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THE DUNGEONEER

The Bi-monthly DungeonMasters' Magazine



THE LAB ORATORY

Welcome to my parlor (said the spider to the fly)! Will you find the web I am spinning as attention-holding as the old web—I certainly hope so. This being my first column as new editor and publisher of **THE DUNGEONEER**, there are many, many things to discuss.

I am sure that you have noted the, probably, most obvious difference between the zine as it now is and as it was: the move to a completely typeset format. The difference in the size of the type, as opposed to the old, reduced typewriter type, is, actually, slightly in our favor—that is to say that the typeset 6 pt. type is slightly larger and this fact, combined with the greater clarity provided in the printing means that you should find the 'zine easier to read.

The second difference you most likely noticed was that I have increased the per copy price (and subscription rates). This is due, in part, to the cost of getting the 'zine printed, but, mostly, it is due to the fact that I have expanded the 'zine, already, and plan to expand it further in the future. Due to the extra copy I can get in on the 8 new pages and the typesetting, each issue of 28 pages contains approximately 50% more material than before. It, also, means that with our typesize considered and the minimal amount of ads we have been carrying in the past, our content is roughly equal to 32 pages (excluding ads) in the full 8½ x 11 format.

So much for the differences you see. Now how about some of those things you don't see and future plans I have for this, the number 1 DM fanzine? Well, for one thing, you won't find a list of staff (for a while yet, anyway) as I is it! That means that I must depend on YOU, my readers and friends, for the support I need in terms of contributions of copy and art. I am no artist and, while I love D&D and would like to, I don't have the time to write a whole new 'zine—even the old size—every two months. So keep those cards and letters coming in, folks! No article or art will be turned down on the basis of size—only on whether or not it is applicable to DMing, in general or D&D in specific and whether I would have to just about rewrite it to include it. Larger-size articles can be split into more than one issue, if necessary, and artwork can be reduced to fit our size. If sending art or copy that you want returned, please include return postage. This is still a fanzine. We will accept photos, too, if they are reasonably clear, pertinent and, preferably, on glossy stock. B&W is preferred, but we won't toss something out because it is in color (this applies to artwork, too) though we may want to hold on to it for a future issue—I do want to have, at least, a color cover by next year, if at all possible.

Some things that you won't find different are: **THE ARCAN ELDERS** (I have talked or written to Paul, Mark and Jim and they assure me that they wish to continue this outstanding serial), **THE MONSTER MATRIX** (please send

art along with your monsters whenever possible. I cannot be held responsible if our artist doesn't interpret your monster the way you envisioned it), **TORCHLITE** (the fanzine listing), **THE MINI-DUNGEONS** and the **BOOTY BAG** (formerly the **Goddies Bag**). We will, also, continue **Tricks & Traps** under the column title **NOSE WET OR NO SWEAT?** You may note that the new editor's column is called: **THE LAB ORATORY**. Our reader feedback column will be called **WORDS & WHIPS** and will, probably be a group of generalized statements about commentary received with a few sample letters or parts of letters included (this may be expanded to a full letter column at a future date). Another new column will be **UNDER TOE—CURRENT HAPPENINGS** which will be a listing of conventions and other events of interest which are coming up. I, also, intend to include sections of larger dungeons and/or wilderness adventures in place of or in addition to (depending on amounts of materials submitted) the **Mini-Dungeon**.

While I think of it, let me interrupt myself to say that dungeons and maps should be submitted on graph paper or hex sheets with the graph or hex lines **IN BLACK** or they will not reproduce well. This means that the drawings and symbols should, also, appear in black or red ink. This does not mean that other types will be rejected out-of-hand, but it does mean that I can, probably, schedule them for a specific issue sooner as I won't have to redo them. I would, also, appreciate all readers sending me names and addresses of their local hobby shops, wargame stores and other stores which have an adult game section in your area. Should the store start to carry **THE DUNGEONEER** or other products I handle, you will be sent a prize of some sort (I haven't decided what would be appropriate, yet). Also, in regards to ads: we are accepting ads, now and interested stores (or individuals) should contact us for our ad rates. We do not want to decrease volume of copy in order to put ads in, so what I intend to do is for every amount of ad copy which exceeds 2 pages but is 4" or less pages in area, I will increase the page count of that issue by 4 pages (amount of submitted articles allowing). The revenue generated by ads is sorely needed, so any help in procuring them will, also, be rewarded in some way, depending on the size(s) of the ad(s) involved.

I would like to see more articles submitted, and I would like to have some cartoons, some continuing comic strips and another serial, or two. Artists desiring to do illustrations, comics, cartoons and covers please contact me. While both Paul Jaquays and Aaron Arocho have expressed interest in continuing to submit art, it's not fair to expect them to carry the entire load.

I would like to see piles of letters and cards from you all expressing your opinions on what I have said, above. I would, also, like to know what you all think about switching to

the 8½ x 11 format in the future—which could allow more material per issue, but which would be more expensive, too. What do think about including information, articles, etc. on other gaming areas (particularly sci-fi and fantasy) and/or articles and stories along those lines (not directly related to D&D or EPT)? I want to make this 'zine live up to its full potential, but I can't know what you want if you don't write, so if I do something with the 'zine that you don't like—and it was something I asked your opinion on and you didn't give it—blame yourself (but still write and tell me)! This is as much your 'zine as mine, but only if you exercise your writin' hand.

Well, I've spouted off (and off and off) and now its time to let you gentle readers get on with the pleasures you paid for . . .

Chuck Anshell

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PUBLISHER'S STATEMENT

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THE DUNGEONEER welcomes all contribu-tions. Articles or items for inclusion in one of our columns should be sent to the above address and the envelop marked "The Dungeoneer—Copy." Artwork should be marked "Art" (or both). Copy and Art will, normally, become the property of the magazine and would not be returned unless you include a stamped, self-addressed envelop. Copy or art published in **THE DUNGEONEER** is copyrighted by the publisher (as are the collections) and may only be reprinted by their permission. Authors or Artists wishing to maintain (and they mst obtain, therefore) their own copyrights should so state at the time of submittal. Articles and Art which have been published previously in another, copyrighted, form should be identified as such at the time of submittal, stating when and with whom the copyright exists (and, preferably, having a letter granting permission for me to reprint it) or the submitter will be held liable for any damages assessed me because I was not so forewarned.

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The publisher wishes to dedicate this issue to Paul, Mark, Randy, Dave, Tom, Tammy, Joleen, Deborah (give a call, kid), Tom, Jim and Merle, former staff, et al and to Mitch, Sarah, Pearl, Lou, Gordon, Howard and Barry. Without all of you, this couldn't have been possible for me.

In Memorium: Ye Olde Editor



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We, also, wish to thank the following people for contributing to our columns: Paul Jaquays, Mark Hendricks, Aaron Arocho, James Ward, Mary Ann Moorhead and yer ol' editor, too. A new Magic System is copyright by the author under the title "A New and Radically Different Magic System".

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The Arcane Elders

by Mark Hendricks, Paul Jaquays and Chuck Anshell

Röhcyll faced the Druid. Time ceased to pass. The past quickly faded into oblivion and the future vanished from even elementary comprehension. "This is eternity," thought Röhcyll. "No past, no future, only here and now." Every sense and nerve in his body began to overload with stimuli. Yet—all that he really saw was the Druid's staff pointing ominously at his eyes. Röhcyll gazed at the sallow, darkly scowling, Druid's face that loomed before him.

"You seem to appear at the most inopportune times, Stripling," said the Druid, his scowl deepening. "I am afraid that I cannot risk the chance that you ruffians might interrupt my work again." Röhcyll stood like a stone before him, unable to move of his own accord. Smirking now, the Druid continued, "In a few moments all of your friends will be rounded up, that is, if my slaves don't, shall we say, kill them in the process. They deem it a great privilege to die in battle and I doubt that their meager minds could conceive that their enemies might think otherwise." The plastic smile that had formed now melted away and the Druid's body tensed. "But you, however, I am going to dispose of personally."

Röhcyll watched helplessly as the shadowy, robed figure before him grinned widely, once more. The Druid's large teeth glinted, wolf-like, in the cool moonlight. Slowly he brought the end of the carved, oaken staff to bear on the youthful magician's chest. Röhcyll wanted to scream! It was futile, all futile, this rescue. His puny powers, two slapstick highwaymen and an all too serious barbarian, how could they have hoped to cope with, let alone best, this master of forest sorcery. The staff was pointing at his eyes once more, but he refused to face death blindly, eyes closed as a coward might. His jaw set, his muscles tightened and sweat ran down his forehead. It was a cold salty sweat and it burned his eyes. A shadow passed over the Druid's face, causing him to glance upwards. Billious black clouds rolled across the night sky, obscuring the moon's face. The Druid dropped the point of his staff and turned to stare, open-mouthed, at the heavens. The barbarians, in sheer panic, dropped their weapons, fell, kneeling, to the ground, covered their heads with shaking arms and moaned as if in a gigantic chorus. Even Lute and Ralph found themselves trembling with fear. Théoran was nowhere to be seen. To Röhcyll it seemed as if the whole of time started up again and the hosts about him had been struck powerless, instantly. Indeed, even the Druid's spell over

him was broken, yet he felt he dare not move. Remaining motionless he watched in awe for as though they were living things the clouds now gathered over the glen and began to glow, as they amassed, in a fiery luminescence, at last forming into a visage of a scowling, but not unkind, ancient face. No sooner had the face formed than lightning flashed about the clouds and thunder rang forth in words.

"Wood Druid, I wouldst have a word with thee and those of thine camp." The lines of the cloud-face remained stern and the mouth matched the thundered words. The Druid stood transfixed, helpless, in a rigid pose. Unable to even shake with terror, he now knew the inescapable fright that had possessed Röhcyll only moments before. "Know, Ye, that I am He who seteth the going and the coming of the winds. Verily, I tell thee, I am He who sees o'er the passing of the seasons. Yea, I am He who brings forth the changings of the moon." The Druid's terror struck at him so hard that he caused himself to bow and bend his knees to the vision, crying out in agony as he did so. The cloud-eyes transfixed the crouched form, but showed no compassion at his act of subservience. The thunder was unceasing.

"Thinkest thou that ye should find lenience in mine eyes by showing thy shame? Thou hast displeased me and the others of the Arcane Council greatly. Yes, I am of those you call the Elder Ones. We are sore displeased with your actions. You have been given the secrets of Wood-magic, yet you have perverted its usage to thine own gain. No longer have ye been keeping thine watch o'er the birds and beasts, the trees and vines." The eyes in the cloud glowed ever brighter til the anger of their flames burned the Druid's spirit and the thundering voice grew harder and deepened. "Thee hast betrayed thy sacred trust! Therefore, doth the Council decree that thou must pay thine due. Hear, thee, now the judgement of the Arcane Elders." The cloud boomed, "From ground hast thine body cometh and back to the ground shall it return!" With that, the Druid's frame collapsed to earth as dust, yet his robes still held the shape of the mortal body. The sky thundered, again, "From void didst thy spirit pour forth and it shall become as void, anon, for thee art cursed to wander the endless reached of nothingness in agony and torment from this moment forward." The robes dropped shapelessly to the ground. Those in the glen heard a great wail that pierced the blackness and was no more.

