DIFFERENT WORLDS

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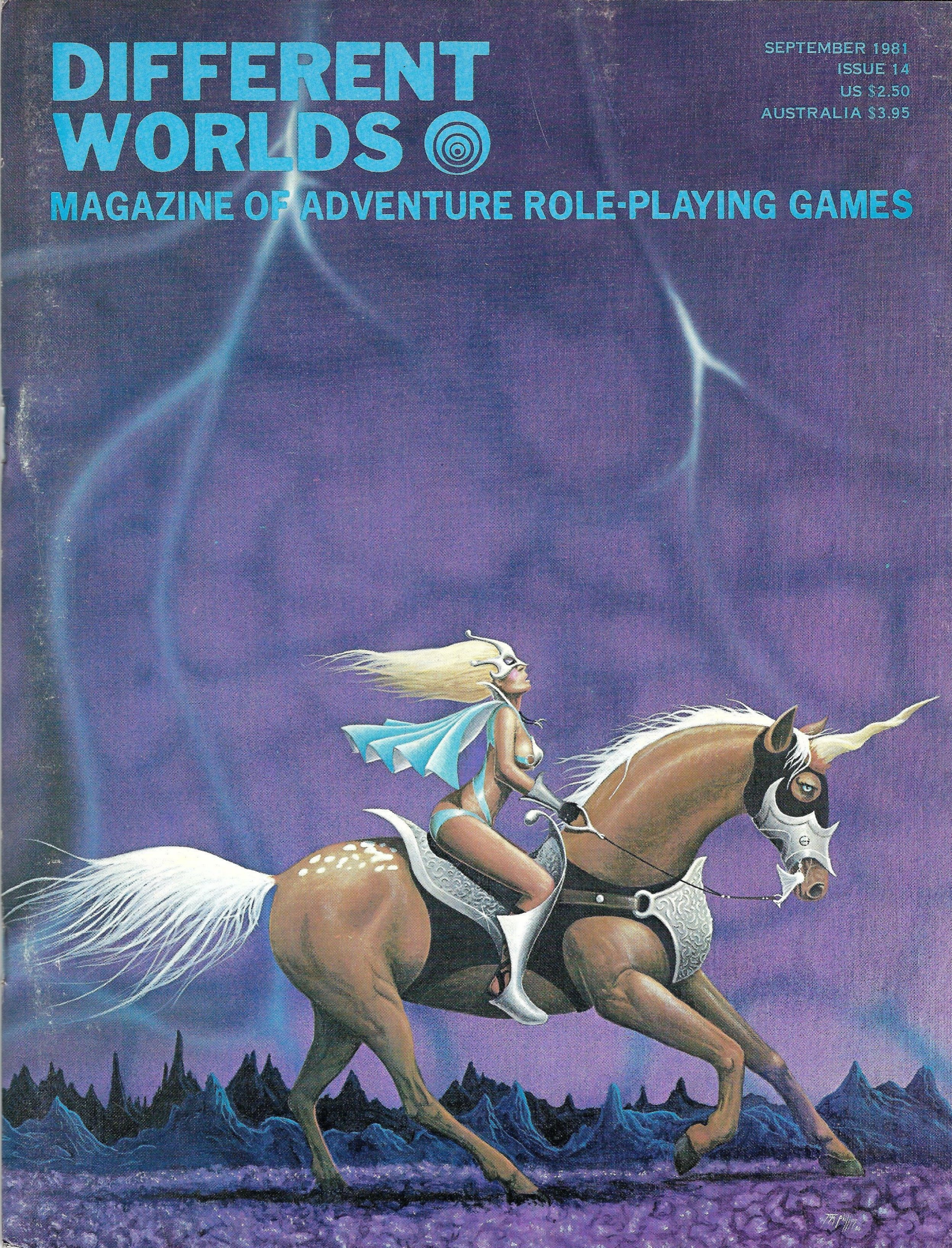

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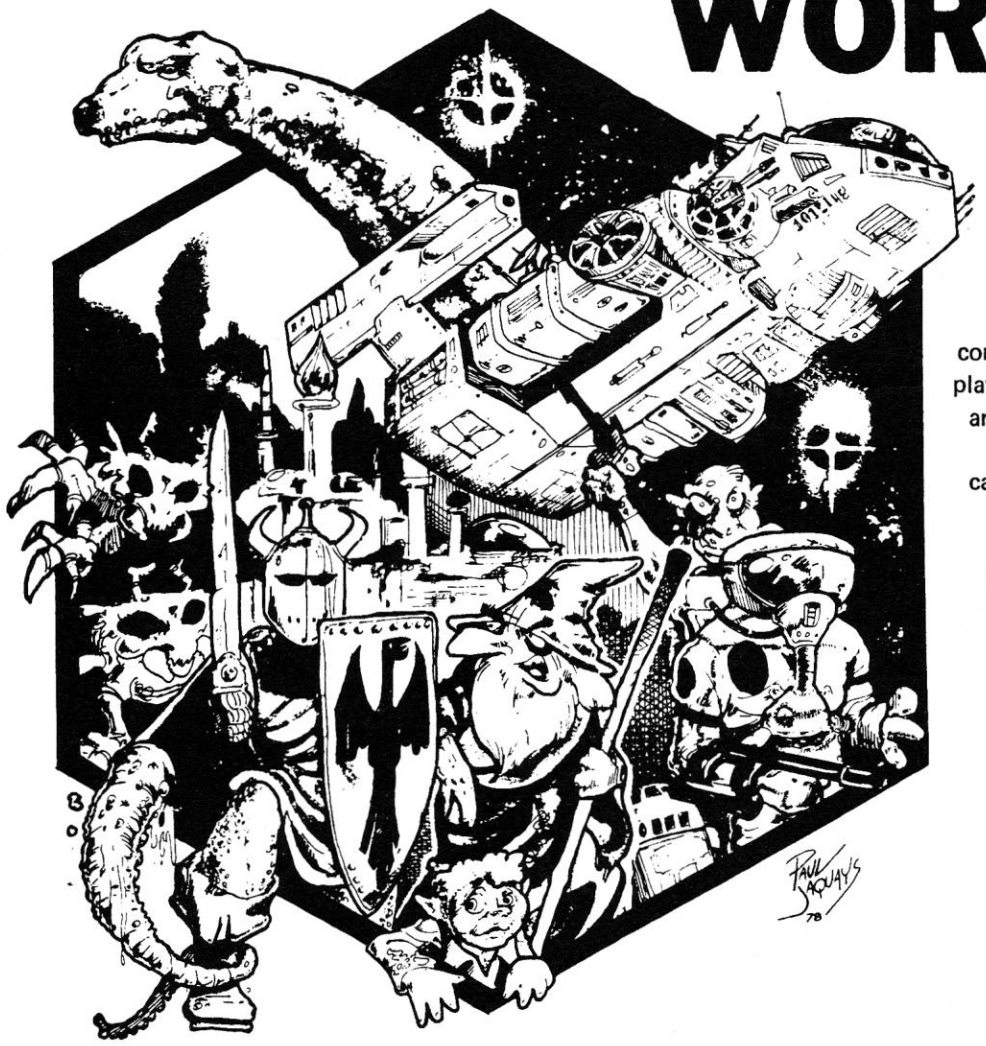

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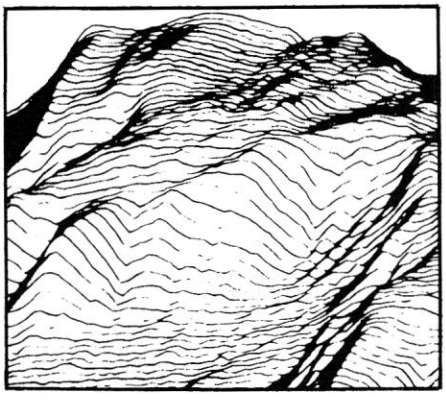

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EDITORIAL

POLL

Different Worlds does not, as a general rule, take feedback polls. However, I would like to take the opportunity this issue to do so.

If you truly want future issues of *Different Worlds* to conform to your tastes, you can do no better than to answer the questions below.

1. List the role-playing games you play *regularly*.
2. List all the gaming magazines you *read* regularly.

On a Bo Derek scale of 1-10, rate the following:

3. Reviews
4. Quick Plugs
5. Gigi
6. Metal Marvels
7. Ads
8. Artwork
9. *Different Worlds* front covers in general

Thank you. Now for more lists:

10. List all the game cons you attend regularly.
11. List your top three favorite game companies.

And now for some that require prior thinking:

12. What is your favorite role-playing system? Why?
13. Who do you think is Gigi?
14. What is the all-time best book you've ever read? Why?
15. What sort of coverage do you want given to miniatures?
16. Should *DW* be more aggressive in promoting itself?
17. What's your favorite color?
18. What's your age?

Thank you. If you don't understand a question, or don't know what something means, let it mean whatever you want it to mean.

This is a very informal poll to just let me know what's going on out there. Going to conventions has helped a lot and hopefully this will help even more so. The poll results may never be published but you'll see the results of it in future issues.

Happy Gaming,

Tadashi Ehara

Send your replies to: Tadashi Ehara, editor
Different Worlds Magazine
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Albany, CA 94706-0302
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JUDGES GUILD AND D&D

a guide for the discriminating GM

By Patrick Amory

Judges Guild is the only company aside from TSR Hobbies that is allowed to produce "official" *D&D* and *AD&D* products. It is vast, but the Guild has always sacrificed quality for quantity. One often has to wade through masses of rubbish, poor art, and typoes to find that one little aid which will improve your campaign. This article is designed to help those who wish to discriminate in buying Guild items.

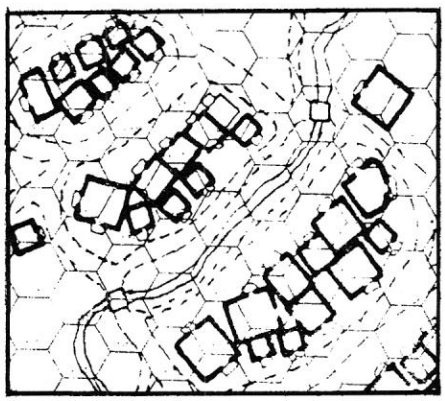
UNIVERSE

I will concentrate first on the Guild's biggest and perhaps most important contribution to *D&D*: its "Fantasy Universe." The universe is presently available in four packages at $8.50 each: *Wilderlands of High Fantasy*, *The Fantastic Wilderlands Beyonde* [sic], *Wilderlands of the Magic Realm*, and just recently *Wilderlands of the Fantastic Beaches*. Each package contains two sets of "Campaign Maps" (one detailed for the Game Master and one outlined for the players) and a booklet or booklets.

The maps, of which there are 18, are produced on rough beige hexpaper using conventional terrain symbols, and though they look nice, they are not so glossy that one is afraid to write to them

Each map is named, occasionally on the basis of a large city in the area (e.g. Campaign Map 4; "Tarantis"), occasionally because of predominant terrain (Map 7; "Desert Lands"), and occasionally for no obvious reason (Map 9; "Elephant Lands").

The maps are dotted with forests, mountains, lakes, seas, and villages, each named with a general sort of "medieval" flavor. Unfortunately, this practice leads to an annoying sameness – whether you are in the far north at Valon or far south in Ghinor Highlands, all the places sound the same. Also, names are duplicated (Tethered Dale can be found in two different maps), and the designers evidently feel that they do not need to use much imagination. This is seen especially in Map 12, where many names come from parts of the city of London (the ancient, central area of London); and Map 14, where all the names are shamelessly stolen from Moorcock's *Elric* saga, with no regard whatsoever for their true origins.



On the maps the Guild also uses a military terrain system adopted from wargames in which, for example, there are no true "mountain ranges"; there are instead groups of "mountain hexes" each with a single mountain symbol which the Guild uses with a strange movement point system quite unlike that intended for *D&D*.

New rules such as the "Movement Point" system are somewhat sketchily outlined in the booklets; these include special rules for Wishes, Quests, Geases and Hirelings. Most of these can be fairly safely ignored by anyone who owns the *Dungeon Master's Guide*.

Also in the booklets are sets of lists for each map, including "Villages," "Castles and Citadels," "Idyllic Isles," "Ruins and Relics," and "Lurid Lairs." (This sort of banal alliteration tends to get into all of the early Guild releases – in one village we find the "Tower of Torpid Terror.") Each village is outlined with its hex number, population, alignment, "type" (race), resources, and ruler of each listed in a table. The ruler's race,

class, name, alignment and level are given. But there we get into one of the worst aspects of the Universe – the randomness of the villages hits you like a slap in the face. We find villages in the middle of plains whose resources are "fish," and (worst of all) villages of orcs, hobgoblins and humans within a few hexes of each other.

Some of these "villages" are full-fledged cities with populations numbering in the thousands. Unfortunately these occur only in the earlier packages where it is less obvious that the villages were generated from a table three quarters of the time. One famous example of these cities is the *City-State of the Invincible Overlord* (available as a separate package and reviewed below), inappropriately referred to as "City-State" as it doesn't appear to have a name.

The worst problem with the villages is that each is a separate entity – there are no apparent connections or interrelations. Thus we find such anomalies as villages of diametrically opposed alignment existing peacefully together side by side.

The whole world is wilderness; there are no kingdoms, religions or organization of any kind. None of the cities claim any land.

Evidently anyone who buys the Universe is in for many hours of hard work and thought to make it playable and realistic. No guidelines for the cultures, society, or religions of these areas are given – you will have to work out these things for youself. If you simply buy the Universe and play in it, you will be short-changing your players and ruining your campaign. These packages simply don't deliver enough value for the money spent.

SUPPLEMENTS

CITY-STATE OF THE INVINCIBLE OVERLORD

The City-State is one of the most famous and popular play-aids for *D&D* – it is always talked of in the most glowing terms. It is certainly a relief for all those GMs who don't have the time to design a city. The City-State is located on Map I, and possibly makes clearer the intentions of the designers regarding the Universe.

The package contains a thick 80-page book with index and the usual poor cover, two gigantic maps of the City-State (one detailed map for the GM, one outline map for the players), and two maps of Thunderhold, the dwarven fortress to the north of the City-State (the usual GM-player situation).

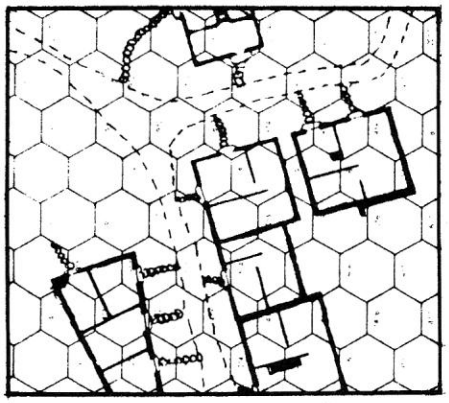
As I said, praise is usually deservedly showered on the City-State – it is a remarkable achievement and represents many hours of work. It will be useful for years and can be attached to most medieval-based campaigns.

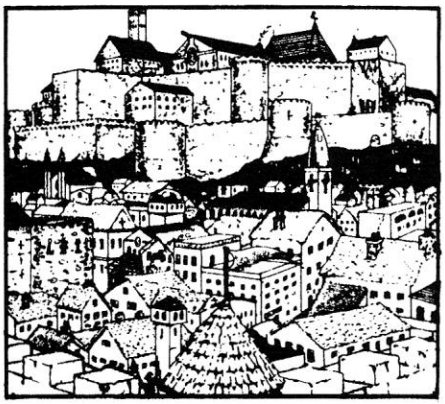
However, there are problems. One such is religion – there are Norse and Egyptian temples literally side-by-side. I doubt that anyone can show me two more incompatible religions. As religion usually represents the culture of a society, and the City-State's culture is certainly neither Egyptian nor Norse, it is obvious that these temples were placed randomly with little or no thought to their influence within the City.

One little cavil: one temple is called "The Temple of Thoth the Terrible." Anyone who knows anything about Egyptian mythology will realize that Thoth was anything but terrible. As the god of scribes he represented writing and knowledge. This just shows the lax attitude that the designers have taken toward religion, which should have occupied about a third of their work.

The other problem is the baker who is a third level fighter. When the City-State was released we didn't have guidelines for normal people, so this can be excused, but the problem should have been attacked in the revised edition and certainly in the *City-State of the World Emperor* (see below).

Other than this, the City-State generally deserves the praise it gets and is well-worth the money. One point: all





the extra material is just that – extra material. Included are nine totally unexplained and unkeyed dungeon levels which we might as well ignore; one large dungeon called Sunstone Caverns which is unimaginative, sparsely populated, and rather improbable; and very brief outlines on Thunderhold, the Dwarven Fortress. There are also various game guidelines tacked on at the end, the only truly usefull one being the complicated "Crime, Trial and Punishment."

CITY-STATE OF THE WORLD EMPEROR

The very name of this package is misleading and mistaken – if someone rules the world he doesn't rule from a "City-State," which is by definition a city that is a state. It seems that the Guild left in the term "State" because of the first City-State's sales. Either the Guild doesn't know its vocabulary or it underrates the intelligence of its customers.

This package is enormous, and includes two maps (Map 6 of the Guild Universe, player's and Gm's) of the area surrounding the City-State (which actually has a name: Viridistan). Also included is a gigantic, colorful, but rather flimsy map of Viridistan itself, and three booklets of 48, 80, and 80 pages each. I was disappointed that the Guild didn't include a player's map of the city – this idea has proved immeasurably useful in the Guild's other releases.

Only here in the Guild Universe is the world treated as it should be. Map 6 is given 40 pages of detailed writing. It appears, happily, that the "World" Emperor rules only the area of Map 6, which is divided into provinces. The Emperor could be called the "Viridian Emperor," for this is what he actually is, while the area he rules over, referred to by the Guild as the "Imperial Domain," could be called the "Viridian Empire."

