

The DRAGON CRY

Periodical

ISSUE 3 - JANUARY 2005

d20
system

The

DRAGON CRY

Periodical

Created by

John C. Walborn
The Le Games

Cover Art by

John C. Walborn
Sandro Boticelli

Interior Art by

John C. Walborn
Mad Elf Enterprises
Mongoose Publishing

Articles by

John C. Walborn
The Le Games
Politically Incorrect Games
Sacred Wolf Inc

The Sidhe

Fae Race of Legend

Against the Shadow

Artifacts and Abilities of Good

Killer Maps

Kingdom of Kaligard

Interview with a PC

Saint Patrick Speaks

Freelancer Spotlight

The Art of Calvin Camp

Product Spotlights

The cover of this product features a fine piece of artwork called *Calumny of Apelles* by **Sandro Boticelli**. This artwork is believed to be public domain.

- Some artwork copyright Calvin W. Camp and Mad Elf Enterprises, used with permission.
- Additional artwork by Jason Walton / LPJ Designs, used by permission.

This publication is free only through the generosity of our advertisers. If you're interested in advertising in the periodical and supporting our efforts, please visit the following link:

http://www.rpgnow.com/default.php?manufacturers_id=465&src=DDGGDCP3



The Sidhe

Fae Race of Legend

by *Politically Incorrect Games and Sacred Wolf Inc*

The Sidhe

The sidhe (pronounced “shay”) are similar to the elves. In appearance, they are like thin humans with golden hair, green eyes, and pale skin that seems to glow. Their demeanor is calm and friendly, and they are slow to anger. They are generous to friends, and merciless to enemies. They are patient, especially when settling old scores. They do not strike out at someone who has crossed them, but instead will deal small blows to that person, slowly taking away the reputation, family, and fortune. It takes years for the sidhe to destroy someone that has brought them to anger, and it is a complete destruction.

As a whole, the sidhe are peaceful. They view all things as interconnected and equal, with no thing more important or more valuable as any other. They enjoy music, and magic* for the possibilities that it contains. They do not use magic in an off-hand or reactionary manner. They use it carefully, and will deliberate to ensure that it is the wisest action. They will only use magic quickly when there is no other choice.

The sidhe are craftsmen, and build powerful items imbued with magic. These items are rare, and are only seen outside of the sidhe mounds if they have been given as a gift. The sidhe will only offer their magic to heroes who have proven their friendship to the sidhe.

Sidhe live in fertile plains and hills. They build mounds that blend

into the landscape, and difficult to spot. The entrances to the mounds are protected by magic, so that they will only be revealed to those whom the sidhe wish to see them. The mounds lead into deep underground caverns that are shaped from the earth**. Most of the sidhe communities are formed in sets of circular tunnels and round rooms, which are seldom larger than 100 feet in diameter. The overall diameters of the communities are usually less than 2000 feet. There are no doors in sidhe communities. The rooms are illuminated by small spheres that cast a magical light, about the strength of dim sunlight. Sidhe are immortal, but they may succumb to disease, poison, or fatal damage. They mature until the age of 20 or 30, when physical ageing stops.



The few sidhe who go into the mortal world are often mistaken for civilized elves or beautiful humans. There are many reasons for the sidhe to enter the mortal world, but the most common is to aid a hero.

Note for Iron Gauntlets: Sidhe have a natural attraction to magic. They begin the game with 1 level in either the Totem or the Crafting ability (player's choice). The player may assign 1 point to any crafting-based skill during character creation, but may not increase in any crafting-based skill without the Wizard vocation. Sidhe possess the Tribesman background,

and the Frail and Vulnerability (Poison) gimmicks.

* **The d20 System sidhe use natural (elemental) magic. See “Spells” after the stats for more information.**

** **The entrances to the mounds are gates into quasi-planes in the d20 System.**

The Sidhe

Fae Race of Legend

Sidhe (d20 System)

(Medium Fey)

Hit Dice: 2d6 (6 hp)

Initiative: +1 Dex

Speed: 30 feet

AC: 11 (+1 Dex)

Attacks: -1 melee (by weapon) or +1 ranged (by weapon)

Damage: By weapon

Face/Reach: 5' / 5' by 5'

Saves: Fort +0, Reflex +1, Will +6

Abilities: S 9, D 13, C 10, I 15, W 19, Ch 18

Skills: Concentration +3, Diplomacy +5, Handle Animal +5, Heal +6, Hide +6, Knowledge (arcana) +4, Knowledge (History) +6, Knowledge (Nature) +6, Listen +5, Move Silently +4, Sense Motive +6, Speak Language (any), Spellcraft +5, Survival +5, Use Magic Device +7.