Duel with the Keeper

by Aaron Arocho

His time was set.
This he did not understand.
His days of living were being marked,
Each night that he slept his thoughts arranged
his forthcoming.
That day he would enter the tower and stand
before the Keeper.

Tausus awoke with the sounds of thunder and rain falling through the underbrush of his night camp. He watched as the morning sun rose. Bringing his brows up in a witness to a glistening city, he walked the distance, down through the valley, to the entrance gate of the city of Korhs.

He spent the day browsing through the town's square and the night within the stables of the city's guardian soldiers.

The hour struck eleven when a mystic call fell upon Tausus' mind, causing him to stir in his sleep.

His consciousness became clouded, till, suddenly the mist cleared. He saw himself standing before an archway of double crusted doors strongly hinged to a great stone base, a spiralling tower ascended to an extreme height, as if to exceed beyond the darkness of the sky. Then by means unknown, the doors swung open. Enticed by this supernatural, Tausus entered the tower. Clambering up a stairway in dim darkness... he stopped just as a light filled the top end of the ascending stairs. He shut his eyes and followed the rest of the way with his senses... entering into a red-lit chamber, which was larger than the uniform width of the tower he now occupied. He opened his eyes and saw a sacrificial burner at the west end of the room and a sceptre, reaching, yet, taller than himself. The sceptre was hung some feet from the floor—which caused its light to reflect and glisten on the glassy, smooth surface. This, he thought, was how the chamber appeared to be so much larger.

Casting his glance to one side, he noticed a woman who was kneeling atop a cushion with her hands resting her head. Her long, flowing hair made her seem as if afloat on a golden mist.

He took a few steps towards her, stopping as she lifted her head. He stared at her—for her eyes had no descriptive color—they were shimmering white, as the north snow under a clear sky.

He regained his ballance as she raised an

arm, with palm up, out to him as if pleading.

A blue haze fell over the red-filled chamber, turning it into a violet mist... catching Tausus' attention. He turned towards its source, looking up, and followed by a glance down. His head, at once, began to throb, seemingly from the mystic, cowed image that started towards him as it floated inches from the floor. He was frozen where he stood as the hooded garment came ever closer. Tausus' eyes widened as he saw the pair of red, beaming eyes coming from the mysterious cloaked figure.

"Welcome!" called out a voice, but not from the cloaked virility. Before Tausus' eyes the figure began to fade, until it vanished from sight. He jerked from the frozen stance—turned to meet the girl and found her, too, gone.

Suddenly a cracking came from behind him. He turned, seeing flashes and sparks of colors thrown from inside the burner, when a green vapor flowed from the bowl's contents. It rose to the utmost upper limit of the chamber, leaving two open areas formed like round, clear portals... the mist began to waver, forming into a shape just above Tausus. First it formed into a massive torso, then it added two arms, two white spheres took form, glaring down upon the small man's eyes and, finally, a demonic face came into focus, with features twisted into a cruel laugh.

The chamber echoed out in a laughter, growing louder and louder. Tausus covered his ears and reeled his head about, finally falling on bended knees, cowering in a backward motion.

A morose, garbled word reached inside Tausus' mind. He tightened his body drastically to block out the laughter, to try to comprehend just what the telepathic words were telling him—"Reach the staff... Reach for the staff. It shall free you from the Keeper." The voice passed, it means for existence now past.

Spent of his strength, Tausus could barely stand upright. Looking through the corner of his eye, he distanced the space from where he stood to the north wall, where hung the staff. An unseen barrier held him in his place, but it didn't stop him for as he began to push with all his might against it—it moved with him, letting him get ever closer to his objective.

There's no recording as to how long the unwielding struggle endured—time was the

A New Magic System

by Bill Seligman

Why a totally new system? As a DM, I have become tired of debating how much Charm Person affects a balrog or who should or should not be affected by a Sleep or how Fireball damage should be distributed, and so on. The problem of exactly how magic works in one's universe usually arises when someone who has played in another DM's dungeon cannot understand it when another DM plays it differently or not exactly how the D&D rules state. Admittedly, it is, to some extent, the DM's responsibility to inform his or her players what is different between his or her universe and that of D&D as defined by the rules, but I, personally, have so many deviations from the exact rules that to introduce each new player to my system of rules after they have played a purely Gygaxian universe, would take hours.

With this system I plan to eliminate player misunderstandings with regards to spells, as well as adding more of a sense of pride and ownership in terms of getting spells. Perhaps it will tend to increase what little DM/player trust there is in a campaign.

THE START

As will be seen in a minute, one can only start using this system when starting one's campaign or universe. You must come up with some magical background or framework which will form the basis of the spells your magic-users (and, possibly, clerics) will be reasearching. Given below is the system specified for the author's universe, Argothald, and is taken from *Real Magic* (by P. E. I. Bonewits. (This system has been chosen for its logic and suitability for D&D—not because the author believes in magic as Mr. Bonewits does. In all fairness to Mr. Bonewits, I am not indicating where I am quoting Mr. Bonewits and where I created things from my own imagination. Those desiring to find out should read Mr. Bonewits' book.) This system may be used by DMs as is, or with any changes the DM desires, or the DM may pick his own system. All that is required is consistency (at least to a reasonable extent) and sufficient freedom for the spell-users in one's universe to function. [For those who haven't guessed, a spell-user is anyone using magic, spells, illusions etc. whether clerical, druidic or whatever—ed.]

THE LAWS OF MAGIC

The **Law of Knowledge**: understanding brings

control, i.e. knowledge is power. If you know all that there is to know about something then you have absolute control over it.

Sublaw: the **Law of Self-Knowledge**: know thyself, i.e. the most important knowledge you can have is about yourself.

The **Law of Names**: the knowledge of the complete, full and true name of any entity or thing gives you control over it. The true name of an entity is important because it is, also, a definition of what, exactly, it is and because of its use as an associational device for that entity.

Sublaw: the **Law of Words of Power**: there exist certain words that change influence, affect, effect or otherwise disturb the inner and outer reality of the speaker. [Some may consider these laws as sublaws of the Law of Knowledge and/or Association. This would not affect their use, though—ed.]

The **Law of Association**: if two things have something in common, this can be used to control both of them and both of those things have a mutual influence on each other, the amount of the influence depending upon the size of the thing(s) shared. The more in common, the greater the influence.

Sublaw: the **Law of Similarity**: effects resemble causes, i.e. anything that reminds you of a particular entity, or is connected with that entity, can be used as if it were that entity and can partake of that entities power. [example: Voodoo—ed.]

Sublaw: the **Law of Contagion**: things that once were in contact continue to be in contact and interact after separation. The emphasis here is on physical contact, but other forms of contact are admissible, depending upon the DM.

The **Law of Identification**: given a close association between the world view of yourself and the world view of some entity, you can become that entity and use its power(s).

The **Law of Synthesis**: the union of two opposing ideas will produce a new, third, idea which is brand new and truer than either of the first two ideas. It will not be a compromise, but, rather, a new and better truth.

The **Law of Polarity**: anything can be split into two completely opposite entities with opposing characteristics and each of these polarities contains the essence of the other.

[This may be considered as a sublaw of the Law of Synthesis—ed.]

The **Law of Balance**: all aspects of the universe with respect to yourself should remain balanced if you wish to survive. Unlike some of the other philosophical statements, stated above and below, this is one every D&Der should know well.

The **Law of Infinite Data**: We will never run out of things to learn. There is always something new. [This may be considered as a sublaw to the Law of Infinite Universes—ed.]

The **Law of Finite Senses**: we haven't seen or sensed everything there is in the universe and we never shall. [This may, also, be considered a sublaw to the Law of Infinite Universes—ed.]

The **Law of Infinite Universes**: there are an infinite number of ways to perceive reality and, thus, an infinite number of universes.

The **Law of Pragmatism**: If it works, it is true, i.e. if it most convenient to assume something, then do so until it becomes inconvenient to do so.

Sublaw: the **Law of True Falsehoods**: one may encounter two truths both of which are contradictory and which can be held without a fuss until a decision can be made. If it's a paradox, it's probably true.

The **Law of Personification**: any phenomenon can be considered to have a personality and, thus, be alive and an entity. Since this law is useful, it is true.

Sublaw: the **Law of Invocation**: one can conjure real entities from one's own reality into others' realities.

Sublaw: the **Law of Evocation**: one can conjure real entities from others' realities into one's own reality.

Aside from the Law of Cause and Effect, these laws will do nicely as a basis for coming up of spells. The astute reader has already guessed this, but for those less keen, the author will now state that in this new system of his the player who is the spell-user must justify the existence of his or her own spells.

CLASSIFICATION OF SPELLS

Spells can be classified and should be classified by type. There are, of course, some extremely basic types, like those that deal with organic things, those that deal with moving things, etc., going on to more specific types such as spells of fire or water, those of metals or gems, those of illusion or diamonds

or those of green things or things that go "squish" when you drop them, etc.

Obviously the DM can allow or disallow any classification he or she wishes. The reasons for the classifications will be obvious in a little while, since a spell-user who specializes in a particular type of magic will find a slightly easier time of it.

Aside from the usual specializations, like magic-users who use magic associated with Rubles, Sulphuric Acid, Illusions, Dead Bodies, etc. there are specialties by color.

Black and White magic are not considered here because, to the author, these simply represent the Evil or Good use of magic, respectively; these labels are assigned to spell-users by the ignorant public. Magic, itself, has no color—these are simply associational devices.

INFRA-RED magic deals with the Dead, the Undead, Half-dead and resurrections, reincarnations and animations of the Dead. This magic deals directly with the soul.

RED magic has to do with the body, both human and animal, and with healing, killing, the medical sciences, the military sciences, physical strength, zoological sciences, curses, blessings and the like.

ORANGE magic deals with the ego, the psychological sciences, materialism, pride, self-confidence, courage, security and the physical and economic sciences.

YELLOW magic refers to the mind, the nervous system, the mental sciences such as mathematics, logic and philosophy, learning, theorizing, organization and technology.

GREEN magic deals with agriculture, the botanical sciences, fertility, creativity, beauty, art, geological sciences, fine arts and those with a green thumb.

BLUE magic has to do with emotions, religion, psychic powers of the sort found in the D&D spell list, spiritualism, fortune-telling, theology and the social sciences.

INDIGO magic is of and about weather control, meteorology, astronomy, astrophysics, space travel (that is travel through normal 3-space) and time travel (Whadya know! Mr. Spock was an Indigo magician. I'll bet you always thought he was a Green Vulcan.)

PURPLE magic concerns itself with violence, physical passions such as love, lust, hate, fear, anger, ecstasy, political power and political sciences.

