hand, if you just write down 'ten balrogs' and the players do decide to mix it with them, you may have to say, 'hold on a minute while I roll the hit points for these things' and then go through the whole palaver while the players sit round twiddling their thumbs.

One solution to this particular problem is available to you if you have access to a computer with a printer attached, or if you know someone who has. It is a very simple task to write a program that will print out lists of numbers that are equivalent to 2d8, 3d8, 4d8, 5d8 and so on. So if you suddenly find you have half a dozen vampires coming into play, take the first six numbers off the 8d8 column, add 3 to each, and you have all the hit points you need.

If you don't have access to a computer, it is probably less time-consuming in the long run to generate such a list by hand [illegible]

as long as you don't make them all push-overs or all real toughies, I don't see anything wrong with this and it saves a fair bit of wear and tear on your eight-siders.

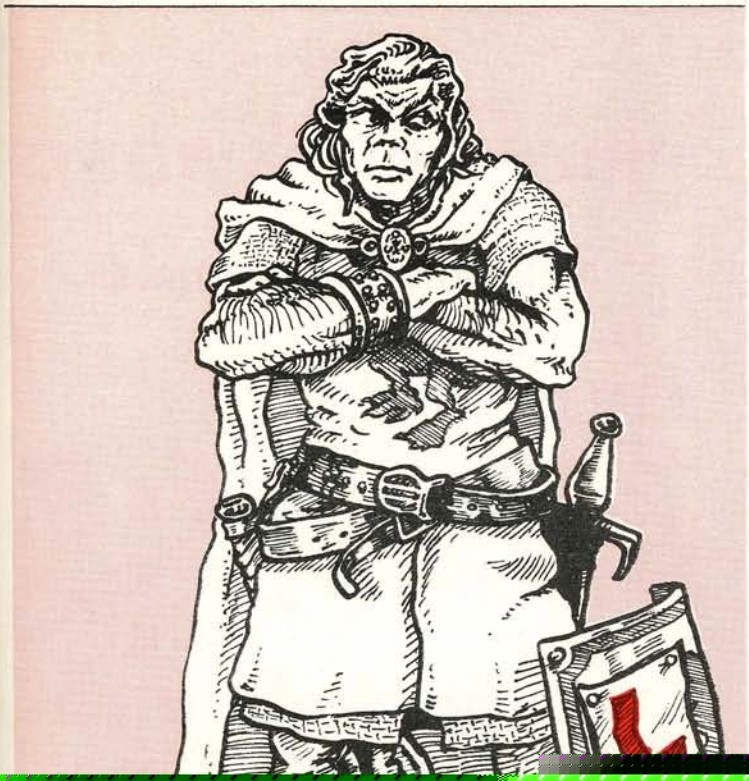
Another thing worth preparing in advance of a game is a selection of wandering monsters — say, twenty encounters per level that the players are likely to be exploring on any particular trip. Then, suppose the players are exploring second level and your routine wandering monster check indicates an encounter. Instead of referring to the wandering monster tables in the usual way, you roll 1d20 and consult your pre-generated encounters for second level. This saves a lot of time in the course of play, and gives you time to make the encounters more detailed. For instance, it is a good idea to prepare in advance a few parties of non-player characters — rival teams of adventurers. You can prepare lists of their equipment, give them names, go into as much detail as you like; then, when they are met with, they will prove an interesting encounter — indeed, if they are not fought and killed, they can be held in reserve for a further encounter. In time a dialogue between the two parties, or a friendly, or even a deadly rivalry might develop. From such things are memorable campaigns made.

Roger Musson

Next month Roger will tackle the subject of alignments.

If you wish to read previous beginners' articles★, back issues of IMAGINE magazine are available at a cost of £1.00 from ***Dept IMBI, TSR UK Ltd.***

★ #1, 2 & 3: General introduction to role-playing games; #4 & 5: Advice for beginning DMs; #6 & 7: Hints on staying alive and completing a mission; #8:* [illegible]



#14

PRIZE CROSSWORD

Solution and Winners

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THE PHALANX

AN EPIC IN TWELVE CHUNKS.
by R. GRENVILLE EVANS
CHUNK The FIRST: ARRIVAL—

A DRAGON! HOLD ME PACK, WEASEL, I'LL DISPATCH THE CREATURE IN A FLASH, THEN JUST WATCH THE FREE ALE FLOW!
OGRYN, WAIT— OUGH!!
STOP! WHAT ARE YOU DOING, YOU DRUNKEN TOAD?!
GET OFF! I AM NOT DRUNK - AT LEAST, NOT UNTIL THE INNKEEPER PLIES ME WITH FREE ALE FOR RIDDING THE VILLAGE OF YON BEAST!
BMPHT
'BEAST'? HOW DARE YOU!?
GRRAKK
YOU... YOU'RE A STRANGER!
YES, SIR — WE'RE TRAVELLERS — WE WERE HOPING TO DO SOME JOBS AND EARN SOME FOOD.... BUT PERHAPS WE'LL BE ON OUR WAY NOW!
NO, WAIT! YOUR FRIEND'S MISTAKE IS ENTIRELY PARDONABLE! YOU ARE WELCOME! LET ME BUY YOU BOTH A DRINK!
THAT'S VERY KIND OF YOU, SIR. LET ME HELP YOU UP NOW
"VERY KIND, SIR", "LET ME HELP YOU UP, SIR"! WHY, THAT OLD MULE ALMOST DID ME IN JUST THEN!
MOAN, MOAN! WE'RE GETTING SOME OF THAT FREE ALE, AREN'T WE? LET'S SIT AT THAT BENCH
SNNPH
SNPAH
THAT....THING MAY NOT BE ANY "THUNDERCLOUD", BUT IT NEARLY TOOK A LUMP OUT OF MY LEG! THIS IS A VERY STRANGE PLACE, WEAS!
YES... VERY CURIOUS. THAT DRAGON MUST BE VERY YOUNG.
TCH! LOOK, BLOOD! I'LL HAVE A FAT LIP, YOU WAIT AND SEE!
HERE — I TRUST THIS WILL ATONE FOR MY EARLIER HOSTILE BEHAVIOUR...
THE BEST OF LUCK TO YOU. IT'S NOT AN EASY GAME, LADS. ANY MORE THAN IS BEING TREASURER IN A VILLAGE WHI[redacted] HAS NO NEED FOR CURRENCY. MY NAME IS HORKIN — THIS THE VALLEY OF THE PHALANX - THE TREASURER OF THE VILLAGE.
SOUNDS LIKE A NICE NUMBER TO ME, MR HORKIN. YOUR... DRAGON... IS IT A PET OR A BODYGUARD?
GULP GULP GULP !?
PET? BODYGUARD? YOUNG MAN... THIS IS MY WIFE!

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