As I mentioned before, the first book, with an orange cover, deals with the area around Viridistan and is called "Map 6." Many potential areas for adventure

are given. The other two books are brown ("Shops") and red ("City").

Many, shops/establishments are listed in Book II, but none of them are marked on the map. This, says the Guild, is so that the City will be different in each campaign. (Personally, I think that the City will be different from campaign to campaign anyway because of differing GM personalities and tastes, but this is an entirely subjective conclusion.) This might be all right if we had some idea as to where to put the shops, but we don't. The Guild says we do, however. To quote the introduction to "Shops": "The location is given in terms of the 'Quarter' of the City, such as Merchants Quarter, Thieves Quarter, Nobles Quarter, etc. These Quarters are deliniated [sic] on the map in book 3." There is no general location after each shop! To add insult to injury, no quarters are "deliniated" on the map in Book III because there is no map in Book III. The end result of all this, is that the purchaser must exercise a lot of discretion when placing shops. Fortunately, it is fairly obvious where the quarters are from street names ("Dead Cat Alley", "Assassin Alley," "Silver Street").

Judges Guild also seems to think that alchemists and sages are normal character classes who can rise in levels.

Book III, "City," covers everything else: encounter tables, the Emperor, the Courts, the bureaucrats, the secret police, patrols, rumors (eleven pages of 'em!'), taverns, a street index, and the temples.

Although done in greater detail than those of the first City-State, the temples of Viridistan suffer from many problems. Here we find temples to Thoth next to temples of Shang-Ti (called, for some inexplicable reason, Shang-Ta) and more of the same rubbish. Many of the gods are twisted or distorted for no apparent reason. For example: Nephthys, the beautiful Egyptian goddess of wealth, becomes a spider god! The religious system will probably require a complete overhaul and reworking to fit into your campaign.

City-State of the World Emperor is vast, its sheer bulk will provide years of play. The detail is tremendous, and far surpasses anything else on the market. It will, however, require much work on the GM's part to safely build it into a good campaign.

JUDGES GUILD'S OTHER PRODUCTS

The Guild has produced an enormous number of play-aids for *D&D* and *AD&D* aside from the Universe, so I can only hope to give a brief summary on each.

TEGEL MANOR : A gigantic haunted manor house, rather randomly filled with monsters and treasure. The map is nice but almost any competent GM can produce a better adventure than this. A classic example of early Judges Guild work, *Tegel Manor* is situated on Map 1 of the Universe.

CAVERNS OF THRACIA: Designed by Paul Jaquays (who has since left the Guild) this *D&D* dungeon is an example of Judges Guild at their best. Well thought out and entertaining, based on Greek mythology, the Caverns will provide hours of full play. This package is propably near to being the best *D&D* play-aid on the market.

VERBOSH : If you can ignore Kevin Siembieda's embarassingly poor, repetitive and sexist art, *Verbosh* can perhaps help many GMs who are perplexed as to how to set up a good wilderness adventure. *Verbosh* is not located in the Universe, but can be fairly easily annexed to it as the flavor is much the same. It includes a couple of towns, an underwater adventure, and a demon's tower. There are many miles of wilderness with encounters and towns well worked out and better inter-related than in the Universe. This aid, while not excellent, can provide long sessions of good playing and there are many opportunities for expansion by the GM.

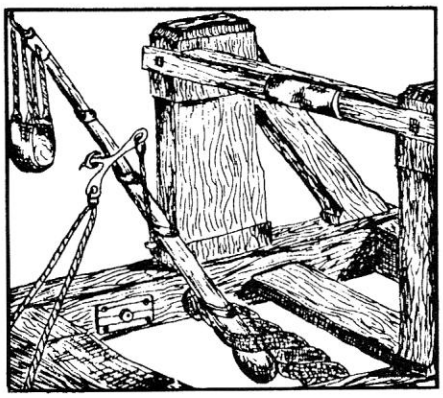
OF SKULLS AND SCRAPFAGGOT GREEN : Another relatively early release, *Skulls* is a perfect example of why tournament dungeons should not be published. Probably a good test in a *D&D* tourney, *Skulls* will not fit into any campaign without overcoming that "testing" flavor. Many events are predetermined, giving players less chance to affect the outcome significantly. Other necessary details which have nothing to do with the point of the tournament are left out. This adventure is useless to the great majority of GMs.

THE DRAGON CROWN : One of the cheapest Guild play-aids, *The Dragon Crown* not only suffers from being a tournament dungeon (see *Of Skulls and Scrapfaggot Green*, above), it is downright boring. Unlike *Skulls*, the background is uninteresting and trite (rescue a dragon's crown), and the dungeon is just about the most unimaginative place I have ever seen – half the rooms are populated by Kobolds! Probably one of the Guild's worst releases.

SURVIVAL OF THE FITTEST : A *D&D* solo dungeon! It was a great idea, but it is based on the *T&T* solo dungeons, and it doesn't succeed with *D&D*. In *T&T*, if a character is killed, it requires little effort to generate a new one. In *D&D*, however, if a character is killed, it requires quite a while to generate and equip a new one. And characters in *Survival* get killed all the time. If the dungeon were entertaining and well put together, perhaps we could forgive this. But it is not. One turns against it as soon as one sees the drab green cover with the typical crudely drawn half-dressed woman being threatened by a hideous beast. Inside, one's suspicions are confirmed. Here, one is likely to be shoved into a Men's Room . . . never to come out! No reason is given, of course. The same stupid, sophomoric humor of the *T&T* solo dungeons has unfortunately infected this one. Don't even look through it.

VILLAGES BOOK I : Designed to be used with the Judges Guild's Fantasy Universe, this book is adaptable to any campaign and is an invaluable play-aid. It contains 57 villages, each on a single enlarged hex taking up a page. These big hexes are further filled with smaller hexes. Since the GM is unlikely to have every village in his campaign

mapped out in this detail. When a party happens upon a random village, all the GM has to do is flip through this booklet and select an appropriate one. The villages come in many varieties – some "normal" ones on flat terrain with roads running through them, some on either side of a river, some in a cove with ships anchored in a harbor, etc. In the front are guidelines for randomly generating villages – assigning populations, shops, government buildings, and a name. (These tables, incidentally, are obviously the ones the Guild used to generate many of the villages of the Universe.)



VILLAGES BOOK II: This book, contains 60 larger, often walled villages for the same price. In the front are some what confusing but well researched and fairly accurate rules on generating heraldic coats of arms, shields, and devices.

CASTLES BOOK I : This book is in the same format as the *Villages* series, with enlarged hexes containing castles of all types and sizes. Some are a little outlandish, but who cares? This is fantasy! Again, its usefulness lies in the fact that the GM will almost certainly not have all the castles in his campaign mapped out in this detail. In front are guidelines for randomly generating occupants or owners of the castle. Although this system is likely to produce much the same esoteric results, it will be far shorter to use the more sensible system in the *DMG*.

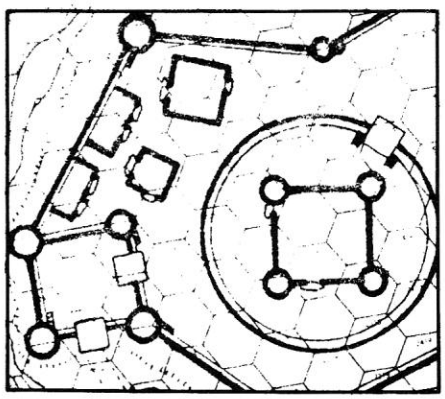
CAMPAIGN HEXAGON SYSTEM: A fourth book similiar to the *Villages* and *Castles* books, but with empty hexes. Here the GM is encouraged to map out his wilderness in detail, or to make villages or castles of his own. In the front are useful and extraordinarily detailed charts for determining types of flora and fauna, just which way that stream bends, and the exact depth of that gorge – all with adjustments for latitude. This play-aid will be incomparably useful to all serious GMs.

These four products, designed to help GMs with wilderness, are unique in the Judges Guild lineup for being almost completely without typoes: a rarity in Guild products. They are all in grey on white; these aids were designed to be used, not shown off.

DARK TOWER: Another pack designed by Paul Jaquays, and certainly one of the Guild's most popular. Like *Caverns of Thracia, Dark Tower* is well worked out with intrigues, complicated interrelationships, and a background that reads like a fantasy novel. It is based on the Howardian opposition between Mitra and Set, but to say any more would be giving too much away.

One note: *Dark Tower* is not for inexperienced players or GMs. It will give as much as is put into it. It is quite difficult for the players and the GM to keep track of all the nuances that make it good.

BOOK OF TREASURE MAPS: Yet another aid from Paul Jaquays, this book contains five mini-dungeons, four placed in the Universe. Each dungeon is 'keyed' to a treasure map, or clue in the form of a shield or a page torn from a book. All of the dungeons are a lot of fun and well worked out, even in the small space available. This book probably gives the most value for the money of the Guild play-aids, each dungeon providing a good two hours of solid play.



BOOK OF TREASURE MAPS II: It's too bad Jaquays didn't design this one as well. As it is, it's a feeble copy of the original, with five rather boring and sparsely populated dungeons. The treasure maps to be found are not written in anyone's handwriting, but printed, lending an unrealistic feel to the package. Avoid this one and buy the first.

TEMPLE OF RA ACCURSED BY SET : This little adventure is extremely poorly illustrated. I tore the cover off mine. Although the basic idea is interesting (a good temple of Ra, cursed by the evil god Set), it wasn't applied very well. The author, working with his son, developed a method of building the dungeon out of Brix Blox; otherwise it makes for some difficult mapping. The monsters in the Temple are generally too strong for the recommended party of second level characters, and some of them don't seem to be placed with too much thought (a demon in a Set (lawful evil)-dominated area? A mediocre adventure

SEA-STEEDS AND WAVE-RIDERS : A fairly early release, and adaptable to most role-playing games, *Sea-Steeds* has proved very useful. It includes descriptions of over twenty different types of ancient and medieval ships, with maps of each on hex-paper scaled for 25mm figures. The maps are well-produced and stand up to a lot of wear. Also included is a long piece on crews, ship-captains, and prices. An invaluable aid for any serious GM.

SWORD OF HOPE: This adventure, a sequel to *Tower of Illusion* but playable in its own, was unfortunately designed for a tournament, and suffers from the same problem as *Of Skulls and Scrapfaggot Green* (quod vite). A search for an enchanted sword, it just doesn't 'ring true.' Most of the adventure is taken up in searching for the keys to the door of the cavern in which the sword supposedly is. The clues to the locations of the keys are printed on the door. But why would those who locked up the sword print the means to get to it on the door? And then the adventure never actually tells us where the sword is!

THE MALTESE CLUE: This tongue-in-cheek adventure is based on *The Maltese Falcon*. You are Sam "The Spade" Lonetree, a master thief . . . you get the general idea. Although made for tournament play this adventure is plausible (?) enough to incorporate into a campaign. One interesting feature: it is based upon a real castle; Hedingham Castle in Essex, England. If you don't mind *AD&D* humor this one should be good for several somewhat ludicrous sessions of play.

CITADEL OF FIRE: This one is another of the Guild's earlier releases. Based on an evil wizard's tower, it is a typical *D&D* adventure, with nothing special to single it out from the crowd. A competent GM should be able to turn out one of these with his eyes closed.

THIEVES OF FORTRESS BADABASKOR : Yet another fairly early release, *Thieves* will be good for many hours of solid, typical *D&D*. Nothing special, but better-produced and more interesting than *Citadel of Fire*. Based on a thieves fortress over an earlier temple, *Thieves* is certainly superior to many recent Guild products.

THE DUNGEONEER: THE ADVENTURESOME COMPENDIUM OF ISSUES ONE THROUGH SIX : These were the issues produced before the Guild took over from Paul Jaqays, and I must say that the articles herein are much more interesting and usefull than the ones in recent issues. *The Compendium* includes about five dungeons ranging from mediocre to very good, crowds of monsters, an article on women in role-playing games, a useful article on personalizing characters with rather strange idiosyncrasies, and more. Definitely worth the price.

FIRST FANTASY CAMPAIGN

This package is as fascinating as it is useful, describing as it is the history of Blackmoor, the first role-playing campaign. All sorts of different rules are provided, with a map of the Blackmoor area (attachable to Map 3 of the Guild's Fantasy Universe) and guidelines to it. Many of the guidelines are oriented towards wargames and miniatures play, as that is what Blackmoor developed from. I cannot believe that anyone would not be interested in this aid. It presents a far more detailed area for play than anything else in the Fantasy Universe.

CONCLUDING NOTE

I have not specified which aids are for *D&D* or which for *AD&D*. In these packages it rarely makes a difference, and any little glitches such as hit dice are easily ironed out by the GM with little or no trouble.

DIFFERENT VIEWS

Hi,

Nice to see you are going monthly, but are you going to have enough material? Maybe you should have a letters section where readers can do some communication with you and others. Opinions can sure start some ink flowing.

Robert Jeffries
Decatur, IL

With all this reading
I will never go to sleep!

LETTERS FROM READERS AND DISGRUNTLED OTHERS

Character Personality Profile

By Mark Lukens

If you are like most Game Masters, you may have trouble giving your non-player characters a consistent, unique, and complete personality. We play *role-playing* games, but too often the personality of the characters changes to fit the situation, and GMs lose track of which non player-character has which personality.

Can you remember what that NPC the players met several months ago was like? You may have written a few notes to yourself, but you probably didn't think much about its personality. You could name every single item that character was carrying, but can you describe his or her personality equally well?

If not, you may find the *character personality profile* form useful for describing the personality of each of your characters. It will not only help you keep each character consistent, but it can aid in developing a more detailed, interesting, and well-rounded personality for each character. This avoids "cardboard stereotype" personalities and adds a whole new dimension to role-playing. A few really interesting personalities will add a lot of zest to any role-playing game.

The rest of this article is a step-by-step analysis of the *character personality profile* form with explanations, suggestions, and general comments about each part. Hopefully, this will help you use the form quickly and easily to create and record personalities for all your characters.

PERSONALITY FACTORS

This section lists pairs of adjectives. Each pair describes two opposite extremes of a personality trait. Intermediate points may be specified using a numerical value, with *low* numbers indicating a personality closer to the *left* adjective, and *high* numbers indicating a personality closer to the *right* adjective. Any numerical scale may be used; use whatever scale you find easiest to use and understand. Here are examples of several common scales and how the values might be interpreted for a pair of adjectives:

		Emotional				Calm
		Very	*Fairly*		*Fairly*	*Very*
DICE	*RANGE*	*Emotional*	*Emotional*	*Neutral*	*Calm*	*Calm*
3D6	3-18	3-5	6-8	9-12	13-15	16-18
D20	1-20	1	2-4	5-15	16-19	20
D100	01-00	01-10	11-30	31-70	71-90	91-00
2D6	2-12	2-3	4-5	6-8	9-10	11-12

This is just a rough example to help you understand how the various scales can be interpreted. Actually, the number itself is a much better and more precise way of expressing the place on the scale; "a strength of 16" means much more than "pretty strong" once you get used to using the scale. Blank lines are provided for any adjective pairs you may wish to add.

SPECIAL INTERESTS

This section lists a series of possible areas of interest. This includes hobbies, favorite pastimes, etc. This is to further

CHARACTER PERSONALITY PROFILE

PERSONALITY FACTORS

Lazy..... Energetic
Dour..... Humorous
Slow..... Quick
Greedy..... Generous
Modest..... Boastful
Passive..... Agressive
Impious..... Pious
Callous..... Sensitive
Cowardly..... Brave
Stubborn..... Receptive
Follower..... Leader
Physical..... Mental
Material..... Spiritual
Impulsive..... Cautious
Deceitful..... Honest
Introvert..... Extrovert
Emotional..... Calm
Intuitive..... Logical
Lethargic..... Nervous
Suspicious..... Trusting
Pessimistic..... Optimistic
Conservative..... Innovative
Disinterested..... Curious
....
....
....

NAME .....
NOTES .....
.....
.....

ATTITUDES (TOWARD) ◉◉◉◉◉◉◉◉◉◉◉◉◉

..... Family
..... Elves
..... Dwarves
..... Humans
..... Trolls
..... Mages
..... Fighters
..... Thieves
..... Clerics
..... Strangers
..... Children
..... Underlings
..... Demons
..... Giants
..... Merchants
..... Blood
..... Death
..... Cities
..... Fire
..... Darkness
..... Shamen
..... Underground

..... Forests
..... Dragons
..... Alchemy
..... Farming
..... Travel
..... Own DEX
..... Own STR
..... Own INT
..... Own CHA
..... Combat
..... Water
..... Desert
..... Jungle
..... Chaos
..... Law
..... Good
..... Evil
..... Plants
..... Animals
..... Money
..... Gems
..... Women

..... Men
..... Math
..... Writing
..... Energy Weapons
..... Military
..... Law (legal)
....
....
....
....

SPECIAL INTERESTS

..... Weapons
..... Drinking
..... Religion
..... Magic
..... Brawling
..... Gambling
..... Clothing
..... Trading
..... Languages
..... History
..... Geography
..... Legends
..... Technology
..... Artifacts
..... Plants
..... Hunting
..... Gems
..... Minerals
..... Undead
..... Martial Arts
..... Thievery
..... Politics
..... Armor
..... Sports
..... Gossip/Rumor
....
....
....

By Mark Lukens

"round out" the character's personality. Simply use a convenient numerical scale again, with *higher* numbers indicating *higher* degrees of interest, and *lower* numbers indicating *less* interest. Blanks have been provided for the listing of other possible interests.