ULTRAVIOLET magic has to do with extremely intense and powerful emotions, as well as Psionic powers such as in the Psionics of *Eldritch Wizardry*.

BROWN magic deals with sensuality, powers of a primitive and animalistic nature, woods, glens, wilderness, animals, hunting and the ecological sciences.

These classifications will add new relationships to spells previously unrelated, thus encouraging the specialization of spell-users. The author tries to encourage specialization because of the variety it adds to the campaign and the limitations it imposes on the spell-users.

CASTING SPELLS

To cast a spell, a spell-user may have to say something (the magic word), concentrate on something (send one's mind on paths of twisted logic), make some sort of bodily movement (mystic passes in the air), manipulate or otherwise control some object (wave a wand or stick a pin in a doll) and/or make use of or refer to some magical item (stir a bubbling cauldron or read a scroll). Which, if any, of these are used depends on the judgement of the DM and the player's specifications.

DETERMINING (Specifying) SPELLS

Now that we have established a framework for the existence of magic in our D&D universe, how does a player (or even a non-player) go about working with it? In this author's system, each spell must be researched in order for a spell-user to use it. How does the player do this?

Suppose in the author's campaign there is a spell-user who wishes to use a Light spell. After some thought, the spell-user goes to the DM and states that he wishes to research the spell. The spell-user would justify the spell in the following manner:

"I take the abdomens of fireflies and grind them up to make a powder. When I pronounce a word invoking the Laws of Contagion, Similarity, Association and Names and I toss the powder into the air, I create the same light that the fireflies made, the amount of light being in proportion to the amount of powder I throw."

The DM responds, "How long do you wish the light to last and what is the range of the light? I assume you wish the light to spread in a hemisphere about you."

"I'd like the light to last at least 6 turns and have a range of at least 40 meters (12' to those of you who are not yet 'with it')."

The DM might then decide, "Then the

spell shall last from 6-9 turns (1D4+5) and will have a range of exactly 40 meters, making this a third level spell. You will need to be able to speak, have the use of at least one arm and have the powder of the fireflies with you in order to cast the spell. Since you are a third level magic-user, it will cost you 1000GP to research the spell and it will take you one week. Make two copies of these terms, one for you and one for me. Take the time and pay for the research when you are ready and it is done."

Naturally there are many other ways to generate light. In this case, the light would not equal full daylight since firefly light is relatively dim, but it illustrates the main points of this system which are:

- 1) The spell-user, using the framework of magic the DM has set up, justifies the existence of the spell to the DM. This justification may be as complicated or as simple as the spell-user desires and may use any sort of artifacts or materials that the spell-user desires (within any restrictions set by the DM).
- 2) The DM, according to his or her own judgement, based on the power of the spell, its range, its duration, the damage it does and its complexity can set the level of the spell. (In the author's universe, since it is not necessary for him to form a correspondence between spell levels in his campaign and the levels set in the D&D rules, he doesn't. Under this system, the level of the spell is equal to the level of the spell-user, who, in the DM's estimation, would be capable of casting such a spell.) Based on the spell's level and the level of the spell-user desiring the spell, the DM sets up the cost and time it takes to research it.
- 3) The spell-user then decides whether or not he or she still wishes to research the spell. If he does, then he spends the time and money needed. If not, he or she still makes a copy of the details of the spell for future reference.

USING THE SPELLS

Unlike the spells in the D&D rules, no spell-user may teach a spell to another. A spell in this system is a highly individualistic thing and one person using another's spell, unless it is contained in an object (magical item) or written on a scroll (which costs 1000 GP times the level of the spell being written and one week to write it), has about a 95% chance of being killed instantly, otherwise receiving 20D8 in damage.

When a spell is researched, it may, thereafter, be used once per week. Fortunately for

the champion fireball throwers, one may research a spell any number of times. Researching a spell a second time costs 75% of the original cost, the third time 50% of the original, and the fourth time and each subsequent time it will cost 25% of the original cost. This is completely independent of any changes in the spell-user's level since the original research.

Since it costs more for a first level spell-user to research a sixth level spell than it does for a sixth level spell-user to research a sixth level spell, it behooves the spell-user to research a spell only when he is of the same level as the spell. It costs a sixth level spell-user the same to research a sixth level spell as it would to research a first level spell, as will be seen shortly.

When a spell-user first graduates from whatever school of magic he or she learns the laws of magic at, the final exam is for the spell-user to research a first level spell and reresearch it as many times as there are days in the week of your universe. If you have seven days, the graduating, first level spell-user will then have a spell, which they have created themselves, which can be used seven times a week: once a day, or seven times in one day (and not again for a week), etc. The costs of this research are borne by the school, but any further researching is done from the spell-user's pocket.

Perhaps at this point the prospective DM is asking, "But how, in your system, do we distinguish between magic-users, clerics, Druids, illusionists, Psionics, etc.?"^{3/4}_{3/4} The exact answer to this depends on the DM, Perhaps some DMs would rather say that there is no difference. In the author's universe, however, there is a mild distinction. The realms of INFRARED and ULTRAVIOLET magic, since they are not part of the visible spectrum, are highly dangerous for one to venture in. For the INFRARED spectrum, it is so highly dangerous that one needs Divine Assistance, i.e. promise oneself to the service of a god to safely research any spells in the realm of IR magic. As for UV magic, not even a god will help. In fact, it is so dangerous that even being a spell-user gives no advantage in researching spells, so anybody of any character class might as well do it, although only those with Wisdom, Intelligence or CHarisma greater than 15 can try it with any hope of surviving at all. The 'Danger Factor' for researching into IR and UV magic will be given below.

RESEARCHING SPELLS

The term 'research' when used in this article represents several things: the

procurement of items needed to perform a spell, the looking up in the spell-users' texts of how to use said items, the communication with the mystic forces for permission and knowledge to use the spell, the learning of the word needed to cast that particular spell, the marshalling of magical energies to reserve for the casting of the spell, the sacrifice of some thing to incur favor amongst the mystic forces to insure a spell will not fail unexpectedly and so forth. So if any of the rules pertaining to research seem incorrect to you, be sure that in your analysis of them that you are including ALL possible factors, including the LAW OF BALLANCE in regards to the game.

COST OF RESEARCHING A SPELL

This cost not only represents the cost of obtaining certain materials necessary for the research, but to pay for the sacrifice of some valuable thing to gain the spell. Pure Gold pieces are acceptable as there is nothing more valued amongst the players of the game. The cost to research a spell for the first time is:

$$\text{COST} = \text{MAX}((S-M), 1) * 1000 \text{ GP}$$

where S is the level of the spell being researched, M is the level of the spell-user doing the research and MAX (X,Y) is equal to whichever is greater: X or Y (either is equal).

The cost researching a spell more than once is:

100% of COST for the first time.

75% of COST for the second time.

50% of COST for the third time.

25% of COST for each time thereafter.

The cost is determined at the level of the spell-user when he or she first researches it.

TIME NEEDED TO RESEARCH SPELLS

This period of time is determined by so many different factors that it would take an article twice this long to list all of the factors involved. The time it takes, IN WEEKS, to research a spell for the first time is:

$$\text{TIME} = 2 * \text{MAX}((S-M), 1)$$

where S, M and MAX are defined as above.

To research a spell for the second and all subsequent times, it takes one week. This period of researching spells cannot be interrupted by any other action of any sort that is significant to the game, i.e. no dungeon expeditions, wilderness adventures, fortune-telling, etc. You, also, cannot combine research times, that is, one cannot research more than one spell at any given time and, to succeed in

researching a spell, you cannot break up the research time into non-consecutive weeks.

THE DANGER FACTOR

This author does not believe in Klutz Factors, i.e. whenever a spell-user casts a spell there is a chance that it will not work. In my D&D universe, whenever a spell-user casts a spell, the only chances involved in it not being able to work are in the saving throw of the one the spell is being cast at and the chance, in certain cases, that when the spell-user throws a spell at someone that he or she misses the target.

There is a chance, though, that while researching the spell that the researcher will make a mistake or offend the mystic forces or foul up the operation in some other manner. If this happens, then two things result: 1) the research fails entirely and the spell-user does not get the spell (although they may try again, as if they were researching the spell for the first time) and 2) the spell-user receives a 1D6 of damage. This damage is PERMANENT as neither a Cure Light Wound spell from IR magic nor Red magic nor Blessings using Red magic will restore the damage, although a Wish spell will cure the damage, but this must be researched or found in a magic item.

The only way to gain hit points after failure is by going up levels and gaining the points normally, thereby. Either subtract the damage done while researching when rerolling all of the spell-user's hit dice or just add one die to the remaining hit points of the spell-user each level. If the spell-user is killed by the research, he or she may be resurrected providing that someone in the DM's universe (either player or non-player) has such a spell. When resurrected, the spell-user has only one hit die, no matter what level he or she was before. Gain in hit points then follows the previously described formula.

The Danger Factor, or chance that research will fail is:

$$\%_{df} = \frac{54}{I+D+C} * \text{MAX}((S-M), \frac{1}{2}) * K$$

where S, M, and MAX are defined above, I is Intelligence, D is Dexterity, C is Charisma and K is a constant of 5 except for a few cases to be defined below.

WHEN K ≠ 5

When researching a spell for the third time K=4, for the fifth time K=3, for the seventh and all subsequent times K=2.

When doing research into INFRARED magic without the blessing of some god being behind you, K=20. It would be wise if the

DM imposed some restrictions on those who have the blessings of gods, e.g. one can only research into RED, IR or UV magic. It should be noted that these magic colors apply to the author's universe because he wishes them to. Any other DM is welcome to accept, reject or change them if he or she wishes. This article refers to them because of their suitability to the context of this system.

When doing research into ULTRAVIOLET magic k=50 if one does not have an Intelligence, Wisdom or Charisma of 15 or greater. If one does have one of these (or more) then K=10.

K may, also, be altered by specializing, as described below.

SPECIALIZING IN MAGICAL SPELLS

In order to encourage specializing in certain areas of magic, certain benefits and bonuses can be given by the DM. Here are this author's suggestions:

For each spell that the spell-user has that he or she already researched and that, in the DM's opinion, has a distinct connection with the spell that the spell-user now wishes to research, reduce the time needed to research the spell by ½ week up until a minimum time of two weeks is reached. This applies only to the first time a spell is researched, not to the second or subsequent times.

For every five spells that the spell-user has already researched and which, in the DM's opinion, are related to the spell which is currently being researched, reduce K by 1.

Exactly what 'related' or 'distinct connection' mean is up to the DM. It should be noted that for the above bonuses ALL the spells involved must have the same connection. This author would allow a distinct connection in the following cases:

- Using the same color magic.
- Associated with Air (or Fire/Water/Earth).
- Associated with a common element (e.g. Gems/Woods/Minerals)
- Associated with a specific class of things (e.g. Rubies/Ink/Paper)
- Associated with a common thing affected or generated (e.g. Dead/Undead/Fertility/Summoning Gods)

This author would NOT allow such things as:
Spells with ingredients ground up by mortar and pestle.