Feats: Dodge, Magical Aptitude, Stealthy

Climate/Terrain: Temperate hills or plains

Organization: Solitary, sect (6-11), or clan (40-100)

Challenge Rating: 1

Treasure: Standard

Alignment: Lawful Neutral, Neutral Good, Neutral, Chaotic Good, Chaotic Neutral

Advancement: By character class

Level adjustment: +2

Spells: All sidhe are able to cast four orisons (0-level cleric or druid spells) and two 1st level cleric or druid spells. They gain these as clerics do. They must take their spells from either the cleric or the druid lists.

Special Attacks: Spells, fascinate

Special Qualities: Spell Resistance 14 plus Hit Dice, -2 save v disease, poison; immortal

- **Fascinate:** Once per round, a sidhe may attempt to fascinate one creature. The creature must make a Will save (DC 16) or become entranced and unable to act for 1d4+6 rounds. The creature will have no memory of the time, or what it was fascinated with.
- **Spell Resistance:** Sidhe have a natural immunity to arcane magic, and a resistance to divine magic. They have spell resistance of (10 plus Wis modifier plus Hit Dice). They are, however, more susceptible to poisons and disease, and suffer a -2 penalty to saves against those.
- **Immortal:** Sidhe do not die of natural causes. They can be killed by physical damage, poison, and disease. They do not breed or procreate.

Languages: The sidhe speak an ancient dialect of Elvish, which has been lost outside of the sidhe mounds. It is not a written language. Most know Common, and some know several sylvan/wilderness languages.

Combat: Sidhe try to avoid combat. They will attempt to fascinate opponents first, and will take the first opportunity to flee, unless the aggressors outnumber the defenders. They will not join an unjust fight (such as a paladin's attack on a band of kobolds for no reason other than they are kobolds), and may side with the weaker forces if they feel that the attack was unnecessary. The sidhe rely on their spells for offence and defense, and will use physical attacks as a last resort.

Sidhe Characters: The sidhe use divine magic, drawing on the energy within the natural world. They cannot take levels in a class that uses arcane magic (such as sorcerer or wizard), and they cannot use the

The Sidhe

Fae Race of Legend

spellcasting ability of classes that gain arcane spells (such as bard), though they can advance in those classes. Cleric or druid is the preferred class. Sidhe who gain bonus spells due to high ability scores may take arcane spells as their bonus spells, if the spell is tied to the natural world or the elements (such as *obscuring mist* or *fireball*).

Sidhe PCs have the following modifiers and special abilities if created as Player Characters: +2 to Wisdom and Charisma, -2 Strength.

Sidhe player characters have the spellcasting ability of a first level cleric or druid (player's choice), but do not gain bonus spells for high ability scores or domains unless they take levels in one of those classes. +2 save v arcane magic (instead of Spell Resistance), -2 to saves v disease and poison. Sidhe PCs do not have the *Fascinate* ability.

Sidhe Relic (IG/d20)

The magic of the Sidhe is powerful, and their relics may be used by anyone. There are prices to be paid for their use, though. The relics require either a payment of some sort (such as a special quest in favor of the sidhe, or the destruction of a specific enemy), or the relic will have a drawback. When creating a sidhe relic, the price or the drawback should be connected to the relic's use or function, and should be bad enough to keep it from being used too often.



Cauldron of Restoration

This is a large iron cauldron, eight feet in diameter, with a solid lid. It weighs 500 pounds. The cauldron is always filled with liquid. If any of the liquid is spilled, the cauldron will lose its magical properties. The sidhe know how to replenish the liquid, but they will not do so unless the cauldron is in their ownership. The cauldron is seldom given away, but loaned to those who defend the sidhe.

The cauldron restores the recently dead (a body up to 5 days deceased) to life for three days. At the end of the three days, the restored body will return to death, and may not be restored again. Living bodies that are submersed in the liquid will be completely destroyed. The liquid is harmless until it completely covers a body.

The body that is to be restored must be submerged completely in the cauldron. The individual will return to life, fully healed. However, that person will be unable to communicate in any way. The person will be unable to make a sound, write, or use any other means of relaying complex thoughts or ideas (simple gestures may be allowed.) The restored individual will retain all memories, and will be able to use all of the skills and abilities that the living person

had, unless they involve speech or communication. If the restored individual is killed again, the body cannot be restored.