ATTITUDES

This section lists a number of general topics. The individual's attitude toward each is designated on the blank next to the subject listed. This quickly identifies the special likes and dislikes a given character may possess. Simply write a number in the blank beside each item using any convenient scale, with *higher* numbers meaning a *more* positive feelong toward the item, and *lower* numbers meaning a *less* positive attitude. Thus, for example, on a scale of 1-10, a 1 would mean great hostility, a 5 would indicate a neutral feeling, and a 10 would show a very positive feeling toward the subject. Again, extra spaces have been provided for filling in your own topics.

ALTERNATE METHODS FOR USE

Some readers, by this point, may be thinking "this sounds like too much trouble." As a matter of fact, the form is designed so that it can be used in different ways. A few of the alternate methods are mentioned below. There are others as well; feel free to use whatever method you wish.

MARK THE TERMS APPLYING TO YOUR CHARACTER

You can't get much simpler than that. Circle the factors which most apply, circle the special interests which are most applicable to the character, and use + and - signs to indicate positive and negative attitudes in the attitudes section.

CODED LETTER AND/OR NUMBER RESPONSES

This system would be especially useful for the special interests and attitudes parts of the form. Here is a sampling of codes that may be of use:

+ like, - dislike, F fear, ? curiosity, ! expertise.

The symbols were chosen for their simplicity, and limited in number so they can be easily remembered. Add to the list, or change symbols if other symbols are easier for you to work with.

This system could be used with or without numbers, depending on how much detail the user is interested in. Using the numbers would add an additional dimension to the personality description.

DUAL NUMERIC CODE

This system is designed mainly to allow rolling a character's reaction to a specific event. A dual numeric code effectively divides a scale into three portions. For example, on a 1 to 10 scale, suppose we determine the two points 4 and 7 in gambling. The character is offered a chance to gamble, and you are not sure how to react in order to accurately role-play this character. Roll a 10-sided die, and if it comes up 7 or higher, the character is definitely interested in the event. A roll of 4-6 would indicate neutral feelings, and a roll of 1-3 would indicate aversion and/or disinterest. This should not be relied on as the sole means of deciding what a character does, however. One should always allow reasonable adjustment factors to suit the situation (in the above situation, if it were "Fast Freddie's Clip Joint" one was entering, the reaction might be a little more hesitant than the roll itself indicated). It is only a guideline, to be used to aid good role-playing.

APPLICATIONS AND USES

There are several uses for the *character personality profile* during the course of a typical role-playing game. I will list a few with the hope that the reader will think of others as he or she plays the game and uses the form on a regular basis.

1. Use it to help keep track of the personality of each NPC accurately. This is especially beneficial to GMs with a large number of NPCs.

2. Use it to create personalities for characters. Just roll and randomly determine personality factors, special interests, and attitudes.

3. Use it to encourage more accurate role-playing among players. Have each player use a *character personality profile* form. If If you feel that player-characters are acting out of form, you can compare the actions the players propose for their characters to the personality specified in the *character personality profile* form. This is where numerical ratings have a great advantage over other methods. When a question arises, just roll a die and compare the result to the personality which the player has specified. If a player has given a paladin an interest rating of 2 (on a scale of 1-20) in the area of drinking, and the D20 roll is 17, it is clear the paladin would not join in the drinking. Allow a little margin for unusual circumstances and situations, but it would still be possible to demonstrate to a player that he is not role-playing, particularly when it is a clear case of violating good role-playing to take advantage of current circumstances.

4. It can be used for more accurate role-playing. If you are uncertain how a character would react in a certain situation, you can just refer to the *character personality profile* form, roll the appropriate dice, and act accordingly. This should be a great help to those new to role-playing; to gain experience in sticking to a specified personality and staying "in character." It will also help the GM with several dozen NPC characters to be consistent in role-playing the various characters, regardless of what unusual actions and circumstances the players may cause. By using the *character personality profile* form, you can develop a more realistic, interesting, and detailed personality for your characters.

FINAL NOTES

It should be noted that it is easy to "go overboard" with a personality profile, just as it is easy to be unreasonable with other scales in gaming. Just as it is tempting to give a character all "18" scores for strength, dexterity, etc., it is tempting to make a character interested in every subject, perfectly virtuous, etc. Just as all "18s" makes for a dull, uninteresting character, so would a "perfect" personality. I strongly recommend not using all extreme scores when developing a personality, however tempting it may be. The use of all extreme scores is neither realistic nor desirable. Even extreme fanatics are usually only fanatical about a very limited range of topics. It will result in a cardboard, larger-than-life character, which is exactly what we are trying to (hopefully) avoid.

I would therefore recommend discretion. Choose only a few selected (and compatible) traits which your character will be especially interested in. This avoids silly stereotypical characters and insures that each is unique and interestingly different.

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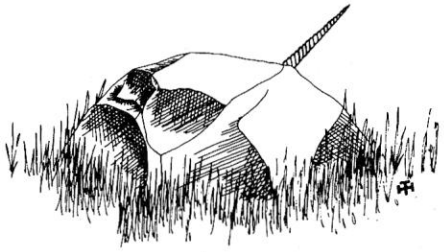

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PREVIEW

TO THE SECOND EDITION OF ADVENTURES IN FANTASY

By Richard L. Snider

Since the release of *Adventures in Fantasy*, we have been experimenting with the game system and reviewing the published text. We have found that the contents are not perfect in either detail or presentation. As we believe that it is the duty of game producers, authors, and publishers to provide the best possible product to the public, we are now engaged in preparing a revised second edition. It is our hope that this effort will result in the production of a much improved version of our rules.

The purpose of this article is to present some of these changes and invite you, the gaming public, to comment on our effort prior to the publication of our second edition. Secondly, it will allow those of you who regularly play our game to try out these changes and, we hope, give us your reactions.

Revisions of the system are planned throughout the work. My primary input was in books two and three, I will confine this article to those sections. At a later date my co-author will provide an article detailing the work being done to improve the remainder of our rules. Now, without further comment, let us consider some of the projected modifications to the second book (Magic, Faerry Magic, The Faerry).

In the first edition of the game, the number of magic points that a magic user is capable of casting is based solely on his intelligence and level of expertise. Lately, as a result of major research that I have conducted for an enhancement of this system, I have come to the conclusion that intelligence alone may not be a sufficient means to determine power potential.

For this reason, in the second edition, the magic points that the magician can cast per level will be determined by:

INTELLIGENCE + (STAMINA/2)

Using this formula, the minimum total result will be 60. Also the prospective magician must have an Intelligence rating of at least 50. When the character's Power Potential Value (PPV) is determined with the formula the table below is consulted to determine the number of power points that he may cast per level;

POWER POTENTIAL VALUE TABLE

PPV	*MP/LEVEL*
60-80	1
81-95	2
96-110	4
111-120	5
121-130	6
131-140	7
141-149	8
150+*	10

*Special creatures will have abilities beyond this maximum of 10 per level, Dragons, for example, receive 15 magic points per level.

MAINTENANCE

A human magician gains his power through a combination of knowledge, mental attitude, and the performance of rituals intended to gain him the use of the powers of the supernatural (i.e. the gods). In all three of these cases, as stressed in the existing rules, a large degree of concentration and effort is required. In the basic game, this effort was indicated in the requirements for uninterrupted concentration to gain spell knowledge.

In the second edition, the simulation of this facet of the magic art will be expected to include the time required by the magician to maintain his knowledge and basic mental arts.

The intended maintenance system will employ the following factors;

SPELL TYPE	*DAYS MAINTENANCE/YEAR*
Own Alignment	MPx1/4*
Non-Alignment	MPx1/5*
Other Alignment	MPx1/2*

MP = The number of Magic Points required to cast the spell.
* Round Up

In addition, all magic users must maintain their basic magical arts (as learned in their apprenticeship). The time that must be allocated to this purpose varies by the class of the magic user as follows;

Magician (Level 1 to 7) 28 days
Sorcerer (Level 8 to 14) 21 days
Wizard (Level 15 to 21) 14 days
Mage (Level 21 and UP) 7 days

The decrease in time with the increase in level reflects an increased grasp of the subtleties of the art and greater ease in performing the simpler rites of magic. This growing competence is reflected in magic use by the increase in the number of magic points that the magician is capable of casting in a given combat turn.

To show how this maintenance system would operate in the game the knowledge of a sample sorcerer is shown below.

Example: Kolanda A'Duma is a Chaos Sorcerer with a level of 12. His magical knowledge consists of nine Non-Alignment spells, six Neutral spells and twelve Chaos spells. The following tables show the exact knowledge that he possesses;

NON ALIGNMENT KNOWLEDGE

Spell	*MP*	*DM*	*Spell*	*MP*	*DM*
Wizard	1	1	Telepathy	3/9	1/2
Find Gold	2	1	Conceal Treas.	4	1
Levitation	2	1	Desire	6	2
Agriculture	3	1	Persecution	8	2
Dark Sight	3	1	Total DM = 13 Days		

NEUTRAL SPELLS

Spell	*MP*	*DM*	*Spell*	*MP*	*DM*
Curse Crops	4	2	Charm All	8	4
Fear	8	4	Shape Shift	8	4
Dispell Magic	6	3	Teleport	10	5
Total DM = 22 Days					

CHAOS SPELLS

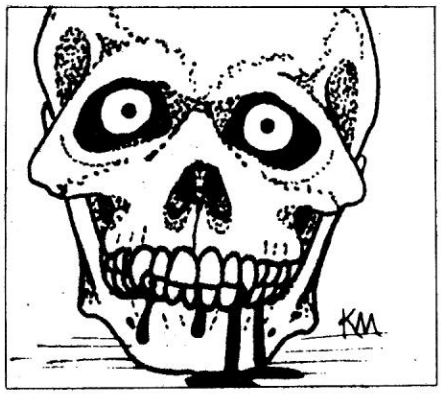
Spell	*MP*	*DM*	*Spell*	*MP*	*DM*
Destruction	9	3	Insanity	10	3
Blood Wounds	6	2	Knowledge	10	3
Throe	7	2	Guile	3	1
Chaotic Fire	8	2	Hatred	3	1
Plague	8	2	Malice	3	1
Corruption	9	3	Darkness	4	1

Total DM = 24 Days
DM = Days of Maintenance
MP = Magic Points

Total time to maintain his Basic skills as a magic user equals 21 days (as Sorcerer).

Thus for Kandola A'Duma, Sorcerer and lesser Mashmashu of Duma, to maintain perfect knowledge and ability in his magical arts requires the allocation of 13+22+24+21 or 80 days each year allocated to this purpose exclusively. So, for a sorcerer of Kandola's power, some 35% of the year is expended just to maintain his art.

With the addition of such a maintenance system, it is obvious that a system must be added to handle the result of a magic user failing to maintain his spell knowledge or basic skills. In the basic second edition scenario, this aspect will be covered only in the most general terms. The result of any magic user failing to maintain his knowledge of a spell will be that he will (1) lose the ability to cast that spell and (2) be required to make a saving throw against the magic points of the spell that he failed to maintain. If the throw is failed, he will automatically be affected by the full force of the spell that he failed to maintain. In effect, the force that he has violated his pact with exacts its retribution upon him.



If a magic user fails to maintain his basic skills the effect is less immediate. Instead of the above, each time that the magic user casts a spell he must make a saving throw against the magic point level of that spell. If he fails the throw, his defenses have been breached by the force that he has evoked. The spell that he was attempting to cast will not occur. Instead, the magician must roll 2D20. If he rolls higher than his power level, he is dead. If the roll is less than or equal to the power level he may cast no magic for one turn but is otherwise unaffected. (He has succeded in dispelling the force that he has lost control of).

If spells or basic skills are not maintained, and the magic user wishes to regain the use of them, he must perform time

consuming propitiatory rites as well as the normal maintenance rites. For the basic game, the time cost of this is equal to three times the basic time cost of the skill that he has allowed to lapse.

Example: Thus if Kandola allowed his Teleport spell to lapse, and survived retribution, it would take him 3x5 or 15 days to regain the use of it. If his basic skills have lapsed he must allocate 63 days to regain them. In regaining unmaintained skills or spells the time must be spent without interruption (i.e., Kandola must spend 63 days doing nothing except regaining his basic skills if they lapse). He may do nothing else.

The magic user may allocate any block of time that he desires to a specific spell or skill. The time need not be allocated in consecutive blocks. The only mandatory feature of maintenance is that the total allotted to each spell, or his basic skills, must be sufficient to cancel the above determined "debt to the gods he deals with."

Another clarification that will be added to the magic system will be a precise definition of the casting restrictions that apply to magic users. In general, a magic user that is not standing on a solid surface with full use of his voice and his limbs will have a greatly reduced chance of casting a spell. These restrictions will also apply, in some cases, to the Faerry Magic system.

These, then, are some of the modifications that I plan to make to the magic system in *Adventures in Fantasy*. All in all, from a totally parental and biased viewpoint, I believe that the existing system is easily the equal of any currently available. With the changes above, and those to come, I feel that our magic system is superior to any other simulation of the intense variability of magic.

In the first edition, many classes of artifacts were mentioned without any real description of what they entailed. In the second edition we will rectify this. A new section of artifacts will be added to show the referee samples of the type of books, tablets, rings, scrolls and other items that he may allow in the campaign. On top of this improvement, a section of the rules will be devoted exclusively to a description and discussion of the basic artifact classes. This section will detail the potential benefits of each type and will also mention some of the liabilities that exist in each.

The second edition of *Adventures in Fantasy* will be a major step forward for the genre of fantasy role-playing. The rules will be challenging. They will be intelligent. They will be entertaining. I believe that the improvements we plan, to an already fine system, will produce a fantasy game of real value.

Comments should be referred to Richard L. Snider,
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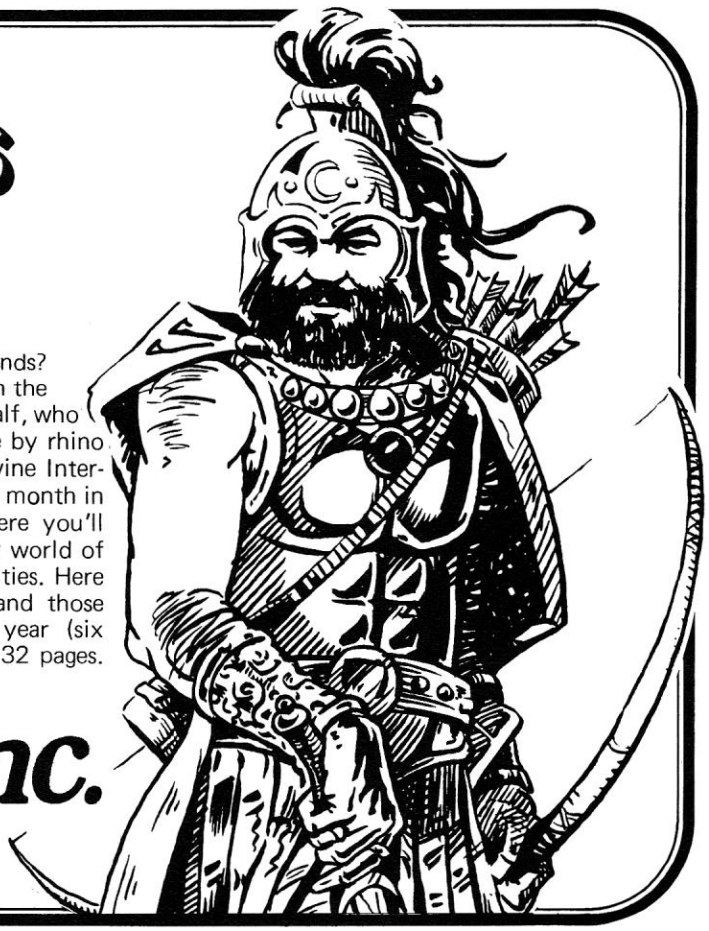

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Painting Miniature Figures

©1981 By Robin Wood

You have found the perfect miniature to represent your character. You take it home, pull it out of the bag, and then what? Some prefer to play with unpainted figures – this article is not for them. Others are afraid of painting figures because they think it's hard to do. There are those who already paint figures who want to learn to do it better. It is for these latter two groups that I am writing this article.

PREPARATION

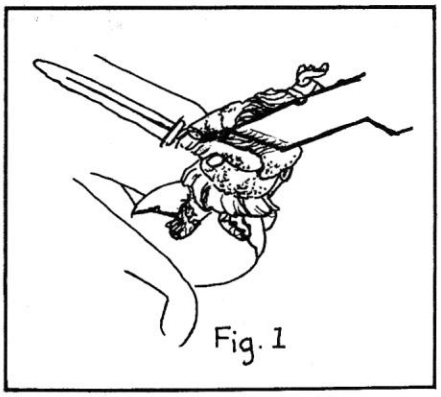
The first step is to get the figure ready for painting. You will need an X-acto knife and some needle files. They are available in any hobby store. It is best to have at least one flat and one round file. Take your x-acto knife and open any places that look like they should be free space but instead are solid. This is usually a very thin film of metal left by the molding process and is easily removed. Next, file down all the irregularities and marks left on the figure by the mold. This step is very important. If you do it correctly, the figure will look nice no matter how you paint it. See Fig 1.

After you are satisfied that your figure is as clean as you can get it, you should then clean it with soap and water. This gets rid of all the tiny filings and metal dust left on it, as well as your oily fingerprints, so that the primer coat will stick. Dry it carefully with a paper towell, and carry it with clean hands back to your work table.

Cut a piece of cardboard about one inch square and glue the figure on to it with Elmer's or any other white glue. The cardboard will give you something to hang on to while you paint the figure and will also help the figure to stand while you aren't painting it. For mounted figures, fold the cardboard and mount the figure onto the fold.

PRIMING

Now slop on that primer coat. There are several brands of primer on the market, both in spray and brush-on forms. Just about any will do a good job.



If you spray the primer on your figures, do it from at least 12 inches away. This will cover the figure evenly and not obscure the detail on the finely molded figures. If you use a brush, get an old, cheap one with fairly soft bristles with no point to speak of and scrub the paint onto the figure.