Spells affecting only people with last names starting with an 'S'.

Spells affecting only living things (too general a reason)

Spells involved only with the gaining of

precious metals (too upsetting in terms of game balance).

It should be pointed out, at this point, that when we are discussing spells that only use or affect rubies and such, that the cost of the spell research does NOT include the cost of materials. Some things are too easy to get and gather, like fireflies, so their cost may be considered to be non-existent, but rubies or other extremely valuable items that the spell-user needs, he must purchase separately.

MATERIALS FOR SPELL RESEARCH

As it has already been stated, the cost of spell research does not include the cost(s) of any extraordinary material(s) and it/they must be purchased separately.

It may, also, be that either the spell-user or the DM will require some special artifact or device (a cauldron, prepared wand to prepare another wand, the skin of a dragon, the heart of a demon, etc.) which are not available at the five-and-dime. These the spell-user and/or his party must procure.

Upon graduation from the aforementioned school for spell-users, the spell-user receives the following items:

Books, scrolls, tablets and other research materials whose total value is approximately 50,000 GP. The selling, loss or theft of even one of these items will render research impossible. You, also, get: at least one, perhaps more, of some kind of magical artifact(s)/item(s) needed for contacting the mystic forces and the marshalling of magical energies. These total in worth to about 10,000 GP. Again, the selling, loss or theft of one of these items will make research impossible. Finally, you get an altar or some similar device to contact or seek personal or magical inspiration from the gods. Usually the spell-user has constructed this him/herself or has gone on some dangerous quest for this item. It is effectively both priceless and irreplaceable. The theft of this item (since no spell-user would sell it), again, makes research impossible.

The theft of above items, in whole or in part, is highly dangerous, since even a spell-less and nonresearchable spell-user can use one last spell—to curse whomever committed the theft. The strength and properties of this curse is stronger as the spell-user's level increases, but the exact nature of the curse depends on what the DM and spell-user find agreeable. This curse goes into effect even if the spell-user is killed and it affects the one(s) who stole the item(s) and, also, the one(s) who possess the item(s), if they are different individuals.

THE LEVEL OF A SPELL

As this author has already stated, in this system he is going on the assumption that the level of the spell is the same as the level of the spell-user who should be able to cast it, in the DM's opinion.

While there can be no true, fixed guide to what the level of a spell should be, here is one method of approximating the level:

- LEVEL= # of dice of damage the spell can cause or prevent
- + the number of 20 meter (6'') intervals beyond the initial 20 meter interval in range that the spell covers
 - + the number of six turn intervals beyond the initial 6 turn interval that the
 - +1 if the spell can affect only certain, specific people in an area, at the spell-user's discretion
 - + the level of spell the spell-user can nullify or circumvent using the spell in question
 - the number of 3 meter intervals below 20 meters in the range of the spell
 - the number of 2 turn intervals below 6 turns in the duration of the spell
 - 1 if the spell affects only a certain character class, race or some other specificity of the 'group' type.

[Please note that, to avoid confusion, you add points for ranges greater than a basic 20 meters and for turn durations greater than 6 BUT you subtract points if the range is less than the basic 20 meters and/or 6 turn duration—ed.]

While not a complete guide, it should suffice for most cases.

ADVANTAGES AND DISADVANTAGES OF THIS SYSTEM

First, the disadvantages. This system has difficulties if one runs one character in more than one universe, or if there is more than one DM in a campaign. However, since the author is not fond of this type of playing, in any case, he will not attempt to justify his system with respect to multiple universes.

Another salient problem is that of non-player spell-users, such as those encountered wandering in a dungeon, or those available for hire. How does the DM create spells for these spell-users? This author can only suggest that for each classification or specialty of magic that is common in a DM's universe the DM should come up with the general natures of some fifteen to twenty different spells for that specialty. For example, a common type of magic-user in the author's universe is the Fire Mage. This author includes a list of general

spells, things like Produce Fire (how much depends on the level of the user), Fireballs, Control Flame Intensity, Walk Through Fire and so forth. It is not necessary to be too specific with these spells. Then, when a player encounters the Fire Mage, I can describe his actions with a fair amount of reasonability. After all, my players have no idea as to the range, effect or even the precise nature of any strange mage's spells, so as long as I keep the Fire Mage within obvious limits and allow for certain weaknesses things should work out.

Yet another objection might be that the system is too complex. Yes, the author agrees that the system is somewhat complex, but feels that it would be no stranger or more difficult to a person just learning how to play than it would be if that person had to learn to draw to an inside straight or determine if his opponent is bluffing in a poker game. As far as remembering these spells, a spell-user has to think about them, justify their existence in terms of the DM's magical background, research them and talk over all aspects of the spell with the DM. After all that, I think that a typical spell-user would have a better remembrance of a spell he or she really earned than a spell gained and used in the normal D&D manner.

Now for some advantages. No more debating in the middle of an expedition about

the characteristics of a spell—that has already been taken care of and if a spell-user did not like a spell, he or she did not have to research it. No more business about spell points or spell orders or spell levels or what have you—if a player had to spend 10,000 GP to have a spell 5 times a week, I think he or she would tend to remember it.

The specialization rules will, probably, add more variety in a campaign. It would, also, make unnecessary all of those new MU types that have been appearing—if a spell-user wishes to specialize in more than one area he or she may do so, if willing to pay the money. Also, there have been many questions about the logic of the spell system in D&D and whether spells have been assigned to the right levels. In this system, as long as the DM has a logical and consistent magical background and handles the spell research consistently a logical and consistent magic system will evolve for his universe, and it should be one that suits the DM's desires.

If one has any complaints, questions, plaudits, denunciations or whatnot about this system, one can write to the author, Bill Seligman, 100 fairview Square 2J, Ithaca, NY, 14850, who will be happy to answer if an SASE is enclosed. [We'd like to hear your thoughts on this system, too—ed.]

D&D Tournaments

by John Mansfield

While attending some wargaming and science-fiction conventions, I have had the chance to partake in several D&D tournaments and individual games. For the most part I am surprised by some of the problems of running a tournament in D&D and, also, by the fact that no two systems were the same.

The basic way seems to be to take a party (at Origins they seemed to be 12+) down into your dungeon and then the DM picks the winner from the survivors. This suffers from the DM attempting to make a fair decision when surrounded by many players and while being hampered by having no guidelines with which to pick the winner.

Another system seemed to be based on a party descending into a dungeon in which the entire party had different ways of winning. Hence they immediately split and the DM (serves him right) found about 8 different

trips to judge.

Both suffer from a few problems, so I shall try to give you some ideas as to how they may be improved upon.

Starting at the beginning. The tournament dungeon MUST be the same for all players. Every player must have an equal chance at winning, be it through luck or through out-thinking his opponent. This dungeon, being crafted by one person or group, must, first, be played by those people being DMs for the tournament. If they go down themselves and then take turns at DM, they will all get the feel of the dungeon. Also, any problems or 'hazy' parts will show up then, rather than in the middle of the tournament. In this way you can check to see if it is balanced and not too blood-thirsty or too easy.

So we have a workable dungeon and a group of DMs who can play with it. Next

is what characters to use vs the level of the dungeon. Now, I have seen 12 level dungeons used where the inexperienced player spent the entire game trying to figure out what the heck a 'Staff of Francophone' could do. Thus, the new players were as lost as well as all the non-local players. At the other end we have the first level dungeon where the experienced player keeps yawning and either complaining because he doesn't have his staff of power with him or telling about the last time he met 327 goblins. Also, the interested new player finds he is being used by the higher level player. One last thing, you will, also, find the experienced player asking how such and such a thing works in your dungeon, as opposed to theirs.

So you have to find the medium, be it easy enough so that the beginner can find it understandable and the experienced can find it challenging. I suggest that it be approximately a third or fourth level dungeon. You, then, have a wide range of things available from the actual rules that can stock the dungeon while you, also, can add some nice ideas (but NOT monsters) of your own. Remember: you are playing this for a tournament, there will be people from outside your ordinary circle, hence no local ideas—it will confuse the outsiders and open you to suggestions of favoritism. Thus, the best dungeon would actually be one from way outside your area.

As to characters, there are two kinds, again. I bring my own or I throw one there. Tied with that is the problem of how much of an established character can one bring down. You can take forever with gold costs and asking for things not found on the price lists.

The best way to beat both problems is to have pre-thrown characters with their own lists of what they have on them. Hence, the players sit down and are, randomly, given a character. Instantly he knows who he is, what he has and he can start planning ahead. All problems are solved. Characters can be basic, such as MU, Cleric, etc. or a few combinations like Dwarf, Elf, etc.

Okay, so now we have the characters and the dungeon. What about the timing?

Dungeons & Dragons is a great game, if I go to a con, I really want to play in several other people's dungeons, to see how they play or I may want to do other things (come here, you 5th level Seductress). Either way the actual D&D tournament should not take all day, I suggest one hour.

The reasons for this are many. First, it's one hour from the start of the game—NOT from when we sit down, but from the actual first step into the dungeon. The idea here is a tight time limit meaning that everyone

will be committed to the game, people have to think fast. Games will not meander and, thus, decisions and winners will be assessed. Also, it gives up lots of time for getting into other things. Now you may want an all-day adventure—fine, but don't be surprised if people meander.

Now we have everything ready. Lets say 1 dungeon, 5 DMs, preset characters and a time limit of one hour—this, also, means that the con committee will know when they can use the table or when they would be available for more gaming.

Now, then, there is one more thing I need to point out. as to keeping things equal. Remember, we want an equal dungeon for all players, thus no matter what the team, all teams will have: 1) an equal dungeon, 2) equal characters, 3) equal time and 4) an equal way of winning, yet, to make sure that each run-through is completely equal, there is one, very important rule change: NO RANDOM MONSTERS. In this way, each team will fight exactly the same amounts of problems, from traps to rooms to dungeon 'things'.

While I am at this point, I may suggest a few words about winner selection. With the one hour time limit there are several ways to go about this. Two basic ways are: 1) the deeper you go times the amount of survivors and 2) putting a point count on the types of monsters (say 1 x their level as per D&D) and add that up. Both systems only count if a member(s) of the party make(s) it into and out of the dungeon in time. Other ideas could be to find the Gem/Princess on the 3rd level or to complete a map of the torture chamber. All are interesting..

The day of the con you should put up a list for those wanting to play. You make sure that those desiring to play must sign up by a specific time. At that time, you take the list and set up the teams. I must admit that I prefer 4–5 per game, but it's up to you. If 50 show up and you have 5 DMs then you either have 10 per party or two rounds of 5 each. It's up to you. If you are really worried, then state on the sheet that only so many players will get to play on a first come, first served basis.

Also, you should mention on the sheet that the sheet listing the teams and times will be posted at a specific time and that players will have to be at the gaming area on time or a substitute will be obtained. Once the teams are set up, the DMs are ready and the game is 'go'. Best of luck.

