

The Judges Guild Journal

Dedicated to Sword & Sorcery Fantasy Gaming

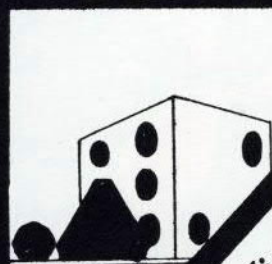
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Tips from the Tower

Lots of new things have come in and are now available through Judges Guild since the last issue. Lots of new products are being worked on, too. Shortly, you will be seeing the first of the HomeTown series from Bryan Hinnen. Also, the Village Book II is coming along. A new space-station dungeon for *Traveller*, *Dra'k'ne*, should be ready shortly, also. Still being worked on are *C-S of the World Emperor*, *Castles Book II*, and several other items which include projects for *Runequest*, *C&S*, *S&S*, and *SuperHero 2044*. We have, also, started talks with FBI for possible *T&T* projects in the future. Other game systems we are lining up projects for include *En Garde* by GDW. The first of our TRS-80 software sales games will be back from the cassette producer by the time you read this. If you have a TRS-80, you won't want to miss our new *TREK-80* which retails at \$15 and can be used on any TRS-80 with 16K or more. By the way, if any of you know of any businesses with a 32K, 3-disk drive system or better, we will be marketing a business system for the TRS-80 which is better than any other we have seen or heard about. Have them contact us for details.

New items from other companies which we now are carrying are: *Villains & Vigilantes* (\$6), *Middle Sea, Gangster!*, and *Delta Colony* from FGU. From Balboa we have *The Monkey God's Curse*, a solo dungeon. From Heritage there are two new boxed games *Samurai* and *Trireme*. CHAOSium has, also, been busy and we now have *Raiders & Traders* (\$12), *Reich* (\$12) and *Snakepipe Hollow* (\$5). Also from CHAOSium are *Apple Lane* (\$4) and *Militia & Mercenaries* (\$2). New from Flying Buffalo is *Sword for Hire* (\$3). Grenadier has two new boxed sets of figures *Gamma World Figures 0005 &*

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Editor in Chief: Chuck Anshell

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Art Credits: Brian Wagner, Kevin Siembieda, Paul Jaquays, Bryan Hinnen, Robert Bingham.

Advertisers: Judges Guild, Grimoire Games, GDW. The following games are Trademarked by the following companies: D&D, AD&D, and Metamorphosis Alpha by TSR; Chivalry and Sorcery, and Starships and Spacemen by Fantasy Games Unlimited; *Runequest* by CHAOSium; and *Traveller* by Games Designers Workshop.

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0006 (\$10 each). Another new line for Judges Guild is *Task Force Games* and we now have in stock their four new mini-sized games *Starfire*, *Cerberus* and *Asteroid Zero-Four* (\$3.95 each) and *Star Fleet Battles* (\$4.95). You should also be aware that TSR has increased the prices on most of its line. This includes the AD&D *Monster Manual* and *Players' Handbook* (now \$12.00). The new, soon to be available, AD&D *DM Guide* (\$15) is expected to be out by GenCon.

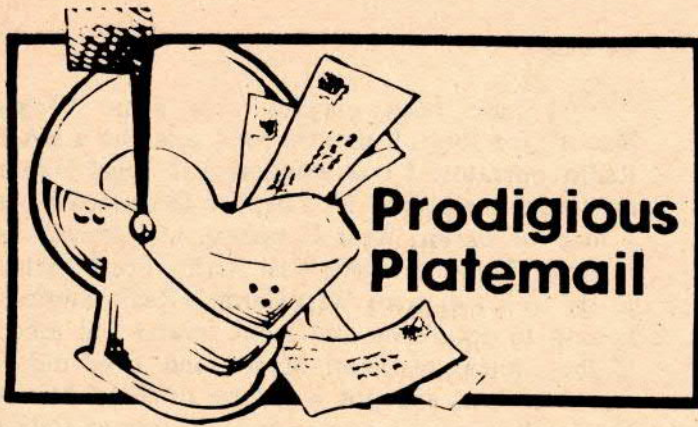
New from GDW are several items which include *Snapshot* (\$7.98) (which can be played on our own *Starships & Spacecraft* [\$5.50]) and *Belter* (\$11.98), *Kinunir* (\$4.98), *Marita-Merkur* (\$12.98), *Beda Fomm* (\$5), *Fortress Holland* (\$10.98), *System 7 Napoleonics* (N9-British, N10-Portuguese, N11-Spanish 1 @ \$6.98-7.98 ea), *La Bataille de la Moskowa* (\$21.98) and *Citadel* (\$11.98). From Metagaming there are two new Microgames #12 *Invasion of the Air Eaters* and #13 *Holy War* (\$2.95 each). Told ya there were alot!

The upcoming issue of *The Dungeoneer* will be featuring, in addition to its regular columns, scenarios for *SuperHero 2044* and *Villains & Vigilantes*. Both superhero games are becoming quite popular.

Well, guess that's it for this time. Happy Gaming! See you at StarTrekon '79 and GenCon!
CRA

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Guildmember subscriptions include tJGJ and installments. Subscriptions to either tD OR Guildmember (Please specify your sub option) are as follows: New Subscribers: 1 year (6 issues) \$15, 2 years (12 issues) \$29, 3 years (18 issues) \$43. Renewal subscriptions are: 1 year \$14, 2 years \$26, 3 years \$35. Lifetime subscriptions to either are \$150 each. Life subscriptions postal surcharges: 7 times the one year charge. Regular subs go out bulk mail unless postal surcharge is included. U. S. \$4.50 (1st Class). Canada \$5.50 (air) or \$4.80 (3rd Class). ALL FOREIGN SUBS ADD: \$14.50 (air) or \$5.20 (surface) except Canada. These postal surcharges are PER YEAR PER SUB. *The Dungeoneer The Adventuresome Compendium of Issues 1 - 6* is \$2.50. Foreign orders \$4.80 (includes air mail). All other back issues of either magazine are available as separate issues. No foreign cash or checks accepted. All foreign money orders should be made out in U. S. Currency. PLEASE DO NOT SEND CASH THROUGH THE MAILS. Checks and money orders for subs should be made out to: Judges Guild.



## Prodigious Platemail

Dear Bill (Paley),

My compliments on your article "AHA!" in tJGJ#15. I'm glad to find another person who cringes at the misuse of "parsecs" I also found your rationale of the Storm Troopers' wildly fluctuating casualty rates extremely interesting. (Mr. Jones goes on about his own hypothesis on the weapons, screens, etc.-the letter is being forwarded for Mr Paley's answers, in hopes of a future article [hint, hint])

Tom Jones

Dear Tom,

*I, too, don't care for the use of "parsecs" in that manner, BUT you are wrong to say it is wrong: here is why: time=space (vaguely) Example: a race car doing 150mph does a 24second 1mile lap. We could say he did a lap in 24 or he did a 24 lap. The term seconds is easily understood. If you have a standard distance done in a standard time it is just as easy (and just as correct) to refer to the distance or space measurement as it is to the time. We refer to the time because it has been historically ingrained in our society. Why do you feel so uncomfortable referring to a distance unit as a measure of time? Do you feel any discomfort in referring to a time unit as a measure of distance? Don't let me catch you referring to light-years, then!*

CRA

Dear Chuck,

I think tJGJ #15 is filled with interesting articles and I especially liked the articles on Names and Random Magic. I found the portrayals of various members of the staff to be excellent. (I am sorry that I have too say this, but someone ripped-off my pet monster, Merlin, since the article was written. He was hand-made and one of a kind. I have not yet been able to contact the lady who created him to replace him. Anyone finding him or an

address where I can get him replaced please contact me, immediately! - CRA)

I have found the work of Bill Paley and Mike Gunderloy (tD) to be excellent. The work you are doing is excellent, keep it up.

Peggy Gemignani

Dear Peggy,

*Thanks again. People all over seem to like what we do and that's better pay than pay! To be honest, I am almost afraid to say anything, at times, for fear it will sound like a swelled head has taken up residence between my shoulders. Imitation is flattery, too and there are more and more fanzines out there following the example we have set in tD and tJGJ every month. Lately even some of the prozines seem to be following our lead in certain areas. I hope that we can continue to service our readers and the industry in such manners as will benefit all. If we do, we should keep getting compliments, and that's good for my ego.*

CRA

Dear Sirs,

It has been a long time since Dungeon Contest Entries were due. Please Inform me of when I can expect to hear the results of the contest.

My Dungeon "The Dragon Slayer" is very important to me and I would very much like it returned. If need be I'll send a check for postage. Please inform me as to the status of my dungeon and when I can expect it to be returned.

Rick Goodman

Dear Rick,

*We had a record number of entries in this contest. Unfortunately, our con & production schedule managed to conflict with the time we thought we would have for judging the contest entries. We got a bit behind. GOOD NEWS, though! The winners are being announced in this issue. There is, also, another very special announcement contained within these hallowed pages please watch for it. I am sorry to say that your dungeon was not amongst the winners. All of the dungeons received were of fairly high caliber, though. Along with the announcement of the winners I have explained a little better what we look for and how we judge the contest. This year there*

were 6 judges, all with DM experience behind them. The competition came from all over the world and as far away as Australia, so you know it was tough. Hopefully, you and the other contestants will enter our next contest and, knowing what is before you, now, you may very well do so much better that the next one is an even closer contest. Before you make up your mind, though, be sure to look at the dungeons in this issue and read the rules. Unfortunately some people did not follow the rules the last time and had to be disqualified even though what they sent was well above an average dungeon. Good Luck next time!!  
CRA

Dear Readers,

Have you read Katherine Kurtz's, *Deryni Chronicles*? If so please help me. I am in the process of creating the Deryni character and have run out of ideas to work with. If you think you can help, please write me. Those who help will get a mention and recognition when I write my article on it for Judges Guild.

Andrew Artlett  
9 Kingsford Avenue  
Eastwood 2122 NSW  
AUSTRALIA

Dear Sirs,

I have been playing your game "Tegel Manor" for about 9 months now, and I'm a HAM Radio operator. I was wondering if Tegel Manor does exist in real life? So, I happen to be looking at a map of Berlin, West Germany, and found the town of Tegel in North West Berlin. So, I started to try to get as many West German Radio Stations hoping to get Berlin and I did several and asked if they knew of Tegel Manor and they did. I wrote to him and got a picture of Tegel Manor by Tegeler See. I was wondering if you at Judges Guild knew there was a real Tegel Manor?

Sincerely yours,  
John Gattis

P.S. Here is that picture of Tegel Manor and the owners were Humboldt's not Rump's.

Dear John,

We at the guild were unaware of 'The' Tegel Manor. Ours was set up based on Bob Bledsaw's, illustrious founder and DM, own campaign, wherein he used a general manor-house architecture for Tegel. Thanks for the picture. Is truth stranger than fiction? I wonder if anyone has visited the manor lately?  
CRA



Dear Sirs:

Issue 15 was a great issue! I loved the "Random Magic" article by Eric Olson, it was a first rate system and very understandable. "The Rage" is an interesting story, and Wilbur Ochiltree should write a book (I'd buy it for sure).

Over all the rest of the book was one of the best yet.

Also, thank you for not putting the "Erroneous Grog" in this issue, because I think that all of the things that Andrew Miller said about it are at least 100% true. The only really funny thing about it is how it got into your magazine. Sorry, Grog, but you're just not up to par with the rest of the magazine. I'm sure someone on your staff has a more humorous and interesting idea than "Grog".

Live long and prosper (now where have I heard that before?).

Sincerely,  
Paul Carmichael

Dear Mr. Anshell,

About a month ago I joined the Guild as a subscriber, for the simple reason that it was cheaper than buying your items individually. I have been using a number of your D&D aids for several months and have found them well-designed and useful, for the most part. Yesterday I received my first installment: tJGJ X and "Survival of the Fittest" and I would like to pass on my comments.

Let me begin with the good stuff. Much of the Guild's work is extremely inventive - chock-full of new ideas and monsters, treasures, traps and situations. This alone makes it worthwhile. Even more important is its usefulness. The Judges Shield is worth its weight in gold for all the time it can save a DM.

On the negative side there seems to be two problems. One being errors in consistency, when two pieces of a dungeon don't match up properly. For instance, the positioning of the tunnels and levels in "Under the Storm Giant's Castle". If one checks, he will find that there is no way that they could be hooked up as shown on the back cover. Another problem is that there is no data on how the adventurers can ascend on the journey out. There are similar continuity problems in "Survival of the Fittest".

The second problem is one of proofreading. Here I am referring to the

editor's job of correcting misspelled words. It is a pain in the neck, but it is the editor's job.

Other comments include: As someone who doesn't play other role-playing games I would rather my subscription covered only D&D-related material. Perhaps it's time to consider several categories of subscriptions. Andrew Miller's gripe letter was answered very tastefully. Why don't you have a package deal which includes tD as well as the Guildmember sub? Con info is nice to see but I would have liked the article to be by-lined. I am not so certain that a good graphic display is essential to a good computer game. Planning Ecology is useful for games other than D&D. Mr. Holmer ought to be more honest. He starts off by claiming that he's not trying to rate the records as to whether they are good or bad and then he says things like "one of the best fantasy albums", etc. Let's face it the job of a reviewer is to review and that can only be done by giving one's opinion. Why print Inn-naming when JG#96 is available? "The Rage"-someone should explain to the author about run-on sentences, the use of the comma and the like, who knows, he might be a decent author in the long run. "AHA!"-good article. Staff bios-nice to know who you are but why not one per issue?

David Axler

Dear Dave,

Before I answer the questions you posed above, I think it only fair to you that I inform our readers that your letter was rather long and I have taken the liberty of cutting it down to answers I feel should be included in tJGJ, and in some cases I have paraphrased you. If you have any objections to the manner of any paraphrasing I will be glad to air them, but I think you will agree that I kept the intent of your comments intact.

We have received several comments about "Survival of the Fittest's" apparent inconsistencies. We are checking into these, but I think you will find that if you read the author's notes and the intro over again, they are, mostly, explained there. If we do find errors in it, we will publish our errata. We do try to eliminate obvious errors. We do not do the major part of the editing on D&D approved items. Not trying to switch the blame here though

Continuity errors should be discovered by us prior to sending the manuscript to TSR for approval. In regards to proofreading: wrong! Proofreading is the job of a proof-reader. TRUE in most cases, such as with fanzines, this falls in the lap of the editor. I do try to catch any obvious errors in any article I edit. Usually, I typeset what I edit (in terms of the magazines) or I skim the material to determine its suitability and basic correctness and/or consistency. Most of the magazine is not typeset by me, anymore, though. While we do not like typos any more than you do, we simply cannot afford, at this time, to pay someone to spend their entire time proofreading (and believe me, around here it would be more than a full-time job). We are trying to get better, though. We have considered more than one type of subscription. In fact we used to have several, just with tJGJ and the playing aids. Financially it just didn't work. There was hardly any response to the other sub types. Because we produce playing-aids for games other than D&D we include info on those games and playing aids in tJGJ which is our way of passing on info to our subscribers. The playing aids used as installments, however, will continue to be D&D-related. Should the time come when another part of our business (another line of playing aids) becomes so huge or popular that it deserves a sub of its own, we will do just that. Such a thing is a ways off yet, though. We are currently considering an option which includes both zines, but they are marginal, in terms of profit, as it is. If we make such an offer, it might mean we could not further upgrade the zines without another price increase. It is something we are attempting to decide which way to go. We do not want another price increase. Wouldn't you rather have more pages of material, etc., than a combined sub rate? I partially agree with you about graphics in computer games, and partially don't. Rev. Blank was not thinking in terms of FRP games when the article was written, but more along the lines of the average-man-on-the-street customer of computer games. For ref aids or FRP games the graphics may not be necessary, but don't nice graphics really spruce things up? In ref to Mark Holmer's article on music: Mark has, also, been a DJ and is a working musician. We have received several letters, both good and critical, about the article. It was only intended to be the first in a

series, not a comprehensive work. He is fully aware of the other types of music which can be used in FRP. These will be covered at some future date. When he included comments about "best" album, etc. he was stating an opinion of the majority of reviewers he is familiar with. His earlier comment was meant to indicate that what may not be good music could be good fantasy, however unlikely, and that he was listing the albums, not by how good the music was but by how well they could be used in FRP. However; I do not agree with you on the job of a reviewer. It is the job of a critic to state whether something is good or bad. It is the job of a reviewer to tell you that something exists and what it consists of, with possible uses for it. Inn-naming was printed because the majority of our readers keep begging for such items. They want, not only different things, but different ways of doing the same thing OPTIONS. Besides we have no intention of forcing anyone to buy a product because that is the only place a certain topic is covered. I was raised in Oak Park. I was told that Ernest Hemmingway flunked High School English (it is true). Besides, there is such a thing as poetic license. Okay, okay, I'm not really trying to defend poor English. I printed that story knowing that it would create some controversy (some likes it, some don't). To be frank, several people here didn't want it printed, especially since we have other material from the same author that they liked. I figure it's good to shake up the world once in a while! That's how you find out if anybody's awake out there. You either please 'em till they're thoroughly overjoyed or get 'em cussin' at ya. I do both. That's how I know what people out there care about and want in the zines. If all was blasé, who'd write letters? There are several reasons for more than one staff bio in an issue. First, the boss wants it that way (preety good, huh?) Second, if we spread them out with one an issue it would take over two years. By that time, we'd have a different staff, or at least a whole lot more!

CRA

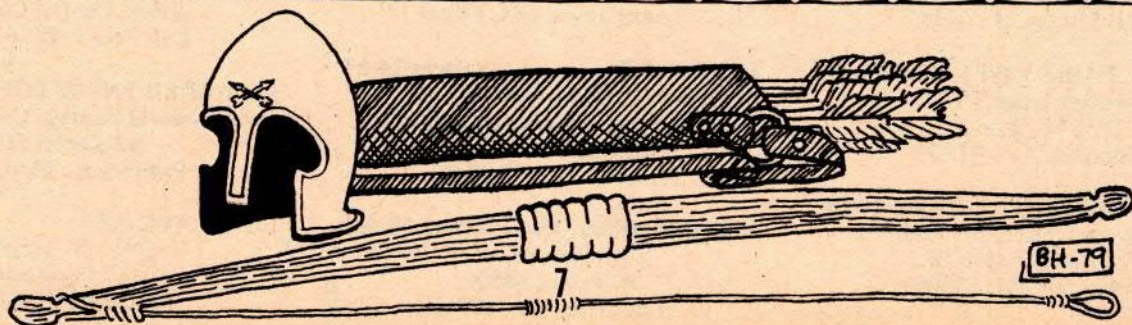
Note that the material contained herein is to be considered as guidelines and suggestions for games-masters and not as an official part of any published game system unless specifically so stated.



## CONTRIBUTED COPY AND ART

Both of the magazines and Judges Guild welcome all contributions of art and copy, whether for use as articles, items for one of our columns or for use as possible projects. We, currently, pay some of the highest rates for copy in the industry and in SF&F fandom in general. Some of our rates are higher than professional magazines in the SF&F area. Certain restrictions **MUST** apply to submissions. Letters for the W & W (letter) column in tD may be handwritten but must be legible and are **NOT** paid for. All other copy submitted after May 1, 1979 **MUST** be typed. Copy typed on a standard pica typewriter should be double-spaced. Copy typed on a standard elite typewriter should be triple spaced. Margins should be at least one inch wide, all the way around the page. It is, also, helpful if copy is on white or light colored stock rather than a heavy pink or brown stock, particularly if artwork is, also, included. We are now producing gaming aids for several companies. Many of them will not accept projects for approval if they do not follow these guidelines. This is because it is very hard to properly edit copy which does not conform. As all projects are accepted conditionally on approval for use with the appropriate game system, these guidelines **MUST** be adhered to for any projects submitted. Some leeway may be given for magazine copy or projects not requiring outside approval, but this format is preferred by us, for the same reasons. Computer print-outs of programs should be on plain white paper if at all possible. Considering that listing formats are, generally, not controlled by the user, we will not hold computer programs to the above guidelines. We also accept artwork for publication which is of a SF&F nature or gaming nature. Artwork is paid for according to the schedule below. If you are unfamiliar with 'fake' color techniques you may write to us for a sheet of general instructions on the process and possible reference materials. Copy or art is accepted unless you hear otherwise from us. This does not mean it will get into the next issue! If you wish to be sure that your copy or artwork has reached us you should send a SASE postcard with it or send it certified, etc. Rejected copy or art will not be returned unless accompanied by an

appropriately-sized SASE. Accepted material becomes property of The Dungeoneer or Judges Guild. B & W artwork should be done on stock no thicker than heavy index stock, if at all possible. This makes it easier for the printer. Full-color artwork must be sent out for separations to be made (at this time) and should be submitted on a flexible medium if at all possible to facilitate a faster, computer-scan color-seperation process. All color artwork (full-color or 'fake' color) should be drawn 1:1. If it is a full page size, without bleed, it should be 7¼" x 9½". Where color is to bleed to the edges (color covers the full 8½x11 page) the artwork should extend at least ¼" over the 8½ x 11 size, all the way around. Keep in mind, in either case, if the artwork is to be used as a cover there will have to be areas available for lettering where either black, white, magenta (process red), yellow or cyan (process blue) letters will show up and not interfere with the artwork. We would prefer that most of the color work submitted at this time be done in the 'fake' color process, however. Reimbursement rates for copy and art are as follows: **COPY**: Unsolicited copy, serialized or not: 30 cents/column-inch (20.5 pica or 3.5" x 1"). Solicited, serialized material: 40 cents/c-in. Solicited non-serialized or recognized professional writers: 50 cents/c-in. (about 1 c/word) **ARTWORK**: charcoals, full-tones or other works requiring half-tone screening: small (½ page or less when printed)= \$5 each or a series of 6 for \$4 each large=\$10 each or 6/\$9 each. Inked Line Drawings or works not requiring half-toning: small=\$6 each or 6/\$5 each. large=\$12 each or 6/\$10 each. **FULL COLOR OR FAKE COLOR, FULL PAGE** (for cover or internal) \$20 or 6/\$15 each. Other sizes of color work or solicited color work will have prices set when we contact you. Payment is made for artwork based on number of pieces accepted from the artist, prior to the publication of any one piece. Payment is made at the rate applicable for the size of the picture as it appears in the finished product or magazine, regardless of original size. Each picture being paid for seperately. All payments for artwork and/or copy being made at the time of release of the magazine. Above payment rates **DO NOT APPLY** to artwork or copy submitted or used as products (i.e. other than in the magazines).





Abbreviations for types of cons listed here are G=Gaming, SF=Science-fiction & Fantasy, C=comics, ST= Star Trek conventions.

- |                                                                                                                                          |                                                                                                                                   |                                                                                                                                 |
|------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <b>CONEBULUS (SF)</b> July 7-9<br>Carol Gobeyn<br>619 Stolp Ave.<br>Syracuse, NY, 13207                                                  | <b>SAN DIEGO COMICON</b> Aug 2-5<br>Pacific Comics<br>P.O. Box 17066<br>San Diego, CA, 92117                                      | <b>PACIFICON (G)</b> Aug 31-Sep 3<br>Pacificon<br>P.O. Box 5833<br>San Jose, CA, 95150                                          |
| <b>The 3rd MN CAMPAIGN (G)</b> July 7-9<br>Jeff Berry<br>343 E. 19th St., 4-B<br>Minneapolis, MN, 55404                                  | <b>AUGUST PARTY (ST)</b> Aug 3-5<br>Maryland Star Trek Association<br>P.O. Box 924<br>College Park, MD, 20740                     | <b>GREAT LAKES CON (G)</b> Sep 7-9<br>Great Lakes Games<br>Eugene Suchora<br>175 Lake Ave.<br>Lancaster, NY, 14086              |
| <b>ARCHON III (SF)</b> July 13-15<br>Archon<br>P.O. Box 15852<br>Overland, MO, 63114                                                     | <b>OZYMANDIAUS II (SF)</b> Aug 10-12<br>Danny Lozinski<br>33 McMurray Ave.<br>Toronto, Ont., M6P 2S9, CANADA                      | <b>OTHERCON III (SF)</b> Sep 28-30<br>Othercon III<br>P.O. Box 3933<br>Aggieland Station, TX, 77844                             |
| <b>DARKOVER (SF)</b> July 13-15<br>Judy Gerjoux<br>Armida Council<br>P.O. Box 355<br>Brooklyn, NY, 11219                                 | <b>ATLANTA COMICS &amp; FANTASY FAIR</b> Aug 10-12<br>Marilyn White<br>1613D Briarwood Rd NE<br>Atlanta, GA, 30306                | <b>WVU SIMGAMES CON</b> Sep 29-30<br>Bryan J. Bullinger<br>240 McLane Ave.<br>Morgantown, WV, 28505                             |
| <b>1979 International</b> July 18-22<br>Military Vehicle Club Con<br>Tri-State Chapter/MVCC<br>3745 W. Addison St.<br>Chicago, IL, 60618 | <b>STARTREKON 79</b> Aug 10-12<br>Lyle H. Van Sciver<br>Box 11558<br>Kansas City, MO, 64138                                       | <b>MOSCON II (SF)</b> Sep 29-Oct 1<br>MOSCON II<br>P.O. Box 9141<br>Moscow, ID, 83843                                           |
| <b>DEEPSOUTHCON (SF)</b> July 20-22<br>Sons of the Sand<br>1903 Dante St.<br>New Orleans, LA, 70118                                      | <b>FANTASY FILM CELEBRITY CON 2</b> Aug 10-12<br>FFCC-2<br>211 Fort Pitt Blvd.<br>Pittsburgh, PA, 15222                           | <b>MANEUVERS 79</b> Oct 5-7<br>FSU Tallahassee Wargaming Club<br>P.O. Box FSU-6531<br>Tallahassee, FL, 32313                    |
| <b>OKON 79 (SF)</b> July 21-22<br>Okon 79<br>P.O. Box 4229<br>Tulsa, OK, 74104                                                           | <b>GENCON XII (G)</b> Aug 16-19<br>Joe Orlovski<br>P.O. Box 756<br>Lake Geneva, WI, 53147                                         | <b>COUNCIL of the (WG) FIVE NATIONS</b> Oct 6-7<br>Gerald D. Seyapura<br>20 Rand Rd, A-3<br>Schenectady, NY, 12309              |
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Only Judges Guild could dare the entire gaming industry like this: announcing tJGJBo-tSo-tWFaGDCC-C-C! (that's right: The Judges Guild Journal Bride of-the Son of-The World's First and Greatest Dungeon Creation Contest-Contest-Contest!!!) [Will Hollywood care to make us an offer for this title?] Only Judges Guild and Frankenstein could bring to life such an enormous undertaking (heh, heh-puns intended)! We were the first! We did it last! And now we've gone totally bonkers: doing it AGAIN. SAME PRIZES AS BEFORE: over \$570 in prizes. Even the losers, who get published, won't lose! YOU CAN'T LOSE, SO WHAT DO YA GOTTA LOSE? ENTER NOW!!!!