Most primers dry to the touch very quickly, but let it sit for at least half an hour for it to really dry. Apply a second coat if you really want to, but the primer is only there to help the paint adhere, not for color. Only if you intend to use nothing but very light acrylic washes is it necessary to start with a stark white figure.

You now have a reasonable facsimile of the ghost of your character in front of you. You are ready to begin painting.

PAINTS

First you need paint. I recommend using acrylic paint, such as Heritage, Armory, Plaktique, or Polly S. You can use the stuff that comes in tubes, such as Liquitex or Aquatec, but that will waste a lot of paint. For metallics, use a

thinner based paint, such as humbrol or Testor (the acryllic metallics lack the luster of the thinner-based ones). You will need the thinner made to use with the paint you choose. If you try to use another brand, it may clot the paint or cause it to do other weird things. The thinners used are different in the different brands. The results are unpredictable and frequently messy.

If you want satin or pearls, get a tube or so of Liquitex irridescent paint. It can be mixed with the other acrylics to give a sheen, and comes in several colors.

Now listen carefully, because this is very important.

Acrylic and thinner-based paints do not mix. Not ever. Don't try it. Even when it seems to work, the two are not compatible and will eventually do something that will ruin your figure.

Whereas not all thinner-based paints mix with other brands of thinner-based paint, acrylics are all compatible with each other. They thin with water, and wash out of the brush (and off your hands) with soap and water. Thinner-based paints thin with their own thinner, and wash off your brush with more of that thinner. They wash off your hands with Lava soap and water.

So now you know what sort of paint to get. Now what colors? Some will tell you that all you need are the three primary colors (yellow, red and blue) and white. Don't you believe it. Because of the pigments used, some of the colors that you will probably want are very difficult to mix, notably purple, brown, and black. So buy one each of those, too. To avoid waste, it's wise to get a jar of green and one of orange as well to have all the secondary colors available (orange, green, and purple). Flesh usually gives people the hardest time, so get that too. And of course you will also want gold and silver.

Now look at the color wheel (Fig. 2). As you can see, every color has two properties, hue and value. The hue is the 'color' (i.e., red), and the value is the amount of white or black mixed with the color (i.e., pink).

To vary the hue, mix a color with the one next to it on the color wheel (i.e., mix green with either blue or yellow). This will get a reasonable, bright color every time, not something muddy.

If you want a color to look dull and old, mix it with a little of the color directly opposite it on the color wheel. This is called its compliment. So if you want a really scudsy-looking green, add a bit of red.

You can vary the value of a hue by adding either white (for a lighter color) or black (for a darker color). It's really easy once you get the hang of it. Don't be afraid to experiment.

You can mix your colors on any non-absorbent surface; a plate, an old ash tray, a sheet of foil, a jar lid, or even a professional palette.

BRUSHES

You also need brushes. I recommend good brushes; they are expensive but worth it. If your brush comes to a fine point, it isn't too important how small it is. Choose a brush that has no stray

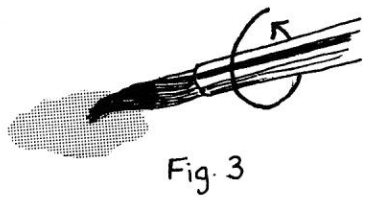


Fig. 3

hairs around the point and comes back to a point easily after wetting. You can tell by holding the brush up to the light – There should be no 'halo' effect. If you ruffle the tip and run the brush across the wet palm of your hand, it should form a point easily.

Get several sizes of brush (unless you like spending lots of time covering relatively large areas with a tiny little brush). I use a 0, 3x0, 5x0, and 10x0.

When you put paint on your brush, never dip it in more than halfway. When you are using a palette, twirl it in the paint. See Fig. 3.

Never lick your brush. It's a very good way to get heavy metal poisoning, and end up like Van Gough.

Get a jar to hold the water or thinner, a pile of paper towels, and some newspapers under your work area.

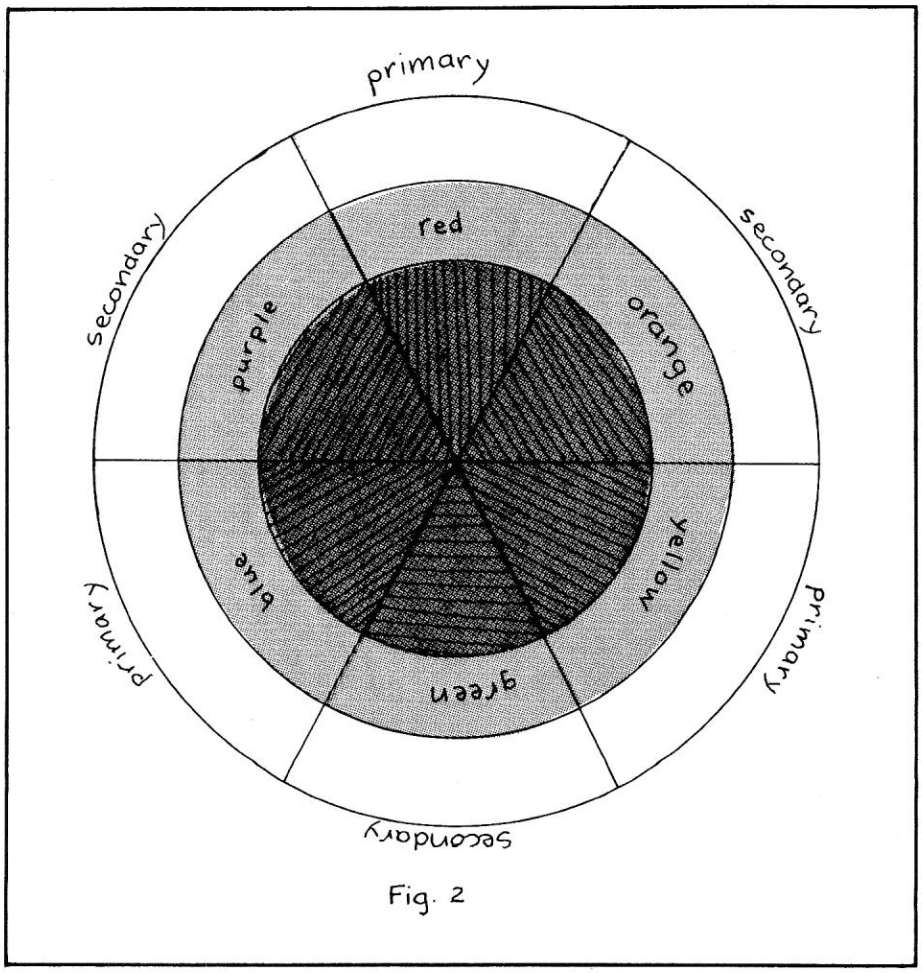
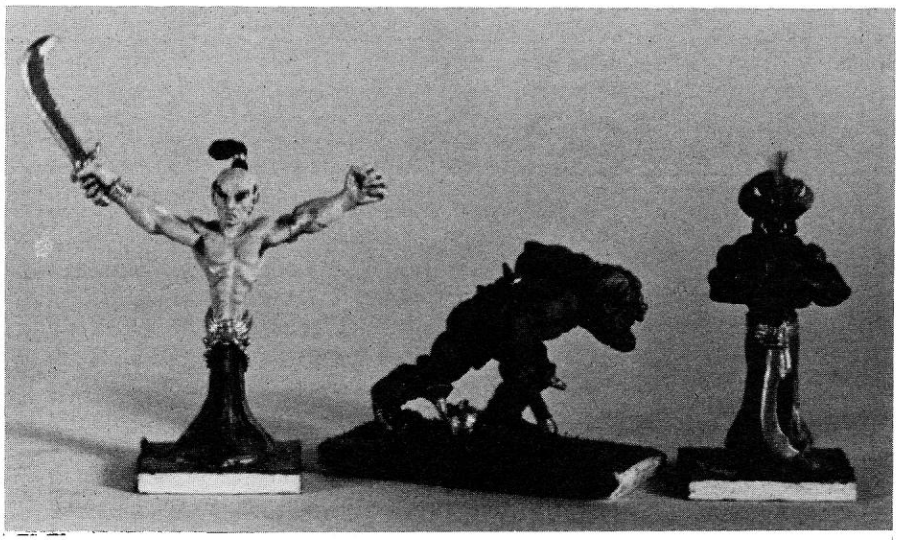


Fig. 2

PAINTING TECHNIQUES

Now you are ready to start painting. Always work from the skin out. The skin, in fact is the most important part if you want a life-like figure.

First decide what kind of skin your character has. If it is tanned, add a little bit of brown and a little bit of orange to the basic flesh paint. If it has sallow skin, add a bit of yellow. If it is pale, add a touch of white, and so on. Mix quite a bit of this basic flesh, and cover some of it with a scrap of Saran Wrap. This will keep it moist and fresh (for a little while, anyway).



Paint all exposed skin areas, making sure that you have slightly overlapped the non-exposed areas (see Fig. 4). Let this dry for about 10-15 minutes. The rest will be easier if the base is dry. Work on something else in the meantime, it makes the waiting easier.

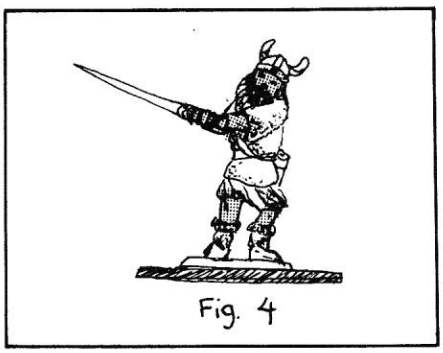


Fig. 4

Now take your finest brush, get just a little white paint on it, and make a horizontal line where the eye is. Take your basic flesh and mix it with just a little red. (If you are painting an undead, skip this step.) Put this 'blush' on the cheeks, the nose, the finger tips and knuckles, and knees and the elbows. See Fig. 5.

Now take a bit of the white, mix it with your basic flesh, and just touch it to the knuckles of any gripping hand, and the bridge of the nose.

Take the basic flesh once again (now do you see why I had you mix a lot of it?) and mix it with dark green for elves, or dark blue, brown, or both, for humans, depending on the skin tone. The lighter the skin, the bluer the shadows. Just look at one of your pale friends. Make a wash of this by mixing it with two parts water for one part paint. Paint over a tiny part of the figure, and quickly wipe it off with the corner of a paper towel, being very gentle so as not to wipe away any of the carefully applied underpainting. Repeat until the entire exposed area is shaded, paying extra attention to the area between the fingers, and around the nose and the lips.

Now get some of the blush you made earlier, and make it a bit darker by adding some more red and a little black. Use this to draw a line along the bottom lip. If the figure has an open mouth, fill it in with very dark red, almost black.

Take whatever color you want for the eyes, and make a very small vertical stroke with your finest brush. If you do this right, it will look round. If you try to just dot it, it is quite possible that you won't get anything at all. *(Or try dotting the eye with the point on the tip of a sewing needle, Ed.)* Then take black and draw in a very fine line along the eyebrow and the top of the eye.

Now your figure is ready for his (or her) clothes, and the hardest part of the painting is over. Congratulations.

Always painting from the skin out, shade your figure's clothing by first painting the clothes with the chosen color. Then deepen the shadows in the folds with a darker shade of that color (add-

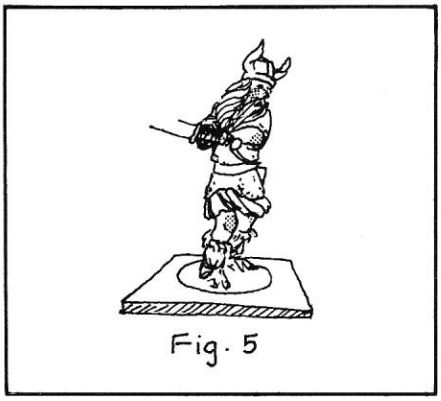


Fig. 5

black), mixed with one part water, wiping off the excess as you go along, just as you did with the skin. Then, if you wish, you may highlight with a lighter shade of that color (adding white) using a drybrush technique. Drybrush by getting your brush full of color, and then wiping most of it off with a paper towel. Gently stroke your figure in the direction the light is coming from. (Usually straight up, unless you are doing this for a diorama.) You will find enough paint left on the brush to leave highlights on the figure. See Fig. 6.

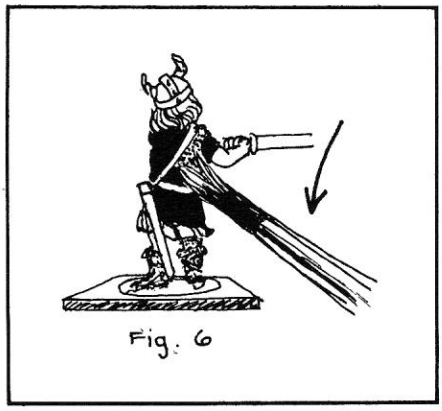
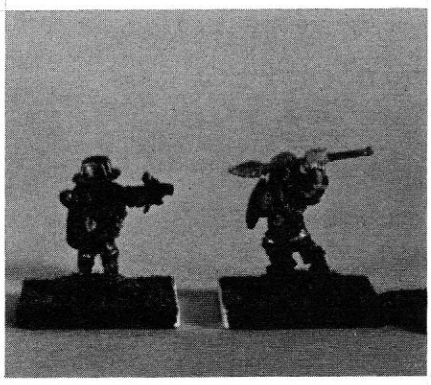


Fig. 6

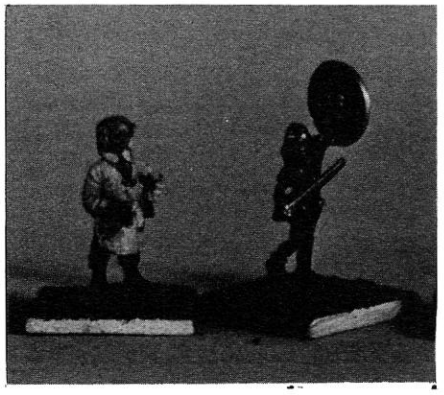
Paint armor by completely covering the area with black, being very careful to get paint in all the little crevices. *(Or use a metallic carefully darkened to almost black. Ed.)* Then simply drybrush your metallic over it, and presto! Every bit of detailing shows up like magic.

Make satin by mixing one of the irri-



descent colors with your base, then shading as usual. Hair, weapons, etc., can all be shaded in this same way. It is usually quite simple.

Take your figure off the cardboard, mount it on a permanent base, and spray with a protective finish. Testor's Dullcoat is excellent.



ADVANCED TECHNOLOGY

That is the basic figure. And it looks very nice indeed. But if you want to go on to impress everybody, and even paint figures professionally, may the gods help you, this is how it is done.

For plaids, paint the entire area with a light color. This is the background color of your plaid. Then take another color, and thin it with one part water to each part of paint. This is the tricky part. It should be opaque enough to be visible, but transparent enough that other colors will show through under it. Then make a series of vertical and horizontal lines, far enough apart for other lines between them. Keep doing this with different colors, until the thing looks finished. It is really not as hard as it sounds. Remember that the first color should be fairly light and the others should be just a bit transparent. There should also be one color that is either dark or very bright. This one will not be transparent and is usually very thin and is laid on last for contrast. Look at existing plaids for ideas and try your design first on something else (like a piece of paper) until you get used to it. See Fig. 7.

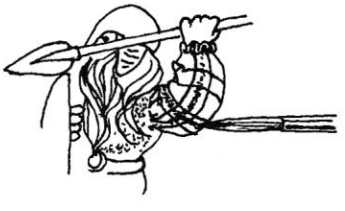
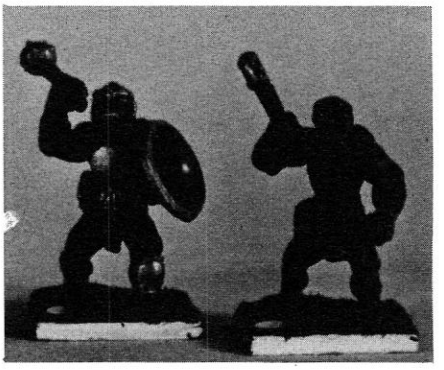


Fig. 7



Always shade this and all other pattern work with plain black wash. Don't worry about highlighting it, it is impressive enough without it.

You can use any pattern you can think of. Just be careful, and don't worry if it isn't exactly even. Dots are very easy, and a group of them can become a flower. Embroidery is just lines painted with your finest brush and dots added. Runes look really nice along the hem of an enchanter's cloak, and don't really have to say anything, or even be real runes. Experiment. From a distance, it will probably look wonderful.

When you are painting a striped fabric, always work from a smooth area into the folds. The stripes in the folds don't come out even. Get a striped shirt or something and take a look. See Fig. 8.

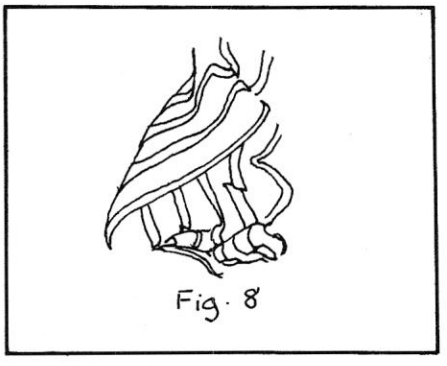


Fig. 8

For extra sparkle, you can insert tiny jewels in the appropriate places, if you can find them. (The jewels, not the places.) Some hobby stores carry them, or so I am told, but I don't know of any. Your best bet is to call the jewelery stores in town, and ask them if they have any unset glass stones one millimeter or smaller for scale. If they do, they are usually very cheap, and very pretty. You can 'set' them easily. First take your x-acto knife and very carefully hollow out a place for it to go, staying inside the setting on the figure, and rotating the figure around your knife point. This will give you just a tiny inverted cone. Do it just until the gem fits. Keep trying it for size, but be careful not to drop it. These things are real nuisances to find if you do that. When it fits, stick it in with Elmer's or any other white glue. If you never soak your figures in water, there is little danger of losing the jewel if you do it this way.