Each game now carries on and a winner is decided upon. This can be based on the DM's decision or all the players who went down in that team, get to vote secretly for another

THE ARCANE ELDERS from page 4

The face in the clouds softened and the thundering subsided into merely gentle roaring, still awesome, but more soothing. "Arise ye now and fear thee not, the evil one is gone, ne'er to return. Go back to your people. You are released from thralldom." The barbarians slowly rose and looked around in unbelief, then ran, terrified, into the woods. Théoran, bleeding slightly, came staggering into the clearing. Lute, Raph and Röhcyll remained motionless. The face in the clouds softened further, becoming more wizened and lined, all sternness disappearing as a smile broke across thin lips. The sky seemed to speak, again, but all trace of thunder was gone. "Röhcyll, my son, you have done well. You have proved yourself worthy of your power, for you do not solely rely upon it to rid you of all troubles. It cannot do that, in

any case. You have shown the Council that you may, also, use your wits, which will come in handy more often than magic ever will." The face remained kindly yet the tone became serious. "Hear, Thee, now our decree unto thee! Return to the abode of thine mentor, for all that once twas his be, now, thine. Ye may take with thee these three if thee wisheth and if they wouldst go with thee, for they be tried and true friends unto thee. Study dilligently all that thee can and we shall appear unto thee whence we are assured that ye be ready for the task we have chosen thee to undertake." The heavens began to glow again. "Go, now! I, VALMOUS, THE HIGH ELDER of the ARCANE COUNCIL have spoken!" As the thunder of these last words rolled into the distance, a gigantic bolt of lightning exploded on the Druid's tent—and the clouds were gone.

DUEL with the KEEPER from page 5

furthest thing from Tausus' mind as he grappled for the weapon that would free him from this accursed, hellish column.

He fell limp from the magnetic force which held him, rising up with a new surge of strength. With a hardened, righteous anger he looked at the Dæmon Keeper, deep within its own, pearly-white eyes. The Keeper knew fear for the first time.

Tausus raised the staff over-head, waving it in a circular fashion, stepping, slowly, toward the demon. The Keeper gestured his mystical forces against its accuser to no avail. The forces do not penetrate one who wields the staff.

Tausus' rage heightened and his eyes, too, turned colorless, only they were overpowering in intensity compared to those of the Keeper. Raising the staff with both arms, he charged full into the mist-form of the Keeper—falling through and emerging from its backside.

Tausus buckled over from the forces that surged through his body . . . falling headlong to the floor. Suddenly a white vapor rose free from his soul, filling the entire chamber with a white-heat. The intense light awakened Tausus. Placing an arm to his eyes, to block the light from blinding him, he wandered

about, futilely trying for the stairway out,—when the room began to tremble and shards of ceiling fell to the floor which was, also, giving way to cracks. He knew he must be swift in finding the way out, else he fall, buried under the tower's mass.

Looking from his covering arm, he espied a black opening and ran for it—taking eight steps with each leap, he scrambled to the base of the ominous, now crumbling tower.

Reaching the doorway, he rested, looking out upon a new day. He bowed his head against the door's structure . . . He jerked with a start, looking up and about himself and saw that he now stood at the doorway to the stables. He wandered out into the city only to find, to his dismay, the sight of a desolate, ruined emptiness. Probing his mind for the events of the preceeding night—he came upon the ruined base that once was the tower.

Did the strange occurrence of the past night indeed happen? Was it the cause of the city's destruction . . . ? He could only question his mind.

A coldness ran through his flesh . . . he gathered his belongings and hastened from the place in as quick a pace as he could manage.

D&D TOURNAMENTS from page 13

player in that team, with the most votes winning. You can, also, make the winner the first person who lays his hands on the 'target' for he should be scared, especially if he doesn't know that that's the way to win and he is told that it is a great piece . . . of magic.

If you want a grand winner, then all who won the first round go down again (or into a second, previously prepared, etc. dungeon) and, again, a winner is decided.

This is basic, simple, fair and honest. The winner will be a 'gutsy' guy who his peers think should win.

These are some ideas on tournaments, be they inter-club or at a convention. I hope you will try them and if you have any additions or ideas, let me know. In my next article, I will talk about a quite-usable, simple D&D play-by-mail system, that is a much sought after need.

EXPERTS

by Bob Giglio

Experts are a subclass of fighters with a little bit of thief abilities mixed in. They are, in actuality, a cheap Fighter/thief. They are a little boring to play at low levels and tend to die easily, but, when advanced to a higher level, they will never miss. They were invented because of a necessity of a James West-type of character and, also, because of a need for an expert with oil of throwing daggers.

To become an expert you need:

Strength 12+
Intelligence . . . any
Wisdom any
Constitution . . . any
Dexterity 15+
Charisma any

An expert must pick one type of weapon in which he wants to become an expert at (such as a dagger). He receives a +1 hit probability for each level that he attains using this weapon. He must use this weapon for his whole level of experience, i.e. he uses a dagger until he reaches 2nd level, he then gets an extra +1 besides his +1 for first level. He gets another +1 for each level he goes up, using the same weapon. He may use other weapons, but not too often, i.e. he uses a bow to shoot an ogre but only uses a dagger to hit an apple from a near-by branch. When he uses a weapon other than the one he is becoming expert in, he receives a -1 to hit, always and all strength bonuses are dropped. Dexterity bonuses, however, are still used.

An expert may stop practicing with one weapon when he reaches the next level and may then start to become an expert with another weapon. For example: he uses a dagger when at first level and gets +1 with it. At 2nd level he changes to a handaxe and receives a +1 with it IN ADDITION to the +1 he has already gained with the dagger. Once gained, these pluses are kept, but you can only get one +1 on any one weapon per level. In these cases, he gets all strength and dexterity bonuses on weapons he has already mastered or is currently mastering.

An expert, also, has the abilities of a thief of $\frac{1}{2}$ his level (not rounded down).

He, also, gets all dexterity bonuses the thief would get.

Advantages and Disadvantages:

They may only wear leather armor. They may not use a shield, because this hampers their ability to thieve, and they must have both hands free to maneuver into openings that other people cannot find.

They are treated as clerics for saving throws.

They must be humans. Elves are experts with swords and bows. Hobbits are experts with slings and bows. Dwarves are experts with swords, battleaxes, daggers and warhammers. Humans, though, can use all weapons freely, this is why Experts can only be Humans.

At third level the Expert may aim at any part of a person, object or thing (including monsters) and has his level plus his pluses for that weapon as a percentage chance. For example: a 3rd level Expert uses a dagger and throws it at a Fighter. He has mastered the dagger for 3 levels of experience. He would then have a $3\% + 3\% = 6\%$ chance of hitting the man's head, arm, etc. Use *Blackmoor* for hits of victim. To do this he must be using a missile weapon.

At, third level, he becomes Ambidextrous, which means that he can throw two weapons instead of one at a time. He also gains the advantage of increasing his damage done for the weapon he has advanced three levels on. (See the chart below) He receives this only once for each weapon.

EXPERT DAMAGE CHART

WEAPON	DAMAGE
Dagger	2-5
Handaxe	1-6
Mace, Hammer	2-8
Military Pick	2-8
Battleaxe	1-12
Sword	1-10
Flail	1-10
Morningstar	2-8

(chart continued on next page)

EXPERT DAMAGE CHART—continued

WEAPON	DAMAGE
Spear set vs charge	2-16
Spear thrown/thrust	1-8
Spear thrust vs charge	2-12
Pole arms	1-12
Halebeard	2-12
2-handed sword	2-12
Mounted lance	2-24
Pike	1-12
Arrow or Quarrel	1-6
Sling stone	1-6

Note: Damage done to monsters is not raised.

OPTIONAL

You may become an expert at fires or bombs—either firebombs or gunpowder bombs (DM's decision) Use a 1D20 to see if hit and 1D12 or 2D6 to see if flask breaks in chart below:

FIRE CHART (USING OIL FLASKS)

OBJECT AIMED AT	TO BREAK
no armor	11-12
leather armor	8-12
chainmail	5-12
plate armor	3-12
Mummies, Wights, Wraiths, Spectres . .	12
Gelatinous cubes, Ochre Jellies	12

After you hit the object and break the flask of oil, you must then hit/light it with a torch (use 1D20). For every four levels an Expert has attained using oil flasks, he receives a +1 on using fire to, to break, to light. Remember that it takes a roll of 1D6 to light a torch/melee round. This fire chart can

be used for non-experts, too.

EXPLOSIVE CHART

There are many ways to make bombs. It is left up to the DM to decide what method the player may or may not use. When gunpowder is set to go off with a fuse, or other method, there is a 60% possibility of the gunpowder not working. There is a 25% chance that the explosion will be delayed. This roll should be done secretly so that the player does not know if the action was simply delayed or whether the bomb has failed (he may want to go get back the expensive gunpowder and, thus, get caught in the blast). Gunpowder should cost 500 GP per keg, a keg yielding only five uses. It does 2-16 points of damage (2D8) to each monster or thing in the blast area—which is 20 feet. To man-sized things in leather or no armor it would kill instantly. Things in chainmail or the equivalent would have a 40% chance of being killed. Things in Plate armor, etc. have a 10% chance of being killed. These figures apply to man-sized or near man-sized things. Adjust them accordingly for other sizes.

If a person wants to become an expert with explosives or an Arquebus, then he should subtract 1% from the base chance of blowing up. The base chance for an Arquebus is 20% (it may blow up, back-fire, etc. and instantly kill the user). The base for gunpowder being delayed is 25%.

For every two levels an expert goes up, using an Arquebus, he subtracts 1% from the base of blowing up.

EXPERTS

Level	Name	Hit Die (#D8)	Abilities
1.	Practicer	1	man
2.	Skillsman	2	man +1
3.	Specialist	3	2 men
4.	Targethitte	4	2 men +1
5.	Marksman	5	3 men
6.	Sharpeye	6	3 men +1
7.	Sureshot	7	4 men -1 (Hero)
8.	Greatshot	8	4 men
9.	Master	9	4 men +1
10.	Expert	10	5 men -1 (Superhero)
11.	Master Expert	11	5 men
12.	Master Expert	11+1	5 men +1
13.	Master Expert	11+1	5 men +1
14.	Master Expert	11+2	5 men +1

Experience points necessary to attain levels are the same as for Fighters. Hit dice, after level 11 are +1 for every two succeeding levels.

UNDER THE CURRENT HAPPENINGS

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(continued on page 20)



ANGHEL.



THE ANGHEL by Paul Jaquays,
Art and description from Arocho

No. Appearing 1-2
 Armor Class 2*
 Movement 240 flying
 Hit Dice 6D8
 Damage Charm Person on
 those meeting its gaze
 Touch for 2D8
 Wings draw victim in
 unexpectedly, giving
 Anghel +2 attack
 Dexterity 3D6
 Treasure E
 Class . Undead (turns as Spectre)
 Alignment Very Chaotic†

*may only be hit by magical or
 golden weaponry
 †Its touch will deal out addition-
 al hits to players of lawful
 and neutral alignments as per
 sword alignment damage. (See
Monsters & Treasure, page 27.)