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**GOOD LUCK!**



# ANCIENTS COLUMN

By  
David Petrowsky

The Gauls were a Western Barbarian people. They lived from as far South as Italy and North as Sweden, West to Ireland and East to Central Turkey. But, in this article, I am dealing with the Gauls of France and Germany.

The Gauls like most Barbarian Armies suffered from a lack of armor, tactical coordination and unified leadership. What they did have was great personal courage and strength. Their main weapons were the Sword and Javelin. The Sling and Bow were also used but played a minor role. Their Sword was very long, but poorly made and had a tendency to bend while in use. The shields could be oval, round, or rectangular with a metal boss.

The Gauls also had trumpets and standards in their armies. The Carnyx was a long horn curved at the end, usually decorated with a fish head. The most popular standards were the Cock and the Boar. Also a Head Pole was sometimes carried. A Head Pole was a long pole with several enemy heads on it.

The cavalry was an elite force of the Gaul Army, made up of upper class warriors and young nobles. They were usually more battlewise than the Infantry who were prone to head-long wild charges. Their weapons were the same as the Infantry. The Cavalry were in three groups; Light Cavalry, Medium Cavalry, and Heavy Cavalry. The Romans enlisted Gaul Cavalry into their armies and had a high regard of them.

The Gauls were tall, fair haired, and mustached. They usually fought shirtless and wore long pants tied at the ankle. As I said, the Gauls were brave and there were a lot of them. At the Battle of Alesia in 52 B.C., a Gaul Relief force of 8,000 Cavalry and 250,000 Infantry attacked a Roman force besieging the city of Alesia, but were defeated and driven off.

The Gallic nation was really a league of independent City States and were never able to put aside their differences to unite for long. Only one

leader was able to unite them for any length of time, Vercingetorix. Their own attention to self-interest often defeated them.

## The Cult of the Severed Head

In the life of a Gaul warrior, the human head was as important to the Gaul as the cross to a Christian.

The Gauls believed that the human head could continue to live after the body had died, and that displaying the head of a great warrior in their homes would bring luck and ward off evil spirits. After a battle, the victorious Gauls would sever the head of all the brave enemy dead. They would then display them on their spear heads, on their saddles, and on Head Poles which was a pole with as many as seven or eight heads hanging from it.

They also nailed them to the walls of their fortified cities. The greater the prowess of the enemy warrior, the more treasured the head. Some skulls have been found in very ornate coffers which were filled with cedar oil to preserve them.

The Gaul Army is an easy wargame army to build and command and has long been a favorite of mine. You need 25% Cavalry - Light, Medium, and Heavy; 10% Light Infantry - Bow armed; 5% Light Infantry - Slingers; 15% Light Infantry - Javelin; 40% Light Medium Infantry; and 5% Heavy Infantry.

They liked to wear brightly colored clothes with stripes, checks, and wild combinations of colors.

For Unit size, I have my Light Medium Infantry in 30 figure unit war bands; Bow and Sling in 15 to 20; Cavalry, 10 to 15. This represents the decimal organization of most Barbarian cultures.

Tactics are simplistic. I use my missile troops to soften up the enemy. I rush my Light Medium Infantry up as fast as I can and try to

overwhelm the enemy, for he usually has more missile troops and better equipped troops while I have greater numbers.

My Cavalry usually guard the flanks or act as a reserve for the proper moment.

The figures you need can be obtained at **Judges Guild**. *Garrison* has three different Gaul Light Medium Infantry, a Light Bowman, two different Gaul Cavalry, and one Heavy Infantry.

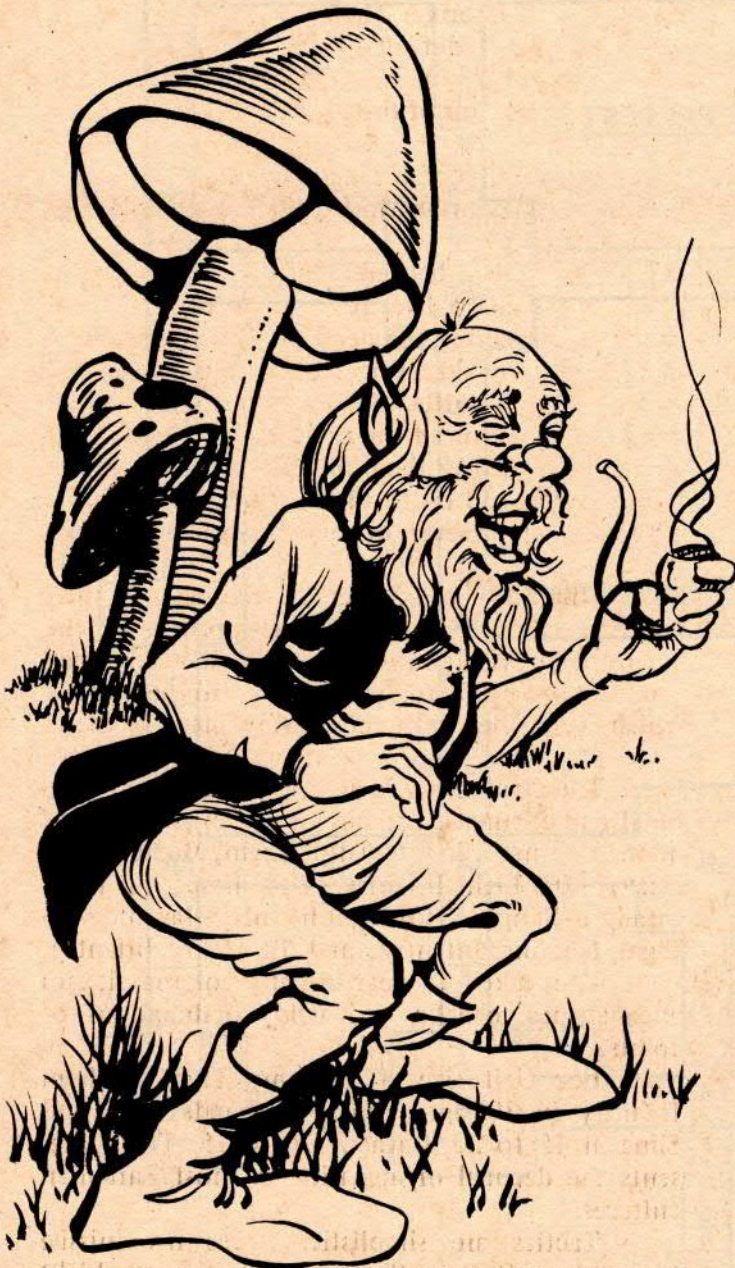
*Ral Partha* has a Heavy Cavalry, a Heavy Infantry man and three Light Medium Infantry.

*Grenadier* has Southern Gauls and some

Northern Gauls. They have together one Light Javelin man and three Light Medium Infantry.

*Hinchliffe* produces Ancient Britons who were Gauls and from about the same time as the Gauls in this article. They have Light Medium Infantry Spearmen and Swordsmen along with a Light Cavalry man.

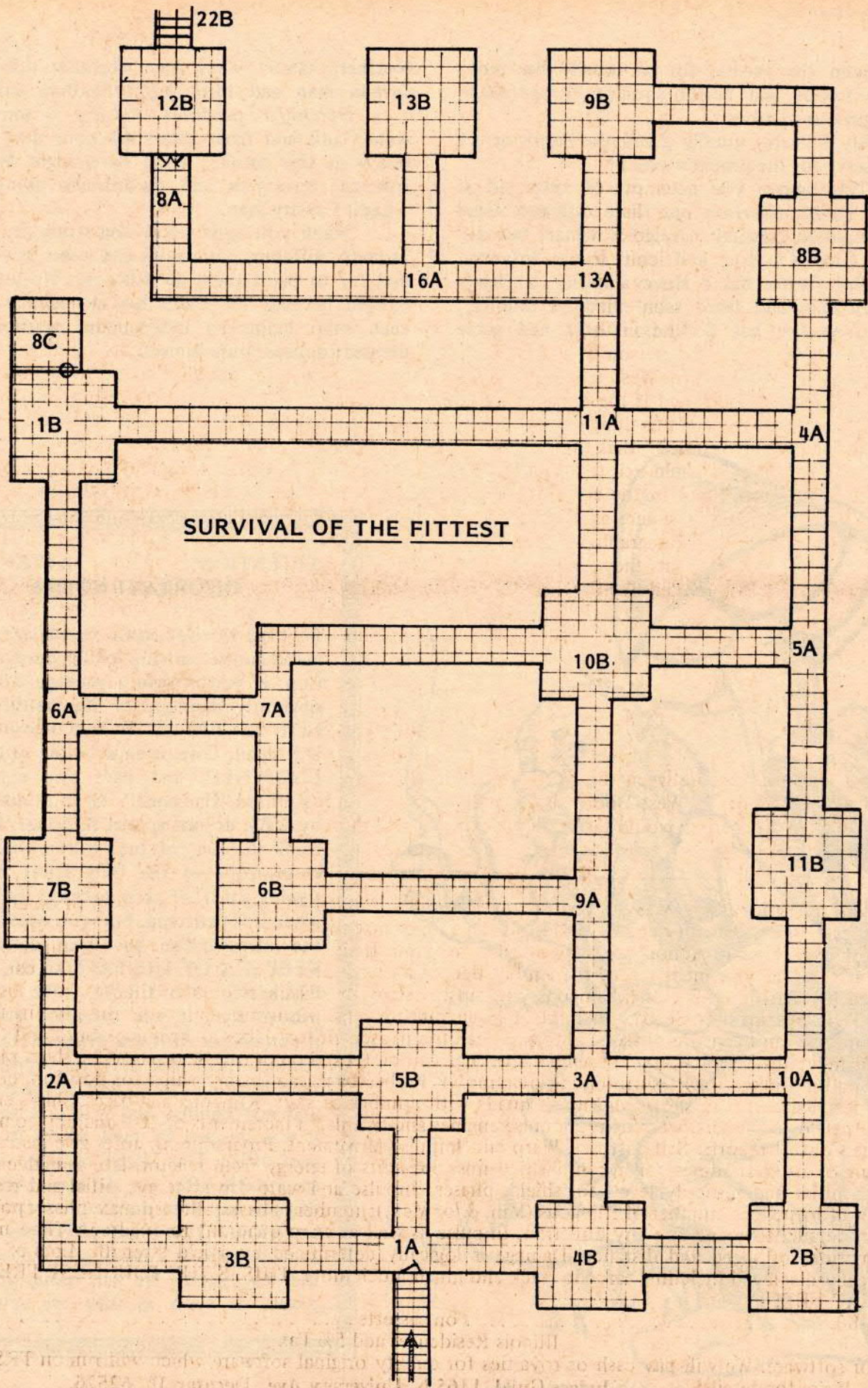
When you build your Gaul Army try to get as many different companies and poses as you can and try to paint them all different. No uniforms existed because the Gauls had no regular army, each man being an independant warrior who dressed to please only himself.



K. SIEMBIEDA - 79

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Due to the enquiries and requests of the map for "Survival of the Fittest", Michael Mayeau wrote to us with some explanations and sent the map along with it.

There are two ways to get "lost" in the dungeon. The first is to attempt to "Map" the dungeon. rather than keep a list of the Page/Paragraphs that the player goes to. Mapping was intentionally made difficult to add more challenge to the dungeon. An example of a mapping problem would be a person exiting the North Door of Room 8B. The bend in the corridor is not described, so when that person enters Room 9B, they will enter on the West side (not the South side, which they would if the corridor was straight). When play testing this dungeon, persons who tried to map it "assumed" that they entered the South Door, so they would exit the West Door (being unaware of the bend in the corridor), and wind up back in Room 8B. Where as players who kept a record of the Page/Paragraph numbers (as the instructions suggest that they do) had no problems as their "map" looked like this:

—  
—  
8B  
9B  
?

And with a choice between the South Door of the Room (13A) or the West Door (8B), it was obvious that the West Door would take them back to where they came from.

The second way to get lost is to disregard the instructions about not reading the dungeon thru like a book. To catch these people, the last paragraph on each page is a "Trap" or Dummy, and has no place in this dungeon. Specifically the room and treasure described in 4F. It is possible some players might see this and decide to start their character there, with the treasure and work their way out. Good Luck! There is no way out from that room.

A possible third method of getting lost could be by not reading (or following) the instructions. There are several Page/Paragraphs used by more than one locations. Therefore no exit point is given. An example of this is Page/Paragraph 7C. The instructions tell the person (in this case) to go back to where they came. Other cases, however, do not. But in the main instructions at the front of the dungeon, it tells the players that if this happens to back up one or two Page/Paragraphs and they will find the exit. An example of this is Page/Paragraph 16D. Here you have a Potion. If you drink it, it tells you to go to 22C. Since you may save it for later, having an exit at 22C would be confusing. I assumed people would realize this, and not lose track of their location when drinking the Potion, however, play testing proved me wrong, so I included a specific paragraph in the instructions (the last one, not counting the sentence at the end as a paragraph) to tell people what to do in this case.

I hope this answers some of your questions. Any more questions should be sent to Judges Guild.

---

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# G MODULES

## RICHARD FORSTER

Recently, I participated in an adventure through TSR's G series modules: **The Steading of the Hill Giant Chief**, **The Glacial Rift of the Frost Giant Jarl**, and **The Hall of the Fire Giant King**. It was great! Although the prices seem high (especially when compared to JG products), this is offset by the remarkably high playability and enjoyability. Each module comes complete with its own random encounter tables, not to mention its thorough descriptions, background, special notes to the DM, and maps. They are primarily designed for higher level characters (7 - 12).

The premise for the modules is quite straightforward. Large bands of giants have been raiding villages and merchant caravans. Several different types of giants have been in these bands and the nobles are worried. They have gathered together the toughest and bravest adventurers to raid the giant strongholds and find out who or what is behind the giant alliance. The adventurer's alternative is death. And so, armed with the swiftest steeds and whatever else they had, the party sets out for Module G1, **The Steading of the Hill Giant Chief**.

Our party for this expedition consisted of: one 10th level Fighter (Drake Deadeye), one 7th level Fighter (Radcliffe), one 14th level Wizard (Tim), one 10th level Thief (Sirdan Longknife), one 8th level Ranger (Domryrr), one 9th level Cleric (Larmac), one 9th level Druid (Alasdair "Alex" MacDhonnchaid), and one 4th level Dwarf Fighter (Amril). Our notable magics included a Gem of Seeing, a Crystal Ball, a Fireball Wand, and a Rod of Lordly Might.

The Steading is (or was) located in a misty, damp forest. It was a huge timber structure, that was completely enclosed. There were three entrances, two of which were guarded by dire wolves. The main entrance hall, however, was guarded by two sleeping hill giants. We entered there, quickly dispatching the two guards and a third sleeping giant, too.

There were three exits out of this main hall. One led to the feasting hall and a horde of giants (we had Tim Wizardlock those doors). The other two doors led into corridors. We chose to follow the corridor on the left. Coming to the weapons rooms, Alex warped the wooden handles and the rest of us quietly smashed what didn't warp. Next, we came to a room full of Ogres and they were wiped out (found a nice potion, too).

After finding a set of steps down, things began to get interesting. Our party came upon a cell block and found some prisoners. Four Orcs told us of an Orcish rebellion and promised to take us to the other (79) escaped Orcs. The other prisoner was an Elf who promised to serve us without pay for one year. He was a 5th level Fighter, 9th level Magic User and a welcome addition. After killing a lot of Bugbears, we found the other Orcs. Larmac cast a Tongues spell and gave a stirring speech about freedom, the rebellion and how we were here to help them gain their freedom by destroying the tyrannical hill giants. They were told to wait until we summoned them (by sending back two Orc messengers) and then hurry to us (the Dwarf hated all this, but we managed to restrain him).

Going back upstairs, we killed the keeper of the dire wolves and found two more Orcs who said all Orcs were in rebellion (sadly, we had just had a random encounter with some Orcs and Fireballed them, oh, well). After that, we went back to the entrance hall and up the other corridor. In the first room we came to, we killed a sleeping giantess and got some treasure but still, no clues. Our luck was about to change though. We went up the corridor and came to a T. Looking right, five young giants were heading towards us. To the left, the hill giant chief himself and two Ogres were coming towards us. Alex sent an insect plague at the young giants while Larmac cast a silence 15' radius spell at the hill giant chief. The silence spell was followed by a lightning bolt from



Tim and the two Ogres were frozen by the sight of Domryrr's Rod of Lordly Might. Drake then opened up on the chief with his bow and killed him (Drake's dexterity is 18). Radcliffe and Sirdan finished off the Ogres and Sirdan then cut off the giant's head. The five other giants never emerged from the insect plague, so we went back to the room we had just left. Larmac questioned the head and learned the way to the treasure room and a secret door led into the feasting hall. Meanwhile, the Orc messengers were sent to get the other Orcs and the rest of us planned the assault on the feasting hall.

The plan went as follows: the eight of us, invisible (due to potion) and hasted, would attack through the secret door; the Elf, with the Fireball Wand, and the Orcs would rush in through the main doors which Tim now cast a dispel magic upon. Tim cast a delayed blast Fireball as the signal for the attack. The plan went off like clockwork. We took care of the other giant types and important hill giants while the Orcs finished the Ogres and unimportant hill giants.

After the fight, we proceeded to the treasure room and cleaned it out. The Orcs were busy engaging any other giants they could find, so we took the opportunity to leave. After a brief stop to talk to the nobles (and dump off our loot), we followed a map we found to the Frost Giant stronghold.

The area around the rift was extremely cold and windy, but we managed to find our way. Upon entering the caverns of **The Glacial Rift of the Frost Giant Jarl**, Module G2, we were greeted by four frost giants. They were quickly dispatched of, when another three frost giants appeared. We killed them, and continued on. Coming to a storage room, the Elf fired a burst from his (well, not really his, but Tim let him use it) Fireball Wand and set the place on fire. Continuing on, we came to a room full of Ogres, which led to another room of Ogres. In the second room, an interesting armband was found among the loot. Questioning a dead Ogre (thank you, Larmac), we learned it was a pass to see the Jarl and if we displayed it properly, no harm would come to us. A frost giant told us the way to the Jarl's chambers and we then proceeded there. Along the way, Tim charmed a frost giant, but otherwise, nothing important happened.

The Jarl's trophy room was full of magic items and we had a lot of fun there before the attack on Jarl. The actual attack was short and sweet. Tim, Larmac, and the Elf cast a few preparatory spells (Haste, Slow, Silence 15', etc.) and then we attacked. A map leading to the fire giant's hall was found in an alcove off the Jarl's private

chamber and we were on our way.

When we arrived at the **Hall of the Fire Giant King**, Module G3, we cast up a pinch of dust of disappearance on ourselves (something Tim had, but never told us about). We entered through the main doors with a simple passwall spell. A fire giant guard was hidden behind a tapestry, but he never knew what hit him. Looking down a corridor, two ettins were spied, and beyond them a throne room with King Snurre. Advancing down the passage, the ettins were quickly disposed of and we began preparations for the attack on Snurre. We double Hasted ourselves with the **Fighter's Drinking Speed** (that's potion not LSD) and double Slowed Snurre. The fight was quick and decisive as the giants had no chance. We took Snurre's head and then followed a secret passage out of the room.

We came to Snurre's private chambers and began questioning him. The head (via another **Speak with Dead** spell) told us the way to its treasure room, we ran into a pyrohydra, but it was defeated. The treasure room had a lot of nice stuff, but we didn't take too much.

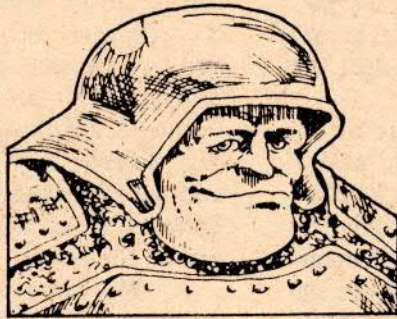
Next, we followed the directions to get to the second level. From the kitchen, a chute led almost straight down. Lowering Sirdan on the Rod of Lordly Might, it was found that a pool of lava was at the bottom. A **Tenser's Floating Disc** spell enabled us to avoid that.

Exploring the second level, we came to a strange tentacle wall. We totally surprised three black Elves after Tim cast a Passwall spell. Black Elves had been among the suspects from the start, since the Hill Giant Chief had mumbled something about them (now as to the exact details, well. . .). Suffice to say, that with these Elves dead, the giant threat was no more. Several captives were also freed including a Titan, an Elf Princess, two Centaurs, several male Elves, and a merchant. We also found a strange temple and, after cautiously looking through it, left it undisturbed.

The third level seemed filled with an endless number of Drow. Still, the fact that we were invisible and almost always surprised them, enabled us to overcome them with little difficulty. All the Drow had magic armor and weapons of some sort, which we made a handsome profit on later. Continuing along a corridor, we spotted (shudder) three **Mind Flayers**. Our hastily improvised plan was simple, everyone but Sirdan, Drake, and Domryrr retreated up the hall. The three remaining characters (already invisible) would simply wait until the Mind Flayers passed and then strike. After a brief struggle, the Flayers laid dead. We came to a river of lava complete with a set of

weights that worked a bridge. On the other side were some Drow. Tim cast a Fly spell and our Fighters flew across and quickly slew the dark Elves. A map was found and one of the fallen Drow told us that it indicated the Drow homeland. We now decided to return to the nobles with our information.

Running in these modules was a lot of fun for everyone involved. Our DM later informed me that he had altered portions of the modules so that if anyone had glanced through one they would still be confused. My group also decided to split the cost of the D modules so we could begin play quickly. But that, of course, is another story. . . .



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# Encounters In D&D™

By Ronald Pehr

There is a distressing tendency on the part of most DMs to treat all encounters between players and monsters on a mechanistic basis. What usually happens is that players sight monsters or monsters sight players, the group with initiative attacks without mercy, melee is conducted until one side is totally wiped out. If the players win, they pick up the loot and go on to the next almost identical encounter. No allowance is made for intelligent behavior on either side, no subtrefuge, no attempts to swindle or bribe. The only thing that changes as players gain hit dice is the hit dice of the opposition. The encounters themselves don't change, bringing a dreary sameness to adventures.

Anyone playing this game in the first place does not lack imagination. I believe, however, that many DMs do not fully realize the total sweep of the characters they create. Monsters/NPCs are not just collections of hit dice, armor class, and movement. They have personalities, motives, alignments, and in some cases intelligence exceeding that of the players' characters.

Alignment is a quality in D&D that is too often ignored. The revised D&D rules, promulgated as the "Basic" set with an "Advanced" set to follow, make it clear that Chaotic and Evil are not the same thing. Most Evil sorts are not bad as an end in itself, they are opportunistic - which is to say, Neutral. Those steadfastly devoted to Evil are not Chaotic but Lawful-Evil. An example would be a cult devoted to human sacrifices, such as the actual religion of the ancient Aztecs. For game purposes, Evil can be safely defined as those activities inimical to the players and the society they supposedly exist in. Chaotic-Evil beings would be those who delight in suffering and destruction. Chaotic-Good beings would be kindly, friendly, but extremely undependable. They delight in good actions but feel no obligation to carry them out. Naturally, alignment distinctions depend on a creature having enough intelligence to appreciate moral distinctions. Animals may have a nasty disposition, perhaps therefore termed Chaotic, but really have no interests other than food or self-preservation.

Chaotic characters are often the most interesting kind. If they have anything resembling human minds they will not be totally whimsical. A Chaotic Hero will not turn on you in the midst of a melee against Giant Ants, he needs you to help get him out of this. Furthermore, to define a character as Chaotic, does not mean he is beyond understanding or reasonableness. A Chaotic-Evil character has a general predisposition toward socially unacceptable behavior - what players call Evil - but can be turned aside from random rottenness if properly abjured, cowed, fooled, distracted, or bribed. They are not much more likely to befriend another Chaotic monster than a Lawful one.

Unlike Chaotics, Lawful-Evil monsters are dedicated to the pursuit of Evil as a desired goal, willing to sacrifice their own well-being to achieve it. It should be remembered however that there can be many different types of Evil, and an intelligent Lawful-Evil monster/NPC may not practice all of them. For instance, an EHP might relish human sacrifice or demand an unreasonably high tribute in gold to his deity, yet would righteously shun the thought of rape. His Orc troops on the other hand would consider rape to be good clean fun, but never rob or kill players who had not resisted the EHP's demands. Intelligent Lawful-Evil characters might, for various reasons, be interested in killing, torture, revenge, treasure, knowledge, power, glory, food, or enslavement. Note that in many medieval-level societies, slavery of some sort would be a Lawful institution. It is difficult to imagine a Lawful-Evil non-intelligent monster, as non-intelligent monsters are interested in food and self-preservation. If necessary, it can be considered a pet that bites the hand that feeds it.

Another factor that often goes unnoticed in D&D games is the perception of players from a monster's viewpoint. An intelligent monster will size up an encounter by comparing its relative power to that of a humanoid. A basic model Orc is roughly equal to a first or second level player. Too many DMs refereeing higher-

level players simply plug an Ogre or Giant into the slot once filled by the Orc. This fails to take into account that a large monster will not react to an encounter with man-sized characters in the same manner as a small monster. The fact that a 10 Hit Dice man looks exactly the same as a 1 Hit Dice man is due to the assumption made by the rules that a more experienced character would be harder to kill. This is done to make the game more interesting as players increase in experience but is actually quite illogical. An experienced character would be more skilled at avoiding or parrying an attack but once hit by a Giant's club or a Dragon's breath would be just as dead as a novice. The point is, to a Giant or Dragon, all men look alike. Monsters will react to players depending on how an average creature of that type would react to an average man - unless the monster has foreknowledge that the man is high level.

For instance, Kobolds are smaller and weaker than men. They will not wade into melee if they can lure players into an ambush, firing arrows at players trapped behind a portcullis which the Kobolds rigged in the dungeon corridor, or firing arrows from an inaccessible place such as a 3' high tunnel. On the other hand, Giants are large and strong and openly contemptuous of humankind. The Giant, of course, may not realize he is dealing with a 55th level Lord carrying a +18 sword. DMs might want to keep things in balance by making it fairly difficult to be 55th level and not having any +18 swords. Those players worthy to duel Giants who insist on bullying weaker monsters can be held in check by having Orc Lords, Goblin Master Thieves, etc. High hit dice monsters resemble their one hit die kindred, just as high level players look like low level players. Players throwing their weight around indiscriminately get nasty surprises and the monsters are not necessarily penalized by their viewpoint of humanity.