You can also add sparkle by setting bits of glitter into your figure. This is even easier (and cheaper), but it doesn't look as nice. Use the point of your x-acto knife to put a touch of white glue where you want the glitter. Wipe off the knife and use it to pick up just one piece of glitter. Place it carefully where you want the gem to be. Then, if necessary, tap it with the side of your knife, to make sure it will stick. Actually, the hardest part of this is the timing to set it before the glue is too hard.

You can also substitute real feathers for the lead ones. It's easiest when you have a parakeet that molts a lot (ours molts constantly). Save the feathers. Then file off the molded one and add the tiny real one. You can also do this with larger feathers by trimming them a bit. See Fig. 9. Tandy leather company, and probably lots of other stores, sells bags of feathers in all sorts of colors. Stick the feathers on with white glue, but be sure to do this after the figure has been given the final spray, or you will mat the feather and ruin the effect.

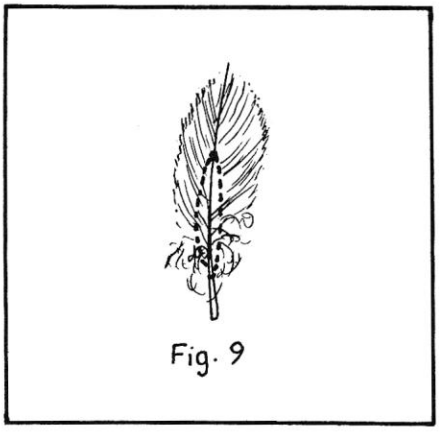


Fig. 9

Arrow strings, harp strings, and so on are easiest to make from a strand of your own hair. (You should always put a little something of yourself into your work anyhow.) Carefully put a tad of the glue down where you want the string to attach, one drop on each end. Then touch the tip of the hair to the lower end, and lay it along the upper end. After it dries, trim the excess at the top with your x-acto knife. When you are doing many strings close together, as in a harp, let each one dry before you try to attach the next. Otherwise you run the risk of dislodging the other strings. You can use a single strand of silk for this type of work, but hair is better because (not only is it easier to get) it's relatively stiff. See Fig. 10.

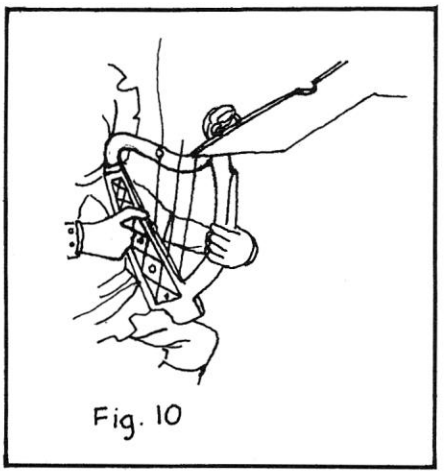
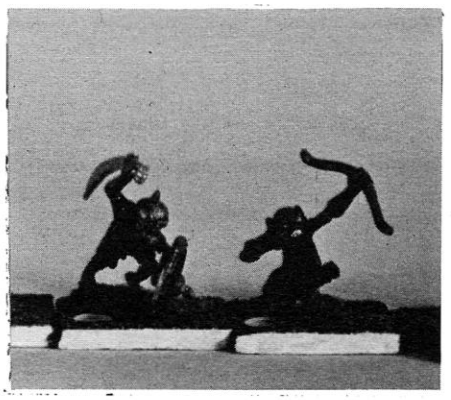


Fig. 10

And that's all there is to it. Good luck, and have fun!

PAINTING PROCEDURE

Clean flash off figure
Wash with soap and water
Mount on cardboard
Apply primer
Paint skin; flesh, white of eye, blush, shade, mouth, eye
Paint clothing, etc. from the skin out. base, shadows, highlight
Mount on permanent base
Spray on protective coating



LIST OF SUPPLIES

x-acto knife
needle files; one flat, one round
brushes; 0, 3x0, 5x0, 10x0
paint; red, orange, yellow, green, blue, purple, brown, black, white, flesh, silver, gold
palette; any flat, non-absorbent surface
newspaper
paper towels
Saran Wrap
water and/or thinner

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TAVERNS AND INNS

By Lewis Pulsipher

Every adventurer stays at an inn sometime during his life, and in fact many live at inns, having no fixed home. Taverns and inns are centers of gossip, and there is always some danger of a brawl, even death, in any place frequented by so many strangers. Think of how many Old West adventures take place in saloons and hotels. The same should happen in fantasy role-playing games. This article describes a method to randomly determine the physical characteristics of inns and types (and experience levels) of people found in inns and taverns. With this information at hand, or easily generated, the GM can run "inn adventures" without playing everything by ear, though imagination and embellishment are still needed. The method is designed for *Advanced Dungeons & Dragons*, but most sections apply to any inn in any role-playing game.

Some definitions are necessary. A tavern serves drinks, and sometimes food, but provides no sleeping facilities or stables. (Think of it as a bar, or a bar and grill.) An inn can provide places for people and their mounts to eat and spend the night. Some cost guidelines for food are given in *AD&D Players Handbook*, but much depends on how common gold is in your world. *Chivalry & Sorcery* includes a more detailed price list. Common speech is normally used, and fighting inside the establishment is frowned upon (though it happens).

In the Taverns and Inns Tables, remember to roll only for those features that apply, since the sections on guest rooms apply only to inns. Whether a tavern or inn, the common room and kitchen are always on the first floor. So are the stables, although they usually are in a separate building. Use common sense in using the tables, remembering that country establishments will always have stables and will usually be an inn, and that the bed capacity of the inn should correspond to the mount capacity of the stables, for example.

Table 1

Number of Stories, (roll D8):

1 – 2	One Story
3 – 4	Two Stories
5 – 6	Three Stories

The common room is where patrons eat and drink. A bar and tables and chairs fill the room, except for the dancing/performing area. A door behind the bar leads to the kitchen, although some cooking may be done in the common room's fireplace. Often the guestroom doors will open onto the common

room, possibly onto a balcony if the inn has more than one story.

Places at the bar or at the tables should be adjusted to correspond to the size of the common room. Allow about 50 aquare feet per table in floor space for tables and chairs. Square tables seat four customers, while round tables seat four to six. Note that the shape of the common room can be rolled on Table 2, if you like.

Table 2

Shape of Building, (roll D20):

1 – 6	Square
7 – 12	Rectangle
13 – 17	Long Rectangle
18 – 19	"L" Shape
20	Triangle

After rolling for information on Tables 1-8, you can rough out in your mind or on paper the structure of the inn. Don't forget the kitchen and the proprietor's living quarters. The building material used will depend on what is available in the area, on the need (or lack of need) to fortify the building, and the wealth of the proprietor.

Tables 3-8

Number of Guest Rooms Roll for Each Type:

Single Rooms, 2D6
Double Rooms, 1D6
Dormitories, 1D6:

1 – 2	None
3 – 4	One, 4D4 Beds
5 – 6	Two, 3D4 Beds Each

Size of Guest Rooms, (roll D10):

	1-2	*3-4*	*5-6*	*7-8*	*9-10*	
Single Room	40	60	80	100	120	Sq Ft
Double Room	80	100	120	140	160	Sq Ft
Dormitory (per bed)	20	20	30	30	40	Sq Ft

Stable Capacity. Roll 1D6, and roll the resultant number in D8's for the number of horses the stable can hold.

Common Room. Roll on Table 2 for shape. Roll D6 for area:

	1	*2*	*3*	*4*	*5*	*6*
Sq. Feet	800	1000	1300	1600	2000	2400

Tables in Common Room: 2D6+2 (4-14)

Places at Bar: 3D6+2 (5-20)

The proprietor/barkeeper usually works full-time in his place. The tavern or inn will be owned by an absentee landlord 10% of the time. Roll on Table 9 for information about the proprietor. Note that if the proprietor is non-human, the roll for age may not be appropriate. If the proprietor is married, or formerly married, there may be children of various ages helping out at the inn. There may also be additional help, in the form of apprentices, orphans, idiots, etc. Their number will depend in part on the size of the proprietor's family living at the inn.

Tables 9-10

Proprietor's Age. Roll 4D6+1, and multiply the result by four
Proprietor's Sex, D100: 01-90 Male, 91-100 Female
Proprietor's Race, D100: 01-90 Human, 91-100 Nonhuman
Proprietor's Class, D100:

01-23 Fighter	24-25 Ranger	26 Paladin
27-47 Cleric	48-49 Druid	50 Monk
51-73 Magic User	74-75 Illusionist	76 Assassin
77-90 Thief	91-98 Bard	99-00 Special

Proprietor's Alignment, D100:

01-14 Lawful Good	15-34 L Neutral	35-44 L Evil
45-54 Neutral Good	55-84 N Neutral	85-89 N Evil
90-94 Chaotic Good	95-99 C Neutral	00 C Evil

Proprietor's Marital Status, D100:

01-70 Married, Monogamous	71-80 Married Polygamous
81-90 Widower or Widow	91-98 Separated or Divorced
99-00 Unmarried	

Proprietor's Spouses, D100:

01-80 Same Race, and Age	81-85 S Race, 4D6 Younger*
86-90 S Race, 4D6 Older*	91-96 Dif Race, 4D6 Younger*
97-98 D Race, 4D6 Younger*	

* roll again if age is 13 or less

Spouse's Alignment and Character Class: roll as for Proprietor
Proprietor's Children: 1D10-3 (1-7, with 3 chances of none) roll once for sons and once for daughters
Children's Ages: Subtract D20+12 from Mother's age (roll again if age is 0)

Employees at Inn: D6-1 (0-5)

In many taverns and inns, the proprietor may hire prostitutes of varying class to work there to stimulate business. One prostitute in ten is more than she seems – a thief, witch, assassin, or even a succubus! Cost of services varies greatly. If there is no prostitute employed by the owner, there may be one or more plying the trade at the inn independently. Roll on Table 11.

Table 11

Prostitutes at Inn, D100:

*Roll**	*01-50*	*51-55*	*56-60*	*61-70*	*71-80*	*81-90*	*91-00*
Prostitutes	0	1	2	D4	D6	D8	D10

*Adjustment to D100 roll for proprietor's alignment:

+20 if Evil	-20 if Good
+10 if Chaotic	-10 if Lawful

The alignment of customers at an inn or tavern will tend to be the same or similar to the proprietor's. Table 12 measures the degree of difference (note that it is up to the GM to determine the proprietor's alignment first). The instructions of the table call for changes of alignment in "steps." The direction moved depends upon the proprietor's alignment. Each axis consists of three positions: Law/Neutral/Chaos and Good/Neu-

tral/Evil. If you are starting at the outer positions, the direction of change is towards the other, so from Law, one step would be to Neutral, and two steps would be to Chaos, for example. If you are starting at the neutral position, choose randomly which direction you go, with one step taking you to the first position in that direction and two steps taking you on to its opposite alignment. Either axis or both can be affected, depending upon the D12 roll.

Table 12

Inn customers' Alignment Compared to Proprietor's:

D12 roll	*Law/Chaos Axis*	*Good/Evil Axis*
1-4	No Change	No Change
5-6	No Change	Shift One Step
7-8	Shift One Step	No Change
9	Shift One Step	Shift One Step
10	Shift Two Steps	Shift One Step
11	Shift One Step	Shift Two Steps
12	Shift Two Steps	Shift Two Steps

Tables 13-17 concern who's there in the inn. Table 13 concerns the local yokels, common folk who will be attracted to the place if the proprietor makes them welcome, and the reverse if it seems a den of thieves. They will spend the evening and then go home. Table 14 is also locals, mercenaries who have a 50% chance of carousing off duty, or of looking for work. Table 15 is the odds of there being a group of bandits, brigands, or thieves present. They will tand to be low level, and may not be readily identifiable as such. They may be just passing through, or they may be using the inn as a base.

Tables 13-15

Locals (peasants, militia, etc.) Present, D100:

D100 roll	*01-15*	*16-50*	*51-90*	*91-00*
Number	D4-2	D4	2D6	3D8

Adjustment to D100 roll for proprietor's alignment:
-20 if Evil +20 if Good
-10 if Chaotic +10 if Lawful

Mercenaries Present, D100:

D100 roll	*01-75*	*76-90*	*91-00*
Number	None	D4	2D6

Thieves or Bandits Present, D100:

D100 roll	*01-80*	*81-90*	*91-96*	*97-00*
Number	None	D4	2D6	3D8

Adjustment to D100 roll for proprietor's alignment:
+20 if Evil -20 if Good
+10 if Chaotic -10 if Lawful

Table 16 covers encounters that call for greater embellishment and individualization. Remember that a watchman or other law enforcement official may have on call their own deputies or aides in case of a brawl. Artisans include tanners, weavers, coopers, etc. You might also include artists such as jewelers and goldsmiths in this category, who may be traveling in a group for protection, or have their own mercenary guards, or seek to hire some. A well-to-do merchant may be in the same situation.

Table 16

Travellers Present. Roll D100 for each type given; the percentage shown is the odds of each to be present in a city inn, while the percentage in parentheses is for a country inn. If rolling for a group of that type, roll once to see whether a group is present. If rolling for an individual, if you find one is present keep rolling in that category until you roll a "no"; there is always a chance that if there is one of a given type there will be more than one.

Travellers	*% chance*
Pilgrims, D20 in number	10% (10%)
Performers, D10 in number	15% (5%)
Watchmen, Sherrif, etc.	5% (1%)
Messenger, Herald, etc.	5% (10%)
Artisan, Smith, etc.	20% (5%)
Merchant, with D6 guards*	20% (5%)
Ship Captain or Caravan Leader, with D6 sailors/guards*	20% (5%)

*In a city inn the chance of guards being present is 25%, while in a country inn the chance of guards being present is 75%.

Many of the people shown could be adventurers in the broad sense, but Table 17 concerns persons comparable to the player-characters, and thus may be of similar profession and level, and may have their own followers. People described in Tables 15-17 will be staying in the guest rooms at the inn. If you feel that there should be more lodgers, go through the rolling procedures in these tables again. The additional people will be in rooms, or if in a town out conducting business or pleasure, returning later in the day or evening.

Table 17

Adventurers Present. 25% chance; if you roll one individual, keep rolling until you roll a "no".

Adventurer's Alignment and Character Class: roll on Table 9.

Adventurer's Level, D100:

D100	*Level*	*D100*	*Level*	*D100*	*Level*
01-16	1	17-34	2	35-51	3
52-67	4	68-84	5	85-95	6
96	7	97	8	98	9
99	10	100	11+		

Adventurer's Race: 10% chance of being nonhuman, and if so 30% chance multiclassed (if appropriate for rolled class and alignment).

Chance of Adventurer having Followers: 50%

Number of Followers:

Adventurer's CHA (3D6)	*3-6*	*7-9*	*10-13*	*14-17*	*18*
Number of Followers	1	2	3	4	5

Follower's Character Class: 50% same as Adventurer's; otherwise, roll on Table 9.

Follower's Alignment: Same as Adventurer's (10% chance not)

Follower's Level: Adventurer's level minus D6 (minimum L1)

Each person in the inn has a chance of being non-human. You can roll a percentage for each person to determine race, or you can roll separately for percentage of non-humans and choose their roles in accordance with the nature of the area. The chance of an individual to be an elf or dwarf is 10%, and the chance of his being a halfling, gnome, half-elf, or half-orc is 5%. Roll D100 separately for each race's chance.

Table 18

Race of Inn's Customers: Mostly human, with a 10% chance for elf, 10% for dwarf, 5% for halfling, 5% for gnome, 5% for half-elf, and 5% for half-orc (roll for each)

Taverns and inns are good places to hear legends, stories, and news. There is a 5% chance of a professional storyteller, bard, or other rumormonger being present. Otherwise, someone in the inn will tell a story of some kind if suitably plied with wine or gold. The chance of the story being truthful is another matter entirely, of course. The players may have already heard some version of the same story before; this may be modified to fit the circumstances. Some stories may be perfectly true but concern something the players will never become involved in. Many legends fit this category. But rumor is one of the GM's prime tools in forming a scenario, and the materials in Table 19 are intended merely as ideas.

Table 19

Rumors Heard in Inn. Type of Story, D10:

1-2	Current events in locality (20%)
3-4	Current events in nation (10%)
5-6	Recent history (1-10 years ago) (20%)
7	Older history (11-100 years ago) (15%)
8	Ancient history (100+ years ago) (10%)
9-10	Legend (20%)

Percentages in parentheses are the chance of the characters having heard the story, or a version of it, before.

Table 19 Continued

Truth of Rumor, D100: 01-65 False, 66-00 True
Adjustment to D100 roll for teller's alignment:
-20 if Evil +20 if Good
-10 if Chaotic +10 if Lawful
80% chance teller believes in false rumor
5% chance rumor is told by a professional storyteller

The percentage of the customers in the inn that will be female depends upon the nature of the society. In medieval Europe, it was likely to be 10% or less, but this should be modified to fit the circumstances (those bandits could be amazons). The number of female adventurers in the campaign could be used as one guide to this.

Every turn there is a 20% chance that a "group" (which may be just one individual or a gang of thieves) will leave the common room, and 20% that another group will enter. You should roll two inns' worth of customers and assign a number to each group. When a new group enters the inn or tavern, roll to see which numbered group enters.

I doubt that anyone will agree entirely with the percentages I have assigned to each table. Feel free to change them to fit your world.