The cauldron may be used to restore up to 100 individuals to life before the liquid is rendered useless.

Against the Shadow

Artifacts and Abilities of Good

by John C. Walborn

Introduction

"We who stand against the shadow must stand as one, lest the darkness consume us all." - Lord Thanalian al Jundaredan

This article is dedicated to those who oppose the forces of evil at all cost; those who value their lives far less than the pursuit of good. The abilities and artifacts on the following pages may be used to augment all good aligned characters who take their religions seriously, though paladins and clerics will, admittedly, benefit most.

Feats

(Some feats duplicated from d20 SRD for ease of reference...)

CONSECRATE SPELL [METAMAGIC]

Prerequisite: Good aligned caster.

Benefit: You may "consecrate" any spell, granting it a +2 DC to all evil aligned beings affected by it. Prepare spell as if 2 levels higher, 3 levels higher if combined with the effects of the Consecrated Spell Focus feat.

CONSECRATED SPELL FOCUS [GENERAL]

Prerequisite: Good aligned caster.

Benefit: All of your spells specifically targeting an evil being (does not include non-targeted spells such as Fireball) gain an additional +2 DC to any saving throw allowed.

EVIL SENSE [GENERAL]

Prerequisite: Good aligned, must be taken at character creation.

Benefit: You can inherently sense the existence of evil aligned beings within 30'; Does not grant any sense of direction, number, power, or

identity.

GREATER TURNING [GENERAL]

Prerequisite: Ability to turn or rebuke creatures, Improved Turning.

Benefit: You turn or rebuke creatures as if you were two levels higher.

HOLY ANGER [GENERAL]

Prerequisite: Good aligned.

Benefit: Grants +1 to hit and damage when fighting evil outsiders or undead. (Always applies, cannot be disabled.)

HOLY RAGE [GENERAL]

Prerequisite: Good aligned, Holy Anger, BAB 4+.

Benefit: Grants +2 to Strength and Constitution, but -2 to AC (Dodge) when fighting evil outsiders or undead. Effects expire instantly when no longer actively engaged in combat with the appropriate beings. (Always applies, cannot be disabled.)

HOLY FURY [GENERAL]

Prerequisite: Good aligned, Holy Anger, Holy Rage, BAB 6+.

Benefit: Any weapon you swing at an evil outsider or undead is treated as if you have the Improved Critical Feat with that weapon, though you suffer an additional -2 AC when fighting beings of this type. (Always applies, cannot be disabled.)

IMPROVED EVIL SENSE [GENERAL]

Prerequisite: Good aligned, Evil Sense, Wisdom 13.

Benefit: Your inherent evil sense improves to a range of 60' and you now have an idea of the potency of evil you're sensing, expressed by the Game Master on a scale of 1 to 5, with 5 being the most powerful evil you have encountered to this point. Direction and identity are still unknown.

IMPROVED TURNING [GENERAL]

Against the Shadow

Artifacts and Abilities of Good

Prerequisite: Ability to turn or rebuke creatures.

Benefit: You turn or rebuke creatures as if you were one levels higher.

STEADFAST FAITH [GENERAL]

Prerequisite: Good aligned.

Benefit: +1 saving throw versus spells cast by an evil caster; additional +3 saving throw versus evil spells.

Weapon Abilities

(Some abilities duplicated from d20 SRD for ease of reference...)

BANISHMENT, EVIL (Minor, Normal, Greater)

Price: Variable bonus (+1/+2/+4)

Effect: If a weapon of banishment strikes a blow against an outer planar creature of a specific alignment, declared during the crafting (assumed Evil for the purposes of this article), the creature must succeed at a Willpower saving throw or be banished to their home plane. The save DC and maximum number of hit dice affected depends on whether the effect is Minor (8 HD, DC 14); Normal (12 HD, DC 16), or Greater Banishment (16 HD, DC 18).

CONSECRATED

Price: +1 bonus

Effect: Undead creatures struck with a consecrated weapon suffer from minor disruption, giving it a -1 penalty on attack, damage, and saving throws. This effect does not stack with its self and lasts one round.

DISRUPTION

Price: +2 bonus

Effect: A weapon of disruption is the bane of all undead. Any undead creature struck in combat must succeed on a DC 14 Will

save or be destroyed. A weapon of disruption must be a bludgeoning weapon.