Another proclivity of most DMs is to allow Magic User types to become Super-Fighters, firing Spells as if out of six-shooters. This totally distorts the place of magic in D&D. Magic Users are subtle men of secret power, not brawlers armed with Spells in lieu of swords. Magic Users would not slug it out against bands of Fighters. This happens because when a player has sufficient hit points to withstand several blows the DM allows him to hang in there and keep "firing" Spells. What should be taken into account is that the concentration needed to conjure is of a much higher order than the mere grim determination of a wounded Fighter who keeps swinging.

Any damage incurred by any Magic User prevents casting of a Spell in that melee round if it has not been cast. If he already has cast, the damage taken is subtracted from his Dexterity for purposes of initiative in the next melee round. This rule can perhaps be varied to match the characters playing. E.g.: Elves are far superior at magical concentration than people, and Dragons can be hit with a mace and not even notice.

For humanoid "monsters" the DM should never forget individual motive. Any humanoid type encountered in a dungeon should have reactions to the players similar to those that might be expected by groups of those types of characters meeting elsewhere. Since, players are "wandering monsters" as far as the humanoid monster is concerned, there will naturally be somewhat more guarded reactions than meeting a similar NPC in a tavern. A good way to handle this is for the DM to play the monster exactly as if it was a character the DM was running in another game.

Most Human-types are not interested in getting hurt. Even those with malicious intent will not usually attack out of hand if there's a safer alternative. For instance, a wandering Thief might team up with the players. Then he'd either pick a pocket, swipe treasure from a common foe while the players did the fighting, or lead the players to his den where 45 other Thieves awaited. Even then, players would most likely merely be relieved of their goodies and booted out alive. Thieves are not quick to kill victims, since the victim let go is the victim who can be plucked again someday. While initial disposition of monsters can be decided by the dice, I cannot emphasize strongly enough that an encounter with an intelligent monster should be resolved according to the circumstances such as who's tougher, what are we both after, and why should I fight this guy? The DM created the monsters and should be wholly responsible for their conduct, not abdicating their personalities and discretion to a set of dice.

## Fighters

With the exception of Paladins, Fighters tend not to be overly fussy about alignments. After all, killing is a Chaotic business. Lawful-Good Fighters may be boorish and obnoxious but won't attack on a whim. Lawful-Evil Fighters will attack if it is in keeping with their purpose, such as robbery on behalf of an Evil Lord or capturing people for human sacrifice by an EHP. Neutral Fighters do what is best for them, Chaotic Fighters do what they feel like doing (perhaps the one justification for rolling behavior on the dice) but don't do stupid things such as attacking overwhelming odds. Even a Berserker will not do stupid things, unless goaded by players into his frenzy. Unlike Magic Users/Clerics who learn a concrete number of spells each time

they advance a rung, Fighters just get tougher. There is no reason why players have to know a Fighter's level unless he feels like mentioning it, although the DM can imply how well the Fighter is doing in melee by letting the players see the dice numbers.

It adds suspense to the game if players are not always sure of the opposition. A High Lord living on the entry floor of a dungeon will consider it beneath him to wantonly slaughter low-level players. The DM putting Lords against fledgling players should always give them a chance to back out of combat. If the encountered monster is described as an older man in fine armor with an imperious manner, players should tumble to the idea that it might be time to retire gracefully. Players who don't take gentle hints find out the hard way why discretion is the better part of valor when the man that 3 or 4 of them have piled on seems to shrug off hits with the +3 Dwarf Hammer and strikes through their magic armor on a roll of 7. To keep players from getting complacent, the DM can have weaklings pretending to be Lords, Lords dressed as ragged hermits, or Lords who can command a number of lesser troops.

### Magic Users

I would view almost all Magic Users as more or less Neutral in spite of their professed alignment. They are interested in power and knowledge rather than political considerations. They do not seek gold for its own sake, requiring money only for magical research. Novice players can encounter a Wizard but discretion should be exercised. Even a highly aroused, unfriendly Wizard should not just toss a Fireball at players. He can chase them with a Fear Spell, put them to Sleep, or put them under Geas to go on a mission for him. If melee does break out, remember that Wizards in the dungeon are bound by the same rule as players - being hit destroys ability to cast Spells. Of course, any dungeon-dwelling Wizard worth his salt will have bodyguards to block attacks while he conjures in safety. Also, various Artifacts of Defence do not necessarily require much concentration.

Magic Users consider themselves superior to the general run of mankind. They may exaggerate their experience as a bluff or to gain respect. If they feel put upon they may understate their power to lull players into a false sense of security. There can be sadistic Chaotic-Evil types who live to kill (perhaps gaining power from death), and I had a band in my dungeon that acted as Thieves, floating about Invisible to pick pockets, but in general Magic Users will be open to negotiation if approached openly. They can almost always be bribed with gifts of magical artifacts.

### Clerics

Clerics are not just another species of Magic Users. Clerics follow whatever particular religion/alignment they are sworn to. They will eschew bribes if the cooperation requested violates their religion. Lawful-Evil Clerics are just as staunch and trustworthy and righteous as Lawful-Good Clerics, as long as their particular deity is getting his ration of human sacrifices. Chaotic Clerics are difficult to manage. They will feel a holy obligation to muck things up, increasing the disorder in the universe. Lawful Clerics, Good or Evil, will always be assiduously working for their cause, aiding those players and NPCs who follow the tenets of the Cleric's faith. Clerical "miracles" are less use in open combat than Magic Spells, and this is intentional. It is the job of the Cleric's minions to smite the foe on behalf of the Almighty Kahuna. The Cleric provides moral support and tangible aid to his followers in the form of Cures, Blessings, Prayers, and even Resurrections. Except for extremely High Clerics, who can let forth with an Earthquake or Holy Word, Clerics are expected to put their own lives on the line when the going gets rough - thus their allowance of the use of arms and armor.

Neutral Clerics believe that the universe should remain untouched, neither brought to Law nor tumbled down into Chaos. These are the Druids. They are touchy and fanatical about their faith, uninterested in the means to benefit mankind. Their followers will be equally fanatical, Neutral Dervishes or even Berserker tribes.

### Thieves

Too many Thieves seem to play the role of Fighters with fewer hit points who strike from behind to get the extra damage bonus. This can be solved by considering what it means to actually Hide in Shadows. It means standing motionless to blend in and escape detection. A Thief cannot duck into a shadow in the midst of melee, circle around the other side, and reach a sword out to stab. Once characters are aware of the Thief's presence they will always be able to locate him if he is moving. A Thief may strike lethally from behind to take out an enemy guardsman but cannot rush into combat, duck into a shadow, and continue battle.

Furthermore, Thieves aren't especially interested in battle. A Thief is the ultimate Neutral, his only aim is to get loot from your pocket to his pocket. He has no interest in proving his might against large, hungry monsters if he can obtain treasure by stealth.

Those are the four basic classes of player-characters. Subdivisions of the four will act in characteristic manner, allowing for their specific goals. Paladins will risk their lives for glory, Monks will be humble and self-effacing and fight only as a last resort, Assassins will behave as Thieves but seek a death rather than a treasure.

Many players enjoy playing non-human races, and the appropriate use of the Elder Races adds much to a campaign. In general, totally inhuman beings do not make good player-characters because they must be drastically limited in the beginning, and rise only a limited number of levels to prevent the character taking over the game. Humanoid Elder Races are good as players or NPCs, provided the DM remembers that they do not always do things exactly as men. Dwarves are secretive, somewhat greedy, and overly proud of their combat skill - ready to prove it at the drop of an imagined insult. The other Elder Races have similar traits which must be played up to give players the feel that they are dealing with non-human entities.

### Elves

Because of their near-immortality, Elves are somewhat scornful of mere humans; even Good Elves are amused rather than impressed by any given person. Elves living in a primarily human world (as most D&D worlds are) will have to exist peaceably with men just because there are so many more men. The Elves will even befriend players if there is a common enemy, but in general Elves will seek to avoid human players. Elf players will be looked upon with suspicion as being "citified". Elf players do not get the special bonuses conferred on NPC/monster Elves for extra-quiet movement or hiding. The reason is that they have lived too long among menfolk, and lost the ability unless they are Thieves or Bards. Similarly, ordinary Elven cloaks and boots confer no special benefit on players - unless the garments are determined to be special, magically-woven items.

Elves are not wantonly cruel, but often careless about human proprieties. Elves consider themselves above human judgement, appearing haughty and overbearing. They live so long they need take no special interest in achieving any one thing, which is why they top out at certain levels in the different professions. In melee they favor hit-and-run tactics to take advantage of their speed and ability to conceal in any available cover. They are physically weaker than human Fighters, compensating by speed and skill (+1 with sword and bow), and seldom wear plate or carry heavy two-handed weapons.

### Hobbits

They are best played as Tolkien envisioned them. They prefer to be honest but can be sneaky, prefer comfort but can endure hardship, are brave but never foolhardy. Hobbits are smaller than other humanoids and at a tremendous disadvantage in melee. Therefore they prudently avoid it, using slings and arrows from afar or hiding and then sneaking up in the dark later. In D&D, Hobbits function best as Thieves. They should not have unlimited advancement in levels. Indeed, all non-humans should be limited in all professions allowed. Otherwise their physical advantages make it impossible for humans to compete. The rationale is the same as that for Elves; less need to frantically accomplish great deeds in a too short lifetime.

### Orcs

Perennial servants of Chaos, Orcs are not mindless cannon-fodder. Savage, bad-tempered, sloppy, cruel, cowardly, they are nevertheless efficient combatants. They dislike the light of day, but in a dungeon should be allowed to function as Elves - legend having it that they are a mutant, degenerate offshoot of Elves. Orcs may be found in a human city which is large and sophisticated enough to tolerate other species. They will probably be found in the lowest dives, and can definitely be hired for an adventure. They will be able to converse and deal with players at least as well as barbarian humans. How far to trust an Orc is up to the players. Normally they will shun a creature who will probably betray them when the chips are down and is personally obnoxious in the best circumstances. DMs can encourage use of Orcs by having the latter be supremely efficient at those tasks they do undertake, and aiding the players faithfully when there is no reason to betray them.

## Hobgoblins

These are hardcase Orcs. They will venture out of doors even by day, and will join players in wilderness adventures if promised loot and if there are enough humans to prevent the Hobgoblins from turning on you. Because they are very ugly and always ready to betray humans, players must be encouraged to be friendly by having the Hobgoblins fight as Berserkers, giving them skin equal to leather armor, and the ability to fight with claws and teeth somewhat even if they lose their weapons. Players who elect to be Hobgoblins should be constantly encountering hostility from NPCs which they must overcome by guile since it wouldn't do to start a tavern brawl where every hand is against you. Hobgoblins are as bright and sophisticated as Orcs, which means that while they won't win college scholarships they weren't born yesterday either.

## Goblins

Smaller than Men or Elves, Goblins are nasty, brutish, but not unintelligent. They do incline toward deliberate malice. Shunning daylight even more than Orcs, they are never found in cities but might visit a village for purposes of trade if there are nearby woods or caves to shelter them. Naturally, they cheat in commerce. Goblins will try to trick players and lead them into ambushes, a difficult task since no one trusts them. The DM must be cunning. It is not a DM's job to be deliberately destructive, but the role must be played. Goblins will cooperate if you have something they want but will prefer to try to get it away from you by stealth. Goblins do not hurl themselves suicidally against numerically superior, better armed players.

## Kobolds

Even smaller than Goblins (about 3' to 4'), Kobolds never go outside the dungeons. They never melee if they can employ mechanical traps or shoot arrows from afar. Mount them on Giant Rats or Centipedes to give them a cavalry-like mobility in the dungeon. Armored humans are too heavy to ride such steeds even if they can capture them.

## Ogres

These are intelligent, not mindless killing machines. They do eat smaller humanoids but can be convinced to forego a meal - by all means encourage players to be convincing when forced to negotiate; D&D is a role playing game, not just a war game. Ogres have a tribal level civilization. They will deal with humans and enter cities for commerce. As with all the Elder Races there are far less Ogres than men, Ogres are not suicidal, therefore all Ogres don't attack people at all times. They can even be hired. I recall an adventure where players had killed a dinosaur in my dungeon and stated that they were carving up chunks of the meat to put in their backpacks. A little while later, an NPC was trapped behind a magic-activated wall. Some Ogres came along, one of the players spoke Ogre, and the dinosaur meat was given to the Ogres in return for battering down the wall. It was easier for the Ogres to kick over a wall than attempt to fight several players obviously well armed and magically fortified. Players can be encouraged to deal with Ogres - or any other sentient monster - by the DM never having the Ogres attack if the players have some clever deal to propose. Naturally, there is always the occasional surprise attack by implacable Ogres to keep players alert. Imagine Ogres as the big bully who starts fights in taverns, which by the way they are often found in, tolerated because they buy enormous quantities of booze, being able to drink any 3 men under the table. Tavern brawls with an Ogre in the middle increase the players' sense of actually living in the town/city where dungeon games start. So does the inevitable arrival of the town watch and the need to tell it to the judge - who usually is a bored, corrupt magistrate who didn't like players to begin with.

## Bugbears

Play them sneaky!!! Bugbears are to Ogres as Thieves are to Fighters. Though individually stronger than most men, Bugbears tend not to attack head-on but rather lurk in shadows to pick off stragglers. Naturally, a large group will be less reticent about melee.



Non-humanoid NPCs and monsters should be played by the DM with the same care, and attention to their intelligences and motives, as Elves, Orcs, or Bugbears. Most real animals would shun such strange things as armor-clad, torch-waving treasure hunters. For game purposes, it can be presumed that most animals are very hungry, rabid, cornered, or trained as watchdogs by former dungeon dwellers. Animals can be taken to include Giant Animals which are huge-sized versions of real animals, or mythical monsters not presumed to have intelligence. The existence of a Hydra, Chimera, or Owlbear is no more plausible than a Giant Scorpion, and so the non-sentient animal-like mythical monsters can be considered animals for purposes of Spells and possible domestication.

While cornered or wounded animals are implacable foes, it should be remembered that animals have no sense of honor or purpose. They are quite likely to retreat if losing a melee. After all, they don't need experience points. Animals also don't hoard treasure, unless the remains of a former meal who was carrying treasure is still cluttering up the lair, or the animal was set as a watchdog by sentient beings.

Even though animals don't fight for complicated reasons, there can still be varied reasons based on the animal's power and comparative intellect. The Hydra fears little. Elephants are not as easily frightened as Rats. Carnivores are more likely to stand their ground than herbivores. The more intelligent animals can provide quite varied encounters. Apes, canines, and felines may be downright playful, curious, or friendly. A DM may decide to have high-IQ spiders, fish, or whatever.

Any dog raised from a pup or acquired under beneficent circumstances, which is well-treated and professionally trained (time and money for training) can be considered to exhibit the loyalty, obedience, and ability of a movie or TV dog such as Lassie. This can be applied to any animal of equal or greater intellect, such as Dolphins or Elephants. Some wild animals might be domesticated at a higher time/money expenditure; apes and bears come to mind.

Some wild animals, even though intelligent, do not respond well to training. Wolves and Cats come to mind. It might take special circumstances to fully domesticate them as pets, such as pulling the thorn out of the paw, or being a Berserker of the appropriate totem.

Since non-sentient mythical monsters are animals, there is a bare possibility of domestication if great amounts of time and money are expended. Pegasi are trainable as horses. Griffons, Hippogriffs, and Rocs usually are too independent to give more than minimal loyalty.

## Dragons

The aristocrat of monsters!! All Dragons are intelligent, even those which do not speak. Their number one aim is hoarding treasure. Young, small Dragons are mischievous rather than malevolent. Older Dragons don't go looking for players to harass, but if you come looting the hoard then they take umbrage. DM should allow for the size of an old Dragon. They cannot reach people in narrow places, they can employ spells even if they incur damage, and the flapping of their wings in a confined cave or dungeon can knock people over. Players should not be allowed to subdue Dragons any more readily than they subdue anything else. Dragons don't put death before dishonor, they will surrender if they're being trounced, but to allow subdual according to the rules in D&D is tantamount to giving away free Dragons. Players should have to outwit Dragons by appealing to greed, vanity, or sense of humor. Dragons love conversation - those that can talk - and will listen if you've something to say.

Dragons can be enlisted as allies by enterprising players, though Chaotic ones will be untrustworthy. Even little Dragons cost a lot to feed and bigger ones do tend to require a week's nap at inopportune times. Baby Dragons can be raised up and trained, possibly even converted from Chaos to Law or Neutrality if you donate sufficient gold to the local Clerics or Druids. The disadvantages of Baby Dragons are: 1) They are just that - babies - with limited comprehension and attention span; 2) They don't gain experience points, obtaining increased hit dice only with age. An 8 HD Baby has only 8 HP for 5 years, and even game years are a long time. This rule should also apply to players who elect to be Dragons themselves, unless the Baby Dragon-Player starts out with poor armor class and slower movement. 3) When they do grow up, pet Dragons either sleep a lot, get bored and fly away, or end up being Chaotic after all and turn on you.

Still, the sight of a cute little 6 foot long Dragonlet, winging down the corridor in pursuit of Orcs, to the cry of "sic 'em Rover!" makes it all worthwhile.

The ideas presented here only begin to scratch the surface. The opportunities for creative refereeing are boundless.

# WRITING GOOD COMPUTER GAMES

## By Reverend George Blank

In Part 1 of this article, I presented the philosophy and aesthetics of computer games. Let's now discuss the actual process of writing and marketing, from actual idea to the check in your mailbox.

### The Idea

The starting point for almost any creative endeavor is an idea. Until you have an idea for a game, it is very difficult to write one. Some of the sources of ideas mentioned in the first part of the article were books, television, movies, sports, board games, historical situations and mythology. Once you get an idea, play with it for a few days. Write it down. Can you think of any special twists that could make your game more interesting? I cannot overstress the importance of writing down, your ideas, for two reasons: first of all, if you don't write them down, you will probably forget them; secondly, until you write it down, it will probably be hazy and unclear. Also, when you write an idea down, it forces you to state it clearly. I usually use a three ring notebook for each game that I'm working on and the first thing that goes into that book is a clear statement of the idea.

I have always been fascinated by sailing, and I thought it would be nice to write a simulation game based on the Clipper Ship races to China in the 19th century. That was the beginning of the idea. I went to the local library and got out a book on Clipper Ships. The book was lying beside the telephone one day when I got a call from a magazine editor who wanted to purchase a game I had submitted. During the conversation, I asked routinely if there were any games he would like to see written. He mentioned two: a real time, graphic, multi-dimensional lunar lander and a Clipper ship race the Horn. I picked up the book and said, "You're not going to believe what I am holding in my hand." That is how my **Round the Horn** game started.

During the period in which you are playing with the idea, do your research and write down several different versions of the idea. As I read about Clipper Ships, I discovered that the trip around the Horn was not only for the China trade, but was also important during the California Gold Rush. Right away the idea of San Francisco as a destination instead of Canton began to appeal to me, because it meant that I would only have to do a map of North and South America, and I could forget about Hawaii and China. In addition, I could make the game quicker, and pacing is important. I started collecting information on the most important Clipper Ships in the Gold Rush.

As I developed the idea, I began to think about the different factors that should have to be considered by the players, and I added these factors to my idea sheet. I have raced sailboats, and at one time served as an official in the Trans-Pacific Yacht Race, so I thought of such factors as winds, currents, course, different sets of sails, storm damage, supplies, navigation hazards, and personnel. After two or three weeks of research and idea refinement, I decided to get started.

### Housekeeping

I have already mentioned my three ring notebook. When writing a program, I consider it of utmost importance to keep all information organized, so I prepared for the task of writing by setting up several categories.

I use an index to sub-programs, a copy of which is shown on page 32. I believe it is critical to write programs in several modules. That way I can add or delete a whole function from the program at any time, change the order in which functions are performed, and test each function to see that data is processed correctly in that module. So I typed out a list of the various functions which had to be performed within the overall program. Later, when I wrote each module, I wrote in the

starting address of each, so that part of the page looked like this:

|       |               |
|-------|---------------|
| 00    | Remarks       |
| 100   | Initialize    |
| 8000  | Display Ship  |
| 8200  | Display Waves |
| 9000  | Navigation    |
| 10000 | Data          |

Once I thought of as many of things my program would have to do as I could, I sat down and wrote a flow chart. I seldom do this, but in a complex program it helps to keep things organized. The flow chart also went into the notebook.

My next step was a table of variables. I used a mimeograph machine to run off a form, a copy of which is shown on page 32.

Each time I used a variable, I would add it to the chart, so that one line might look like this:

|         |             |
|---------|-------------|
| W       | Wave Number |
| WR      | Region      |
| W [3,4] | Weather     |
| WS [3]  | Waves       |

If I used a dimensioned variable, I recorded the uses on a separate page:

|        |                    |
|--------|--------------------|
| C      | Current Player     |
| W[C,O] | Barometer Reading  |
| [ ,1]  | Change per hour    |
| [ ,2]  | Wind Speed         |
| [ ,3]  | Wind Direction     |
| [ ,4]  | Track Power Factor |

Once I had organized the notebook, I started writing the different modules of the program. Since the graphic display would dominate the game, I wrote my two graphic routines first. One displays North and South America, and the other is a view from the front of the ship with an animated wave display. On graph paper, I sketched each one out and kept changing it until it looked like I wanted it to; then I simplified it as much as possible in the interest of speed. Often a module will require extra research; maps for the map routine, an atlas to determine wind patterns, navigation charts to determine ocean currents. Each module is written and tested, then linked to other parts of the program and tested again. As I write, I use a code for line numbers. All subprograms should start with a line number divisible by 100. Subsequent lines

start at intervals of 10. If I have to add a line, it ends in 5. If I have to add several lines, I use 2,4,5,6, and 8. The number 9 is reserved for remark statements, and the number 1 for test lines used to make sure the variables are operated on correctly. A typical program segment might

```
2299 Rem * Shipwreck*
2300 CLS
2301 Print At 50, H; V;
2305 Print "THE"; CS(C);
      "WAS LOST AT SEA"
```

Line 2301 would be a temporary test of the variables used in the subprogram to make sure that the routine functioned properly. After final debugging, all lines ending in 1 would be deleted.

### Market testing

Once you have written the game in a rough form, get your friends to play it. I am especially fortunate as the pastor of a Presbyterian Church, for I have a church youth group that is delighted to play with my computer. I watch them play, listen to their comments and complaints (usually of the "Can't I play Star Wars?" variety), and ask questions. This is a critical factor, and I only consider it the halfway point.

### Rewriting

The best procedure at this point is to throw away everything you have done and start over. If you do, it will be a much better game. I am very hesitant to do this, but in the case of **Round the Horn** I had help. I lost the whole program four different times due to system crashes, tape erasing, and a spoiled disk, having to start over each time then go back and test again.

### Polishing

Polishing is a very critical step. The major considerations are pacing, suspense, graphics, animation and Murphy's Laws. I do each of these separately.

In considering the pacing, ask if the game flows smoothly. Is each player's turn too long or too short? Is there enough to do during the turn to avoid boredom? Is the action too fast to keep up with? Are the graphic sequences well paced? Are there dead spots in the game while the computer does some elaborate calculation or other time-waster, and if so, can they be broken up?

The suspense factor is very important to the TV generation. People who watch a lot of television are used to a dramatic moment every 7 minutes. That is Hollywood's way of getting us to refrain from switching channels during the commercials. But most games require enough suspense, or enough of a threat, to worry us in order to avoid boredom. In most games, the possibility of disaster adds interest.

In looking at the graphics displays, ask if there is any way to improve them. Do they look like what they represent? Here, it's best to get the opinion of someone who doesn't know what it is supposed to be. Are there ways to speed up the graphics, to use less memory, to simplify them, to add interest? In the game of **Round the Horn** the waves move, the land passes by, the sail shifts from side to side. Are there ways of making the animation more realistic?

Murphy's Law is the basic rule of programming: if something can go wrong, it invariably will. Find out how each of your variables behaves near the limits of its range. If they ever get near zero, find out what happens when they reach zero. Is there ever an attempt to divide by zero? If you have variables in your graphics routines, find out what happens when you get near the edge of the screen, or go off the screen, even if players would not normally do this in the game. Have a friend try the program out on his computer. I found out that while **Round the Horn** would load and play in a 16K computer, at times it would fill up the memory with variables and create an out-of-memory error. Since I had a

32K computer, and simply measured the memory requirement by the amount of space left, I did not know about this until a friend tried the program I had to rewrite the instructions in a shorter form.

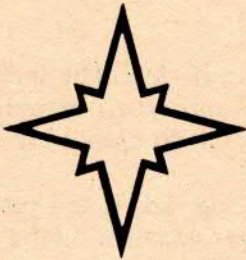
The final step in the polishing is nearly impossible. Take your finished, polished program and play it for a month before you submit it to a publisher, and make sure all the bugs are gone. They are far less embarrassing than.

### Selling the Program

The next step is to decide how you would like to sell the program. If you are selling it to a magazine, you will have to write an interesting article to go along with it. Double check your research, and throw some interesting facts into the article to provoke interest.

Software houses and some magazines publish the programs in machine-readable form. In that case, the instructions are the article, and they should be written with care.

In the case of **Round the Horn**, I have a choice of marketing it to two magazines that publish TRS-80 programs on cassette tape, two magazines that publish games in BASIC specializing in the TRS-80 the Software Exchange, another major publisher of software, the general purpose computer magazines, and a whole bunch of small entrepreneurs. I could also market it myself, but I'm not going to make any decisions until that final month of polishing is over!



**DOUBLE STAR**— In a binary star system, the pressures of growth and expansion lead to war between two colonies of Earth. **Double Star** is a game of this war, fought as planets whirl in their orbits and fleets fight between worlds. Long-range planning allows small moons to be pulled from orbit and hurled at enemy worlds; special training rules allow the use of formations by fleets, with great effect on firepower and defense. Limited industrial output, orbital fighters, planetary defense systems, and populations. Boxed, \$9.98.

**SNAPSHOT**— As the small free trader *Beowulf* jumps between the stars, one of the passengers secretly assembles a concealed pistol, and slowly works his way to the bridge. Just as the hijacking begins, the computer kicks in: doors slam shut and seal off the ship's vital areas. This time, the hijacking is foiled. *Next time?* **Snapshot** is a game of close combat — be it hijacking, mutiny, or boarding parties — aboard the starships of the far future. All manner of weapons and all types of individuals are included, as well as detailed starship plans. Boxed, \$7.98.