The Anghel is a spectre of sorts, but not of a humanoid creature. Its original life and death originate long before the coming of man into the existence planes. Ancient demon cults rumor that it was once a winged semi-human serpent, however, none can testify to this, in that none have ever seen it. It is rumored to have cold, staring eyes that peer hypnotically out of a cowl-shaded face. The clawed hands of this creature have great power and can tear a man apart internally by mere touch! Its eyes charm all who meet its gaze (saving throw against stoning) and its wings draw victims into a closer combat, unexpectedly, giving the creature an attack advantage. After two combat rounds the opponents of the Anghel may make a roll on a D20 to determine if they realize the creature's mode of attack. (Intelligence or less on a roll of a D20.) If made, the creature loses its +2 attack advantage on that opponent (each opponent rolls separately).

VO'SHIR by Paul Jaquays, based on art and description by Aaron Arocho

The Vo'shir are a very intelligent race of crawler humanoids. They are lawful/good and will protect those whom they know to be of a similar alignment even if it means they must sacrifice their own lives. They are a very religious race, and see themselves as the beloved servants of the one true God. Thus, to them, becoming a martyr is a very right way to die. Every Vo'shir functions as a 3rd level cleric. One in every 10 Vo'shir will

MARTAR

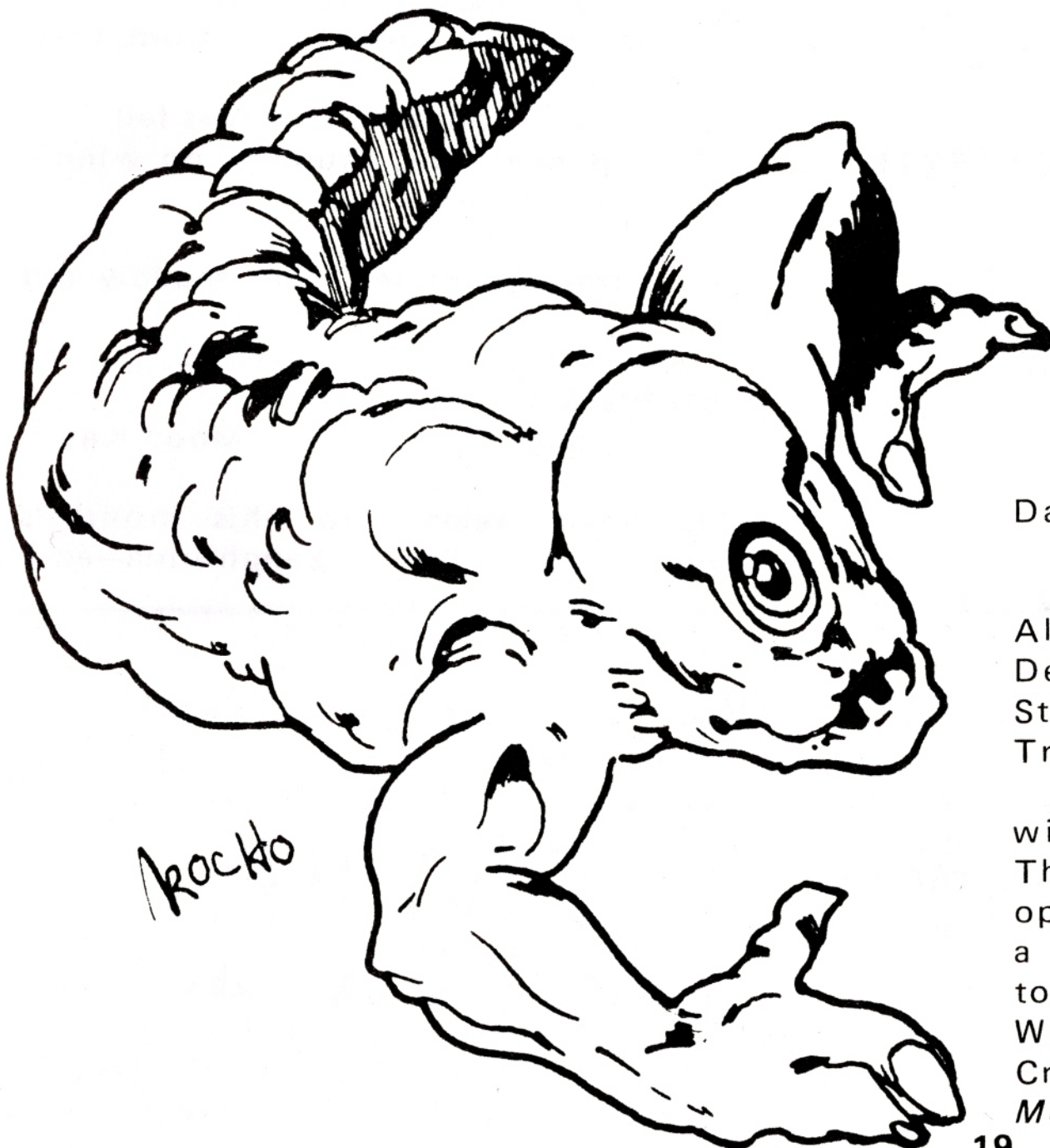
by Paul Jaquays
Art by Aaron Arocho

MARTAR

Number Appearing . . . 10–100
 Armor Class 7
 +dexterity adds (see
 Greyhawk pg 8)
 Movement . . . 150
 when afoot
 240 flying
 Hit Dice . . 2D8+2
 Dexterity
 16+1D6
 Treasure C
 Damage . . . 2/claw 1–4 or
 by weapon type
 Special Attacks as a creature of
 5 Hit Dice per stunning shriek



In the bowels of the earth there exists a race of bat-humanoids. These creatures are Martar. They are intelligent but primitive. Their current technology is that of stone-age man. However, once they are exposed to higher levels of technology, they will develop rapidly and could pose a threat in a long, campaign game. Each Martar is gifted with sonar-radar and will detect all creatures within a 60 foot radius, regardless of invisibility or other form of magical non-detection. With a robe of blending, the Martar will be aware that something is there, but not what its nature or exact location is. The Martar stand about 5 feet tall and are very strong for their size, as well as being extremely agile and swift. Because of this, they attack as creatures of a much greater ferocity than their Hit Dice would tend to indicate. Other abilities include a stunning shriek which will stop a victim from fighting for 1–2 melee rounds unless a saving throw is made (as against magic wands). Bright light (magical, daylight, 4+ torches) will blind the Martar and stun it for 2–3 melee rounds and cause it to flee.



Vo'Shir.

No. Appearing 2–20
 Armor Class 7
 Movement 60
 Hit Dice 3
 Damage by weapon type or
 1–6 with flexible
 tail/bludgeon
 Alignment Lawful/good
 Dexterity 12-1D6
 Strength 12+1D10
 Treasure A

will operate as a 4th level cleric. The Vo'shir will seek every opportunity to be involved in a holy war, even, sometimes, to the point of starting them. When in a holy war, treat these Creatures as dervishes (see *Monsters & Treasures* pg 6).

TORCHLIGHT from page 17

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TWILIGHT OF DAWN-ARRIVAL

by David Marbry

Sky of cold darkness tossed by time
jars clinging stars into the sea.
Times were, now forgotten
myth, song, legend be.

Islands and lands, myth of Garth
great marble towers rise from their
dust
Necromancer from cold darkness fell
cloud over sun, thunder, no wind-
wind gust.

Moonstorm Mountains from shallow did
rise
elements cast out of eternity.
Great Black Thunderwizard,
Archmage and holder of Moon Key.

[this poem relates to this month's
mini-dungeon: hotel kaliphornia-ed.]

Be a good guy-wear a
whitecap, matey! Don't
be shark bait! There's
nothing fishy about this
whale of a deal! Subscribe
Now!

The Booty Bag

OTHER THINGS OF SEVEREN
by James Ward

All those of the knowledgeable world have heard of the Scent Discs of the powerful Alchemist Severen, but few have heard of his other devices. In the years of Severen's greatest power the evil ruler of Dragonkind forced him to create devices to the lord's own specifications that were things the aged alchemist might never had made otherwise. Naturally, as was Severen's way, he made five of each of these things and in hidden areas or powerful being's hordes, today, some of these things can be found. The following descriptions deal with these items of the evil Lord's.

COLORATION DISC OF THE DRAGON

This small, clear disc will turn the color of any dragon that is within 100 yards of the disc. This action works through walls, tons of earth and magical barriers. The action of the disk is based on reacting to the scent of the dragon-type in the area.

MAGICAL DISC OF MANY COLORS

This small disc is segmented into eight parts, each represented by a color. When in the presence of a particular type of magic item, the color it is keyed to will shine brightly. The following items and colors are given: magical swords (grey), miscellaneous magical weapons (white), magical armor (green), potions (blue), magical rings (brown), wands, staves and rods (red), miscellaneous magic items other than books (yellow) and magical books, scrolls (gold). Naturally, if a being is carrying one of these items, the disc is responsive to it and it will react to it, thus, being rendered useless in detecting other things. This item has a range of 50 feet and was made to be worn as a medallion.

POISON DISC

The mere presence of this sweet smelling disc within 20 feet of anyone will prevent them from suffering the effects of any poison, whether it is injected, inhaled or drunk.

DISC OF MURDEROUS THOUGHT

When a being approaches the wearer of this dull-brown disc with thoughts of

killing in his or her mind, it will flash bright red until the killing thoughts are taken 50 yards or more away. The evil lord was said to have been saved many times by this device.

DISC OF INCREDIBLE FUMBLING

In the presence of this foul smelling, azure disc (within 30 feet) beings become clumsy in that they are unable to judge perspective properly. When striking at something, the first time they will, always, miss and future tries will be at a -1. The evil lord was said to have one of these in his bed chambers and to have given one to his most powerful wizard.

DISC OF INVISIBILITY

This plane, black disc flashed a black beam of light on any invisible object or being that came within 30 feet of it. In this beam, the invisible thing would be perfectly outlined.

DISC OF CONSTRICTION

When a being wears this disc it prevents any being with breath capabilities (i.e. dragon breath, gorgon breath, etc.) from breathing on them because it constricts the throat muscles of the breath-user

**NOSE WET?—
or NO SWEAT!**

by Mary Ann Moorhead

1) The entire room looks like a normal child's playroom, except for one thing—propped up in a rocking chair is a teddy bear with ruby eyes that are worth about 50,000 GP apiece. The problem is that the moment anyone either picks up the teddy bear or tries to remove its eyes, a magic mouth on the teddy starts screaming, "Help! Help!" (Marvelous things these magic mouths.) This alerts the attention of either no less than 5 different intelligent groups of w.m.'s that have a rather low view of any creeps that would steal or desecrate a child's toy OR the child her/himself, who is either a mutant, high-level MU or a MA mutant.