FAVOR OF A GOD

Price: Variable bonus (+1/+3)

Effect: This weapon has been given the personal blessing of a deity and was likely crafted in their honor, bearing symbols distinctly marking it as such. On all weapons with a base bonus less than +5, the effect is simply an additional +1 and a point of interest for storyline purposes. On +5 weapons, the price of this property is as a +3 bonus, adding an additional +1 base bonus to create a rare and exceptional +6 item.

HOLY

Price: +2 bonus

Effect: A holy weapon is imbued with holy power. This power makes the weapon good-aligned and thus bypasses the corresponding damage reduction. It deals an extra 2d6 points of damage against all of evil alignment. It bestows one negative level on any evil creature attempting to wield it. The negative level remains as long as the weapon is in hand and disappears when the weapon is no longer wielded. This negative level never results in actual level loss, but it cannot be overcome in any way (including *restoration* spells) while the weapon is wielded. Bows, crossbows, and slings so crafted bestow the holy power upon their ammunition.

Armor Abilities

CONSECRATED

Price: +3 bonus

Effect: The wearer of this armor is surrounded by a persistent 20' radius of Consecration. They receive a +3 sacred bonus to turn undead and all undead within the area receive a -1 penalty on attack, damage, and saving throws.

Against the Shadow

Artifacts and Abilities of Good

HOLY FORTIFICATION

Price: +3 bonus

Effect: Evil aligned weapons cannot score a critical hit against the wearer of this armor. With all other weapons, the confirmation roll must also be a critical threat, otherwise damage is rolled normally.

RIGHTEOUS GLAMER

Price: +1 bonus

Effect: Wearer gains +4 to Charisma when dealing with others of the exact same alignment. The bonus is +2 for those who only partially match the wearer's alignment.

Artifacts

The following artifacts were made by the forces of good to be used by their allies. Thus, it may be assumed that all artifacts listed here are good aligned:

COAT OF HONOR

Description: This heavy wool coat bears the designs and markings of the Jundaredan Consecrators, a guild of paladins bent on wiping all undead from the face of the earth. It is red with dark blue and silver stitching over the entire surface of the coat.

Effect: The coat bestows an armor bonus (to AC) of +4 as well as a +2 to all saving throws. A special ritual must be performed on the wearer by a high priest of the Jundaredan Consecrators or the coat's magical effects are repressed in addition to any negative energy levels the wearer may suffer.

Special: The wearer of this coat is marked as having the blessings of the guild and thus should gain some circumstance bonuses when dealing with their allies and enemies.



BUTTERFLY SHIELD

Description: This large mithril shield protects as a large steel shield. It was crafted by elves for their queen long ago, but is now carried by a human priestess named Fe'unala.

Effect: Aside from bonuses for being masterwork and mithril, the shield bears a base +3 bonus and +10 competency bonuses to the Handle Animal and Ride skills.

Special: At the Game Master's discretion, this shield could be worth a great deal of money to all or certain elves for its historical import and identifiable nature.

SWORD OF PURITY

Description: This longsword has a black silk-wrapped handle, a round hilt of black iron, and a polished iron blade looking something like a saber. A thin blood groove runs along the back edge of the blade.

Effect: The sword is a +1 weapon but gains stackable bonuses of +1 against evil opponents, +1 against chaotic opponents, and +1 against undead.

HEALER'S STAFF

Description: This long oaken staff is carved smooth and coated in a fine white enamel. Along the haft are six gold bands, each bearing divine runes in praise to Durche, the Protector.

Effect: The staff is capable of casting all "Cure" spells, using one charge per level of the spell (or half the level of the caster, whichever is greater), with 18 total charges (3 per band) available per day. Only once, the staff may be broken to cast Miracle or True Resurrection as a 20th level Cleric. After this, the staff disintegrates to dust and cannot be restored through any method.

LAND MAP



 MOUNTAINS  HILLS  FOREST  LAND BORDER / INLAND WATERWAY

KALIGARD

POLITICAL MAP (♣ = CAPITAL)



MOUNTAINS HILLS FOREST LAND BORDER / INLAND WATERWAY

KALIGARD

Interview with a PC

Saint Patrick Speaks

9

by The Le Games and Patrick Beach

Each month we interview a member of the gaming community to better understand it as a whole. This month we are interviewing veteran gamer Patrick Beach.

Q: Who are you?

Just a quiet fella who enjoys the finer things in life: books, movies and RPGs. I support myself by tinkering with databases, mostly.