**BELTER**— Against a background of frantic prospecting (for the wealth of the asteroids is why people are here), **Belter** is a political/economic game of many levels. Represented are individual players, as well as groups of crewmen, prospectors, thugs and troops... all with their own abilities and goals. Players must manipulate this population as they seek both economic and political power. More than a simple boardgame, **Belter** introduces elements of role playing and imagination. Realistic constraints (supply and demand, supervised elections, physical violence) shape the course of the game. Boxed, \$11.98.

**TRAVELLER**— is different. Not a boardgame, **Traveller** is devoted to role playing science fiction situations. Players assume the roles of citizens of the future, with all the options wide open. Limited only by the amount of effort they wish to put into the game, players may explore new worlds, puzzle out enigmas of old civilizations, conduct complicated confidence games, smuggle, build empires, lead revolts, fight wars... the list is as endless as the imaginations of the players. Boxed, \$11.98.

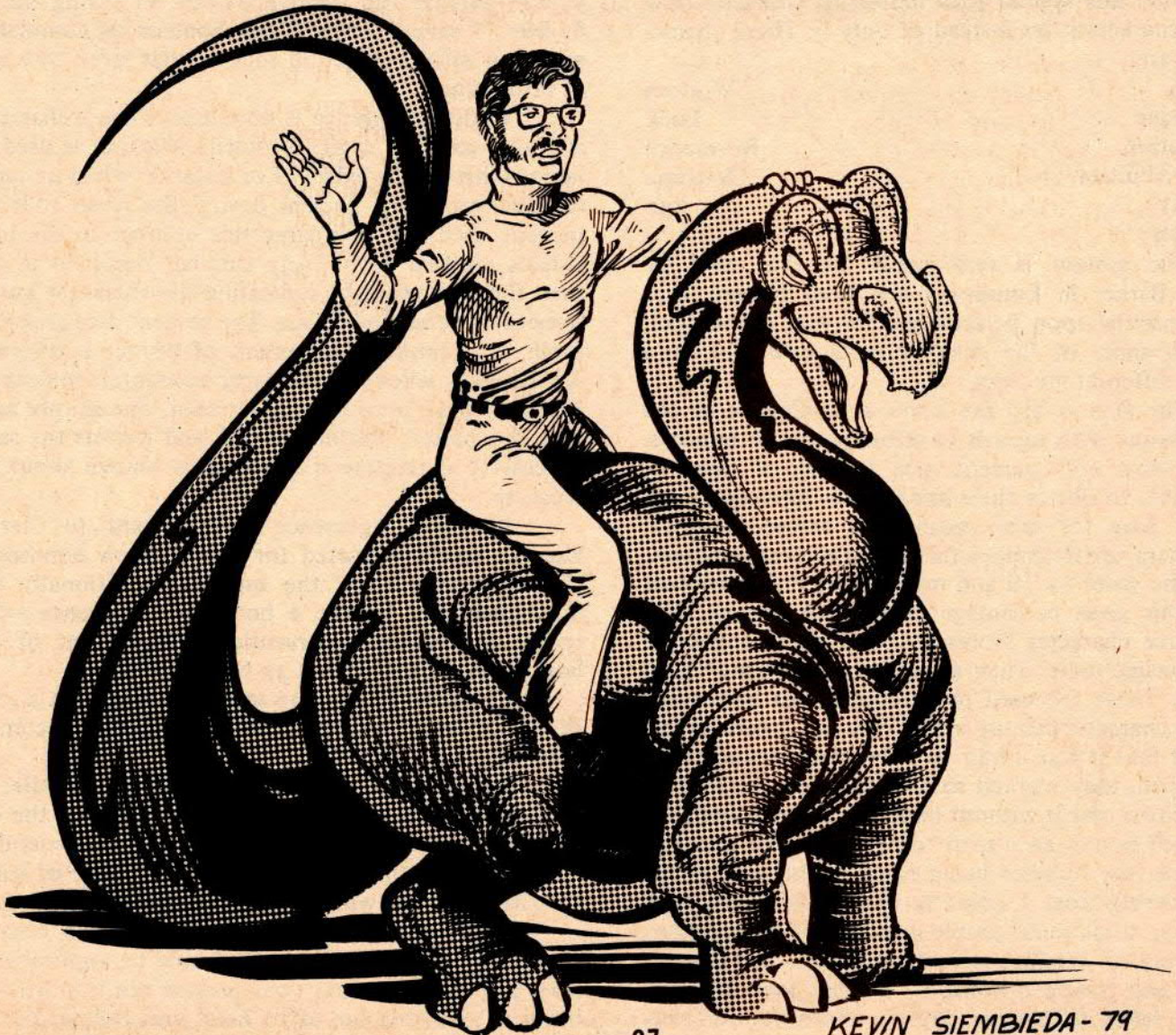
All above science-fiction games are boxed, and each contains a game map showing the location in contention, die-cut counters to represent ships, people, forces and equipment, and rules governing play. **Traveller** contains three 48 page rules booklets only. For more information on these and other GDW science-fiction games, write for our free SF flyer. All of these games are available through hobby and game shops, or direct (and postpaid in the US and Canada) from

**GDW**

203 North Street  
Normal, Illinois 61761

## *Kevin Siembieda*

Although a relative newcomer to FRP Gaming, Kevin has been involved in science fiction and fantasy fandom since the age of fourteen when he published his first fanzine, *Megaton*. Since then the quality and quantity of his work has steadily increased. In 1972 he published *Nightspawn* No. 1 (Offset cover and electrostencil content) and *Nightspawn* No. 2 (Offset throughout). He followed that with the Disney and comic oriented *B.S. - P.S.* in 1973. His publishing career very nearly ended his educational career in 1974 when his High School administration shut down his efforts. His largest and most prestigious publication to date is *A+*, a Detroit-based comic he put out with Alex Marciniszyn. Kevin's fan & comic experience is supplemented with three years at the Center for Creative Studies. Currently he paints in oils, water-colors and Doctor Martins Dyes. He freelances for a number of local comercial studios, one of which he designed and illustrated some Science Fiction bubble gum cards which should appear late this summer. He has done logo designs, T-shirts, and countless illustrations.



**DAYMARK:**



# A New Character Recording System

by Dean A. Kunigisky

"Once upon a midnight dreary, as I pondered weak and weary. . ." The poem may be Poe's but any judge who has put in the hours to set up a prospective campaign knows the true meaning Poe was expressing. I myself spent many dreary evenings trying to plan a campaign that would be both fun for the players and yet not so much of a burden to control. It was some months ago that I hit upon a system of Character record which was both detailed and flexible enough to un-complicate the die-rolling involved in running the campaign.

With this system each individual character now has 11 characteristics instead of only 6. These characteristics are:

|                   |           |
|-------------------|-----------|
| Strength          | Wisdom    |
| Intelligence      | Luck      |
| Constitution      | Reverence |
| Psychic Abilities | Charisma  |
| Dexterity         | Ego       |
| Comliness         |           |

The system is very similar to that used by M.A.R. Barker in *Empire of the Petal Throne*. It is based entirely upon percentages, for easy calculation, although some of the characteristics now take on a slightly different meaning.

The first 6 are the same as in *Empire of the Petal Throne* with regards to meaning and hit bonuses. Players now roll percent dice instead of three 6-sided dice, to obtain their basic score. Strength continues to have the same meaning as before, however, if the character attempts a feat of exceptional strength, divide the score by 10 and multiply by the individual's level. This gives percentage chances of success. The next three character scores are particularly important to any magic users. They are used to determine "Spell Points". These are used to determine just how much magic a character can use in any one day. I derived this as I felt that it was unfair to only allow characters to cast a spell, they worked so hard to learn, once a day. To let them cast it without limit was also unallowable. With spell points, each spell "costs" a specific quantity of points, the number being equal to the level of the spell. (Scrolls cost 1 point no matter what the spell level) The total points usable is calculated by averaging the scores of Intelligence, Constitution, and Psychic Ability and finally dividing by 5. This gives the basic starting value, usable per day, to which bonuses may

be given at the Judges discretion for exceptionally high scores. Each time a character advances a level he gains 5 points (4 points for Clerics). Spell points may be regained in one of two ways. They may be regained at ½ the rate given for regaining psionic points, or for convenience the Judge may allow all points to be regained at a specific time of day; ie. Midnight. Dexterity is now not only useful for bonus hit points, but by averaging this score along with the one for luck, you obtain a score for modifying saving throws. Scores of 01-20= -2 to all saving throws. 21-40= -1 saving throw. 41-60= average (no bonus). 61-80= +1 saving throw. 81-00= +2 saving throw. These bonuses are cumulative with any other protection such as that given by a ring of Protection.

While Intelligence is now used when a character is trying to solve a give problem, Wisdom is used to indicate his "Knowledge". For instance, when a character discovers some ancient device, the Judge rolls the percent dice and compares this number to the individual's wisdom score. Any number equal to or less than the wisdom score indicating the character knows **something** about the device. The percent dice are rolled again to determine the extent of his/her knowledge. Additionally whenever the party encounters some monster they have previously never seen, one simply averages the party's wisdom scores, and repeats the same process to determine if anything is known about the creature.

Naturally, reverence is important to Clerics. Use the scores indicated for saving throw bonuses to Clerics turning away the undead. Additionally any individual may receive a bonus for reverence when trying for Divine Intervention. The extent of the bonus may be strictly left up to the Judge.

Charisma retains the same meaning with a score of 18 or higher allowing an individual to become a Paladin.

Ego is something very difficult to handle, although its main use is for comparison against the ego scores in swords or other devices. It is also useful to compare when there is some type of "Battle of Wills" such as is the case when a suggestion spell is thrown.

As I said before, I prefer this system because it is detailed, but flexible and should be applicable to most any situation that your players run into without being so cumbersome as to keep you rolling dice all night. I hope you will find it as useful as I.



# Generals of the City State

By  
**Bill  
Paley**

The Overlord presently has command of six Vasthosts in his armed forces, and though he has ordered the disbandment of one (located at Map I, Hex 4012) and has ceased sending pay convoys to it, he is raising one to take its place. Half of the Vasthosts are mercenary units (with City State levies from the lower classes) while the other half are feudal levies of farm folk commanded by nobility.

The Vasthost (supposedly) disbanded is commanded by:

**Angus McTurl** - Class: Fighter, Align: N, Level: 8, HP: 45, AC: 2, Social Level: 14, STR: 16, INT: 13, WIS: 13, CON: 10, DEX: 12, CHR: 16, Weapon: Lance and Sword. Angus has long been a mercenary himself, and when the Overlord refused to armor his troops, he insisted, desiring to maintain the men's impression of him. A good tactician, he is wily when cornered, and it is rumored that he has slain more Orcs than there are members of that race remaining alive. He aspires to become the ruler of a major world power. He may or may not be able to keep his mercenaries by his side without pay.

The Vasthost at Map I, Hex 1918 is a mercenary unit commanded by:

**Will Stokesker** - Class: Fighter, Align: N, Level: 7, HP: 37, AC: 3, Social Level: 14, STR: 15, INT: 10, WIS: 11, CON: 12, DEX: 7, CHR: 14, Weapon: Longbow and Sword. Will was once a bodyguard of the Overlord. He is intensely loyal to his lord and to the City State itself. His spare moneys go towards his collection of racehorses, which he has with him at war.

The Vasthost at Map I, Hex 0619 is a mercenary unit commanded by:

**Tar the Blade** - Class: Fighter, Align: CE, Level: 7, HP: 39, AC: 3, Social Level: 14, STR: 15, INT: 11, WIS: 11, CON: 13, DEX: 10, CHR: 4, Weapon: Daggers. Tar is preparing to surrender his entire troop to the World Emperor's forces at the bidding of a Mage who has charmed him. The switch will occur in one month. If the charm breaks, Tar's orders are to patrol the border, at his discretion. Will he invade? Or turn the army over anyway?

The Vasthost at Map I, Hex 3415 is ruled by:

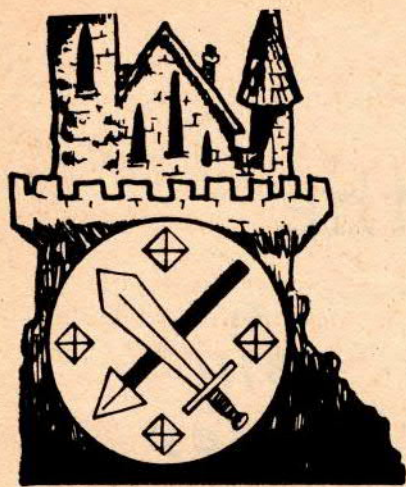
**Earl Waglon "The Graceful"** - Class: Fighter, Align: LG, Level 9, HP: 64, AC: 2, Social Level 14, STR: 17, INT: 12, WIS: 14, CON: 8, DEX: 6, CHR: 18, Weapon: +3 Sword. A mirthful and brave noble, his men and officers worship him. This unit has been given many battle honors due to the difficulty of its assignments. It is a source of pride and distress to Waglon because he honestly cares for his troops. He laughs at his clumsiness along with the men and appreciates their cheers.

The Vasthost at Map I, Hex 1928 is ruled by:

**Earl Kalrin "The Traitor Baron"** - Class: Fighter, Align: N, Level 9, HP: 58, AC: 5, Social Level 14, STR: 16, INT: 8, WIS: 15, CON: 14, DEX: 10, CHR: 12, Weapon: Battleaxe. Kalrin was driven from his ruined city by three tribes of Altanians. He was then given command of his unit. He rules with iron discipline, and not a day goes by without a flogging. HOWEVER, justice is meted out equally to all, including nobility, and so his officers are nearly in revolt.

The Vasthost at Map I, Hex 0713 is ruled by:

**Earl Terence "The Warrior"** - Class: Fighter, Align: LE, Level 9, HP: 61, AC: 2, Social Level: 14, STR: 13, INT: 14, WIS: 12, CON: 10, DEX: 8, CHR: 14, Weapon: Short Sword. Terence is a strategist of superb ability and insight. He is a cousin of the Overlord and one of his few close friends. He decided several years ago that the Overlord was the best monarch available on the scene, and he will defend the man to the death. He has the trust of the officers, but his newly raised levies are poorly trained.



# Whitestone Castle

## Death At Deadoff Manor

By *Eric Hill*

(A current dungeon campaign in a dungeon by Richard Gerber, as chronicled by Eric Hill. I am the one with the long names.)

Mirrihor and Sir Ellis (2nd Try for he opens doors on his second try only.) Lorac (2nd cousin to the Lorax (who was lifted) approached the dilapidated, old mansion that was Deadoff Manor. The door creaked open on its rusty hinges, and the grim pair entered what the villagers called "Adventurers' Bane". The wooden floor creaked and groaned under the weight of the two encumbered adventurers. At the end of the hall was a door, which was promptly used, seeing as there was no other visible exit. Except for an occasional rat or spider, there was no life to be seen. Mirrihor mentioned this to Ellis.

"Maybe there are no live beings to meet in here." said Ellis with a grim chuckle.

They proceeded down the hall until they spied a set of stairs in a corner. Mirrihor followed Ellis up the stairs, hearing his thief companion swearing softly to himself as year-old spiderwebs stretched across his face before snapping in tow.

The twisting stairway ended in a large room, complete with a chair, a hole in the floor, a black box with ten buttons, and two giant ants. Ellis destroyed one immediately, while Mirrihor advanced towards the other one. Sir Ellis looked up and saw Mirrihor being pressed back by the ant in front of him. With a cry, he leaped upon his foe, his sharp blade piercing the hulking body.

The adventurers backed away from the dead body and fell to examining the room. Ellis waded over to one corner of the room to look at the chair while the fighter examined the box with buttons.

"I dare not sit in the chair," thought Ellis, "for it might prove deadly." He placed a dagger upon it, but nothing happened. [DM: "It.s collecting dust . . . . . very, very slowly."] So, Ellis hacked the chair to bits and joined Mirrihor at the box on the wall.

The fighter had notice that each button on the box had a number on it; the bumbers ranging from zero to nine. He pressed several buttons in random order, and, after pressing 911, heard a voice speaking from a u-shaped tube hanging near the box. It said, "To get in the house, open the door". (My Goodness! I'll Have To Remember That!)

Sir Ellis Lorax tied a rope to a spike near the hole in the ground and climbed down, a long with Mirrihor. They came into a small, empty room with but one door. The adventurers went through the door, and found themselves in a pie-slice-shaped room inhabited by eight hobgoblins and a treasure chest.

Sir Ellis (2nd Try) Lorac killed one immediately, while Mirrihor battled two others. Ellis joined in the melee until Mirrihor was killed by a hobgoblin's axe. (Ellis Better Geto Out Of There Fast !) Ellis tried the door. (Will He Be True To His Name?) He opened it on his first try! He then changed his name to: Sir Ellis (1st Try!) Lorax (2nd cousin to the Lorax (who was lifted.) One hobgoblin followed him out.

Ellis jumped on the rope, still hanging through the air towards his opponent with a brabdish sword. Ellis attacked the hobgoblin furiously, but it dashed to the opposite side of the room and disappeared through a hidden door.

Ellis pulled his belt one notch tighter and banged on the door between him and the hobgoblins. Unfortunately, five hobgoblins emerged.

"That's more than I can handle!" thought Ellis, and he looked up through the hole in the ceiling. He gave a tug on the rope, and, to his dismay, the rope came tumbling down in his hand, along with the spike from the floor above. ( Oh, No!) However, the hobgoblins didn't attack Ellis; rather, they scuttled out through the secret door on the opposite side of the room, except one who stayed to fend off intruders.

Ellis attacked the hobgoblins as they ran by, and was now locked in combat with the guard at the



secret door. That is probably why he didn't see the hobgoblin pop out of the hidden door next to him until he felt the whip curl around his neck . . .

Nissassa and Loraktros Rhoop (1st cousin to the Lorax (who was lifted) made their way to Deadoff Manor. Rhoop had received a message in a dream which vividly described the death of his son. Sir Ellis Lorac, and he set out to avenge his death. Rhoop followed the path that Mirrihor and Ellis had taken, aided by his dream. He tied a rope to a spike in the floor, and promptly clambered down through the hole. Two hobgoblins were still there and Nissassa and Rhoop attacked them immediately. Nissassa did well but Rhoop was "getting the bad end of the sword." Suddenly, several more hobgoblins appeared through the secret door. Nissassa advanced towards these reinforcements with a cry, stepping on a dead body to get there. It was Ellis.

Rhoop pushed Nissassa away from the body angrily and searched through Ellis' backpack. His hand came out with a dull black sphere. Rhoop rose quickly and threw the object at a large hobgoblin near the door in the wall. It hit, fell to the ground, and . . . nothing. Rhoop hacked his way through the hobgoblins to where the sphere lay. He picked it up and hurled it at his previous target. This time, the bomb exploded forming a cloud of dense smoke around the hobgoblin. Nissassa chopped through several more hobgoblins while Rhoop worked on destroying the blinded one. Suddenly, a huge hobgoblin with a cruel whip emerged from the secret door. Loraktros Rhoop recognized him immediately as the killer of Sir Ellis (1st Try!) Lorac (2nd cousin to the Lorax (who was lifted'))

"Don't touch him! He's mine!" shouted Rhoop as he angrily attacked the leader. However, it knew that Rhoop was a poor fighter, and decided to play his "mouse" cruelly before destroying it. Rhoop sent a rain of blows upon his opponent, but they always seemed to be parried. The hobgoblin chuckled to he hadn't had this much fun in years. However, after several minutes of useless melee, the hobgoblin tired of his "game." and decided it was time to finish off this pesty human. He raised his whip for a death-strike, and felt the edge of Rhoop's blade pierce his side. Loraktros Rhoop (the avenger) (1st cousin to the Lorax (who was lifted)) had avenged his son's death.

Suddenly, Rhoop felt the blow of an axe on his shoulder armor. He jumped back just in time to save his neck from another swing. The number of hobgoblins had redoubled, and even Nissassa was having trouble. The two veterans were ready to despair when the secret door opened yet again. However, this time, it was not a hobgoblin emerging through the open door, but another fighting-man! He immediately attacked the hobgoblins that were pressing back "our heroes."

Rhoop looked back and saw a hobgoblin coming through a door behind him. He left the two other veterans to the hobgoblins and darted into the room from which the hobgoblin had emerged.

"If there are any more hobgoblins in there," thought Rhoop, "they'll need exterminating." He burst through the door, prepared for battle, and found an empty room, except for a treasure chest in the corner. He strode over to the chest and threw open the lid. "Damm it!" he said. "Just silver and jewels. No magic!" He walked over to the door and waited there quietly. When Nissassa came into view, Rhoop smacked him with the flat of his blade for defiling his son's body in the melee.

The new arrival identified himself as Rotitepmoc de Rhoop, and Rhoop charged his name to Superior Loraktros Rhoop (the Avenger) (1st cousin to the Lorax (who was lifted).) The treasure was divided, and the party exited the mansion to give Sir Ellis and Mirrihor a decent burial. Rotitepmoc and Loraktros Rhoop being inseparable companions. Rhoop had bought thirteen more smoke bombs from a village alchemist, with the hope that they would work more efficiently than Ellis's did. This time they entered through the right side of the huge double doors, and came upon a totally different hallway. They ventured through several halls and doors until they came upon a hallway with a jagged wall on one side. Nissassa refused to go through.

"Come on," growled Rotitepmoc. "After all, what are we here for anyway? We're supposed to be adventurers, so let's start here!" Superior Loraktros Rhoop (the Adventuring Avenger) (1st cousin to the Lorax (who was lifted)) led the way down the hall.

The group of adventurers piled into the room through the door in the southwest corner. There was a sofa on the north wall, a treasure chest near the northeast corner, and a door near the southeast corner, but the most prominent occupant of the room was a large Ochre Jelly near the chest.

"Fire!" exclaimed Nissassa, "We need fire to kill it! Rhoop took out a flask of oil and splashed it on the Jelly. Unfortunately, the oil also splashed across the floor and onto the chest. Rotitepmoc took out a torch from his pack, and lit with the flame from Nissassa's lantern. Nissassa stood on the sofa to escape any flames, while Rotitepmoc threw the torch on the Ochre Jelly, and Rhoop waited in the corner. The torch

from his pack, and lit with the flame from Nissassa's lantern. Nissassa stood on the sofa to escape any flames, while Rotitepmoc threw the torch on the Ochre Jelly, and Rhoop waited in the corner. The torch failed to ignite the Jelly, but rolled onto the wooden floor, which promptly flared up, thanks to the oil. Nissassa ran to the odor, and Rhoop waited there with him. One end of the couch had caught fire, and Rotitepmoc started dragging it towards the Ochre Jelly so as to set it a flame. Unfortunately, the sofa burned up before Rotitepmoc could get it near the Jelly, and he was lucky to escape with scorched hands.

Rotitepmoc and Nissassa decided to exit the inferno, but Rhoop stayed behind, for the treasure chest was burning up, and the contents were becoming visible. The wood in the side of the chest cracked, and a piece of parchment fell out, promptly turning to ash in the flames.

"A scroll!" sighed Rhoop.

A flask tumbled out of the chest and rolled to the edge of the flames. Rhoop picked up the bubbling container and juggled it in his hands until it cooled down. He almost dropped it as the Ochre Jelly advancing towards him finally caught fire and disappeared in a flash of ashes and flames.

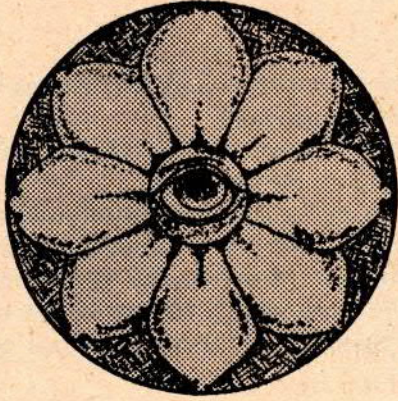
Rhoop looked back towards the chest and saw all that remained of what he took to be magic arrows.

"And Rotitepmoc has a bow!" he sighed.

Lastly, a large mass of oozing gold poured out of the chest and across the floor.

A sharp crack, followed by a heavy creaking sound brought Rhoop back into the situation at hand. As the floor under the treasure chest caved in, Rhoop whirled around and threw himself against the door . . . to no avail. He looked back to where the flaming floorboards were turning to ash. Should he risk running through the flames and jump through the hole to the next level instead of being caught off guard by the collapsing floor beneath him?— he heard a thump coming from the other side of the door as someone tried to open it—but, if he jumped down, he could kill himself. No, it was too dangerous. Try the door once more, just in case. He desperately threw his weight upon the door for the last time; for, at that the floor beneath him caved in in a roar of falling beams, ash, and flame, as Rotitepmoc and Nissassa outside feared that their companion had come to a sudden and terrible end . . .





کمی عنض نثسری، ال صض مح فوشج  
 می ص دء صی ال صض مح فوشج  
 BLACK LOTUS By  
 مع صیح س ن صی Bill  
 حدوش لم س عنض نثسری Paley

The secret police of the Overlord, its widespread activities are under the command of Count Kaledric, "The Coordinator" (described in Booklet K, pages 3 - 4). He answers only to the Overlord himself.

The three arms of this dreaded organization are Intelligence - gathering, Punitive and Police Units. Each is run by one individual, and is subdivided into additional groups.

Chief of Intelligence - **Begra Zin** - Class: Fighter, Align: LE, Level 8, HP: 54, AC: 4, Social Level: 6, STR: 15, INT: 13, WIS: 10, CON: 9, DEX: 5, CHR: 7, Weapon: Acid. Begra is an embittered man. His face, scarred purposefully by barbarians, is kept hidden behind a golden mask. He commands both foreign and domestic spies. There are some twelve foreign spies, one each in each major foreign power, although there are two separate intelligence net works in the World Emperor's City State. The six domestic spies report on attempted insurrection in the City State, and among their number is included Kostbera (described in Booklet J, pages 11 - 12). The other five are:

- Jetra Phy** - Class: Magic User, Align: N, Level 3, HP: 9, AC: 10, Social Level: 5, STR: 3, INT: 17, WIS: 9, CON: 10, DEX: 12, CHR: 16, Weapon: Dagger.
- Tenel Grish** - Class: Fighter, Align: LE, Level: 4, HP: 21, AC: 5, Social Level: 6, STR: 13, INT: 8, WIS: 15, CON: 11, DEX: 10, CHR: 11, Weapon: Morning Star.
- Markus Regel** - Class: Cleric, Align: CE, Level 2, HP: 10, AC: 3, Social Level: 3, STR: 14, INT: 9, WIS: 17, CON: 12, DEX: 8, CHR: 4, Weapon: Cudgel.
- Somar Kana** - Class: Thief, Align: N, Level: 4, HP: 11, AC: 7, Social Level: 2, STR: 7, INT: 12, WIS: 8, CON: 10, DEX: 16, CHR: 16, Weapon: Short Sword.
- Agratak** - Class: Fighter, Align: N, Level 2, HP: 6, AC: 4, Social Level: 5, STR: 16, INT: 4, WIS: 7, CON: 14, DEX: 9, CHR: 10, Weapon: Warhammer.