StarMaster

Air screams around your ships as they enter the atmosphere. Missile-launchers fire deafeningly to port and starboard while atmosphere-fighters drop in shrieking dives from their hangers below. Warriors, tightly clenching their weapons, check their pressure suits one last time and climb in grim silence into their landing shuttles. In the distance five more heavy cruisers of your empire are firing and unloading their cargo, their hulls gleaming crimson in the light of the red sun above.

This is not a drill. Already laser and missile fire from the mile-wide guardian fortresses below have turned the sky into an exploding nightmare of smoke, fire, and fragmented metal. Planes and shuttles twist and dodge down towards a landscape rapidly becoming an inferno of flame and radiation.

This is no mere raid. For years your people had explored nearby systems without violence, trading technology to the primitive civilizations there in exchange for raw materials. Some species had even thought you gods.

Then you met the Aeratang. Merciless, brutal, they destroyed your exploring ships and began to slaughter your colonies. But you found their home planet and launched the greatest fleet your kind ever built to carry the war to your enemy. To fight for your very survival.

Will it be enough?

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StarMaster is a correspondence game of galactic exploration, diplomacy, and conquest allowing for interaction not only between each player and the worlds of the galaxy, but between the players themselves.

New players begin further out from the Galactic Center than established players allowing them to develop themselves among equals. You may lead a powerful reptilian race, carving out a vast empire of colony and subject worlds; or perhaps an insectoid species, engaged in a holy crusade to convert the galaxy to the worship of their many-legged god.

As the chosen ruler of your people, you must decide what diplomatic and military policies will be followed in order to lead your kind to dominance among the sentient beings of the galaxy.

The galaxies of StarMaster are a complete fantasy environment of solar systems, with geographies ranging from worlds near absolute zero to worlds where rivers of molten tungsten bubble, with technologies spanning from rock-throwing cave-dwellers to advanced Elder races with near-godlike abilities.

Nor is the StarMaster environment limited in terms of playing area. There are multiple galaxies allowing for extra-galactic invasions across the voids. There are both natural and constructed gateways to (and from!) other dimensions and parallel universes.

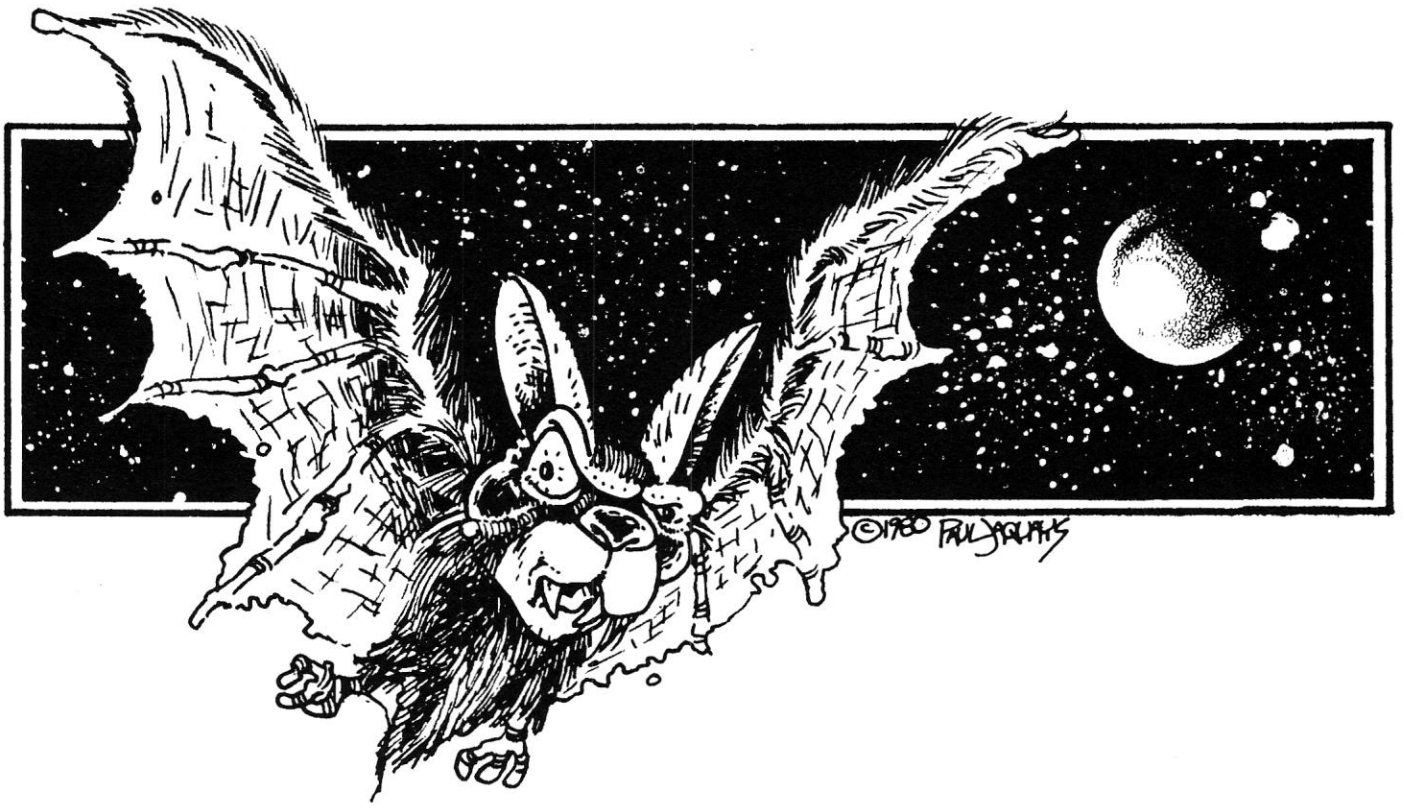
StarMaster is limitless in possibilities, bounded only by imagination! It is a game where, literally, anything is possible.

StarMaster offers these features:

- Design your species as if you could have directed evolution to this moment.
- Design your homeworld in terms of temperature, atmosphere, and mass.
- Choose your government and social order.
- You decide the production for all worlds of your empire, building colonizing ships, merchantmen, warships, warriors, and fortresses.
- Technology increases steadily, permitting faster, larger ships, deadlier weapons, and scientific breakthroughs.

The galaxies are dotted with the ruins of Elder civilizations lacking the strength to master the stars. Can you lead your world to greatness where so many others fell short?

StarMaster may be entered for $12.00 which includes the first two turns, set up turn, a rule book and all necessary material (except return postage). Thereafter, turns are $3.50 each. A rule book may be purchased separately for $3.50.



FAMILIARS

By David F. Nalle

Throughout the Middle Ages, and well into this century, witches, sorcerers, and other practitioners of the black arts have been accused of accepting aid from the Powers of Darkness in the form of a familiar spirit. In the great witch trials of the 16th and 17th centuries testimony is often found about the nature and depredations of a witch's familiar. The familiar is a supernatural assistant given to the witch as a symbol of a pact with Hell. While essentially spiritual in nature, familiars assume a physical form to serve their master or mistress. They act as assistants in rituals and as spies for the Devil to keep an eye on his subjects in this realm.

Familiars live on blood, provided either by the witch, or by children, small animals, or the like which the familiar hunts, or has provided by the witch. The bite of the familiar leaves on the witch the famed "Witch's Mark", which was often damning evidence in a witch's trial. This mark is usually a small, bite shaped blemish of discoloration, usually under the arm, or on the breast.

Familiars are generally small, about the size of a cat, and they are usually agile. They are of low intelligence for humans, about 4 to 10 (2D4+2) on the *D&D* scale. They are mischievous but loyal to their master, unless he "does good" on them, at which point they will inform on him to the Powers of Darkness. They are lesser demons, or a form of imp. In appearance they are generally an amalgam of several small creatures. This can result in strange and eerie looking creations. In addition they have magical powers with which they can aid their master.

TABLE I

D100	*Basic Form*
01	Man
02-12	Monkey
13-17	Lizard
18-32	Rat
33-48	Cat
49	Snake
50	Squid
51-54	Wolf
55-65	Otter
66-67	Eagle
68-70	Buzzard
71-72	Hawk
73-85	Pig
86-88	Deer
89-91	Fish
92-93	Octopus
94-00	Bat

TABLE II

D100	*Wings*
01-30	As Original
31-60	Bat
61-77	Hawk
78-80	Dove
81-00	None

TABLE III

D100	*Head*
01-25	As Original
26-30	Human Skull
31-35	Monkey
36-40	Lizard
41-44	Rat Skull
45-48	Rat
49-52	Cat
53-55	Snake
56-60	Wolf
61-68	Otter
69-70	Buzzard
71-77	Dog
78-88	Pig
89-91	Eagle
92-00	Bat

TABLE IV

D100	*Legs/Arms*
01-15	Human
16-30	Monkey
31-40	Rat
41-50	Cat
51-60	Wolf
61-70	Tentacles
71-75	Vulture
76-80	Pig
81-83	Deer
84-86	Lizard
87-00	As Original

Roll together or separately according to preference.

TABLE V

D100	*Body Covering*
01-25	As Original
26-30	Plain Skin
31-45	Fur
46-60	Scales
61-70	Hide
71-80	Bristles
81-90	Shell/Chitin
91-95	Spikes
96-00	Slime

TABLE VI

D100	*Eye Type*
01-45	Cat
46-60	Snake
61-65	Human
66-75	Eagle
76-85	Bat(Ears)
86-00	As Original

TABLE VII

D100	*Tail*
01-15	None
16-35	As Original
36-50	Cat
51-60	Bird
61-75	Lizard
76-00	Monkey

The first step in creating a familiar, after it has been granted by the appropriate demonic powers, is to determine the physical form which it will take. This is done with the seven tables which follow. They should be rolled on in order, and the resulting conglomerate of body parts will be the description of the familiar. It is important to roll on table 1 first, as it sets the basic form upon which the familiar is built. It is possible for a familiar to be identical in almost every respect to its basic form.

An example of a familiar rolled up using this table might be a Rat with Hawk Wings, Cat Eyes, and a Monkey's prehensile tail. That would be I:24, II: 67, III:12, IV:89, V:22, VI:37, VII:82. This would be a reasonable looking creature, resembling a rat, but with a few significant differences. It should be noted that various body parts carry with them natural skills. Cat eyes allow night vision, Bat Eyes/Ears allow sonar vision, a Monkey Tail allows the prehensile gripping ability of that member, and Eagle Eyes provide long-distance vision.

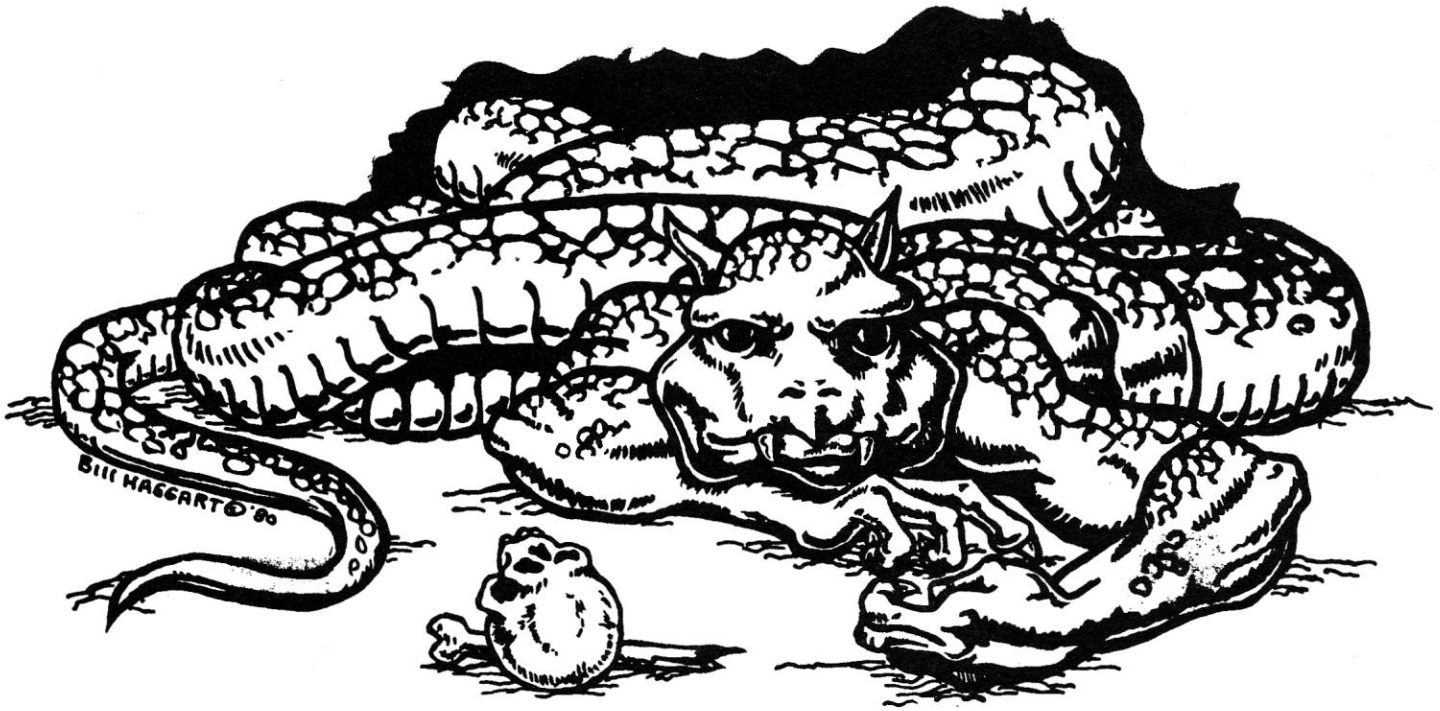
In addition, familiars are usually granted magical abilities. They should have 1D6+1 of these, rolled on Table VIII. There should be no redundant rolls. If there are, re-roll to find a different power. Those familiars who do not have a communication ability should be able to communicate with their master by means of signs and limited empathy, much as Lassie does in the movies.

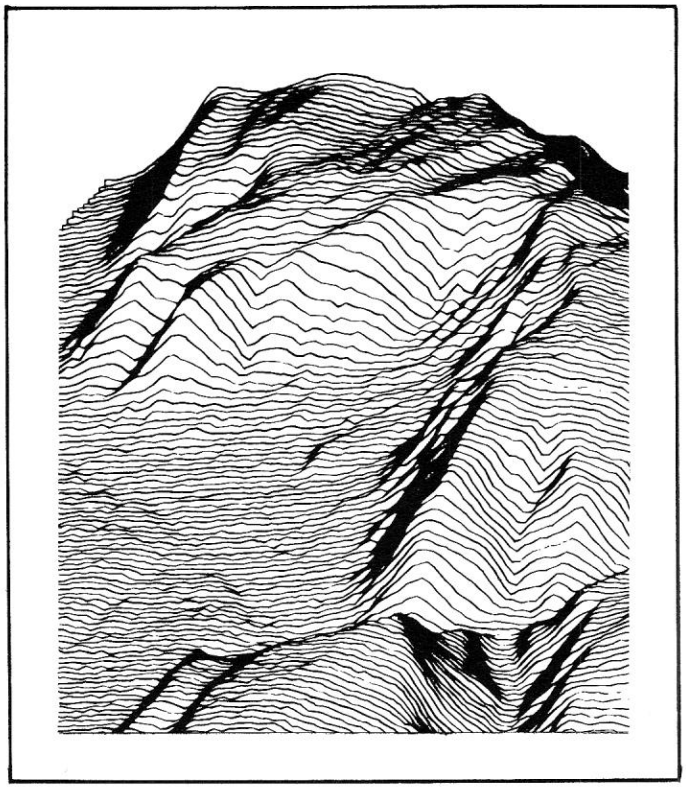
Using these tables you should be able to create a believable familiar who would be a valuable aid to a mage on an adventure or in research.

The price which a witch or sorcerer pays for the services of his familiar, in addition to feeding it blood, is usually his soul. The familiar is a symbol of his compact with the Devil, where he pledges his soul and those others he can subvert. In return the witch receives a familiar, and usually a few additional auxiliary powers of the Demon's choosing. Additional variations are possible depending on the nature of the campaign, or the type of demon with which the character is dealing.

TABLE VIII

D100	*Magical Powers*
01-10	Invisibility
11-25	Silent Movement
26-35	Concealment
36-45	Night Vision
46-50	X-Ray Vision
51-60	Telescopic Sight
61-70	Spk. Any Lang.
71-80	Telepathy
81-83	Mind Reading
84-87	Detect Traps
88-93	Find Hid Objects
94-00	Locate Herbs





PLAUSIBLE GEOGRAPHY FOR ROLE-PLAYING GAMES

Digital terrain tapes

The tapes are digital records of terrain elevations. They are available in 2 basic formats: a complete 7.5-minute quadrangle and a complete 2×1 degree quadrangle.

Applications of the tapes are limited only by the accuracy of the original maps used to produce the tapes. For example, they have been used to graphically display slope, direction of slope, and terrain profiles between designated points.

By George Hersh

Some people enjoy drawing maps of imaginary countries. For them, the detailed working out of land forms, cities, and political boundaries is a satisfying part of game mastering. But what about the rest of us? Using other people's imaginary worlds is parasitic. Drawing your own to a fine level of detail is time-consuming. Playing with poor or sketchy maps is dull, once you are used to the real thing. But this trap has a way out. Even in these days of no-nonsense budget cutting, the Federal Government supports a whole series of answers that can be applied directly to the needs of the role-player.

The mapping services of the federal agencies offer many options for quick and easy manufacture of matched GM- and player-maps with such high technology luxuries as three-dimensional stereo-views, oblique computer-generated scenes, and U-2 photographs of wilderness so detailed that you can find the tree beside the lake where you camped.