Q: How long have you been playing RPGs?

Since the early 80's. Guess it's pretty close to 25 years now. Damn.

Q: What RPGs have you played?

All of the iterations of D&D, Top Secret, Gamma World, Rolemaster, Star Frontiers, Villains & Vigilantes, Spycraft. I don't know if that's more or less of a diverse gaming experience than most gamers my age have. I took a break from role-playing for a while, so maybe folks who've gamed all their lives have played more game systems than I have.

Q: Your favorite RPG, and why?

The original is still the best: D&D. While the traditionalist in me honors the game that defined the entire genre, D&D has earned the top spot in my internal ranking. The fantasy setting is likely the most appealing one I've found, probably because it takes more of a mental stretch to make it work. I suppose the fact that a fantasy setting is the one most removed from the world I live in makes that type of setting a more mystical place to play. I also think that 3rd Edition D&D has one of the most elegant game mechanic systems around.

Q: What *don't* you like about Dungeons & Dragons?

Hmm. That's a tough one. I think the game system is so well-balanced that it's hard to come up with weak spots unless I nit-pick. One thing about 3.5 that I don't care for is the change to Haste that prevents spellcasters from slinging a second spell. I didn't think that was

overpowered in 3.0, and it bugs me that spellcasters suffer from that disadvantage – especially considering how many attacks the fighter-types get anyway. I realize that the Quicken Spell feat somewhat compensates for this, but it's a costly feat that only comes later in the game, anyway. I guess if that's my biggest complaint, then the game system must work pretty well, eh?

Q: What kinds of custom rules do you use for Dungeons & Dragons?

One house rule that I'm trying to persuade one of my DM's to approve concerns fumbling. While D&D has no official stance on weapon fumbles, the DMG option states that players must make a DC 10 Dex check to avoid fumbling if they roll a 1 on their attack. That means that a 1st-level fighter with a 10 Dex has the same chance to fumble as a 20th-level fighter with a 10 Dex, and that makes no sense. I'd like to see the BAB factored into the fumble chance, so that a character with more combat experience has a smaller chance to fumble.

Q: Your least favorite RPG, and why?

Hmm. If you only include the game systems I've played (which seems fair), I guess Top Secret – but Gamma World and Star Frontiers run close behind. Keep in mind, though, that I didn't actively dislike any of these, but simply enjoyed them less than the other RPGs. If you include the RPGs I haven't played, I suppose Vampire: The Masquerade would top the list. I find it too pretentious by far.

Q: What RPG do you absolutely refuse to play, and why?

I don't know if you consider live-action to be an RPG by the strictest sense, but I have no interest in dressing up as a vampire and running around the streets at night. For me, the joy of the game is stimulated by the imagination, and live action games shut down the imagination completely.

Q: What do other players do that annoy you?

Talk while the party is trying to accomplish something. I like to

Saint Patrick Speaks

focus on the game, to make sure that we've accomplished our goals for the session. Of course, we're all there to laugh and have fun, but it shouldn't drown out the game.

Q: Tell me about the worst DM you ever had, and why?

Well, he wasn't really the worst DM I've ever had, but he comes to mind an awful lot. It was frustrating because he was one of the best DMs I've played with in terms of his ability to challenge the party and make the gameplay seamless. Unfortunately, he couldn't leave his house rules alone. It seemed like he changed his combat rules (and magic rules, too, sometimes) every session, which just drove us (me, in particular) nuts. Players make certain decisions about their characters based on their knowledge of the rules – not necessarily to metagame or min/max, but because their characters have an understanding of the way the campaign world works that the players themselves don't have, since it isn't real. When those rules change, they affect a character's effectiveness and often reduce it, which can be disheartening.

Q: What makes a good DM to you?

Someone who is well-prepared, in command, and brings the game world to life.

Q: What compels you to buy a particular game/book?



(rules, flavor, images, layout, price, etc?) Since I'm primarily a player, I look for books that allow me to customize my character or play atypical classes and races. While the core classes and races are core for a reason, it's nice to branch off into new territory now and then. So, any books that dangle new possibilities for my PCs are the ones that catch my eye.

Q: How do you feel Wizards of the Coast has done with D&D in general?

Overall, I would say they've done very well. 3rd Edition is the best version of D&D ever produced, and far more balanced than previous editions. WotC has done a good job producing a lot of materials to interest a wide variety of players and DMs, though they have sort of saturated the market.