Each of these "spies" will have a tavern they are normally found, 2 - 20 informants who they pay, and a drop point where they pass on information. Each is very loyal to the Overlord, and if they hear someone discussing the government negatively, they will report to the Punitive arm of the Black Lotus.

The Intelligence arm of the Black Lotus have a dozen messengers who carry messages to and from the foreign spy net work. Most are sailors, but one is a caravan leader, and one is a wandering minstrel.

Chief of Punitive Activities - **Krag Slike** - Class: Fighter, Align: CE, Level: 9, HP: 44, AC: 2, Social Level: 7, STR: 18 (72), INT: 15, WIS: 12, CON: 10, DEX: 9, CHR: 11, Weapon: +2 Sword, +1 Dagger. An incredibly evil man, he takes great joy in planning punishments and assassinations. Occasionally superseded by Kaledric (who himself takes on only the most powerful), he hungers for the Count's job in the organization. Under his pay and direction is the Assassin's Guildmaster and through him the Guild. In addition, he has five officers, each bearing a scroll which states "It is by my will that the bearer has done what he has done.", marked by the Overlord's Seal and signature.

- Gridol** - Class: Magic User, Align: LE, Level: 3, HP: 8, AC: 10, Social Level: 4, STR: 6, INT: 15, WIS: 12, CON: 6, DEX: 11, CHR: 9, Weapon: Dagger.
- Maketpa** - Class: Fighter, Align: CE, Level: 4, HP: 25, AC: 7, Social Level: 5, STR: 12, INT: 9, WIS: 8, CON: 10, DEX: 15, CHR: 14, Weapon: Sword.
- Lee Dorg** - Class: Fighter, Align: LE, Level: 5, HP: 28, AC: 3, Social Level: 4, STR: 15, INT: 4, WIS: 10, CON: 13, DEX: 11, CHR: 12, Weapon: Scimitar.
- Lee Frash** - Class: Fighter, Align: LE, Level: 5, HP: 31, AC: 3, Social Level: 4, STR: 14, INT: 5, WIS: 11, CON: 12, DEX: 11, CHR: 12, Weapon: Scimitar.

**Lee Koyslin** - Class: Fighter, Align: LE, Level: 5, HP: 16, AC: 3, Social Level: 4, STR: 15, INT:3, WIS: 10, CON: 12, DEX: 13, CHR: 13, Weapon: Scimitar.

Each of these five men are trained in the human anatomy, and the means by which one causes it the most pain. They have been known to kill, but usually they leave their targets maimed.

**Chief of Police Operations - Gary Crainek** - Class: Magic User, Align: N, Level: 6, HP: 18, AC: 10, Social Level: 6, STR: 7, INT: 16, WIS: 9, CON: 11, DEX: 15, CHR: 12, Weapon: Silver Dagger.

Coordinator of all police units - including the Constabulary which is not normally an organization used as a tool by the Black Lotus. Gary is one of the least powerful of the chiefs of the secret police, and is usually ignored by the others except when the City State Constables stumble in and interfere with the other arms functions. He would do anything to remove Kaledric and take over as "Coordinator". He has begun to gather followers for use as an assassination team, but he is frightened to make use of them. They are all loyal to him, but they are impatient to start the revolt.

**Kreel** - Class: Magic User, Align: CE, Level 4, HP: 12, AC: 10, Social Level: 3, STR: 5, INT: 18, WIS: 7, CON: 10, DEX: 12, CHR: 7, Weapon: Dagger.

**Sheven** - Class: Cleric, Align: LE, Level: 3, HP: 10, AC: 3, Social Level: 3, STR: 12, INT: 5, WIS: 14, CON: 9, DEX: 8, CHR: 4, Weapon: Club.

**Stek** - Class: Fighter, Align: N, Level 2, HP: 9, AC: 5, Social Level: 3, STR: 15, INT: 10, WIS: 10, CON: 10, DEX: 11, CHR: 12, Weapon: Sword.

**P.D.** - Class: Assassin, Align: N, Level: 3, HP: 7, AC: 6, Social Level: 2, STR: 12, INT: 12, WIS: 10, CON: 10, DEX: 15, CHR: 8, Weapon: Longbow.

**Laremo** - Class: Thief, Align: N, Level: 2, HP: 4, AC: 7, Social Level: 2, STR: 8, INT: 13, WIS: 7, CON: 9, DEX: 16, CHR: 10, Weapon: Sling.

In addition the Chief of the Constabulary is aware of the Black Lotus' control, as are his two most intelligent detective officers (not saying much). He is upset at Constabulary hiring practices set by Gary Crainek.

The Chief - **Karo Thons** - Class: Fighter, Align: LG, Level: 3, HP: 24, AC: 4, Social Level: 6, STR: 15, INT: 12, WIS: 10, CON: 18, DEX: 11, CHR: 16, Weapon: Mace.

The detectives:

**Loe Degre** - Class: Fighter, Align: LG, Level: 1, HP: 8, AC: 10, Social Level 4, STR: 12, INT: 8, WIS: 8, CON: 18, DEX: 12, CHR: 14, Weapon: Mace.

**Jer-Hamp** - Class: Fighter, Align: LG, Level 1, HP: 8, AC: 10, Social Level 4, STR: 10, INT: 8, WIS: 8, CON: 18, DEX: 7, CHR: 10, Weapon: Mace.

No other officers of the Constabulary are aware of the Black Lotus connections.

Each Black Lotus officer listed as a follower or underling maintains 2 - 20 informants (and they 1 - 10 a piece) and 0 - 5 followers of their own.



**The White Lotus**  
by Bill Paley

Rumored to be the organization preparing a fifth column of internal revolt to pave the way for an invasion by the World Emperor and his agents, it is in fact led by the Overlord's only surviving brother, who he had thought long dead. Now living in the Goblin Reservation (having promised them full rights and citizenship for their support), he leads a large group of Lawful/Good and Chaotic/Good to dethrone his brother.

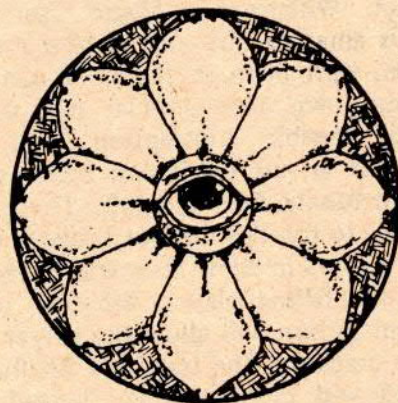
**Tarshee the Bright** - Class: Cleric, Align: LE, Level 10, HP: 29, AC: 10, Social Level: 10 STR: 10, INT: 15, WIS: 18, CON: 12, DEX: 10, CHR: 14, Weapon: Flail.

A cleric of the Lawful/Evil god of governing, Rash'l, he had risen to be patriarch of the same god in the City State when his father died. After the fourth assassination attempt by his brother, Tarshee disappeared.

Tarshee has only one contact to the White Lotus' complete organization, and even the Black Lotus has been unable to penetrate the White Lotus thoroughly, only occasionally finding single agents. Several major assassinations have occurred on both sides of late. **ANYONE OF GOOD ALIGNMENT IS SUSPECTED BY THE BLACK LOTUS OF MEMBERSHIP IN THE REVOLUTIONARY GROUP.**

Tarshee's contact is:

**Helga the Gray** - Class: Magic User, Align: CG, Level: 4, HP: 4, AC: 10, Social Level: 2, STR: 5, INT: 18, WIS: 16, CON: 6, DEX: 15, CHR: 3, Weapon: Hatpin. This ancient woman realizes that Tarshee is, of himself, no better than his brother, but she charmed him and geased him to overthrow his brother and do good deeds. He is continuing to do so, under her guidance.



# The Escaping of Monsters & Traps

by James Ward

There are many tried and true methods of getting away from those terrible creatures that roam and inhabit the places where coincidentally all the best treasures are too. Once never miss method of slowing down a chasing monster is the dropping of a sack of clathrops all over the floor. These little devices are needle sharpened triangular bits of metal that cannot help but get caught in those monster feet. Plus the fact, that they are usually cheap too. The rules say that there is a good chance that nonintelligent monsters will go for dropped food. With this being the case, it never hurts to carry a haunch tied with a loose knot. Whenever a Magic User is encountered, it is amazing how one or two players jumping on him, with them in chainmail can slow that Magic User down. One popular trap is the hinged pit. This terrible contraption trips when a man's weight is put on it and recloses after the poor unfortunate falls through. There are several methods to foil this devious Judge idea. The staggering of players in short lines will allow others to come to the falling players aid. The use of a gaseous form potion will allow the player to seep through the cracks in the trap, and finally the Telekenesis spell will pull open the hinged doors. Wall of Ice, Fire, Stone, and Iron make great room dividers when the monster is on one side and the treasure and you are on the other. Then there is the case, when you mapper has been killed and the only way out for the group is the Magic User's Teleport spell or the Priest's Word of Recall. If two of the players take shrink potions, it becomes very easy to transport the whole group.

When players start rising in levels and can afford flunkies, the hiring of Dwarves and Elves is a must. Those Dwarves are great at spotting traps, especially when two walk in front of the whole group. The Elves of course spot secret doors and also are great in woods type areas. Then there is the simple trick of grouping your dungeon exploring party by height, with the shortest going first. If the height difference is significant, as in the case of a mixed party of Elves, Dwarves, and Humans, it might get you an

extra melee round at monsters and other beings. The logic behind that is, the Magic User and fighters can work over the heads of their shorter partners. Remember when you are traveling in those upper areas (levels) that zombies and skeletons are enchanted creatures and suffer from the affects of a dispell magic or Protection from Evil spell. The creation of Fake Rings, Wands, and Staves is perfect in attempts to overawe men encountered in the dungeons. Put a Continual Light spell on a gold ring, place a large gem on the end of a metal rod, or carve runes and symbols on a staff of oak and it will fool even a close glance. Then there is the concept of dressing a Magic User like a Priest, a Priest like a Fighter, and the Fighter like a Wizard.

The ideas presented so far are the inexpensive ones, there are many more that cost a lot of time and gold. There is the use of a wish, stating that in the event of death, the wisher and the rest of the party is transported out of the dungeon alive and well. Coat your magic items in mithril to stop them from being damaged by fire, acid, and all the rest of those harmful substances. The hiring, financing, and keeping of a Sage is also an investment well worth your time. I might suggest one that specializes in monsters. One of the most expensive projects a player character can do, is the building of his or her own castle. This does escape many types of things the Judge can throw at you if you live in the town. You don't suffer from those pickpockets as often, or jealous competitors, or last but not least, attacks from those people or things you have offended that look for the easy kill and the quick getaway. It never hurts to invest some of that extra treasure money in stores, or an armory that can mean extra profits for you and new leads to treasure, gotten from the customers.

In the final analysis the more men, fighters, flunkies, creatures, and protection devices you have, the safer you will be in the long run. It is alot like building yourself a large brick wall against a flood of water. The larger the brick wall (i.e., the more helpers you have) the better chance you have of surviving.

# THIEVES: TWO VIEWS

Bill Paley

As a Dungeon-Master with several dozen major expeditions and several campaign sequences under my belt, I have observed many strange, frustrating and amusing actions by the players, but many times I was extremely disappointed at the actions of my players' thieves.

They were always quite neutral, no mistaking that, yet they never seemed to be quite right. Always robbing chests or piles of gold or niches and crannies, yes, this I could expect. But **everybody** did that! In town situations they always would say, "I'm circulating through the crowd, are there any drunks to roll?" or perhaps, "Roll my pickpocket percentage, OK?" How boring.

Of course it is not my place as DM to comment directly to the players on their style of play, so I resigned myself to forever being bored by the thieves in the group. Everyone that I ever observed playing the game would, with a little experience, do a wonderful job personalizing their Fighters, Clerics, Mages, Paladins, Illusionists, Druids, or Rangers (or other, stranger beings), many of whom I honestly feel that I would recognize if I were to meet them. The thieves, alas, were merely lock-pickers, trap removers, and pseudo-fighters.

Then, one fine evening at the hobby shop's back room, I came into contact with a fellow who apparently prefers thieves to any other character class. I'd like to recount as best as I recall, some of the things he "did" in his persona as a thief as a shining example for all these dull thieves out there.

At the beginning, this thief, a Halfling, entered a tavern with his party. I gave a general description of the interior of the place, and the party sat down at a table. The Halfling informed me that he was looking around. As the party went about their business, the Halfling continued to observe the crowd, watching for the **richest available person**. Then, during a break in party business, he requested that I specify the interior of the pub, including doors, windows and the positions of people. Luckily, the backroom was equipped with

a blackboard, and I drew out a tavern for him.

Finally he decided on a stratagem. He left the party and wandered to the bar, sitting down next to a young nobleman. The Halfling ordered a small wine, hid the glass under the table, then ordered another (at this point, the party stopped their own business and were listening enraptured to the strange goings-on at the bar). When no one was looking at him, he threw the wineglass that was hidden towards an area where it definitely would hit someone. At the ensuing bellow of rage, the noble turned from his drink, and the Halfling swiped it quickly. When the young man turned back to find his drink gone, the Halfling shook his head in a comradely fashion and complained about "the - way - bartenders - removed - glasses - as - fast - as - you - put - them - down - here - let - me - buy - you - a - replacement."

The gentleman was mollified by the friendly Halfling and did not make a complaint to the bartender. Again, when no one was looking, the Halfling threw the ale he had pilfered at the same large, well-muscled man. Another roar, another turn, another drink, another purchase, another throw. This time the fellow saw approximately where the flying beer was coming from, and he pounded over to the noble, and, grabbing his shirt, lifted him off the floor.

At this point the thief began squeaking "Let him down," tugging on the fellows hands and wrists--and he requested that I check to see if he had removed any rings or bracelets. Answer--yes (I used pickpocket with some pluses).

The party interfered, not desiring a brawl to erupt about them, and slept the two. A bouncer appeared and dumped them outside. The Halfling followed and "attempted to wake" the young noble (rifled his purse, weapon, pockets, jewelry).

I believe the important lesson to be learned from this incident is to watch for an opportunity to manipulate the environment to work for you. You'll have fewer dead thieves.

There are more tales of his daring--his actions around the dragon-Lorde; the loading of his

pony with rocks; leaping from a tree to kill an evil Mage demanding a sacrifice from the party; the day he rifled a room at an inn, but carefully planned **three** separate escape routes—and then used one to perfection. These are examples, but

in general his attention to detail before the action, “casing the joint”, and then planning in detail his actions within the details given proved fascinating both to myself as DM and to his fellow players. I hope more people will try to emulate his enthusiastic play.





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# Dungeon Contest

## Winners Announced !

by CHUCK ANSHELL

At long last the announcement of the winners of 'The Judges Guild Journal Son of - The World's First and Greatest Dungeon Creation Contest - Contest'! But first: a word from our sponsor. After the last contest we had a grand total of one (count 'em, one) letter which stated 'who are you to judge which dungeon is best, anyway?' It does raise a valid question, however: who judges the contest and how is it judged? The judges of this contest were Bob Bledsaw, owner of Judges Guild and designer of City-State of the the Invincible Overlord and others; Chuck Anshell, Editor-in-Chief of The Dungeoneer and The Judges Guild Journal, life-long gamer and FRPer since D&D first hit the market in '74; Dave Sering, new Project Coordinator & Head Designer for JG, designer of Forts of Kelnore and others; Mark Holmer, designer of Wilderlands of the Magic Realm and others; Bryan Hinnen, new designer for JG and writer for tD; John Lind, new designer for JG and a great Judge. The dungeons were graded by each of these people (not everyone graded each dungeon) without consultation, prior to grading. The Dungeons were graded on a scale from 0-10 in each of 4 categories and given a size rating. **Size rating:** Large, Medium or Mini were determined not by the number of levels nor by the number of rooms nor by the amount of descriptions but by the estimated time it would take a party to go through the dungeon, as given. A mini-dungeon should be able to be completed in one sitting. A medium dungeon in two sittings. A large dungeon in more than two sittings. (a sitting being about 4 hours) As there was not time to play-test all of the dungeons, these had to be estimated. **Presentability:** this grade starts with everyone at a 10. Ten is manuscript format (double-spaced for pica type, triple-spaced for elite type), neatly typed (no crossouts or write-ins), maps neatly inked on paper with blue graph lines (won't reproduce when photographed). Points are taken off for neatness, printing or writing, uninked maps, etc. bonuses are added for illustrations only if illustrations are usable in a final product. Bonuses may be given for presentation in a folder, etc. but score cannot be higher than 10. **Originality:** start at 0 and work on up. Points are given for original ways of using the same old things or for new things or things taken from literature, etc., but not previously used. More points are given for completely original materials. **Suitability:** basically this grade starts at 10 and moves down. Points are taken off where treasures are inconsistent with each other and the monsters associated with them or where monsters are inconsistent or have no apparent reason for being there. Monster levels and treasure levels must suit depth of dungeon, etc. **Playability:** is graded from 5 going in either direction. It is the amount of work the judge (DM) would need to do to use the dungeon. The less work, the higher the score. Full explanation of any legends, monsters, tricks, traps, etc. which the judge need not pull out of his head on the spur of the moment, hit points, damage, etc. which is prerolled all count towards a higher score in this category, therefore. **Ties** there was only one situation in which a tie occurred which the judges could not resolve and which involved a placing position. This was in the case of the prize for third-place and honorable mention in the Large dungeon category. The two dungeons with matching scores were so close that even after two days of considering the matter, the judges could not break the tie in either contestant's favor. Note that this was not a tie, just by averaging the marks, but each and every judge of those dungeons graded them both exactly the same! Finally it was decided to add the prize money for 3rd place and honorable mention in that category and split it evenly between the two contestants.

Some other points should be brought up here. One dungeon was submitted which required the use of more than one rules set. While we don't encourage the use of more than one system in any specific adventure, we will accept 'dungeons' designed for any rules set commonly found on the market. In this case, the dungeon did not place amongst the winners, so the point is mute. Prizes for the contest winners will be sent out shortly. Total prize money amounts to \$570 and this does not include payment (at normal reimbursement rates) for non-winning dungeons, or other compensations as listed in the rules! **NOT ONE BAD DUNGEON WAS RECEIVED!** Even the entries which had to be disqualified showed promise.

Speaking of disqualified entrants: **the following dungeons were disqualified:** Tom McCloud's, The Temple of RA Accursed by SET because Tom has a contract to do material for us and has done so in the past. Because of this he is thoroughly familiar with or requirements, etc., and his dungeon was sent in to be used as a product (he only wanted it entered if it did not meet product requirements). Hopefully, we will be able to put it out as a product soon. Joe Swinnen's The Castle of the Frost Giant King, Rusty Lamont's Kaxrael's Magical Kingdom and Gary Bigelow's untitled dungeon were disqualified because they did not include a letter giving us permission to use the dungeon. While entry into the contest can be, legally, considered as granting permission (the rules state that all entries become our property), we felt that because the rules did clearly state that such a letter should be included, it would be unfair to the other contestants if we allowed their entries without such a letter and they then won a prize. Timothy Nelson's The Caverns of Korgath, James Wimer's untitled dungeon, Sandeep Kaushik's untitled dungeon, David Mackenzie's The Subterranean Lair of the Lich, Marluk, Doug Steele's unnamed dungeon, Rick Newallis's unnamed dungeon and Matthew Balent's untitled dungeon were all disqualified because they contained only one or more levels (not necessarily consecutive ones) of a larger dungeon. Again, we liked what we saw, but the rules stated that only complete dungeons would be allowed and we could not, therefore, allow these dungeons to compete. In several of these cases, it would have been easy to make staircases or passageways to other levels into dead-end corridors or give some explanation as to why a party might see stairs but not be able to use them, which could have made a difference as to qualifying, but we had to take things as sent in. That is the only way which is fair to all. We hope that those entrants who were disqualified will enter ours (and other) contests in the future and, possibly, even, resubmit these dungeons in completed form.

Please keep in mind that even the disqualified dungeons have become property of Judges Guild. You cannot submit them to another organization's contest without receiving permission first. In actuality, we will probably be using all of the contest entries in one way or another. **IN THIS ISSUE ARE THE PRIZE-WINNING MINI-DUNGEONS** and one of the medium-sized entries—the one which took Honorable Mention. The other mini-dungeons will probably be published in future issues of tJGJ or tD. The prize-winning Large dungeons will probably be published in the future, too (as well as the other medium-sized ones) but we have not yet determined exactly the manner we wish to accomplish this in. We are open to suggestions, but please write soon!

**THE DUNGEONS PRESENTED IN THIS ISSUE ARE NOT APPROVED AND SHOULD NOT BE CONSIDERED 'OFFICIAL' BUT ONLY AS GUIDELINES.** Judges Guild is not authorized to publish any item as anything other than a guideline without TSR's approval. TSR has NOT seen these dungeons, nor have they (or us) edited them. They are being presented in as close a fashion as possible to the manner in which they were received.

Only three things remain to be said. One is that those dungeons which are published herein or in the future will be reimbursed at the current reimbursement rates or the contest prize they won (in the case of the winners) whichever is greater. That means that even the losers will get paid for their dungeons, if and when they are published (and they probably will be)! This will be done in accordance with our normal reimbursement procedure: reimbursement to be made in the form of a credit memo, at or shortly after the time of publication, with payment being made by measurement of final copy. (This means that maps don't count towards pages of copy.) A second point is to be sure to check elsewhere in this issue for an important announcement (you'll know it when you see it). Finally, here is a listing of the remaining entries. The listing is divided into the three categories with the winners being shown first. In order to give you a better idea of how a dungeon is categorized by us and how it was judged, we are, also, showing the average points the winning dungeons received in each of the judging areas. The non-winners do not have points showing, but are given in, generally, sequential order, highest number of points to lowest. We thought you'd like to know how you compared with the other entries. **PLEASE REMEMBER THAT ALL OF THE DUNGEONS RECEIVED WERE GOOD.** There are bound to be people who will disagree with our placement. As you go down the list, keep in mind that there are, more than likely, several tied scores. **NO ONE WHO ENTERED THE CONTEST ENDED UP WITH A POINT TOTAL LESS THAN 20!!!** (An Average Dungeon) When we say our readers are amongst the best judges in the gaming world we mean it! Entrants were competing with dungeoneers from as far away as Australia! Even so, not a single below-average dungeon came in! Well then, here are the results:

### MINI-DUNGEONS

| Place | Name                      | Dungeon Title                          | Tot  | Ply | Suit | Pre | Orig |
|-------|---------------------------|----------------------------------------|------|-----|------|-----|------|
| 1st   | Ned, Bert & Mollie Plants | The Treasure of Barlawn                | 32.6 | 8.4 | 7.4  | 9.4 | 7.4  |
| 2nd   | William Peschel           | Owlbear Cave                           | 27.5 | 6.5 | 8    | 6   | 7    |
| 3rd   | Paul Fairbrother          | Creeping Doom                          | 27   | 6   | 7    | 7   | 7    |
| HM    | Greg Woodcock             | Aflafa's dungeon                       | 26   | 7   | 8    | 7   | 4    |
|       | Peter Hedge               | (untitled)                             |      |     |      |     |      |
|       | Leo Kropywiansky          | The Crypts of the Dwarf-Lords          |      |     |      |     |      |
|       | Charles Farnum            | Aeiel's Tutoring Service               |      |     |      |     |      |
|       | Michael Dodge             | (untitled)                             |      |     |      |     |      |
|       | Ken Wyzywany              | The Search for the Kingdom of Koa Tao. |      |     |      |     |      |
|       | Charles Farnum            | Aldrich Manor                          |      |     |      |     |      |
|       | Scott Turner              | The Cursed House of Larthen            |      |     |      |     |      |
|       | Jeff Martin               | Dreaded Devil Den                      |      |     |      |     |      |

### MEDIUM DUNGEONS

| Place | Name            | Dungeon Title          | Tot  | Ply | Suit | Pre | Orig |
|-------|-----------------|------------------------|------|-----|------|-----|------|
| 1st   | Steven Brandt   | The Mythos of Har      | 31   | 7   | 7    | 8   | 9    |
| 2nd   | Warren Carlsrud | (untitled)             | 26   | 7   | 7    | 7   | 5    |
| 3rd   | Barbara Foote   | (untitled)             | 24.5 | 7.5 | 5    | 6   | 6    |
| HM    | John Kanter     | Forgotten Temple       | 24   | 5   | 6    | 7   | 6    |
|       | Ken Wyzywany    | The Red Diamond of Arn |      |     |      |     |      |
|       | Tim Kilgore     | Balrog Hall            |      |     |      |     |      |
|       | Dan Goodsell    | (untitled)             |      |     |      |     |      |
|       | Jeff Martin     | Tomb of Lesch          |      |     |      |     |      |

### LARGE DUNGEONS

| Place                              | Name                    | Dungeon Title                         | Tot | Ply | Suit | Pre | Orig |
|------------------------------------|-------------------------|---------------------------------------|-----|-----|------|-----|------|
| 1st                                | Tom Zarbock             | Fedlin's Dungeon                      | 33  | 9   | 8    | 8   | 8    |
| 2nd                                | Michael Dodge           | (untitled)                            | 32  | 8   | 8    | 8   | 8    |
| Tie for 3rd and Honorable Mention: |                         |                                       |     |     |      |     |      |
|                                    | D. W. Parker            | Dungeon of Erfëandur Moredhel         | 31  | 8   | 8    | 8   | 7    |
|                                    | Eric Hill               | Beleg Carakost                        | 31  | 8   | 8    | 8   | 7    |
|                                    | Dallas Denery II        | Adlor                                 |     |     |      |     |      |
|                                    | Jeff Neufeld            | Hellspawned                           |     |     |      |     |      |
|                                    | Reyold C. Jones         | Delvings of Dispater                  |     |     |      |     |      |
|                                    | Bill Peschel            | Vlademor Dungeon                      |     |     |      |     |      |
|                                    | David Burnett           | The Tiger Keep                        |     |     |      |     |      |
|                                    | Art Jensen              | Dark Wizard's Dungeon                 |     |     |      |     |      |
|                                    | Robert Bowes            | The Halls od Theorat                  |     |     |      |     |      |
|                                    | Robert Paskowski        | The Legend of Vlad the Impaler        |     |     |      |     |      |
|                                    | Clint Jeffery           | Stronghold of the Lava God, Deeghon   |     |     |      |     |      |
|                                    | James D. Kimmey         | The Dungeon of the Staff of Twynadyll |     |     |      |     |      |
|                                    | Tim Kilgore             | The Executioner's Dungeon             |     |     |      |     |      |
|                                    | James Hopkins II        | The Hall of the Immortal              |     |     |      |     |      |
|                                    | Joseph Lardear          | Temple of Atlas                       |     |     |      |     |      |
|                                    | Richard Forster         | The Temple of Krag-Rosha              |     |     |      |     |      |
|                                    | Ken McKusick            | Xerxonoclydemedes                     |     |     |      |     |      |
|                                    | Paul Tursa              | Morgana, Queen of the Lake            |     |     |      |     |      |
|                                    | Frank & David Hollander | The Dungeon of Death                  |     |     |      |     |      |
|                                    | Rick Goodman            | The Dragonslayer Dungeon              |     |     |      |     |      |