2) There's a sign at the end of a 20' x 60' room that is written in letters too small to read clearly unless one is practically right on top of it. In common, it reads, "Welcome to your local gelatinous cube" and just as some turkey is reading it, the cube falls through a trap door in the ceiling, right on him. Splat!

(continued on next page)

BARBARIANS

by Bob Giglio

Barbarians are not to be confused with Berserkers (*The Dragon # 3*) as they were conceived four months before the Berserker sub-class was printed and are different in many respects. They appear in many stories and are, obviously, more than just ordinary fighters. (Keep in mind that the Judges' Guild talks about Barbarians, as does D&D. In *Men & Magic* there is a picture of a Barbarian and don't forget that Conan and Fafhrd were Barbarians [not to mention our own Théoran—ed.] I have made it hard to be a Barbarian because they are so powerful. In order to be a Barbarian, you must have the following requisites:

Strength 16+
Intelligence . . . 12 or less
Wisdom 9+
Constitution . . . 15+
Dexterity 13+
Charisma any

These are the advantages Barbarians have:

- He can go berserk at will.
- He is only surprised on a 1 in 6.
- He gets expertise with a weapon every second level.
- He gets a bard follower at his second level, provided that he acquires him in an adventure. The bard is a first level character.
- He gets a +1 on all saving throws, except against spells or any type of magical attack they have a -1 saving throw.
- He must be human.
- He must be either Neutral or Chaotic but is Neutral 75% of the time.
- He receives all bonuses to his hit die due to his constitution.
- He may not hire anybody during his first two levels, but he

can be hired.

He is very superstitious. As a result he fights at a -2 Hit and Damage against the Undead and at a -1 against magic types including clerics and druids.

BERSERK RULES

When he goes berserk he forces the opponent to have a morale check. If he kills an opponent before the berserk time is up (2-12 melee rounds) he has a 10% chance of turning on his own group. Once his berserk attack is lost against the same foe (10% minus his level) he may never regain it during that attack. He receives a +2 attack and damage dice while berserk. Even if he has no business in a battle, there is a 1 in 6 chance that he will go berserk and join in.

BARBARIANS

Lvl	Name	Hit dice	Exper. pts.
1	Savage	2	0
2	Warrior	3	2,500
3	Berserker	4	5,000
4	Barb. Hero	5	12,000
5	Hun	6	25,000
6	Cattiff	7	50,000
7	Viking	8	100,000
8	Barb. SuperH.	9	175,000
9	Chief	10	275,000
10	Cheftan	10+2	550,000
11	Cheftan	10+4	825,000
12	Cheftan	10+6	1,100,000
13	Cheftan	10+8	1,375,000

When Barbarians reach 4th level they can thieve as a first level thief, gaining +2% per level thereafter in all thieving abilities. They MUST be in leather to perform thieving abilities.

Nose Wet? or No Sweat!

3) Has anyone ever considered the feelings of intelligent doors? Mine get so mad when someone tries to break them down that they attack—by shooting out a doorknob! (Hit probability 90% with 1-4 points damage.)

DON'T MAKE WAVES!
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NOTES ON METAMORPHOSIS ALPHA BY THE DESIGNER

by James Ward

One of the questions I am constantly asked at conventions and the like is how I make up my levels. Players seem to have trouble filling up an area that is miles long and miles wide. The first thing that I think is important is: don't worry about proportion when it comes to making up your ship. I use hex paper for the wilderness levels and each hex is one mile long. I use ten squares to the inch graph paper for my corridors and technical levels and each square is 100 yards long. I have seventeen levels and I couldn't care less what the odd proportions do to the outer shape of the ship.

The first thing I do with a wilderness level is sprinkle a bunch of radiation areas on that level, writing in the intensities. I then decide what the level was used for before the accident. In the case of the example shown in this article, it was supposed to be a hunting and fishing wilderness that ran wild. The following is a description of the various points on the level:

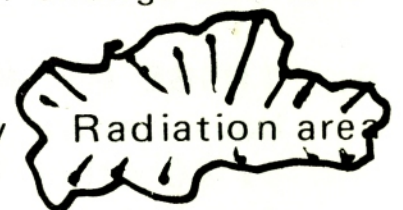
1. **TURTLE HUMANOID VILLAGE ON THE ISLAND:** 199 males, 47 females, 12 young. These are twelve dice creatures with an armor class of 3 and a normal mental resistance of 16. When in the water, no mental attack affects them and physical attacks are at $\frac{1}{2}$. They use a trident in battle which is smeared with a poison of intensity level 9. They got their weapons from wolfoids and the androids are their most hated enemy.
2. **ANDROID ATTACK BASE WITH A POWER GENERATOR AND THREE BUILDINGS:** This area is guarded by twelve laser rifles in towers around the stockade. All of the fifty androids have sixty hit points and stand nine feet tall. They all have swords and duralloy shields. They each have a mental resistance of 13 and Brown Color Bands.
3. **LAKE HOME OF #3 AMPHIBIOUS HUMANOIDS:** They use poison daggers of stone. Their shaman knows all the antidotes for all poisons. They, also, hate androids. There are 49 males, 33 females and 22 young. They have two laser pistols mounted on small wagons which they are able to use like cannon. They, also, have 9 hydrogen energy cells.
4. **METAL SHED:** it has ten charged power sleds, twenty power saws, ten ecology robots (forest) and a charging unit for all these things. There is a green and grey color plate on the door and the whole thing is charged for 20 points of damage per touch.
5. **AUTOMATED MEDICAL STATION:** There are four medical robots and a verbal drug console. The station is able to treat anything less than a mortal wound and it is tied to the ship's main computer.
6. **TRIBE OF #1 HUMANOIDS:** 20 males, 40 females, 10 kids. All tribe members have brown color bands but do not know what they are for. They have a pile of 50 other Brown Bands. The tribe uses spears and bows and the shaman has a disrupter pistol (protien).
7. **THREE SWORD BUSHES:** They guard an orange-colored tree with berries that give a four hour resistance to radiation per berry.
8. **TEN MIRROR OAKS:** Three mirror creatures live underneath the trees. In the middle of the grove is an anti-grav sled with a steel color band underneath that. Above the sled, in the branches of the trees, is a patch of dark fungus ready to drop.
9. **A GIANT GOLDEN TREE GROWING TO THE ROOF OF THE LEVEL:** Living in the tree is a tribe of #3 humanoids: 37 males, 22 females, 2 kids. They use miniature crossbows with poisoned bolts (intensity 18). The shaman of the tribe

controls a forest horticultural robot that he has modified to do anything.

10. **TRIBE OF NINE FEET TALL WALKING HUMANOID BULLHEADS WITH TWO ELECTRIC TENTACLES:** The fish have a mental resistance of 18 and they shock for 3–30 points of damage with each hit. They have several, rolled-for, non-powered technical devices. There are 89 males, 44 females and 9 young. They each take 10 dice of damage and have an armor class of 2.
11. **NINE SINGING VINES AND A TRIBE OF HUMANS:** 22 males, 13 females and 9 kids. The vines all have protien disruptor pistols and the humans have longbows. The vines are worshipped by the humans and the shaman knows all about poisons from the 3rd to the 10th intensities.
12. **OUTPOST OF WOLFOIDS:** 20 males, who all have swords and metal shields. The outpost is surrounded by red stinger bushes and the beasts have a ramp to go over the brush. They trade with the other races of the level and hate the androids. Five of the wolfoids have brown color bands and the four leaders have white ones.
13. **INTELLIGENT FOUR-FOOT BUBBLES:** These things explode for 30 points of damage on anything that hits them. They reflect any type of energy blasted at them and can travel at 180 yards per melee turn. This batch of 40 are clustered around a pile of nine, rolled-for technological items.
14. **PATCH OF DART WEED** and at its center is a red color band.
15. All the trees around this radiation source are bright red.
16. All the trees around this radiation source are petrified green.
17. All the trees around this radiation area are glossy black.
18. All the trees around this radiation area are bright pink.
19. **TRIBE OF TEN MALE COUGAROID:** They are protected by a grove of grabber trees that will not touch them. The mutants have two anti-grav sleds they know how to use, ten brown color bands and the shaman can cure any type of poison.
20. **COMMUNITY OF 90 AMPHIBIOUS BLACK ONES:** They hate androids and guard five inflated rubber rafts that are filled with acid.

Now that the level is filled with goodies and it is mapped out in a rough manner, you are ready for the players to start fooling around in it. The only thing to remember is that if the players change something on the level, then it stays changed. If they enrage a tribe or start something going that shouldn't be started, that will change the level and keep it from getting dull.

Map key:  Water Area  Swamp Area  permanent road  pathway



CONTRIBUTE CONTRIBUTE CONTRIBUTE CONTRIBUTE

YEP! This is another plug for good ol' contributions. The contents of this issue are equivalent to approximately 60 pages of double-spaced typing PLUS the artwork! Furthermore, I am using expanded type! This means that I need lots and lots of contributions! I'd like to have, at least, one other serialized story, comic strips, cartoons (both a series and miscellaneous types). I need tons of articles—long ones, short ones and inbetween ones, monsters, new character types, goodies for the booty bag, tricks, traps, etc. and ART!!! This is a FANzine! It's life depends on YOU!