Q: What is your favorite campaign setting for D&D/D20, and why?

I enjoy custom settings the most, as the standard settings are a little too played out. It's nice to get away from the Harpers or the Shieldlanders and be surprised by the folk your DM has created on his own.

Q: What is your least favorite campaign setting for D&D/D20, and why?

While the Forgotten Realms has a lot going for it, I think it's almost too well-known for many players to properly enjoy. 1st-level characters start out knowing very little about the campaign world; it's tough to play that convincingly when you know what's waiting around every corner.

Interview with a PC

Saint Patrick Speaks

Q: What is your favorite D&D race/class combo, and why?

My current favorite is halfling wizard. I play one now who's modeled after Fox Mulder, and it's a blast. The flexibility and utility that a wizard brings to the game is incredible if the character is well-prepared, and halflings have always struck me as being a little off-balance as a race. It makes for a nice combination.

Q: What is your favorite D&D race, and why?

Humans. Their adaptability and ubiquitous can fit any character concept, and there's something almost poignant about playing a short-lived human in a world where many races live hundreds or thousands of years. Existential angst is yummy.

Q: What is your least favorite D&D/D20 race and or class, and why?

I've never played a gnome or a dwarf. While I could get behind the right dwarf, gnomes really hold no interest for me; they're too damned cute. When I DM'd last, I house-ruled out gnomes. They seem a little bit of an afterthought, without a well-defined place of their own.

Q: What non-rpg games do you like to play?

I spend a fair amount of time with my PS2, mostly playing Baldur's Gate 2 and GTA: Vice City. I don't play much on my PC except the old, old school stuff, like Master of Magic (which has never been equaled) and the Master of Orion series. In terms of tabletop, I enjoy Risk and Stratego and the occasional game of Texas Hold 'Em.

Q: Do you think that RPGs will decline in popularity in years to come?

Not at all. RPGs will always be popular for the same reason that books will be, even in a multimedia-driven era. RPGs and books stimulate the language centers of the brain, which leaves the visual brain free to ideate and roam freely. Visual media concretize the visual brain, which really shuts down the imaginary capabilities of the person in question. So, no matter what fancy virtual reality games await us in the

future, language-based creative activities will still offer far more to the typical RPG enthusiast.

Q: Final Comments?

It amazes me that D&D (and other RPGs) still have a bad reputation in the minds of so many people. When I mentioned that I played D&D to a friend of mine not long ago, she was rather shocked, and asked me if that wasn't akin to Satan-worshipping – and she was being serious! I did my best to disabuse her of the crazy notions she had, but I get the feeling there are a lot of folks with similar ideas running around out there. I wish I could help explain what a positive investment RPGs can be for kids, especially in this anti-literate age.



Special Thanks to Patrick for taking the time out to answer my questions. Next month we'll get the other side of the equation with *Interview with a DM*, so stay tuned!

We are always interested in hearing from our readers and getting them involved with this publication. If you are interested in being interviewed for a future issue, please email me at TheLeGames@yahoo.com

Freelancer Spotlight

The Art of Calvin Camp

12

by *The Le Games*

Each month we highlight a freelancer who has worked in the RPG industry. This month we are focusing on the RPG artist, *Calvin Camp*.

Q: How long have you been in the gaming industry as a freelancer?

Which time? I actually gave it a shot back in 1994. I sent out piles of inquiries and got very little response. Looking back, it's probably a wonder I got any (I wasn't very good, though I'd get lucky on a piece sometimes). I did manage to sell a drawing as a cover for the Middle Earth Play-by-Mail newsletter, put out by Games Design Workshop, but not much else. It was a very short career. I basically decided it was going to be more work and expense to get going than I could put in at the time, and gave it up for quite awhile. I didn't really even do any drawing to speak of for a few years, life just got in the way.

Then about 2000 I started drawing again, put up a freebie website and just kind of messed around. I tried doing character portraits for gamers for awhile, and decided that really wasn't my thing. I sent out a few submissions, and got a commission here and there. I got a few others more or less by accident, but I didn't push very hard. I just played at it as a hobby for a while longer.

Even now I feel like I'm really just getting started. I've got some work in print, and a few people know my name, but I'm still a very little fish. As things stand right now, I'm just beginning to get things geared up to try and push the art a little harder. Things have changed a bit from where I was that first time. For my day job I also freelance (as an architectural draftsman), so I can set my own hours now & I work from home (instead of punching a time clock for somebody else), so it's easier to make a commitment to doing work on a deadline than it once was.