# The Treasure of Barlaam



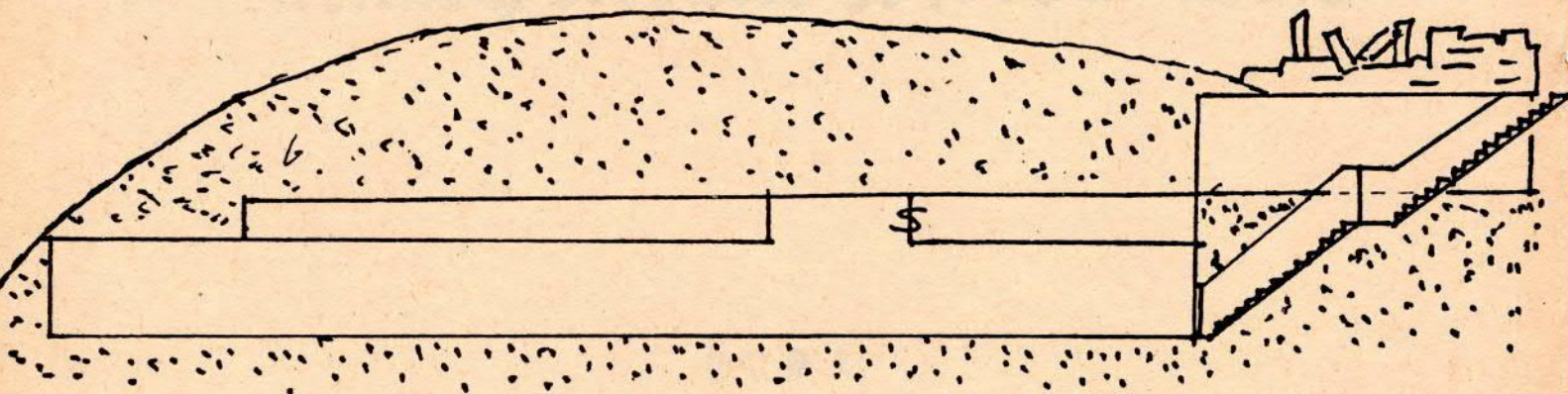
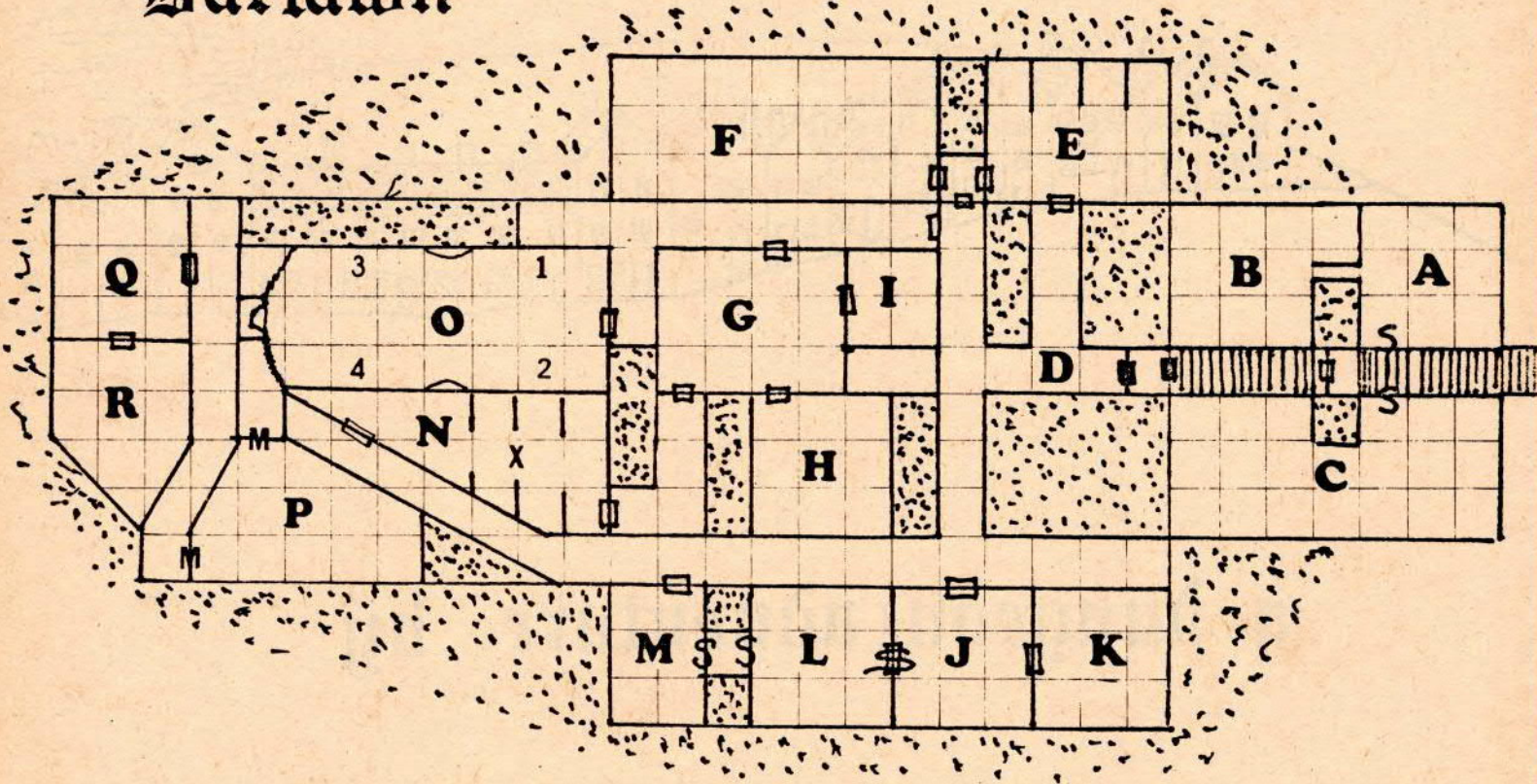
a dungeon adventure by

Ned, Bert, & Mollie Plants

1979



# Barlawn



- ⊕ Door
- ⊕ Secret Door
- ⊕ Steel Door
- ⊕ One-Way Door
- ⊕ Mirror Door

## THE LOST SPLENDOR OF BARLAWN

### General Notes

This is an adventure for a balanced party of four to six characters of levels one to three. The characters may be veterans of earlier campaigns or may be freshly rolled for this game. If they are veterans, they probably have an adequate supply of magical arms and other magical items. If they are freshly rolled, the DM will find opportunities to provide them with the needed equipment. It is unlikely they will survive without at least two magic swords and some sort of healing capacity.

It is quite possible to play this adventure satisfactorily with higher level characters. Should one wish to do so, it is only necessary to decrease the power of the amulet and increase the number of skeletons and wandering monsters in each engagement.

This adventure can probably be played in one long session or two shorter ones. It incorporates several battles, some higher level monsters, some chances for cleverness, and a bit of humor.

### Background Information for Players

The hamlet of Barlawn sits amidst rolling downs and is built along the side of one of the larger mounds. It is a village of small merchants and farm-workers with a few craftsmen and at least one resident magic-user. The best, and only, inn in town is called the Long Man.

At the east end of the mound above town stands a ruined temple. Local information is that it was a temple to Thor destroyed at the time of the conversion of the village. The temple exerts a certain fascination on the young men of the village and occasional parties are formed for the purpose of exploring the labyrinth beneath it. These expeditions have yielded a few golden items, but several parties have failed to return.

Lately, there have been many new rumors of rich finds below the temple. Your group has been drawn from a distant city by these tales and now sits in the Long Man discussing plans for exploration.

### Background Information for Dungeon Master Only

The temple was indeed dedicated to Thor, but only in relatively recent times. Long centuries before the coming of the Norse gods, another culture flourished here and the temple was built over the entrance to the tomb of its last great king. In fact, the mound against which the town is built is his gravebarrow. Its name, Barlawn, is a corruption of an older name, LongBarrow.

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## Background for DM (Continued)

The ancient civilization, if such it could be called, flourished and fell by the use of magic. A powerful artifact, known as the Star of Midnight was handed from one king to the next and was the principal source of the royal power. However, the Star was an evil force and in time the entire kingdom was saturated with wickedness. Finally, when the tenth king felt his end approaching, he refused to give up the Star, even in death, and called down a curse upon any who would take it from him. The priests so feared the power of the curse that when they entombed him the Star was buried with him. At the same time, they made certain by the use of cold iron that he could never leave his barrow. Without the protection of the Star the kingdom soon fell.

The town of Barlawn sits on the mound, but the fact that it is a barrow is long forgotten, along with all memory of the dead king. However, not long ago, an illusionist named Armand discovered ancient writings dealing with the Star.

Secretly, Armand came to Barlawn and established quarters, intent upon plundering the tomb. Unfortunately he found that he could not enter. He now waylays those who would enter and charges them to bring him the Star. No one in town knows of his existence although he has been causing rumors to be spread through the town of great treasure below the ancient temple.

Armand is a 14th level illusionist. He is under a curse which causes him agony when in the presence of cold iron. He cannot even bear for anyone in his employ to be in its proximity. It would be a psychological impossibility for him to go through the iron doors that lead to the barrow. (If it were not psychologically impossible, it would be physically so since the pain and shock would kill him.)

Since the world has moved into an iron-age culture, he is the prisoner of his geas and the resulting phobia. He refuses to leave his quarters for any reason whatsoever. His quarters have, of course, been scrupulously cleansed of all iron. His servitors use bronze swords and armor, which, while somewhat old-fashioned, are very serviceable. He is a sufficiently adept illusionist to cast somespells at a remote location.

Armand is a pale man with wild white hair and beard and piercing dark eyes below heavy brows. It is hard to say for sure, what with robes and pointy hat, but he seems to be about 5'-10" and very thin.

Armand Human Illusionist CE AC: 9 HD: 14 HTK: 30  
S: 12 I: 17 W: 14 Co: 8 D: 12 Ch: 9  
"Remote Control" Spells: Phantasmal Forces, Emotion,  
Permanent Illusion, Programmed Illusion, Ventrilo-  
quism, Spectral Force  
In person, he can use any mix of spells available to  
an illusionist of his level.



Background for DM (Continued)

Jingo is a second level magic-user whose strength is his weakness. His intelligence is so great that he has mastered all first level spells but his prudence is such that he cannot bring himself to join in the adventures which would bring him the experience needed to rise in the world.

He is a scholar as well as a magic-user and his archeological studies have led him to suspect the true nature of the barrow. He has established offices on the side of Bar Hill and does a legitimate business under the trade name "Spells by Jingo." He has excavated a secret entrance into the side of the barrow and occupies a secret suite of rooms there. Armand knows of his business, but not of his secret operations.

He has heard noises in the barrow which have effectively prevented his personal explorations. He has talked more than one group of village bravos into a treasure hunt but their efforts have been either ill-fated or unprofitable or both. He might be talked into joining a party which he felt was strong enough to protect him but he really knows very little of the tomb.

He has a small store of enchanted artifacts and scrolls for sale but some of his spells malfunction because he attempts magic which is really beyond his level. His real importance to the party is to possibly provide an escape route which does not pass Armand's quarters. He will also provide a place to rest or store treasure--for a price.

He is a slightly built young man about 5'-6" tall with brown hair, sparkling brown eyes and an exuberant moustache. He is not malicious, merely out to make a living. He would not knowingly sell a magic item which would damage the user, but he is not above having a bit of fun with his malformed merchandise.

His familiar is an owl which he may send with the party either openly or as a spy, depending on the cordiality of the interview between him and the party.

Jingo Human Magic-User CG AC:9 HD:2 HTK:9 +1 Dagger  
S:9 I:18 W:18 Co:13 D:12 Ch:15  
He has mastered all first level spells and has them in his book.

Familiar Owl HD:½ HTK: 4 His night vision and superior hearing may be used by Jingo.

Note Jingo and his shop offer the DM an opportunity to tailor this adventure to his party. He may develop Jingo and his spells as much or as little as he likes. Jingo can be a lot of fun or he can be virtually ignored without changing the basic adventure.

If the party consists of seasoned campaigners with the usual array of magic arms and items, Jingo's shop should have little to interest them. However, if the characters are new-rolled for this scenario, it will give the DM an opportunity to provide an appropriate arsenal.

## THE BARROW OF W'ONG

Unless otherwise noted, all rooms are walled by well cut and fitted masonry. Floors are flagstone, quite smooth. Ceilings are arched with the height given being to the highest point. Doors are Wooden with some notable exceptions. Halls are flat-roofed and entirely of masonry.

At the time the barrow was made, charms were cast to protect it from fire, rot, and rust. Consequently the structure itself is in an excellent state of preservation. (The same cannot be said of all its occupants.)

The entry stairs begin behind the old altar. They are of stone and show some signs of use.

DM: The secret doors are very well hidden. Even an elf will have only 1 chance in 20 of noticing the one to the north and on chance in 10 of seeing the one to the south. If, however, he is actively searching for doors, his usual chances apply.

The door on the landing will open easily. As soon as the entire party has passed through, it will close with a bang, even if they have attempted to spike it. (Armand has a delayed Hold Portal on it but he will do his best to persuade them it is wizard-locked.)

Armand appears before them, cackling evilly. "Greetings, brave fools! Know ye that I am Armand and quake before me! I have placed the lock of the wizard upon the door behind you, and you may not leave until you have done my bidding. In this place is an object known as the Star of Midnight. You will find it and bring it to me. Great will be your reward if you succeed, and great will be your woe if you heed me not!"

So saying, Armand vanishes in a spectacular display of light. When the dazzled party proceeds to the bottom of the stairs, they will find that both sets of iron doors swing open easily on well-oiled hinges.

Room A 30x30x20 The ante-room of Armand. On the west wall there is a tile stove with a banked fire and a kettle of soup simmering. On the north wall there are two bunks. The room is fairly well lit by openings high in the north and west walls. Various odds and ends of housekeeping equipment and clothing are stacked on shelves and hung on pegs around the walls. In the center of the room is a table at which two men are seated rolling dice. On the table there are various small coins adding up to a value of 10SP. The men will be surprised by the dungeon party.

DM: You bet they will. They are Armand's body-guards and they thought the old boy had done a better job on the door. They will: first, raise the alarm; second, fight to drive the party out;

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as a last resort, if the party will not retreat, they will go through the passage into Room B. Only one has a chance to grab his shield. Start maneuvering the body guards to retreat when they have lost half their hit points, if the dungeon party shows no sign of leaving.

Primo Human Ftr LE AC:4 HD:4 HTK:28 S:16 I:9 W:8 Co:15 D:11  
Gundo Human Ftr LE AC:5 HD:4 HTK:25 S:15 I:9 W:9 Co:16 D:16

Primo has 7GP on his person and Gundo has hidden 10GP under his mattress. Armand is a stingy employer.

ROOM B 30x30x20 Armand's study. The room is comfortably, even luxuriously, furnished as a study-sleeping room for Armand. His bed is a sumptuous affair in an alcove in the NE corner. There is a pleasant fire in a fireplace on the north wall. Daylight filters in from high windows on the north. Armand's lab bench and wet lab occupy the south wall and book shelves take up the remaining available wall space.

Armand sits behind his huge carved desk facing the door and the party. He is flanked by his guards if they survived the fracas in Room A.

DM: The party never should get here in the first place, but if they do, they do. If they are on the way down, play the scene described for the stairs, then allow them to go down to, and through, the iron doors without further incident.

If the party is returning with the Star of Midnight, Armand will do anything in his power to get the Star. He may use any illusionist spells he can cast, subject only to the restrictions of his level (14.) The DM should play this by ear since it will undoubtedly be the final encounter of the adventure. The party's only real chance lies in Armand's fear of iron.

There are a couple of spy holes in the south wall to aid Armand in projecting his effects on to the stairs. He, of course, never left his quarters.

ROOM C 70x30x20 Barracks. This is the quarters of Armand's private army of ghouls and ghastrs. The room is absolutely filthy and the odor is unbelievable. Torn clothing and broken coffins form the major part of the litter. The undead are moping about the room when the party enters.

DM: They may be surprised. Roll to find out. Set the number of ghouls equal to the number in the party. There are two ghastrs. Remember that cold iron does double damage on ghastrs.

Ghouls AC:6 Dex:8 HD:2 HTK:8,11,10, 3,8,7  
Ghastrs AC:4 Dex:11 HD:4 HTK: 21,19

Searching will cause incapacitating nausea (1-4 turns) in those who do not save against poison. However the search will turn up 10GP per turn for four turns and a bag containing four rubies at 50GP each will be found in the third turn.

TRAP D Pit 6ft. deep and filled with soft mud. Does no damage to anything but vanity. The first one to fall in will find a magic amulet which speaks to him and promises advice and assistance if he will but rescue it from the mire.

DM: The assistance is great. It will automatically subtract 10 HP from any opponent the bearer attacks or is attacked by. The advice is lousy. The amulet means well but is absolutely lacking in judgement. It also likes a good fight--nevermind the odds. It is one of Jingo's muddled artifacts.

ROOM E 40x30x30 Stable. The room contains two royal chariots and three stalls with the skeleton of a horse in each. The chariots were apparently once extremely splendid but they have been despoiled by robbers.

DM: The fourth stall contains a nightmare. It will attack the party but will not strike at any individual more than once. If not destroyed, it will make its way through the group and gallop down the corridor.

Nightmare AC:4 Dex:18 HD:6+6 HTK:34  
Damage: Bite 1-4; Hooves 4-10 and 4-10

ROOM F 70x30x30 The Boat Room. Alongboat similar to those used by the vikings is blocked up in the room. The figurehead is a carved dragon whose gaze meets the party when it enters and follows it about the room. The barge was once very elegant and elaborate, apparently fitted out as a palatial pleasure boat. It has been damaged by robbers.

DM: There is no treasure, but if the party spends more than one turn searching for it, they will find large spiders lurking in the shadows in and around the boat. They will find one spider each turn that they search.

Spiders AC:4 Dex:15 HD:1+1 HTK:7,6,4,2  
Damage:1 plus Poison. (Saving throw +2)

ROOM G 40x30x30 The Queen's Antechamber. A room of considerable splendor with much gilt decoration, tattered brocade draperies, and gilded furniture. Thirteen skeletons are posing and posturing about the room. They wear the rags of sumptuous robes and golden jewelry. Each has a golden mirror.

DM: These were the queen's handmaidens. Their dearest wish is to escape from the party. Those who are turned by the cleric will drop their mirrors (10GP each) and dash through the nearest door. If cornered, they will defend themselves with golden stilettos (5GP each) that they once used for hairpins. Those who are destroyed will each have jewelry to the amount of 20GP.

Skeletons AC:7 Dex:7 HD:1 HTK:4,4,3,3,3,3,2,2,2,2,1,1,1  
Damage: 1-4

Unfortunately, the clatter of battle and the disembodied squeals of the skeletons will attract the minotaur, who will enter from his lair in Room H. He is armed with a flail and is hungry.

Minotaur AC:6 Dex:9 HD:6+3 HTK: 33  
Damage: Butt 2-8, or bite 1-4. Flail 2-7  
Cannot butt characters under 6' tall.

ROOM H 30x30x20 The Lair of the Minotaur. Once a splendid apartment, it is now a charnal house of bones, armor, and weapons. In the southwest corner a magic sword calls out for rescue.

DM: The sword is LG +2 and gives good advice. The hilt is gold with emeralds and looks very valuable, however, it proclaims its name to be Scraggat and sounds like a real hoodlum. (Play the sword rough and the amulet gentle. See that they usually give conflicting advice.) Make the sword attractive enough that they take it; they will need magic weaponry. Additional treasure found scattered about is: 5000 SP 2000 CP 100 GP.

ROOM I 20x20x20 The Queen's Tomb. The room is outfitted with faded elegance as a lady's bedroom, but on the east wall where one would expect a bed, is an open sarcophagus. A mummy stands in the middle of the room flanked by those skeletons who ran into this room. The mummy wears a golden necklace and breastplate.

DM: The jewelry is worth 600GP for metal, gems, and workmanship. It would be beyond price to an antiquarian.

Mummy AC:3 Dex:6 HD:6+3 HTK:30  
Damage: 1-12 per hit. All players must save against magic or be paralyzed by fear.

ROOM J Jingo's Office. On the door is a sign which reads, "Spells by Jingo; Magic -User Extraordinary; Spells, Potions, and Artifacts; Knock Before Entering." The room is 30x30x20. Jingo is seated behind an executive style desk of carved mahogany. Its style and ornamentation are somewhat reminiscent of the artifacts in Rooms E and F. Jingo is trying to look professional and busy. He looks inquisitive and hopeful. His familiar sits in a corner and announces the visitors.

DM: Jingo has tunneled into this portion of the barrow and converted it to his use. It had been ransacked of everything of portable before he came but he has been able to restore and remodel some of the furnishings for his own use. He is proud of his work and will show the party around if they wish. Jingo has no notion of the original purpose of his suite.

ROOM K 30x30x20 Jingo's living quarters. The room is neatly but rather sparsely furnished. A fading mural shows a barbaric ruler and his court. The ruler gives an impression of great power, perhaps due to the care with which the ancient artist depicted his crown and sceptre.

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ROOM L 30x30x30 Jingo's Library and Laboratory. Shelves line all the available wall space. They are filled with books, antiquities, and the tools of the magic-user's trade. There is a large worktable in the center of the room, comfortable chairs before the fireplace, and a library ladder to reach the high shelves. Despite rugs and fire, the place is chilly. Jingo explains that he lowered the ceilings in the other rooms to conserve heat, but can't bring himself to sacrifice the shelf space here. Also there is a little daylight filtering in up near the ceiling, and he likes the light.

DM: Actually his access to the outside world is through a secret door directly above that through which the party entered. It is so high that elves cannot detect it from the floor. Jingo uses either his Broom of Flying or Magic Carpet as an elevator, however the ladder can be used in the event of magic failure.

ROOM M 30x30x30 A Junk Room. The room has been gutted by robbers in the past. It resembles the rooms Jingo occupies, but is empty of all beauty and value. It is in the worst repair of all the rooms in the barrow. In a corner, in a pile of other trash, is an old broom with a very slight magical glow about it.

DM: The broom is indeed magical but it is a Broom of Sweeping--not Flying. Jingo made it to help with the chores, but tossed it away when it showed an alarming tendency to carry water. If anyone picks it up to examine, it will immediately be about its work--sweeping. The holder will not be able to let go or stop sweeping vigorously. He may walk about but he must keep sweeping until a Remove Curse is used. A more economical remedy is to return to Jingo, who is rather expecting them. He will be glad to divorce the broom from its holder--for a price.

ROOM N Irregular in shape, 20' ceiling. The room appears triangular and empty but there are curious stall-like structures dividing the room and preventing a really good inspection from the doorway.

DM: Be generous. Give them a sketch of the room. It is impossible to describe, anyway.

When any member of the party steps on the stone at point X in the middle opening, barred gates will clang down in the other openings. This is, of course, the minotaur's larder. Lacking refrigeration, he stores his meat live.

The rooms all contain old bones and bits of arms and armor. There is a complete suit of armor in the SE corner, but it will prove to be cursed, decreasing the wearer's strength so that one is subtracted from his damage.

Let the party try to lift the gates or bend the bars according to their strengths. When two or more try to lift a door, add their percentages of success. If they are unable to lift or bend the bars unassisted, they should be able to do so by devising a lever

using the handle of a polearm. If the party has no polearms or other lever material, there should be something suitable in the room. A heavy helmet or a loose block of stone could provide a fulcrum. If you and the party don't want to compute the mechanical advantage, you should get a fair estimate by adding the percentages for all who are trying and multiplying by three. Any die roll of that number or less accomplishes the task. A very long lever would increase the multiplier. A very short one would decrease it.

ROOM O 30x80x30 Throne Room. This room is splendidly decorated. Halfway down the north and south walls are two sets of sword and shield. At the numbered points are animated pictures of life in the ancient era.

- Murals:
1. A battle scene. The combatants use bronze weaponry. Blood leaks from the mural.
  2. A farm scene. As you watch, the king's guards ride by, pillaging the fields.
  3. The king's court. The king is meting out terrible punishments to the peasants.
  4. A temple scene. A sacrificial victim is tortured and put to death.

At the west end of the room is a large throne. Over the throne is a golden sword. The northwest and southwest corners are hidden by drapery.

DM: The murals are harmless. They merely make people nervous. The two sets of weapons are worth 50GP each. The golden sword is magical with +3 to hit.

Behind the southwest curtain is the king's dressing chamber; a 10x10 alcove to the south. All three walls are mirrored and there is a small table in the center.

DM: The south wall is a mirrored door. There is one chance in four of a human noticing it; three chances in four for an elf.

ROOM P 20' ceiling, irregular shape. Hall of Mirrors. All walls are covered with mirrors and as each player enters the room he will see that which he most desires or that which he fears a few feet within the room. When all are in the room the door will snap closed behind them.

DM: All that they see are illusions designed to lure them into the room and aid in their disorientation. After a couple of melee rounds the illusions will vanish, leaving the party in the middle of the room surrounded by endless reflections of themselves. The only way they can map the room is by groping along the walls. Both mirror doors will open easily when touched. Do not give the group a sketch of the room. Make them live with their own conclusions about its size and shape.

ROOM Q 30x30x20 The Antechamber of Once-Mighty W'Ong. The remains of once beautiful furniture dot the room. Thirteen skeletons with golden shields are the king's guards.