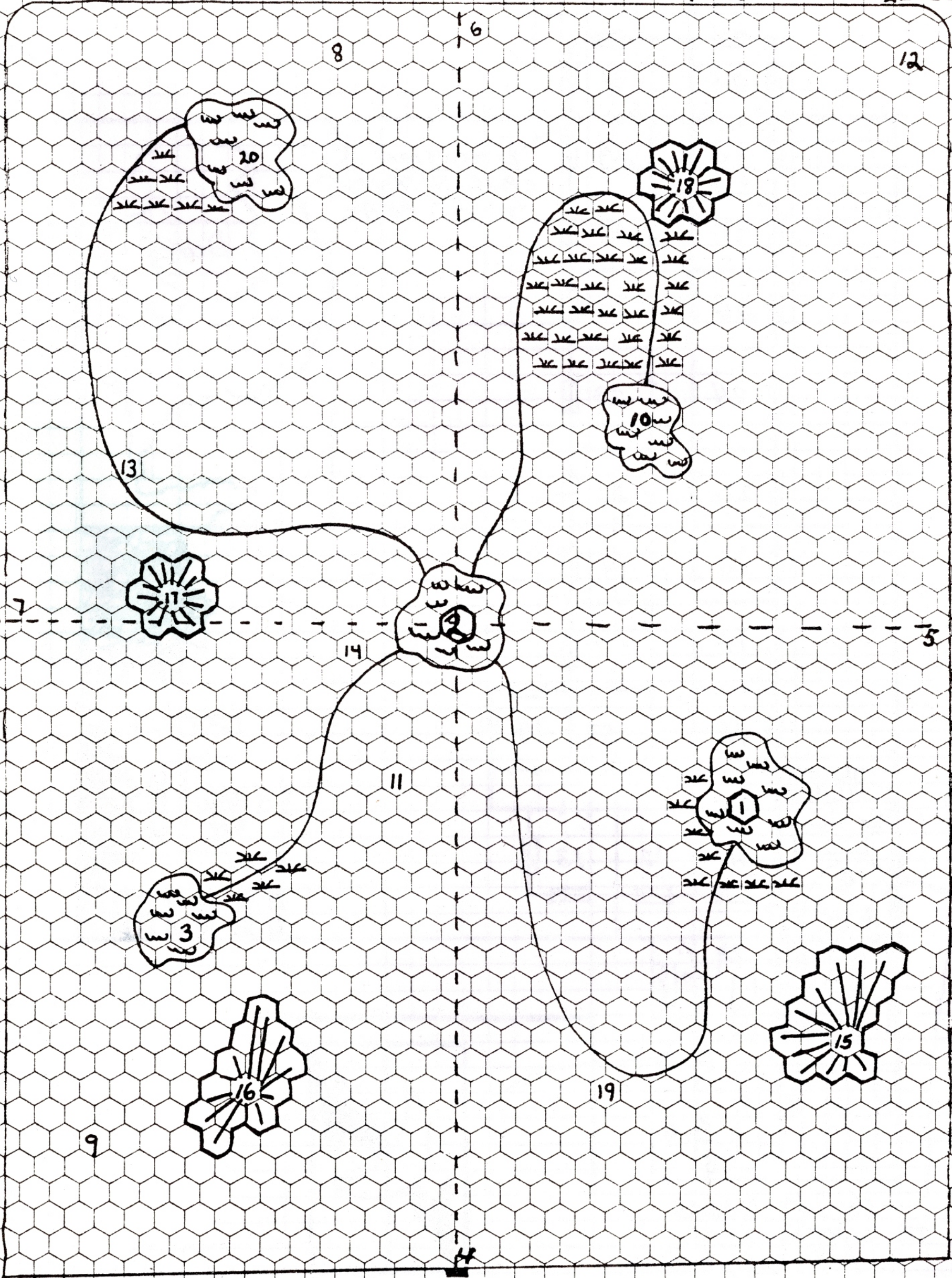
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RAMP TO LOWER LEVEL

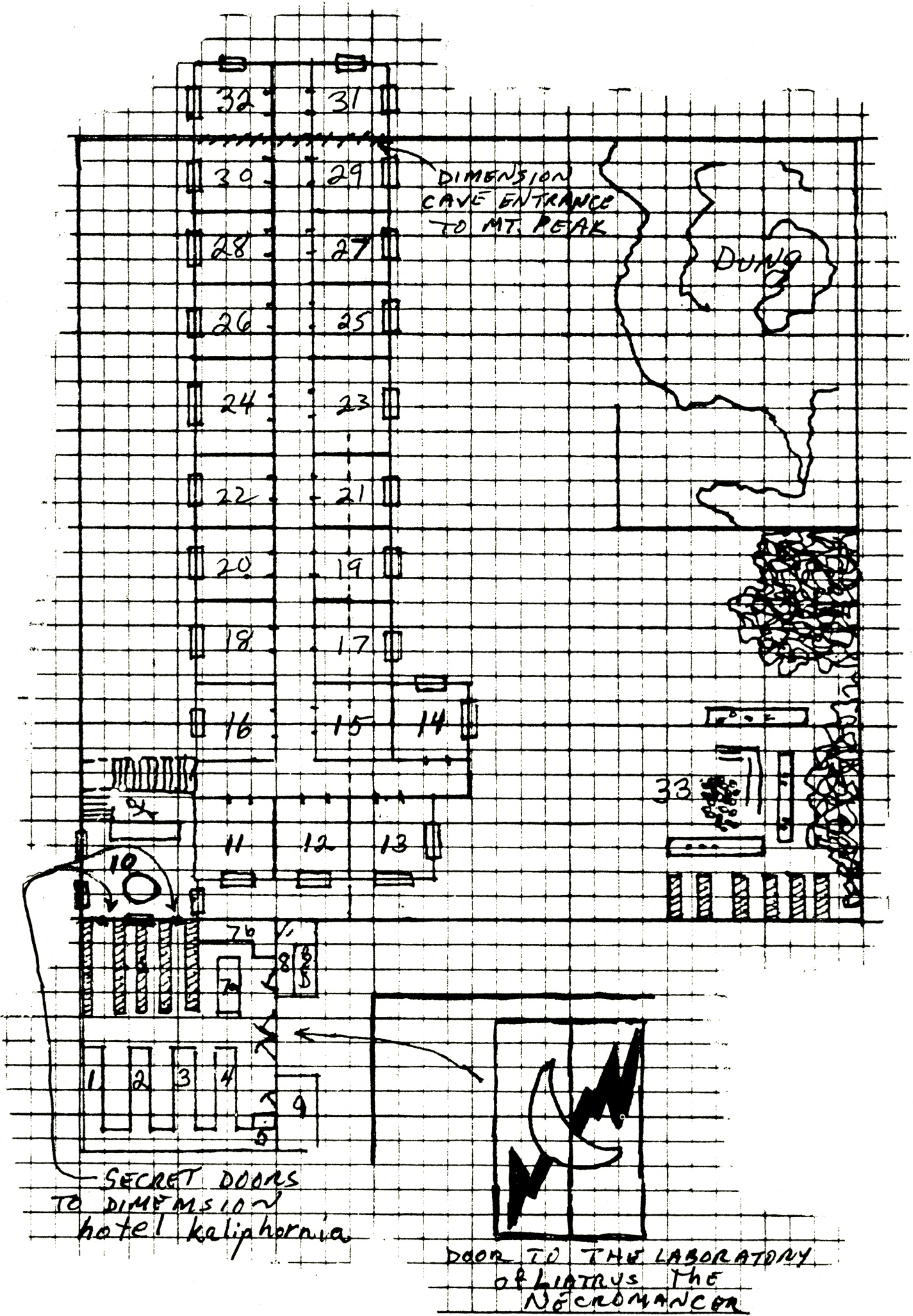
FOREST COVERED LEVEL

RAMP TO UPPER LEVEL

RAMP TO UPPER LEVEL



MAIN SHIPS
ELEVATOR



hotel kaliphornia

a mini-dungeon by David Marbry

Enter, from the town, into the laboratory of Liatrix the Necromancer. The large, ornamented double doors swing shut behind you. The fun (?) begins.

1. The Watcher (never surprised).
2. A small flask containing a potion of Invisibility. Unfortunately, it was not quite perfected and the user appears as a skeleton.
3. Lo, a magic sword. Once, again, for reasons not known, this sword is not completely charmed. It will attain the alignment of the person who picks it up. It curses, continuously, in a very bad way. It is +1 against bats, rats, mice and blink crabs.
4. Here lies a ring of monster summoning. It never got finished, either. It will summon little black picnic ants... thousands upon thousands of little black picnic ants.
5. In a wooden box are a pair of red-ruby slippers. They will fit any average female. If she taps her heels together 3 times, closes her eyes and says "There's no place like home (repeat)" she will be transported home. The slippers will reappear in the box when this happens, otherwise they can only be taken off by the person wearing them or upon that person's death. (If the person was holding the box at the time she is teleported home, then the box and slippers will go with her, else not.) If a smaller-sized man can get the slippers on, he can only get the teleport charm to work for him if he acts effeminate the entire time he has the shoes on. If he doesn't, the first time he tries to teleport the box will disappear and the second time the shoes will return to the box—wherever it is.
6. Books, books, books and more books. Some are about magic, some are Tolkien, some are Star Trek. None are magical, but you never know when you might not be able to get to sleep and you need something to read.
- 7a. An empty table with 6 chairs around it. Gives you a chance to catch up on your reading.
- 7b. A counter with some items for magical preparation on it. None are magical.
8. A small bedroom with a bed, a desk and a chair in it. The first to enter the room will hear a terrifying scream and feel something attach itself to his or her backpack (or back). It is a little blink-monkey. It won't dislodge itself. It will accept food and water. It will scream a most dreadful scream during all melees. It will weep and sob after all melees. Sometimes it will do those things for no apparent reason and sometimes it will be quiet.
9. Outside, a sign reads, in chaotic, "DANGER". Inside, the room is empty. The floor, though, is an illusion. Later in the game you can simply tell the player that he (or she) is still falling.
10. Now the fun really begins. Entering the hotel kaliphornia through either secret door (either of which the Watcher may have disappeared through earlier), a small bell is heard to ring several times. This calls attention to your entrance and an old man, behind a hotel desk, says, "Welcome, to the hotel kaliphornia (that's with a small 'k')! Even or odd room, sir?" Then a Silver Dragon enters. Beyond the windows, it would appear as if the hotel is within the town. It would still seem this way if a door was opened. This is not so, however. If one actually goes through the door or window and looks at the other side of the plane, the dungeon is seen (that is to say the Lab or the Dragon lair) and neither the town

nor the hotel can be seen! The hotel is dimensionally out of phase and will not disappear if disbelieved.

11-32 hotel kaliphornia rooms. They are really very nice with almost clean towels, not so clean beds, dresser and mirror in each room. From the windows (room 15 doesn't have one) the town is seen (see above). An arrow, if shot through the window, would disappear, point by point, as it passes through the plane of the window. A breeze coming from an opened window has the smell of a sea-side town (regardless of whether you were in one or not). If you put your head through, you will see and smell the dragon lair. The dragon will guard its treasure if provoked into doing so.

33. Treasure, at last! A small stash, actually—just the family estate of Lykar the Great, Black Thunderwizard. Both Liatris the Necromancer (by the way, has he returned yet?) and the family pet "SilverMoon" would be most distraught to find it, shall we say, disturbed.

The family treasure consists of the following items (roll from Greyhawk, if necessary):

- Swords 2
- Potions 15
- Rings 10
- Wands, etc. 4 (M)
- Misc. Magical items . 18 table I
 - 10 table II
 - 8 table III
 - 5 table IV
 - 3 table V
- and the sword "Thunderhead"

Eyes of ice, touch of death
power of elements, winds that ent
Evil of Good lightening shows
sought unsought, hear unheard
Blade of Thunderhead, taker of breath.

Thunderhead is the sword of the Great, Black Thunderwizard and was found near the site of his disappearance. It has not been used since. It is an extremely powerful and cunning sword and it cannot be used thoughtlessly for any length of time (i.e. the user may become the used). It has an Intelligence of 12, an Ego of 12, is chaotic, double-headed and speaks several languages including: silver dragon, red dragon, ogre, elf, orc, troll, ent, dwarf, balrog, gargoyle and titan in all alignments. It has all primary powers including: ESP, telepathy, flying, x-ray vision, healing, strength, illusion generation, teleportation, control elementals, lightening, wind storm, ice storm, hilt of eyes, level drain and dancing.

[The above descriptions include some changes—mostly additions— by the editor—ed.]

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