So yeah, I'm really just getting started.

Q: What companies have you freelanced for?

In the table-top rpg world, there's been Eilfin Publishing, Bbrack Productions, d6Legend / West End Games, Hogshead Publications, HinterWelt Enterprises, Living Room Games, Spectre Press / Politically Incorrect Games, Dilly Green Bean Games, and Valent Games. Transfinite Publications and Postmortem Studios have used some of my pre-existing pieces. There have also been a handful of e-zines, and a couple web-rpgs that I've done work for (but I believe they're no longer around, sadly). I hope I haven't missed anybody.

Q: Which specific books do you have images in?

Oh, let's see... a couple made it into Bbrack's "Promised Sands" (though a lot of what I did there was early concept work. I had to bow out due to time constraint issues before they really got rolling), PIG's "RuneStryders" (and strangely enough I even have one writing credit to my name, in their Two Fisted Tales supplement "Pulp Villians"), Hinterwelt's "Nebulon" and "Shades of Earth", a couple of Eilfin's "Undiscovered Q&A" e-zines (I did the cover for the first one), Hogshead's "Crime Scene," an "Earthdawn" book I don't recall the name of (how sad it that? They say the mind is the first thing to go, but yeesh), Valent's "Minigame Magazine #3 (I think it was #3 anyway), a couple of the "Almanac"s from Transfinite, the cover of Postmortem Studio's "100 Fantasy Adventure Seeds," DGBG's "Guardian Universe Core Fuzion" ... I think that's most of them. I've always been sad that the WEG Metabarons book I worked on never came out. That would have been nice, but what do you do? (And there's my playtest version of Tales of Angor, but that hardly counts, since it's my book)

Hopefully my stuff will be popping up all over the place now that my clip art collections are out. [end shameless plug]

Q: Which published image are you the most proud of?

Wow. Tough one.

Freelancer Spotlight

The Art of Calvin Camp

I'd have to say the image that Postmortem Studios used on the cover of the "100 Fantasy Adventure Seeds." There's just something about that one that I've always liked (got a good review too).



Q: Do you game? If so, what do you enjoy playing and why?

I'm not gaming at the moment. I was in a game that had been going weekly for... must be around ten years, but it ground to a halt recently. Just one of those things where people get too busy. Hopefully it will start up again. If not, I'll have to start one myself. I need to get to work on playtesting and get my game finished before I change my mind about how to do it again.

As to what I've played... usually D&D (because it's what everybody plays, right?), though we never got past 2nd edition in our group. We'd get some Shadowrun in now & then too. There were various other games for short periods... Twilight 2000, Star Wars, Champions, Marvel Superheroes, & others. I generally prefer the fast-paced, rules-light style to the more crunchy systems like D&D, Hero, & Shadowrun. I've also done some Vampire LARP, and another live action fantasy-based thing where we dressed up like idiots and beat on each other with padded

swords.

I've never really been much into other types of games (like cards, board, or video games) or sports. They just never appealed to me.



Q: What kinds of sources do you use for inspiration in your artistry?

Probably the biggest source is the characters, from the games I've

Freelancer Spotlight

The Art of Calvin Camp

played and the stories I've never gotten written, all those fictional people in my head wanting to get out. I read a lot, but I tend to sort of soak that up like a sponge and it comes out as my own thing (I almost never do actual characters or scenes from books I've read) but there's no doubt it's an inspiration. I used to read a lot of comic books, which made me want to do my own (and I will one of these days, darn it), but for some reason I've never really been drawn to the superhero genre for my art. I've done some superheroes here and there, but fantasy has always been my main focus. Lately I've gotten into film noir movies and hardboiled detective fiction, and that's beginning to show in my work in odd ways (Dwarven Gumshoes, Femme Fatales with fangs, and such).

Q: What are you working on right now?

Right now, I'm tinkering (endlessly it seems) with my own Tales of Angor game and doing some art for that. I may have some work on a mixed genre project coming, but that's not quite a done deal yet, it's still at the verbal agreement stage. I might have something else lined up in the next month or so also, but it's all kind of up in the air. I've even been toying with the idea of trying to flex my writing muscles on some of the short PDFs that seem to be popular these days, but I'm not sure about that. (I'll need to find a rules guru to help me, if I do, because my d20-fu is not strong).

So I've got some irons in the fire, but actually my plate's not terribly full right now (not that I'm dropping any hints, or anything. Really. Well... maybe a little).