For GMs who write stories, background descriptions, or other aids to realistic imagination, think of the advantages of visiting a real place – mountain, desert, forest, or seaside – and then getting a detailed map which leaves out all of the labels, highways, and human constructions. You can buy land-use maps with areas coded by number. Assign new meanings to the numbers and you have a pre-plotted complex of adventures, mosters, and random wonders, as large or as small as you like.

The ***United States Geological Survey*** topographic maps show all the convolutions of the landscape – and they are not copyrighted. You can photocopy or modify these maps as you choose. The Service does appreciate a written credit when its maps are used and it won't hurt the Quality of your product either. With inexpensive photocopy enlargement and reduction available, you could make a giant campaign map, individual sheets for the players, and a master monster-map for the GM. Or, if you are handy with a camera, think of a colored slide of a map with individually projected surprise features and a wandering pointer-flashlight for the exploring party. You can even cover a historical series of out-of-print maps and put together a time-traveller's view of the development of a city.

Empires, continents, and worlds are easy to make from topographic maps of smaller places. The trick here is to select one of the map's contour lines as a new "sea level". Cut out areas along your chosen contour and paste them up into a new world. A low range of hills transforms into a wonderful and perilous mountain range if you decide to call the interval between two contour lines two hundred feet instead of the original twenty. And you can use an even larger multiplier for the height scale. And for real out-of-this-world effects, try the topographic, geologic, and molded plastic relief maps of the moon.

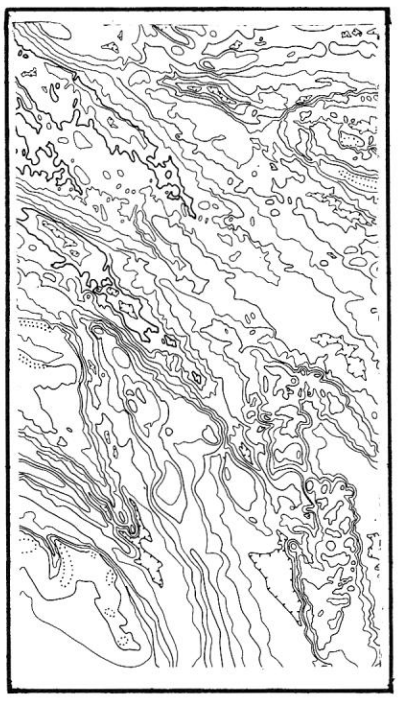
Adventurers can feel the shapes on a real map better. Real land forms are records of geology, weathering, erosion, depo-

sition, and the work of man. This complexity in a purely imaginary map can be imitated, but there are many traps for the unwary: cities with no food supply, impossible water supply networks, strange vegetation patterns, and unnatural weather are all common mistakes. You can always fall back on the idea that a magical universe allows anything but I think that a world designed for a good game should include violations of natural laws only when they have been selected for a good reason. Things will always need to be explained away even in the best planned imaginary world.

If this approach intrigues you, you might want to take a look at any of the maps available at good wilderness and hiking supply dealers. For information on the wonderful and varied government map materials, get the free U.S. Department of the Interior pamphlet: *National Mapping Program, Mini Catalog of Map Data* from the National Cartographic Information Center, U.S. Geologic Survey, 507 National Center, Reston VA 22092. The pamphlet also lists addresses where you can go to browse before you buy.

NOW FOR THE GAME MASTER SUPREME

Well, let's put these new materials to work to set up a new way to enjoy role-playing games. You need a camera capable of taking close-ups and good slides, two slide projectors with indexed magazines, and in the deluxe version, a view graph projector with negative (white line on black) sheets to add special effects. At the start of the game, a slide shows a map of the game area and a slide pointer-arrow shows the starting point. If you mount the slide pointer you can go on to something else



Feature separates

Feature separates are now available for new metric topographic maps published by the Geological Survey at scales of 1:25,000 and 1:100,000. To compile these maps, major features were divided into classes, and a separate drawing was made for each class to be printed in each color.

Orthophotoquads

Orthophotoquads are B&W photo images in standard USGS quadrangle format. They can be used as map substitutes for unmapped areas and for areas in need of revision. They are valuable map complements and can be used as a base for special-purpose maps.

As the game progresses, new and more detailed maps are shown of the critical areas of the journey. When desired, scenic photos of the view before the exploring party's eyes can be inserted into the sequence. At critical intervals – monster encounters, entrance to complex spaces, etc. – use photos of miniature figures to show the party exactly what they are up against. One carousel projector can hold enough monsters to keep a party occupied for as long as you like. Castillo and Lego bricks are good for building photographable dungeons.

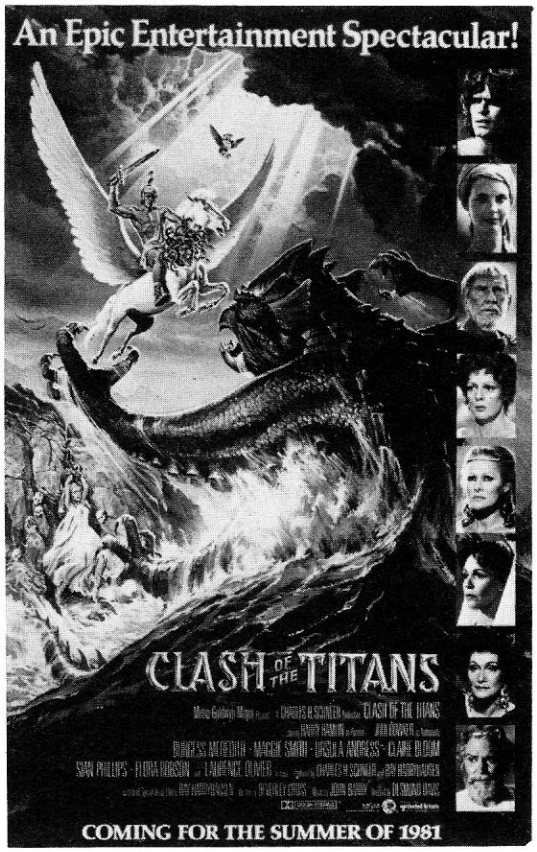
Photocopied maps let the explorers keep notes on the adventure while a similiar map for the referee is marked with the slide numbers of specific scenery, detailed maps, aerial photographs accessible to winged forms, etc.

No more fifteen minute lectures on the dimensions of the castle courtyard, no more monster identification problems, but speed, elegance, and effective presentation of those models you spent so much time painting.

Perhaps that's the trouble with role-playing games. The easier you make life for the GM the more freedom there is to make it even more complicated.

Boxed copy courtesy of the U.S Geological Survey.

COME, CLASH WITH THE TITANS



By Larry DiTillio Photos courtesy of MGM United Artists Studios.

No doubt you have all caught ***Clash of the Titans*** *by this time. Well, just for you, here are the stats, suggestions and ideas on using* ***Titan*** *figures in your own game. Before I proceed, special thanks must go to Ms. Bjo Trimble who kindly lent me the screenplay of* ***Titans*** *and provided all the fantabulous photographs accompanying this article.*

Clash of the Titans is a re-telling of the Greek legend of Perseus and Andromeda. The story deviates from the story sporadically, but in the main is faithful to its mythological origins. Perseus, Andromeda, the Medusa, the Stygian Witches, the Aegis of Zeus are all part and parcel of the legend, whereas the 2-headed wolf-dog Dioskilos; Calibos, Lord of the Marsh; the Giant Scorpions which spring up from the blood of Medusa and the Monstrous Kraken are all devices invented by the film makers (the Kraken is actually a creature drawn from Norwegian mythos).

Despite its Grecian base, the action of the story takes place almost entirely in the kingdom of Phoenicia. The city of Joppa, where Perseus is dumped by a miffed Thetis is the ancient name for what is the port of Jaffa (or Haifa) in Israel.

MEDUSA **AD&D STATS**

Titan

Armor Class 0
Movement: 12"
Hit Dice: 8 (Max 64 points)
Attacks: 1 (2) + Special
Damage/Attack: Special
Size: Medium

MEDUSA **RQ STATS**

STR 12 CON 18 SIZ 10
INT 17 POW 20 DEX 21
CHA 9
Move 10
Hit Points 19
Defence 25%

Tail	(01-06)	4/7
Abdomen	(07-10)	4/7
Chest	(11-12)	4/8
Right Arm	(13-15)	3/6
Left Arm	(16-18)	3/6
Head	(19-20)	3/7

Weapon	*SR*	*Attack*	*Damage*
Comp. bow	0	90%	1D10+1+poison (18 potency)
Gaze	0	100%	Turns to Stone (POWvsPOW)
Hands	5	75%	1D4+1
Snake Hair	5	75%	1D6+poison (18 potency)

SPELLS – Healing 6; Ironhand 4; Detect Life; Speedart; Silence; Invisibility; Detect Magic; (known by Dalisa) Detection Blank 3; Countermagic 4.

SKILLS – Spot Hidden 75%; Listen 65%; Move Quietly 80%; Scent 65%; Hide in Cover 85%.

TREASURE – Excellent Bow (now containing Dalisa the bound spirit). POW 14 INT 7.

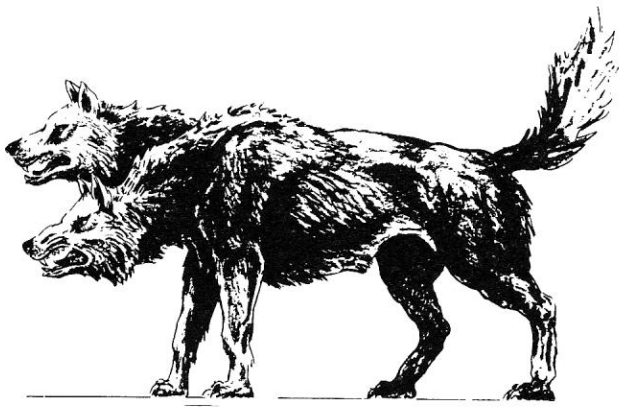
Ray Harryhausen changed the concept from a female who is normal except for a snake-topped head into the much more terrifying snake-bodied Medusa of **Titans**. He also armed her with a bow and arrows which she dips in her own monstrous venom. The Medusa should be thought of as supremely dextrous (18+ for **AD&D**, 21 for **RQ**), highly intelligent, and totally malevolent. In **AD&D** I would give her a 35-50% magic resistance as well. Where missile fire is concerned I would allow her 2 to 3 arrows, doing 1D6 in **AD&D** and forcing a save vs poison at –3. Failure to save means instant death, the body literally bubbling away. In close quarters Medusa would strike once with her hands, doing 1D4+1 and her snakeheads

would bite once, again forcing a poison save at –3 if they hit. Medusa could engage no more than one foe at a time however. Dexterity and I.Q. (and POW for **RQ**) are her chief attributes. She is not overly strong, though she has a fairly hefty constitution. For **RQ**, poison is handled in the normal manner and considered potency 18. Her gaze causes a POW vs POW roll in **RQ** (hers is 20) and a save vs magic at –5 in **AD&D**. In either case, failure turns the person to stone. Magic weapons of at least +2 (+10% **RQ**) should be required to hit her. Remember the Medusa of **Titans** is considered a Titan and should be tough, tough, tough.

DIOSKILOS **AD&D STATS**

Two Headed Dog

Armor Class 2
Movement: 12"
Hit Dice: 6 (Max 48 points)
Attacks: 2
Damage/Attack: 1D12/1D12
Size: Large



DIOSKILOS **Two Headed Wolf** **RQ STATS**

STR 21 CON 18 SIZ 13
INT 6 POW 16 DEX 16
CHA 3

Move 10
Hit Points 19

Right H. Leg	(01-02)	3/7
Left H. Leg	(03-04)	3/7
Hind Quarters	(05-07)	3/8
Fore Quarters	(08-10)	3/8
Right H. Leg	(11-13)	3/7
Left H. Leg	(14-16)	3/7
Right Head	(17-18)	3/8
Left Head	(18-20)	3/8

Weapon	*SR*	*Attack*	*Damage*
Bite	5	75%	1D6+1D6
Howl	0	SPecial	POW vs POW Demoralize

Left Head (18-20) 3/8

Weapon	*SR*	*Attack*	*Damage*
Bite	5	75%	1D6+1D6
Howl	0	Special	POW vs POW Demoralize

Both heads may strike simultaneously or one at a time.
SKILLS – Spot Hidden 95%; Sense Invisible 75%; Hide in Cover 80%; Move Quietly 70%; Listen 75%; Scent 75%.

This is your straight-ahead, kill-it-or-die type nasty. The Dioskilos is strong, savage and totally immune to fear. For **AD&D** its strength should be considered 18-75, for **RQ** 19. A natural 20 or a critical hit in **RQ** indicates the Dioskilos has categorically severed the limb of its target (randomize for which in **AD&D**, normal for **RQ**). If abdomen, chest, or head is indicated, the Dioskilos rips out that portion of the anatomy. Its howling causes fear as a wand (POW vs POW in **RQ** causing demoralization), save made at –2. I would give it a 10% magic resistance in **AD&D** as well. On any hit there is a 50% chance that the Dioskilos will latch onto the victim and shake him about wildly before flinging him aside, doing additional 1D6 damage, and stunning for 1D4 rounds. The

Dioskilos spots hidden creatures 95% of the time and senses invisible beings 75% of the time. It is eminently deployable and should not be confused with the 3-Headed Dog Cerberus, the Hound of Hell (though a fight between those two in Dynamation would be something to see, wouldn't it ?!).

STYGIAN WITCHES — AD&D STATS

Hungry Wise Women

Armor Class:2
Movement: 12" (with eye)/3" (without eye)
Hit Dice: 6 (max 48 points)
Attacks: 2 (3)
Damage/Attack: Bony fingers 1D6+6 plus throttling damage if both hit (1D10+6)
Size: Medium Large

STYGIAN WITCHES — RQ STATS

STR 21 CON 18 SIZ 13
INT 16 POW 20 DEX 12
CHA 6

Move 8
Hit Points 19
Defence 10% 0% without eye

Right Leg	(01-04)	5/7
Left Leg	(05-08)	5/7
Abdomen	(09-11)	5/7
Chest	(12)	5/8
Right Arm	(13-15)	5/6
Left Leg	(16-18)	5/6
Head	(19-20)	0/7

Weapon	*SR*	*Attack*	*Damage*
Bony Fingers	7	50%	1D6+6 Two Attacks/Round
Without Eye	12	5%	1D6+6

SPELLS – Detect Life; Harmonize; Befuddle; Ironhand 4; Countermagic 4; Healing 6; Extinguish.
SKILLS – Listen 85%; Scent 90%; General Knowledge 90%; Bargaining 75%; Cook Food 75%.

These cackling old crones have an enormous taste for human flesh and more than sufficient strength to rend even the brawniest of warriors to pieces. Consider them strength 18/00 for **AD&D**, 21 for **RQ**. They also know the answer to many a problem, but only adventurerburgers or the theft of their precious single eye will cause them to help anyone. The Witches might possess some magical skill (though they didn't display any in the movie beyond their inherent gifts of prophecy) but are probably better played as traditional brew-concocting type witches than as mages of any sort. Their robes could be considered magic items and the awful cauldron they stir might contain some sort of witches brew. Since the Stygian Witches are basically a very accurate source of information, the party gets a chance to test its negotiating skills and cleverness since 3 dead Witches leaves you with nothing much to show for the encounter. Their one eye, however, might be some sort of magic item-gem of seeing, some type of scrying device, even a spirit crystal of very specific powers.

KRAKEN

Where the Kraken is concerned, stats would be meaningless. Stated very simply, this huge leviathan from the ocean floor is vulnerable only to the stoning tactic seen in the movie. Weapons, normal or magical would be like a pin prick to the Kraken and his power or magic resistance would be of god-like proportions. Damage sustained from his huge mitts would be in the 10D10 range and would always, at the very least, stun a foe for 1D20 rounds. In short the Kraken of **Titans** is a powerhouse, suitable only to games where player-characters sneer at deities and kill one or two divine personages every half-hour. If you happen to play in such a game, simply give the Kraken maximum everything and wail away.

ASTRAL VULTURE — AD&D STATS

Astral Plane Bird

Armor Class: –5
Movement: 6"/15" Flying
Hit Dice: 10
Attacks: 2
Damage/Attack: 1D12/1D12
Size: Large

ASTRAL VULTURE — RQ STATS

STR 18 CON 16 SIZ 20
INT 10 POW 17 DEX 17
CHA 20

Move 12
Hit Points 18
Defence 10%

Right Claw	(01-02)	4/6
Left Claw	(03-04)	4/6
Hindquarters	(05-07)	4/6
Forequarters	(08-10)	4/7
Right Wing	(11-13)	4/7
Left Wing	(14-16)	4/7
Head	(17-20)	4/6

Weapon	*SR*	*Attack*	*Damage*
Claws	8	65%	1D6+1D6/Claw

The vulture which serves Calibos is a tricky-type beastie to delineate. Its main power as seen in the film is to draw the spirit from a victim while that victim is asleep. This is accomplished by one round of soft cawing. Such a large creature also has some special means of entering places undetected, hence my notion of an Astral Vulture, visible only to those who are themselves astral or invisible. The 1D12 (2D6 in **RQ**) talon attacks I gave it for melee purposes are strictly a suggestion. I would play the Vulture mainly to influence characters by snatching their spirits for awhile and consider it hittable only by characters in the astral plane. It is a monstrous conception that I enjoy (i.e., a creature whose prime purpose is not to rend and tear). It could be used in a wide variety of scenarios. A saving throw vs magic or a POW vs POW roll could be offered for each round of cawing, the save indicating the spirit has not been separated from the body (and possibly the character waking up).