DM: The skeletons will not attack unless attacked. Each shield is worth 25GP.

Skeletons AC:6 HD:1 HTK:6,6,5,4,2,1,6,6,3,3,2,1,4  
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ROOM R 20' ceiling. Irregular shape. The Tomb of W'Ong. The room is richly decorated. On a stone tablet in the floor is inscribed in common tongue, the following:

If you come to steal my gold,  
Beware my powers gained of old.  
Rob me now and meet thy fate  
Or else depart before too late.

In a sarcophagus in the south end of the room is a corpse with crown and sceptre. A tremendous star sapphire shines from the sceptre.

DM: Obviously the sapphire is the Star of Midnight. If the sceptre is removed from the king's hands, nothing will happen for three minutes. W'Ong will then rise and pursue as a wight. (Any observations about this W'Ong making a wight are left to your discretion.) Due to his long possession of the star, this wight cannot be turned by clergy and moves 300 ft. per turn. The wight cannot pass any cold iron which blocks his way. If the wight takes the sceptre by force, he will use its evil powers to destroy the entire party. If they return it to him he will go back to his bier. He will follow inexorably until he gets the sceptre or is blocked by iron. As the party leaves, the thirteen skeletons will attack. Any turned by a cleric have returned.

The details of the chase are up to the DM and the decisions made by the players. The hall of mirrors could be very confusing on the way back if not properly explored on the way in. Some decisions will result in a fight on the stairs with the ghouls, a confrontation with Armand, or a retreat through Jingo's area. Any undead who were previously turned may join the fray to delay the party. W'Ong just keeps coming.

WANDERING MONSTERS The DM should roll for wandering monsters every sixth turn. They will appear on a roll of one or two on a six-sided die. The following seem appropriate.

- 1 Skeletons (1-6) HD:1 HTK:8,7,5,5,3,2 AC:7
- 2 Zombies (1-4) HD:2 HTK:12,8,6,6 AC:8
- 3 Giant Rats (2-8) HD:½ HTK:4,4,4,3,3,2,2,1 AC:7
- 4 Centipedes (2-5) HD:½ HTK:2 each AC:9
- 5 Gelatinous Cube (1) HD:4 HTK:15 AC:8
- 6 Carrion Crawler (1) HD:3+1 HTK:12 AC:3
- 7 Skeletons (1-6) HD:1 HTK:7,7,4,3,2,1 AC:7
- 8 Giant Rats (2-8) HD:½ HTK:4,4,3,3,2,2,2,1 AC:7



## OWLBEAR CAVE BACKGROUND

Sneak of owlbears in the little village of Bourne and silence would fall. Muttering prayers and crossing themselves, the villagers still remember the night when a pack of owlbears, led by an inhuman Werebear, attacked the town. The bears had raided the outlying area for week before: causing havoc and chaos. But this was the first time they attack the town proper. Many inhabitants were killed in their sleep as the pack silently padded into town. Much gold and many valuables were also taken. The werebear was remembered especially for his shield which, combined with his strength, made him invincible. It was rumored that the shield was magical.

There also appeared at that time a minstrel named Dier'ma. In his tattered outfit and battered mandolin, he sang mostly songs of sadness. Of evil changed in man that cannot be helped, and of the dark side of human nature. He was pitied by many and disappeared after the pack was destroyed. No one ever knew of his origins nor would he speak of them.

The raids by the bears grew so bad that the leaders of Bourne appeared before their Lord, the Thane Rocky the Stomper. They appealed to him and he agreed to help them in their plight. Later that day he rode to Bourne with many knights in his service.

After conversing with Dier'ma, who told him many things that Rocky would not repeat, the Thane was able to locate the Owlbear's lair. They waited there until just before dawn when the pack returned from a raid. The fierce battle lasted until a lucky crossbow bolt felled the Werebear. There the survivors of the pack were routed. Despite the work of the knights though, many escaped. But peace came to the land.

BUT the biggest surprise came when Rocky and his men returned to the site of the ambush. The werebear's body and his magical shield were taken from the field and was never found. But that was passed over in the celebration the town threw for Rocky the Stomper and his knights, for the menace was over.

Until now, for reports have come in that another pack of Owlbears, again led by a werebear, are attacking the outlying areas around Bourne. The Thane Rocky the Stomper is on campaign elsewhere and thus cannot be reached. To help fight this new round of terror, the city fathers of Bourne is offering any hardy band of brave persons 500 GP's plus one-half of the stolen treasure they get if they destroy this new menace. A few have already tried, but failed. At least six men have been killed in the caves, and the few that survive tell of dark, winding passages, ghouls, and traps to be sprung on the unwary. The rest is up to you.

## DUNGEON MASTER NOTES

Except for the rooms, the height of the ceiling should be easy for a dwarf, but a bit of a problem for men. At least they should bend their necks if not their backs. This dungeon was designed to give mapmakers a pain in the back also. Without a compass, there is no way to determine direction and without a tape measure they cannot tell the length of the tunnels. Wandering monsters should be kept to goblins, rats, spiders and other creatures attracted to offal. There are several black spaces in the dungeon map. There the floors have ~~been~~ *bottomed out* and the bottom may be 20'-40' away.

Bill Peschel

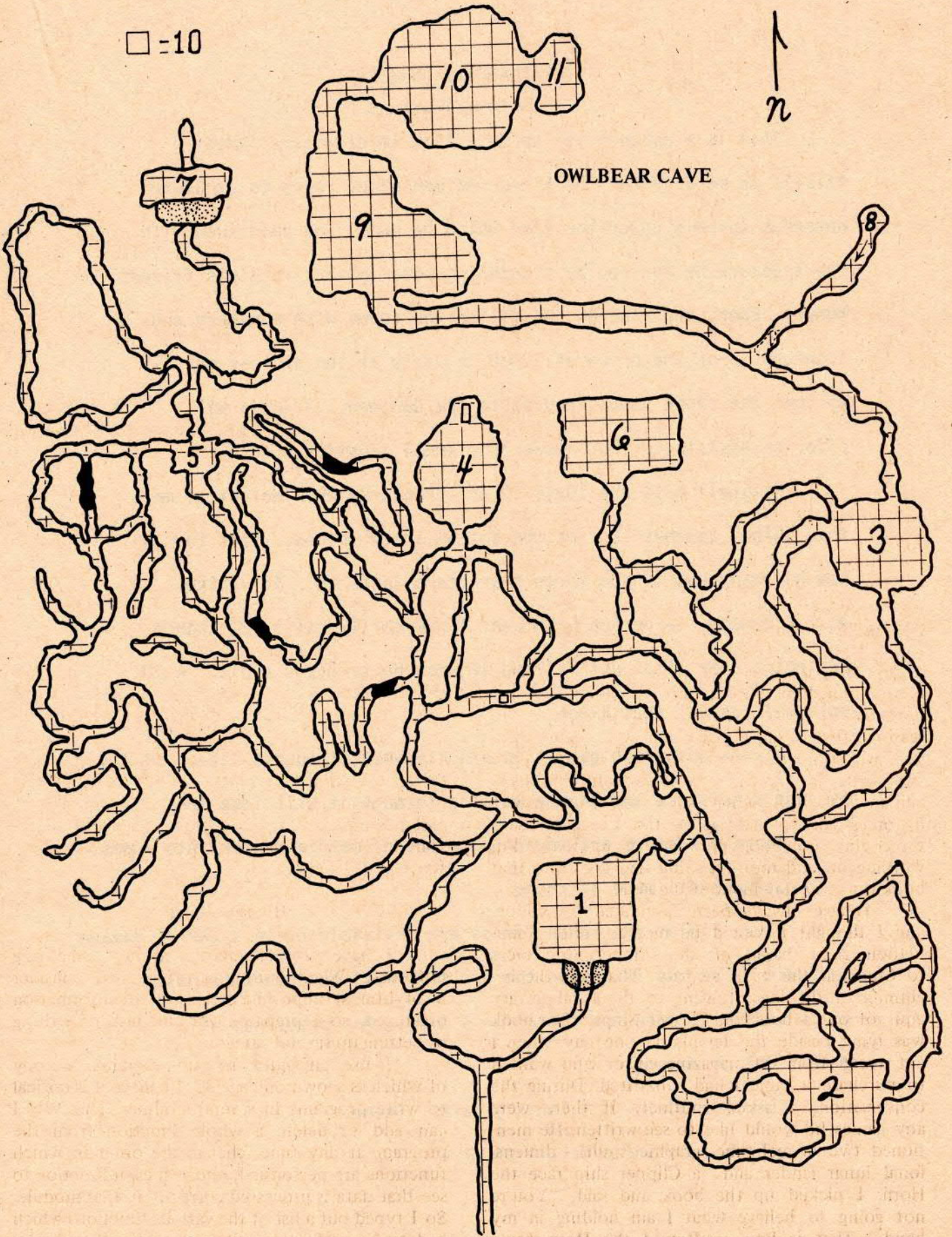
## OWL BEAR CAVE--DESCRIPTIONS

- 1- On a 20x25' ledge above the south passage dwells two huge spiders; N, AC 6, HD 2+2, HTK, 14, 12. Several bones and offal are scattered about the room.
- 0 On the ledge itself are three bodies; two fighters with rusty swords and leather armor and a club-wielding cleric. Each has a sack with the following: 12 GP, 5 SP; 4 GP, 11 SP; and 10 SP respectively. Nothing else except for a two use Cure Light Wounds potion hidden within the folds of the cleric's robes.
- 2- Four ghouls make their home here: CE, AC 6, HD 2, HTK 12, 7, 10, 14. When they hear the party approaching, they will run into the other unoccupied corridors. When the party advanced midway into the cavern, they attack. Bones, junk, and a pile of metal, leather, and cloth are piled in the SW corner. A search of the pile will reveal 2 rusted axes, a broken staff, 10 GP, 14 SP and a scroll of invisibility.
- 3- Guarding this outpost is three owlbears; N, AC 5, HD 5+2, HTK 26, 22, 20. No treasure.
- 4- A plain funeral bier upon which a mummy is laid to rest; CE, AC 3, HD 6+3, HTK 30. It of course, will attack. In a hollowed out niche on the east side of the bier the party will find: an old mandolin, a map showing the correct path (from the entrance to room 3 and on) to the lair, a small chest with a poison needle trap containing 600 GP, six gems (175, 125, 100, 50, 20, and 10 GPs), a non-magical ring--band made of electrum with a 200 GP ruby on it. Total worth ~~220~~220gps.
- 5- Four ghouls in the same set-up as room 2. Treasure: in a cove in the north passage is rotting leather armor, 2 clubs, a battered wooden shield, 2 men's skeletons (bones broken for the marrow), and 9 GP and 27 SP scattered about.
- 6- Six skeletons; CE, AC 7, HD 1; HTK 6,6,5,4,4,3. They are sword armed (does only 1-6 hps damage) and are propped up against the north wall. The wall is sloped back so they appear to be laid against the wall. When the party enters, they come alive. No treasure.
- 7- This room is the same as in room 1: two huge spiders on the cave above the entrance; N, AC 6, HD 2+2, HTK 16, 15. Up there are bones, two spears--one broken, a bow and several arrows, rotting cloth. One small sack has 6 GP and 14 SP, the other has 10 SP. There is a 2 use Cure Light Wounds potion in the second sack.
- 8- There is a tripwire at the arrow which, when pulled, cause the floor back at the fork to give way. About 15' of the floor will crumble.
- 9- Five owlbears-- 3 of which are 50% grown live here. Full grown are CE, AC 5, HD 5+2, HTK 40, 34. The half grown are HD 3 and HTK 20, 18, 15. The monsters in room 10 will respond to the battle within 2-5 mlee rounds.
- 10-Two full grown owlbears; N, AC 5, HD 5+2, HTK 37, 35. The leader of the pack is a werebear; CG, AC 2, HD 7+3, HTK 48.
- 11-Treasure room. In unguarded chests are: 3000 GPs, 4,500 SP, 15 gems (200, 175, 200, 100, 100, 125, 150, 10, 50, and 15 GPs), 1 Scroll (Suggestion, Clair-audience and Hold Person), Potion of Diminuation, and a Tome of Understanding (raises Wisdom +1).

□ - 10



OWLBEAR CAVE



## AFLAFLA'S DUNGEON

by Gregg Woodcock

This is a dungeon set up by a 14th level wizard named Aflafla to make money. He hired men and other races to excavate numerous tunnels under the land which he owns. He paid them with the treasure he acquired by plundering other places with his friends Mongel, Epor, and others. He filled the rooms with monsters and treasure. For the price of 100gp, a party of ten or less may go down the stone steps leading to the dungeon. Aflafla will offer no assistance, but answer one small question a day.

Pits-all pits are 10x10x10 and triggered when weight of more than 15lbs. touches it. At the bottom are 5 spikes. Roll to see how many out of the three characters lands on. The spikes do 1-4 damage. A person with over 15 dexterity has a 10% chance per point over 15 of not falling in when he triggers a pit. A 10' pole will reveal them 1-4d6.

Vision obscuring gas-it is exactly what it sounds like. It is just a nuisance and anyone walking through it will lose 1HP.

Doors-all doors are wooden(made out of oak) and open into rooms.

Statues-all made of stone.

Force Fields-the force fields are invisible cause 1-2HP of damage on touch. The two levers on the one side must be pushed or pulled in unison to open the field for 1 turn. Any other way will give 1-4HP of damage.

Corridor-10x10x10. Totally dark. Stone.

Levers-iron and protrude about 6".

- A An area where giant bubbles float around. The slightest touch will explode them doing 1 die of damage. There is a 1 in 6 chance for each that it will contain a gem. There are 10 such bubbles in any given area.
- B A one-way door, which, when opened will shoot out an arrow as a 1HD monster. There is an unlimited supply of arrows.
- 1 This room is the landing to the steps. The door on the east wall has three levers on it. All three must be pushed up to open the door. If all three are pushed down, a puff of smoke will appear and the door will be wizard locked and pushing the three up will no longer work. If 1 or 2 are pushed either way, that person will be teleported to the other side of the door which also has three levers.
- 2 Inside here are 3 skeletons. HD $\frac{1}{2}$  HTK2,3,1 Move6" AC8 Atk1 Dam1-6 They are guarding a chest which is made of wood and is latched(no tricks or traps). It appears to be empty, but under a false bottom is a ring of 3 wishes.
- 3 This is the living place for 4 orcs. HD1 HTK4,2,6,7 Move9" AC6 Atk1 Dam1-6 There are various items scattered around the room and also 4 beds. If the beds are searched, 1-6GP will be found. Also in an urn in the SE corner there are 500GP, 3 gems(100GP 50GP 10GP), and a diminuation potion.
- 4 8 goblins make their lair in this room. HD1-1 HTK5,1,3,1,6,2,4,5 MOVE6" AC6 Atk1 Dam1-6 A total of 80GP is on the floor.
- 5 An area where work was being done, but was never finished.
- 6 Inside this room is a table which has a clock with Roman numerals and the hands can be turned easily. Inscribed in common tongue is, "At 3, give the rock to me, and you shall see." On the floor is a 5,000GP gem(actually 10GP). It fits into the intersection of the clock hands if they are set to 3 o'clock. The gem will disappear and in its place will be a gem of seeing.

- 7 This room appears to be empty, but there is an invisible 10,000GP gem somewhere on the floor. It will take from 1-6 turns to find it. But...the ONLY way to find it is with the gem of seeing from room 6. When the gem is found, the gem of seeing will shatter to a million pieces.
- 8 Empty
- 9 The occupants of this room are 6 kobalds. HD $\frac{1}{2}$  HTK4,2,3,4,1 3,4 Move12" AC7 Atk1 Dam1-4 The third Kobald has the key to a locked chest which is also in the room. In the chest are 50CP.
- 10 2 Hobgoblins live in here. HD1+1 HTK3,5 Move9" AC7 Atk1 Dam1-4 Plunder:3,000SP around the room
- 11 The statue in here is of a handsome cleric. Water is coming out of his hands and flowing into a large bowl where it over flows and seeps into cracks in the floor. The water cures 1HP on anyone drinking it. It can only take affect once a day.
- 12 This statue is of a beautiful human female fighter standing on a stone platform. On the platform are the words, "ERGO PLUBUS GARN." If these words are spoken, she will come alive and help any good party. Her statistics are:  
S-16 I-14 W-12 C-16 Ch-18 D-15 HP-15  
She is a second level fighter and is LG. For clothes, a weapon, and a cut of the treasure, she will join the party if they are good.
- 13 2 stirges. HD1 HTK 3,6 Move18" AC7 Atk1 Dam1-3 Blood Drain
- 14 This rooms doors have stone boundarys in front of them to keep the water in the room. The water is about2' deep. There is a frog sitting in the middle of the water on a lilypad. If there is a female in the party, the frog will come over and try to follow the party. If a female kisses the frog, it will turn to a handsome prince with the same abilities as the girl from room #12, except that his str. is 18/75.

15 The ceiling to this room is out of sight. So is most of the room. The entire room is filled with spider webs. If anyone goes in the room, an enormous spider that is somewhere above will choose a victim and attempt to land on that person. If he makes the first hit, he lands on the person, and knocks him over. If he misses, he lands next to the person. Then melee goes on. The spider is HD6 HTK31 Move3" AC3 Atk1 Dam1-8 +poison. The poison is very strong, so saving throws are -1.

If artificial light is used, someone will probably(93%) notice that when the spider bleeds, that the blood is partly liquid gold. It is thick, so it can be put in a sack. It can be sold for 500GP.

16 Empty

17 The occupant of this room is an ochre jellie. HD5 HTK19 Move3" AC8 Atk1 Dam2-12 +eating wood, leather, and cloth. Mixed up in its body is a +2 sword. Inscribed in it is the word Di-fang. It moves by itself, so watch out. Int.6

18 Empty

19 This is the home of the CE magic-user Mogafeller. His abilities are; S-9 I-17 W-13 C-13 Ch-14 D-16. His spells are: sleep, charm person, protection from good, magic missile, web, detect good, fireball.

He carries a scroll of; knock.

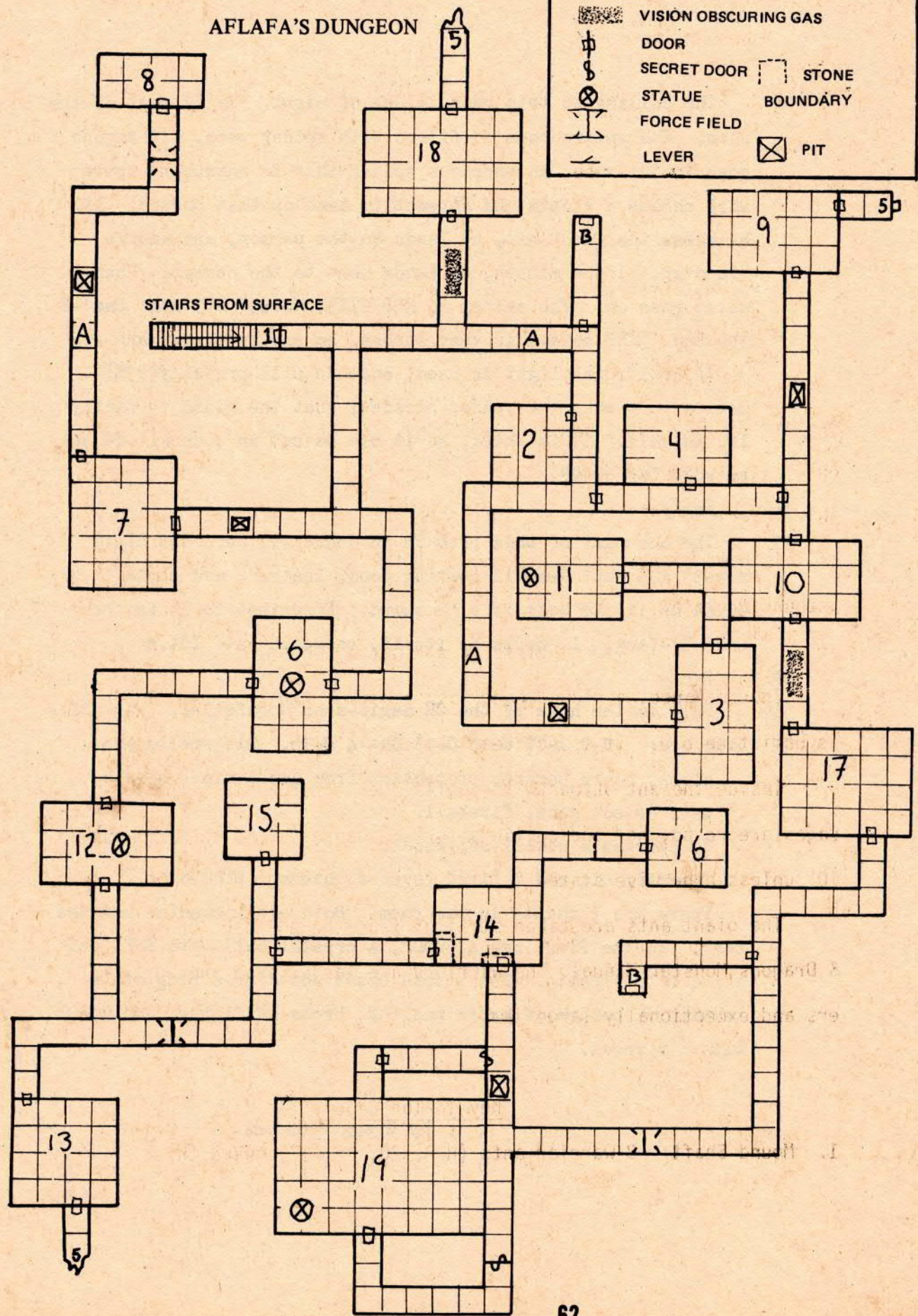
Guarding him are 2 first level fighters. HTK8,6

There are 2 chests in the room. Both are locked(he has the key). In the first are 4,000GP, a crystal ball with ESP, and a rod of rulership. The second chest contains a ring of telekenesis, potion of extra healing, broom of flying, and BLACK wizard's robes.

by Gregg Woodcock.

# AFLAFA'S DUNGEON

|  |                      |
|--|----------------------|
|  | VISION OBSCURING GAS |
|  | DOOR                 |
|  | SECRET DOOR          |
|  | STATUE               |
|  | FORCE FIELD          |
|  | LEVER                |
|  | STONE BOUNDARY       |
|  | PIT                  |





Paul Fairbrother

## The Creeping Doom

### Background

The expansion of the Great Nest of the north has gone unchecked for many years. But the dreaded giant ants, spreading southward in their constant search for more food, have now touched civilization.

A new and growing colony has been found near a major trade route. Merchants, traders, and even an Elven prince have been waylaid by these giant ants. This will not be tolerated. Local authorities have been called on the heroes of the land to wipe out this threat. A 6,000 gp bounty has been placed on the head of Queen of this new colony. Utmost speed is needed for ants multiply at an astounding rate.

### Notes For The Dungeon Master

The entrance, a giant mound with a shaft down it's center, is unmistakable. It is noticeable almost a mile away.

Inside the ant outpost, the walls are stone or dirt, the passages are round, and the ceilings for the passages and chambers are 10' unless otherwise stated.

The giant ants are taken straight from the Advanced Dungeons & Dragons Monster Manual. The warriors are larger than the workers and exceptionally large jaws.

### Key To The Colony

1. Mound Shaft: 3 warrior ants (H.P.:20, 18, 17) guard this

- place at all times and any non-ants attempting to enter are attacked.
2. GUARD CHAMBER: 5 warrior ants (H.P.: 21, 19, 15, 14, 14,) are stationed here. They are being fed by 5 workers (H.P.: 9, 8, 6, 6, 5). Should a small party of 5 or less attack both the warriors and the workers will attack. A larger attack will cause the workers to run out the northwest passage to room 3, warning the warriors there. 5 warriors will be dispatched to assist against the attack.
  3. WEST ENTRANCE GUARD CHAMBER: 10 warriors (H.P.: 23, 21, 19, 19, 18, 17, 17, 16, 15, 13) guard the west entrance. This entrance was used as an emergency exit in case of flood or invasion.
  4. NEWLY BUILT CHAMBER: This empty chamber was hastily built because of the ever growing population of the colony. It has partially caved in but poses no danger to the ants or any party passing through. It will soon be cleared by workers in the near future.
  5. BEETLE ROOM: 3 boring beetles (H.P.: 31, 26, 22) live here in harmony with the giant ants. They provide some protection and eat what is unused by the ants. In a heap of trash in the corner is hidden a normal looking rope which is actually a rope of climbing lost by some unwary wayfarer.
  - 6-7. CHAMBERS UNDER CONSTRUCTION: These chambers are, as yet, unfinished. Each contains 3 workers (H.P.: 15, 10, 9) who are excavating and clearing. Any intruders will be immediately attacked.

8. MAIN ASSEMBLY CHAMBER: This densely populated room is the main gathering point for the ants. Many of them are sleeping and eating. Any intrusion will alarm the entire assembly. 6 warriors (H.P.: 22, 20, 18, 18, 15, 14) will attack first. Should they be defeated, a horde of workers situated behind them will rush the party. The horde-40 workers (H.P.: 15, 14, 13, 13, 12, 10, 10, 8, 7, 6)x10. In the northwest corner is a cluster of 5 large, winged ants. These are drones and they will not fight unless attacked. The drones (H.P.: 20, 18, 18, 16, 12,) fight as workers and will not fly. Should the party search this area they will notice a few dead animal carcasses, leaves, and plants in a pile on the east wall. Close examination of the south wall shows it to be made of a hard black substance. This is a coal outcrop. 2 rough diamonds (worth 300 gp each) can be plucked from this wall easily within a half a turn. Another, apparently small diamond, can be chipped out in no less than 2 full turns. It is well worth the effort though, for it is a nice size diamond worth 8,758 gp even in its uncut state. Its value triples when cut.
9. MAIN FOOD CENTER: Piles of leaves and dead animal carcasses are spread about neatly around the room. 10 workers (H.P.: 12, 12, 10, 8, 8, 5, 5, 5, 4) keep the piles neat, make new piles, and pass out food. There are 10 piles. Only two piles have anything of worth. Pile 2 contains

a pouch with 50 gp and a scroll with a 3rd level MU spell. Pile 7 has a +1 magic shield, taken from an ambushed dwarf, at the bottom of it.

10. QUEEN'S CHAMBER: The Queen (H.P.: 75) sits bloated in the center of the chamber surrounded by her workers. 12 warriors (H.P.: 24, 20, 20, 18, 15, 12) x 2 will attack any entering immediately. Should the warriors be defeated the 50 surrounding workers (H.P.: 16, 14, 12, 12, 10, 10, 9, 8, 7, 5) will attack in unison.