Copyright 2004 by Calvin W. Camp
Personal piece for Tales of Angor - Pencil
(www.madelf.net)



Copyright 2004 by Calvin W. Camp
Personal piece for Tales of Angor - Pencil & Digital
(www.madelf.net)

Q: Final Thoughts?

You don't want to get me ranting, it's not a pretty thing to see.

As to final thoughts, I don't know. What am I supposed to be thinking about? See, people give me these blanket opportunities and my mind just shuts off. I can almost literally hear the whine as my brain powers down.

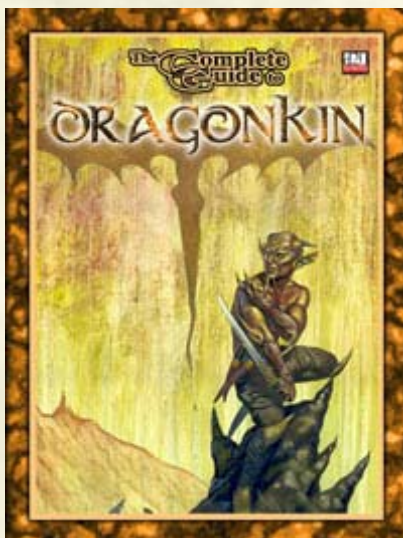
You ever have that happen? Someone says, "What are you thinking about?" and suddenly there honestly isn't a single coherent thought in your head? And you're not even sure what it was you were thinking about a second ago?

"Uh.... nothing." Happens to me all the time. So I guess just... thanks for the interview. It's been fun.

Special Thanks to Calvin Camp for answering my questions. His portfolio and contact information can be found at: <http://www.madelf.net>

If you are a freelancer in the RPG industry, whether as an artist or writer, and you wish to be spotlighted in a future issue, please contact me at **TheLeGames@yahoo.com**

Calvin W. Camp's artwork appears throughout this publication and, soon, throughout many various Dungeon Dwellers' Guild Games products. We at DDG Games highly recommend Calvin's work, especially as found in the Mad Elf Archive Clipart Collection series.



Complete Guide to Dragonkin

http://www.rpgnow.com/product_info.php?products_id=3858&src=DDGGDCP3

Dragonkin are bequeathed greed and ambition, but lack the power to claim it. No matter what they do, they can't escape one ever-present fact: they are the spawn of dragons, but they live in the world of man. The **Complete Guide to Dragonkin** examines these half-bloods in all their forms, from those spawned by polymorphed dragons to the mutant creatures produced by arcane egg-sculpting. It features rules for dragonkin PCs and monsters, new feats and racial templates, four new prestige classes, rules for ancient dragons that ascend to the power of gods, and more! Like all Complete Guides, it is 100% stand-alone and world-neutral.

72 pages plus covers.

Writer: Bret Boyd

Cover Artist: Michael Erickson

Interior Artists: Ilya Astrakhan, Brian England, David Griffith, Claudio Muniz, Alejandro Villen Real



Legends of Avadnu

http://www.rpgnow.com/product_info.php?products_id=2793&src=DDGGDCP3

The world's first epic-level monster collection! Featuring the most powerful creatures from Avadnu's history, *Legends of Avadnu* uses material recently added to the SRD to create monsters for use in any epic-level d20 System game.

Presented in the same format as the acclaimed *Denizens of Avadnu*, each monster entry is supplemented with adventure ideas and a separate entry providing depth into Avadnu's unique history and ecology.

Legends of Avadnu also contains monster tokens for each creature so they can easily be used with figures on a battle grid. To conserve on file space, the monster tokens are only available from our website at the following URL:

http://violetdawn.com/downloads_websupport.html

Face such terrible foes as the earth-shaking devourer, the angelic and alien lumina, and the weather-wielding true mistiji!

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.


3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in



another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10 Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12 Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13 Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14 Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15 COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

The Dragon Cry Periodical is copyright 2004, 2005 John C. Walborn and Dungeon Dwellers' Guild Games.

Articles are copyrighted by their respective authors and used with permission.

All art is copyright 2004, 2005 Dungeon Dwellers' Guild Games or used with the permission of the copyright holder.

The game mechanics and general text of this product is hereby designated Open Gaming Content. This excludes art, layout, and design as well as specific names of characters, places, and products.

©2004 Dungeon Dwellers' Guild Games and respective authors

All text in this product is Open Gaming Content, excluding art, design, and layout