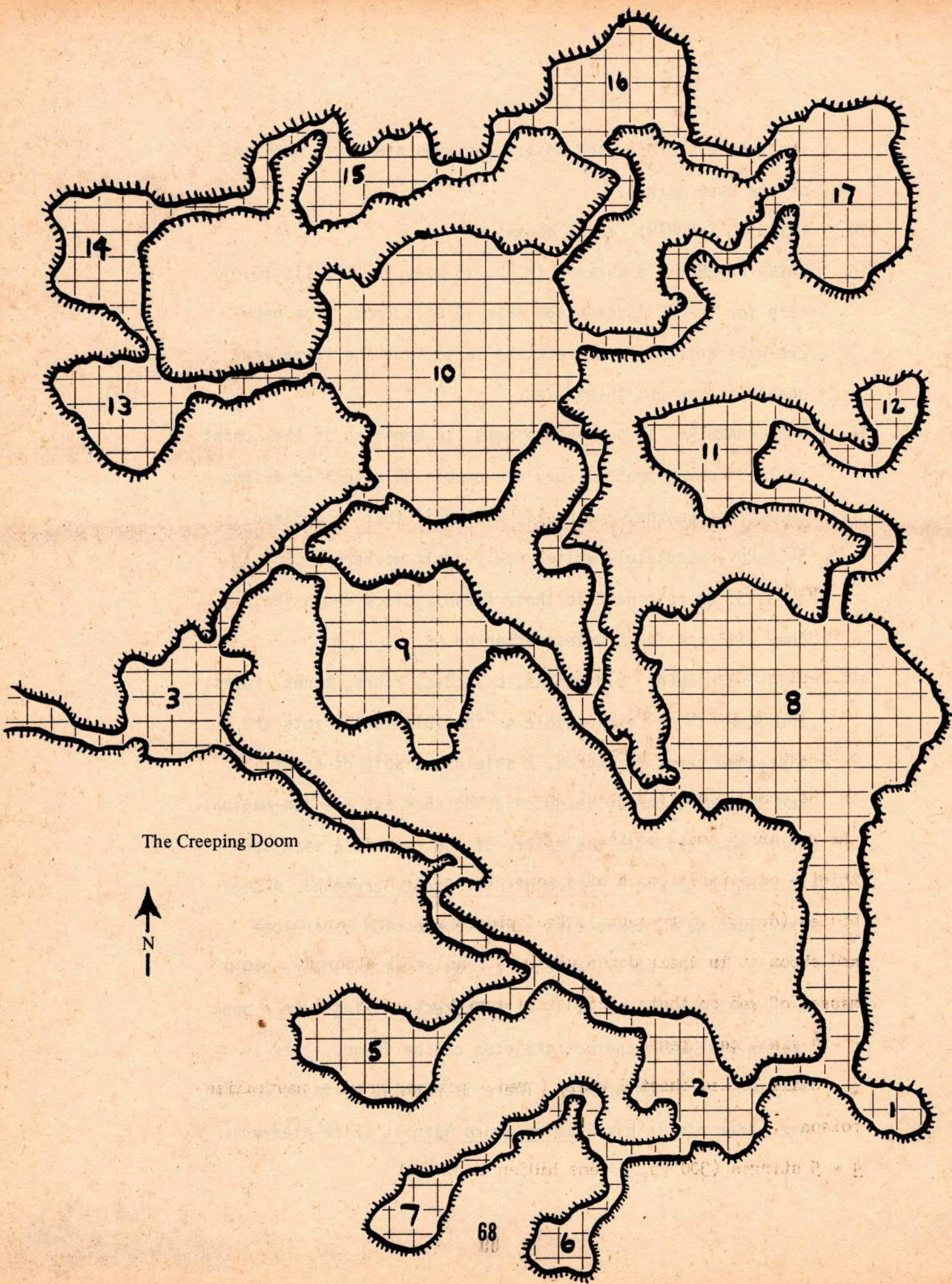
The Queen neither moves or attacks. Should she die, all other ants will become confused (as if they were effected by the spell of the same name) for 6 melee rounds and then leave the nest.

It should be noted that if this chamber is attacked, ants from all over the nest will begin heading here cutting off all exits. A suggested rule is that 3 warriors and 7 workers will be in the adjacent passages 4 melees after the attack is begun.

11. SECONDARY FOOD CHAMBER: 7 piles of plant life and dead animals are spread neatly around this room. 7 workers (H.P.: 12, 11, 9, 7, 7, 6, 5) care for this chamber.
12. SECONDARY TRASH AREA: Scattered through this room are rotting remains, clothing, bones, and rocks. There is nothing of any value here.
13. HATCHING CHAMBER: Large white eggs cover this room. 12 workers (H.P.: 9, 8, 8, 7, 6, 5) x 2 scurry about caring for them. The workers will attack to prevent any intrud-

ers from disturbing the ants. The eggs are worth nothing on the open market.

14. HATCHING CHAMBER: as 13 above.
15. LARVA CHAMBER: 7 workers (H.P.: 15, 13, 12, 12, 11, 10, 9) care for the 20 larva-stage ants in this room. The workers will attempt to protect the larva, but the larva are unable to protect themselves.
16. PUPA CHAMBER: 15 pupa-stage ants lie unmoving at this point in their development. They are unable to attack or defend themselves so they are easily killed if that is desired. 5 shakey, completely white, newly adult workers (H.P.: 4, 4, 3, 3, 2) rest next to their freshly discarded husks. They will not fight unless attacked.
17. MAIN TRASH AREA: Old sticks, branches, roors, bones, rocks, and other things not useable or inedible to the ants are discarded here. 6 swords, 2 shields, 1 suit of armor, and 3 daggers can be found here but they are all non-magical. Under some trash in the center of the room is a sack containing 30 gp and a potion of Hill Giant Strength. Along the south wall, there lies a skeleton buried under some trash. If the party happens to look at it's finger, they will notice a ring. It is a +1 Protection Ring. In a nook on the west wall another skeleton can be found. This is Finbran, an Elven prince. There is nothing of value on him but under him is his Flaming Sword Narrist (Fire-cleaver).



## THE FORGOTTEN TEMPLE

JOHN A. KANTOR

This is the lost temple of a long forgotten religion. Overgrown and crumbling, it has the general appearance of an Incan pyramid.

Entrance- The steps are flanked by 8 stone statues of various amphibious grotesqueries. Each weighs approx. 300 lbs. The third from the bottom on the left is displaced slightly, revealing a hand sized opening. In the niche under the statue is a pouch ( 3 gems worth 100 gp. ) and a small snake ( 1 hpt., poison ).

On either side of the entrance are two stone torch holders. The right has a hidden catch that activates the trap door (T), allowing the priests to disappear in a cloud of smoke. The trap closes immediately. It leads to lvl. II rm. 5b.

LEVEL I - 1- A high domed circular room. There is a sacrificial well in the center, and against the back wall is a 15' statue of a clawed, fanged, amphibious humanoid ( the toad god ). 20' up in the domed roof is a giant spider web ( 2 spiders - 4+4 ) In the web are 5 small bodies ( 4 kobolds-1-6 sp. each), 1 hobbit thief, - map#1 and a pouch of 5 gems, 100 gp each ) and 3 large bodies (orcs, 1-6 gp each ). The spiders are very hard to see and shoot at in their dense web ( -3 ) and will attempt to drop masses of web on their victims and draw them up to the web.

2 - 4 giant centipedes

3 - small locked chest 2 vials ( red - poison, green - neutralize poison ).

4 - 5 stirges (300 gp, 2 gems hidden in nests)

LEVEL I  
CONT.

5 - racks of scrolls 1/6 per person per turn to find map 2, 1/6 per person per turn to be attacked by a rot grub.

6 - -----

7 carrion crawler, 1000 gp, 2000 sp

8 - ochre jelly small room adjacent has bones of a human clad in old rusty plate (ac-4)

9 - ogre (1000 gp)

10 - plush room, walls have unusual, complex geometric patterns ( astrological ). Ceiling is covered with yellow mold, 1/6 per turn to be disturbed by each torch or loud noise.

11 - -----

12 - Large ornate dining room, remnants of furniture, ragged rug on floor. 3 gold candleabra ( 100 gp ) scattered on floor ( 1 in center of rug ). Floor is planked with wood ( in very bad shape ) over stone. Center of floor ( under rug ) has been hollowed by giant termites. Any stepping on center of rug will fall 10' into pit (4 giant termites -as giants ants- )

13 - High priests office, table, 2 chairs, several books, etc. Desk with large ornate chair, secret niche in leg well ( trap- when opened, 4 poisoned darts shoot from edge of desk to occupant of chair ). Compartment contains artifact 1 , and 3 gems )

14 - -----



## LEVEL II

- 1 - base relief of toad god - stripped of gold and gems. shaded edge of well is crumbling - must make st. based on dex. or fall ( 30' ) to level III - 1
- 2 - remnants of several large plain dining tables and benches.
- 3 - Ornate round table + 9 chairs, 2 bugbears who are neutral with respect tho to the orcs ( 500 gp. 2000 sp. ) stairs to level III
- 4 - walls hung with tapestries, ceiling crumbling, pulling down tapestries causes 1-6 stones to fall (1-6 )pts damage.
- 5 - a - 6 giant rats, remains of several bodies
- 5 - b - one way chute from entrance
- 6 - Troll - leader of the 18 orcs in area 7. 2000 gp, 1000sp, 5000 cp, 5 (+2) arrows
- 7 - orcs chambers, 10-60 gp 20-120 sp each room
- 8 - large spider with web
- 9 - stairs to level I
- 10 - Dungeon - many old torture devices, 4 ghouls ( allied with the orcs ). Starved, mad dwarf chained in one cell. Seems totally rational, but under stress he goes insane. Hidden in main cell is 1000 gp., 3000 cp. In one small cell is 3 gems, 1 ring (non- magic)
- 11 - Body dressed in leather, no signs of violence. Has old map leading to temple with cryptic notation telling of the toad gods "bowels of gold" and "belly full of gems". The secret niche has a ladder leadin up into the statue of the toad god on level I . There are spy holes , empty bags and chests but no treasure.

12 - From the stairs an evil rasping chanting can be heard, a flickering greenish light is seen coming from the top of the stairs and the smell of incense is thick on the air. The room at the top is hung with tapestries depicting vile acts. In the center of the room is drawn on the floor a pentagram in blood, gold candlesticks (100 gp each) are at its tips giving off thick clouds of incense from large black candles. In the center of the pentagram is chained (spread eagled) a peasant girl, while off to the side is the headless corpse of another. To the left hand side of the room is a massive, ornate desk and chair, just within the door is a stand with 2 books. With his back to the door, holding aloft a large gem encrusted chalice filled with blood is a figure in red surcoat over black scalemail. Directly in the center of the pentagram, a vaguely humanoid shape is forming from the greenish smoke permeating the room. The figure is a semi-lich evil cleric (6th level). He has the spells cause light wounds, cause serious wounds, hold person, curse, darkness, and finger of death. He is unaffected by charms, illusions, gases, or poisons. Around his neck he wears an amulet set with a large ruby which transfers hit points from victims of cause wound spells or finger of death to the cleric. He also wears 4 rings of regeneration and of protection (+1). He is in the act of conjuring a type I demon. The demon will be fully gated in in 10 melee turns (this may be delayed 1 m-t per level if the room is blessed by a good cleric). The evil cleric will have control of the demon but it will attack the closest person to it when it is first gated in and devour their souls (no raising from dead). This includes the girl in the pentagram. Before it is fully gated in it may only be attacked by (and attack) an opponent in the ethereal plane.

LEVEL II

ROOM 12 CONT.

The evil cleric will fight with a +3 2 handed war mace ( at his feet )

One of the books on the stand is bound in ~~lx~~ lt. tan and gold ( close inspection reveals this to be human skin ) while the other is bound in black ~~ixhix~~ and silver ( leather ).

TAN BOOK - If read by - Gd. cleric - death  
Other gd. characters - lose 1 lvl.  
neutral characters - 3-18 pts damage  
Evil cleric - gain 5000 ep. and able to control demon for 1 task  
Other evil - no effect

BLACK BOOK - If read by - Evil cleric - death  
Other evil - 3-18 pts damage  
Neutral or good - no effect  
Good cleric - gain 5000 ep. and able to banish demon

Both books give off strong magical emanations. If detect good/evil is thrown <sup>on the</sup> tan/black respectively the castor gains no information and is stunned for 1-6 mts.

On the desk are 3 jeweled scarabs. though not moving, they are alive and if disturbed give a poisonous bite. ( 500 gp. each ). Also on the desk are 2 candlesticks ( 500 gp ) each ), 2 cups ( 150 gp each ) , a human bone paperweight ( hidden inside are 3 jewelry ), and the peasants girls head. In a secret compartment in the desk is a +3 dagger and a small vial of thick brown liquid ( blade poison, 3 doses ). In a niche under the chair is hidden a wand of paralysis, a +3 sword (gd., roll for abilities ), and a potion of superheroism ( 5 doses ).  
NOTE - strewn about the floor and in the pentagram are 5000 gps., an offering to the demon ( they make footing treacherous ).

### LEVEL III

- 1 - Well from I and II enters ceiling over shaded area. Underneath is pile of bones and dismembered bodies. 20-120 gp are scattered about. All of level III is wet and slimy, quick movements require a dex. st. - ac. to not fall.
- 2 -, Large water filled room, water is 20' deep and the bottom muddy ( 50% to get stuck ). X marks a trap door, current will draw victim into room II. In the room are 2 giant leeches ( 50% chance each turn to attack) and the toad god ( lvl.-8, ac-7, 2 attacks 2-8, 1 bite 3-12, 1/6 per turn to attack, out of water it attacks as a 5th level ). Far wall has ledge leading to area where some blocks have been torn away to reveal an older wall (secret door leading to level II- 12 )
- 3 - Toad gods lair, 2-12 gems mixed with bones and offal. Ramp to I

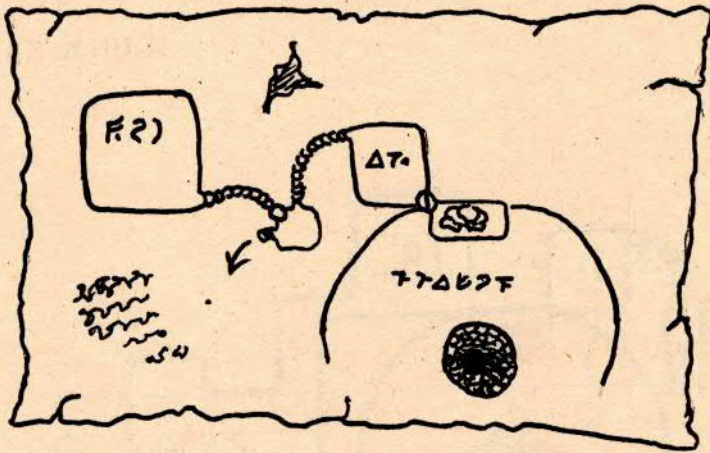
### MISCLEANEOUS

All rooms have torch holders every 15' and 4" smoke outlets near the ceiling and drains near the floor.

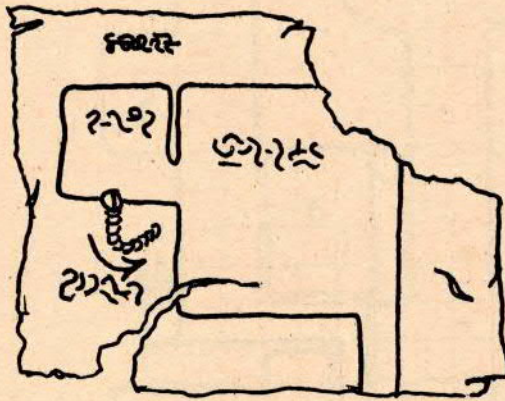
Rooms also contain 1-4 of the following

- 1 tapestries (showing various activities )
- 2 base reliefs
- 3 remnants of furniture
- 4 copper-iron cups and plates
- 5 pottery shards-vases
- 6 copper candlesticks 2-12 cp
- 7 bones
- 8 refuse and offal

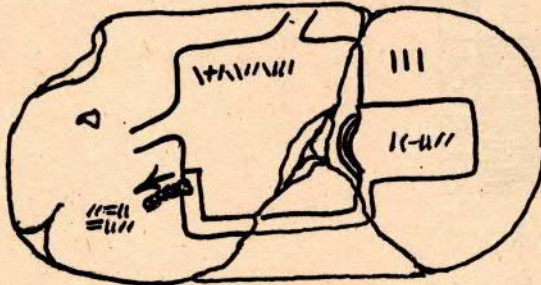
MAP 1



MAP 2



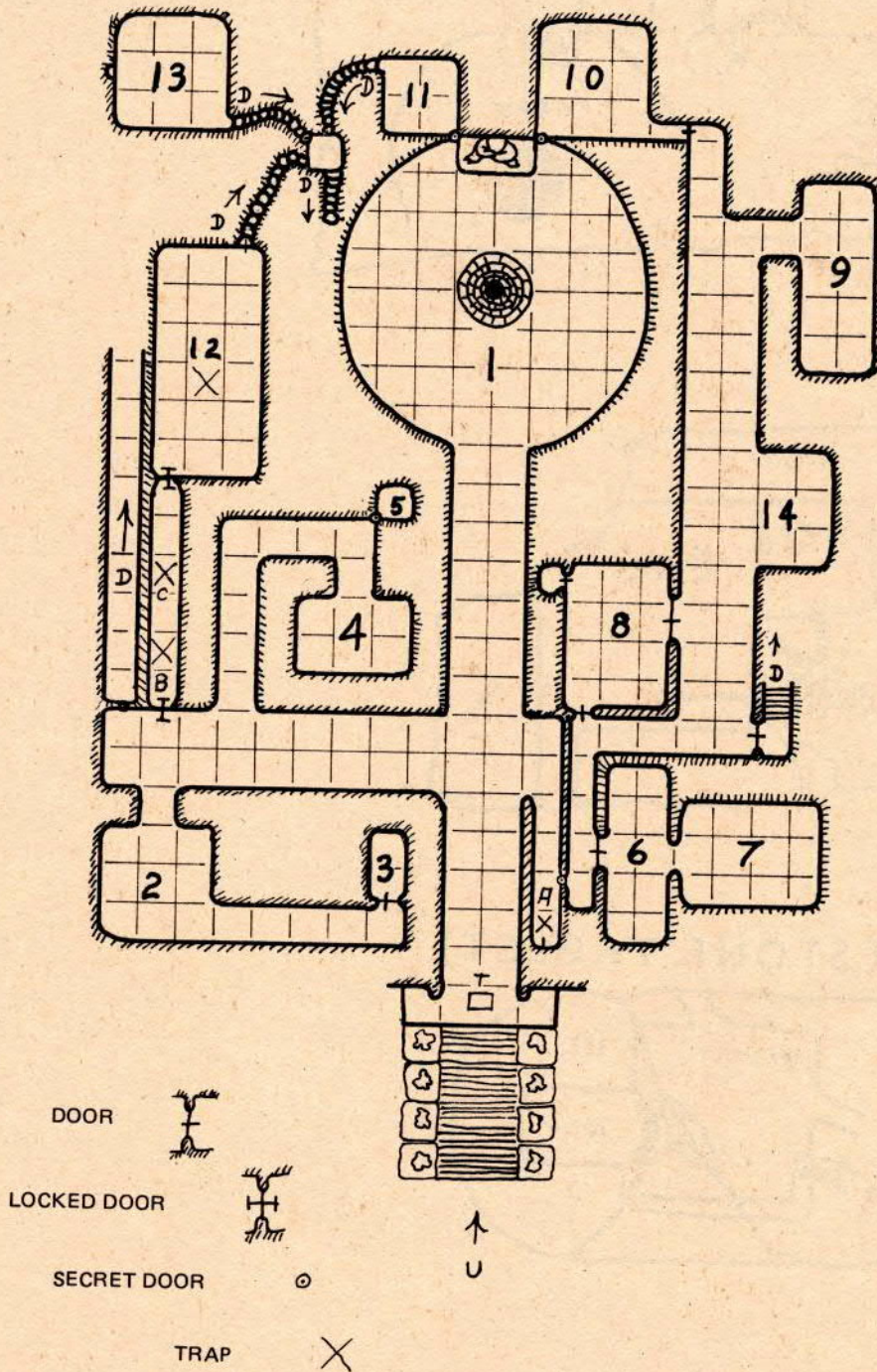
ARTIFACT I (STONE TABLET)



THE FORGOTTEN TEMPLE

LEVEL ONE

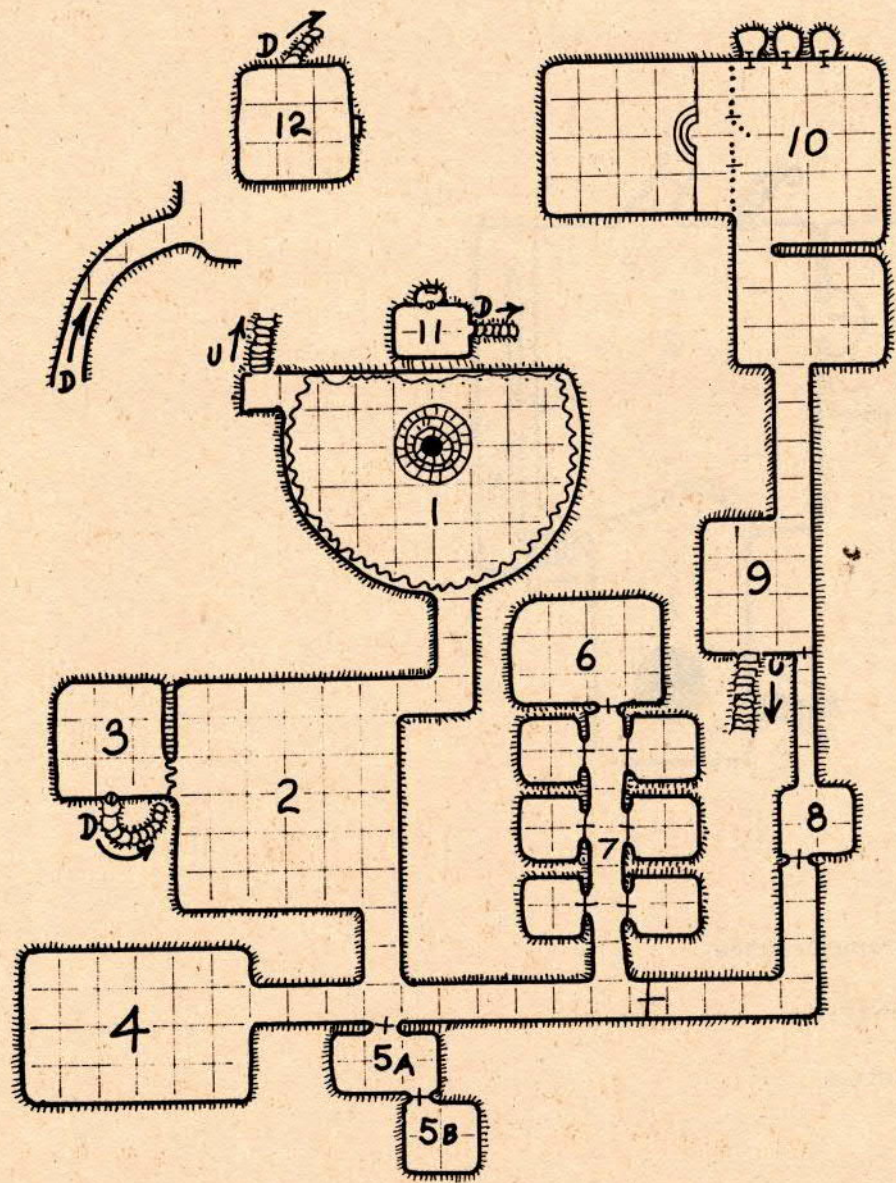
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THE FORGOTTEN TEMPLE


LEVEL TWO

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LOCKED SECRET DOOR ○

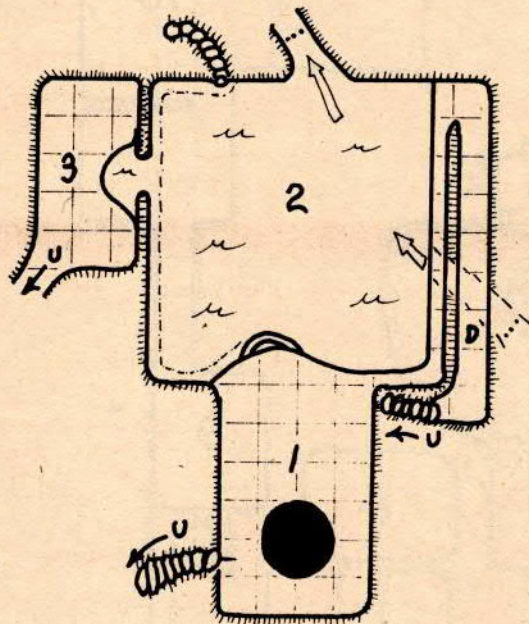
BASE RELIEF 

TAPESTRY 

THE FORGOTTEN TEMPLE

LEVEL THREE

JOHN A. KANTOR



- LEDGE (UNDER WATER)
- CURRENT FLOW
- ..... PORTCULLIS



TRAPS - A kicking the false activates an arrow trap - 4 arrows  
from the back wall. <sup>door</sup>

B - 10' pit

C - 10' pit with poisoned spikes

D - trap door to stream

T - chute to level II, room 5-b

#### WANDERING MONSTERS

1 1-4 giant centipedes

2 2-8 giant rats

3 2-8 orcs (from level II )

4 carrion crawler ( from room 8, lvl. I )

5 ochre jelly ( from room 8, lvl. I )

6 1-4 giant termites



John A. Kantor

EFFIGY OF THE TOADGOD

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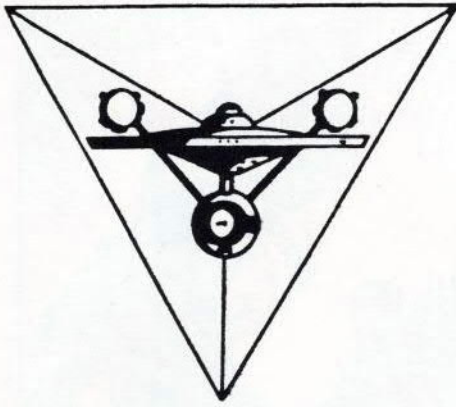
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