I also suggest playing the Vulture as immune to magic cast from other than the astral plane, or vulnerable only to magic dealing with plane travel (Plane Shift, True Seeing, etc.). For **RQ**, the vulture would only be susceptible to spirit-based magic (i.e., spells cast directly from a bound spirit's POW supply). The Vulture could also be considered more of a spirit than a normal avian. Astral Vultures would serve a particular master rather than functioning independently. Note also that the Vulture has an 85% chance of spotting astral, invisible, or ethereal creatures or beings.

SWAMP CREATURES **AD&D STATS**

Humanoids

Armor Class: 6
Movement: 6"
Hit Dice: 3
Attacks: 1
Damage/Attack: 1D6
Size: Medium

SWAMP CREATURES **Humanoids** **RQ STATS**

STR 10 CON 15 SIZ 9	Right Leg	(01-04) 1/5
INT 3 POW 3 DEX 9	Left Leg	(05-08) 1/5
CHA 3	Abdomen	(09-11) 2/5
	Chest	(12) 2/6
Move 6	Right Arm	(13-15) 1/4
Hit Points 14	Left Arm	(16-18) 1/4
	Head	(19-20) 2/5

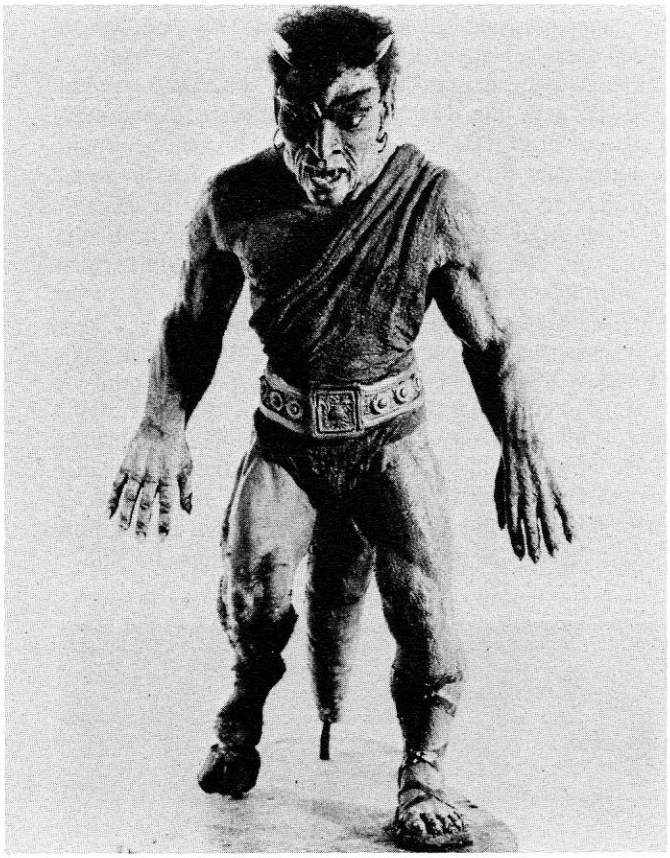
Weapon	*SR*	*Attack*	*Damage*
Fist	10	25%	1D6

These ooky, slimy swampers are basic party fodder in either system. They are zombie-like in melee, squooshing forward to try a bash. Fire and electrical damage would likely be doubled in their case since they draw their energy from the swamp itself. Their main threat is numbers, since they will always appear in large groups and seek to overwhelm victims to capture them.

CALIBOS, LORD OF THE MARSH **AD&D STATS**

Titan

STR **18/00** IQ **16** WIS **10** DEX **17** CON **16** CHA **18**
Armor Class: 0
Movement: 6"
Attacks: As 8th Level Fighter
Damage/Attack: Special
Size: M
Magic Resistance: 50%
Spells: As 5th Level Mage



CALIBOS, LORD OF THE MARSH **RQ STATS**

STR 20 CON 18 SIZ 14	Right Leg	(01-04) 6/7
INT 16 POW 18 DEX 17	Left Leg	(05-08) 6/7
CHA 18	Abdomen	(09-11) 6/7
	Chest	(12) 6/8
Move 8	Right Arm	(13-15) 6/6
Hit Points 19	Left Arm	(16-18) 6/6
Defence 25%	Head	(19-20) 1/7

Weapons	*SR*	*Attack*	*Damage*	*Parry*	*Points*
Whip	3	75%	1D8+1D6+Sp*	65%	15
Fist	7	80%	1D6+1D6		
Kick	7	65%	1D6+1D6		
Grapple	7	65%	See Grapple in **RQ**.		

*Whip has 55% chance of entanglement.

SPELLS – Protection 4; Bludgeon 4; Befuddle; Healing 6; Detection Blank 1; Silence; (known by Vrag) Invisibility; Detect Life; Ironhand 4.

SKILLS – Hide in Cover 75%; Spot Hidden 85%; Listen 70%; Swimming 90%; Move Quietly 75%.

TREASURE – Whip has 3-point crystal in handle (containing Vrag POW 16 INT 10).

Calibos is one of the finest villains Harryhausen has ever created. He also marks the most extensive combination of Dynavision and live action ever attempted. His delightfully evil lair would make for a good scenario in its own right. For **AD&D** I would consider him akin to a fighter-mage (F 8th M 5th, though those levels are merely suggestions). He would almost always have a charm spell at hand and I would not give him any of the mass damage spells like Fireball. Since he is the

son of Thetis, he is in effect a demi-god and should have powerful resistance to magic. His whip is his major weapon. Besides doing 1D8 damage, anyone hit by it has a 55% chance of being entangled and dragged off their feet. In **AD&D** give him about 50 HP, have him wear +3 studded leather for an overall armor class of 5. In RQ the studded leather becomes cuirboilli (he has extra light 5 point) plus one point skin for an overall armor protection of 6 points. In either case, Calibos wears no helmet so his head is virtually unprotected. He is both very strong and very cunning and would direct his swamp minions against intruders rather than join the battle directly, using magic to his advantage. Calibos has very subtle magic in **Titans**, mainly influential-style (charm, suggestion, etc.), and in game terms I believe this could be adhered to without weakening his ability as a bad guy. He is definitely a Chaotic type and should be able to command various creatures of marsh/swamplands. Hand-to-hand he would be a very formidable opponent due to his strength and dexterity, though his cloven hoofs limit his movement considerably. Calibos is an NPC rather than a monster so consider his stats flexible to fit your own use for him.

SWAMP HUNTSMAN **AD&D STATS**

Human

STR **16** IQ **9** WIS **8** DEX **17** CON **16** CHA **7**
Armor Class: 3
Movement: 12"
Hit Dice: 5
Attacks: As 5th Level Fighter
Damage/Attack: 1D6
Size: Medium

The Swamp Huntsman is the chief henchman of Calibos. He is a somewhat toady type, but with formidable enough attacks to make him dangerous. Moreover as a huntsman, he has the chance to surprise in the swamp on a 1 for **AD&D**; and shoud be fairly adept at hiding himself, He is thoroughly loyal to the Lord of the Marsh.

SWAMP HUNTSMAN **RQ STATS**

STR 16 CON 15 SIZ 12
INT 9 POW 10 DEX 17
CHA 9

Movement 8 in Swamp
Hit Points 15
Defence 10%

Right Leg	(01-04)	2/5
Left Leg	(05-08)	2/5
Abdomen	(09-11)	3/5
Chest	(12)	3/6
Right Arm	(13-15)	2/4
Left Arm	(16-18)	2/4
Head	(19-20)	2/5

Weapon	*SR*	*Attack*	*Damage*	*Parry*	*Points*
Short Sword	6	50%	1D6+1+1D4	45%	20

SPELLS – Invisibility; Silence; Bladesharp 2; Healing 2; Befuddle.
SKILLS – Move Quietly 75%; Hide in Cover 65%; Spot Hidden 80%.

MAGIC ITEMS

SWORD OF APHRODITE

In **AD&D** this sword is a vorpal blade +4, aligned Chaotic Good. In **RQ** it gives a +20 chance to hit and a critical always severs the neck. A party taking on the Titan Medusa should have this item.

SHIELD OF HERA

Though this shield is given to Perseus by Hera at the command of Zeus, it conforms more to the Aegis of Zeus as outlined in **Deities & DemiGods** – at least in appearance. I would call it a +3 shield that may be flung like a discus (at +3 to hit) with a roll of 20 indicating severing of the target's head. It also speaks with the voice of Zeus and may be asked three questions a day by any character loyal to Zeus. For **RQ** give the shield a parry of +15 and the same chance of flinging, treating it as a hurling weapon. A hit location of head or a critical hit, indicates severing of the neck. It would also speak with the voice of Zeus as outlined for **AD&D**.

HELM OF ATHENA

This is a helm of invisibility. The wearer will remain invisible even when attacking. This is not an item I would hand out lightly. You'll note that in the film, this was the very first thing lost – since an invisible hero is more or less unstoppable. It might very well require a specific amount of Wisdom or Pow to don.

BUBO

I count Athena's magical gift as an item rather than a character, though Bubo definitely comes off as something of a character in the film. His mechanical hoots and clicks and wheezes should require some sort of method of deciphering by a party (Tongues spell, ESP, Mindspeech, etc.). Once communication is established, Bubo can be ordered to scout ahead, do various tasks (such as snatching the eye of the Stygian Witches), and in general be a somewhat useful item – along the lines of a figurine of power. Give him an AC 2 for **AD&D**, and consider his protection as 6 points overall in **RQ**. In either

case, he should shrug off most blows, unless of extremely powerful nature, and be fairly well immune to fire and the like. Consider him to have 20 H.P. total. Perseus in the film could understand Bubo with no problem. However I think this should be ignored for game purposes unless Perseus is actually in the game. Other possibilities might be a cleric of Athena that understands Bubo, or some sort of device capable of translating his machine speech. If you play techno-style classes, Bubo might count as a technological artifact.

SCENARIO SUGGESTIONS

Back in April I teamed up with some marvelous GM's to present teaching scenarios in role-playing games to beginners at Equicon Filmcon in L.A. Since I had the script of **Titans**, I decided to do a run based on it, an idea accomplished with very little difficulty. The run was in the **AD&D** system but I will outline it here for more widespread use.

The very first problem I tackled was where to begin. In game terms, "party" action doesn't begin in **Titans** untill after the wedding scene, where Thetis demands that Andromeda be sacrificed. By this time Perseus also has gotten the Sword, the Shield and the helm (and of course has already lost the helm as well). For my purposes, I decided to take Perseus out of the action while at the same time having the Sword and Shield not yet discovered.

The scenario then ran in this manner: the statue of Thetis starts to crack when Queen Cassiopea declares Andromeda more lovely than the goddess. The head comes bouncing off and Perseus pushes Andromeda out of harm's way. Unfortunately the hero himself gets chunked by a flying shard of rock. He survives but is incapacitated. This leaves the playwright Ammon (who I changed to a bard) and several officers of the Queen's Guard to find a way to defeat the Kraken and save their friend's beloved. Rumors of the Stygian Witches are known to Ammon, as in tales of two powerful magic items located in shrines out in. the wilderness (the Sword and the Shield). I used an actual map of Phoenicia (Israel today) for the campaign map, transferring a trace from an atlas to hex paper. I then placed the Wells of the Moon (where the Pegasus comes to drink), the Mountains of the North (where the Stygian Witches are located), the marshlands ruled by Calibos and the Isle of the Dead (where the Medusa is found) on the map. I spaced the various locales out so that the 30-day time period which Thetis gives the Queen to prepare Andromeda for sacrifice would be used up in travel, making it a "nick of time" type adventure – as the movie is. Ammon also knows about Pegasus and capture of the magnificient creature is the party's first goal.

Unfortunately, following the script, the Pegasus is taken by Calibos before the party arrives at the Wells of the Moon. The party must decide whether to enter the marsh or strike out directly for the lair of the Stygian Witches and the two shrines which are located roughly on the way to the Witches' lair. For menace I added various wanderers, controlled by Calibos or simply roaming about, which the party may or may not face after they leave the Wells of the Moon. Among these wanderers were centaurs, satyrs, stirges, animated skeletons, a succubus (who appears as Andromeda), and harpies, for the overland, and swamp creatures, like shambling mounds, violet fungi, snakes, etc., for entry into the marsh. The Shield of Hera is located in a crumbling shrine to that goddess, which several priests guard. The Shield itself was also warded by a powerful Greek rune which had to be negated somehow. This involved both magic use and negotiation with the priests. The Sword of Aphrodite was hidden in an old shrine of that goddess which had been desecrated and taken over by a band of shrieking harpies. (Note; the harpies and various wanderers were not in the film, but are more or less consistent with the established mythos). Bubo enters by random dice rolls each day of travel (the earlier the dice indicate his appearance, the better for the party of course) and once he shows up and communication is established the party can find the Stygian Witches with ease. Very careful negotiation with the flesh-eating Witches is necessary to learn how to defeat the Kraken. (Remember this scenario came about before anyone saw the picture. You may still require the party to go to the Witches to find out where the Isle of the Dead is located.). From the Witches, the next step is the Isle of the Dead and more careful role-play to get Charon to ferry you across to it (I added a puzzle which had to be solved to summon Charon).

Once on the Isle, the party must find their way to the Temple of the Medusa, fight the Dioskilos to get into it, and then defeat ole Snake Tresses herself. (Several stone-to-flesh spells were made available amongst the Medusa's treasure to balance what is obviously one tough opponent and to keep people in the game.). The party must then get back to Joppa in time to defeat the Kraken, possibly stopping off at the marsh to deal with Calibos and rescue the Pegasus (who will be required to get the Medusa 's head in sight of the towering Kraken's eyes, though other methods are possible, e.g., telekinesis, a fly spell, etc.).

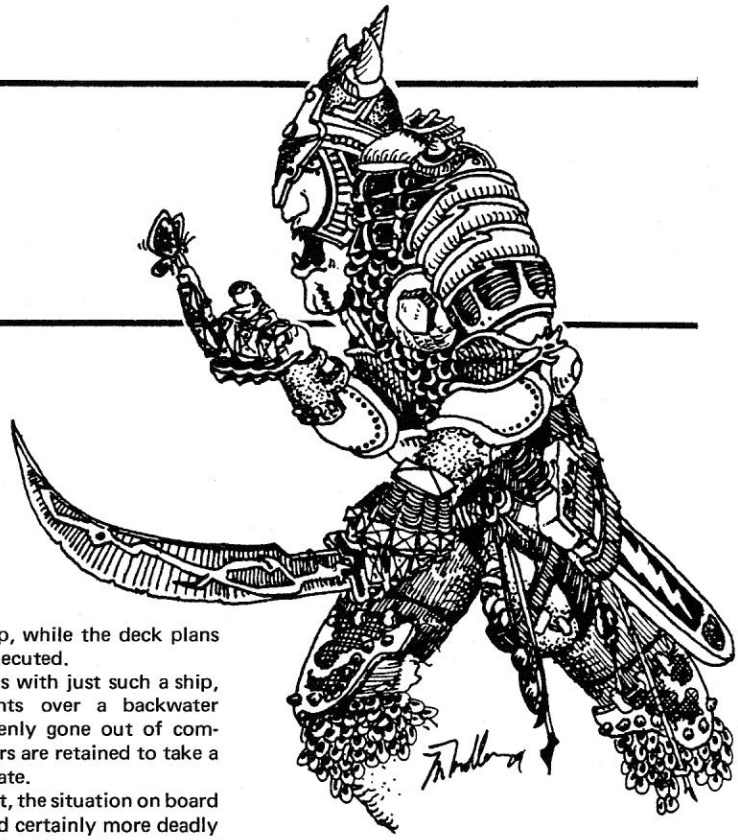
Characters for the scenario were pre-tailored to balance the game correctly. The usual run of adventurers in FRP games, (all of whose players will have no doubt seen **Titans**) will simply make the scenario too easy if loaded with wands of devastation, rings of monster control, etc. The key is to throw enough outside surprises into the motion picture to make it interesting. A **Clash of the Titans** scenario could be a very worth while start to a Greek-mythos-based campaign. For **RQ**, simply use the Gods and Goddesses of Olympus as cult figures. For **AD&D** you can take them right out of **Deities & Demigods**.

I have not forgotten either the giant scorpions which spring up from drops of blood from the Medusa's head nor Pegasus when scribing stats. It is simply that both monsters are fairly standard and perfectly usable from stats in **AD&D** and **RQ** which already exist.

For **AD&D** the **Titans** scenario involved 8 players of levels between 6 and 8. For **RQ**, I'd suggest characters in the 40-65% hitting range, with perhaps a single Rune Lord or Priest, to lead.

I hope these tidbits and suggestions inspire you to "live-out" the film for a night's pleasure and perhaps even elaborate on the adventure presented.

REVIEWS



THE ARGON GAMBIT/DEATH STATION

Frank Chadwick et al/Marc W. Miller

Game Designer's Workshop

$4.98

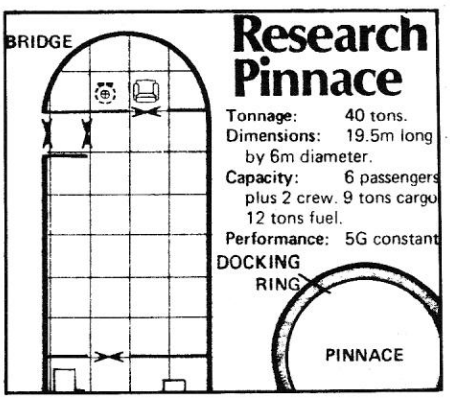
The Argon Gambit/Death Station is the third in a series of double adventures for the SF role-playing game ***Traveller*** and in this reviewer's opinion, the best yet. As with the previous releases, this volume fits into GDW's Third Imperium, the action described taking place in the Harlequin subsector of the Solomani Rim.

The Argon Gambit is a detailed mystery involving political intrigue, red herring rumors, blackmail, and mistaken identity.

It is difficult to talk much about the adventure without tipping its contents to potential players, but suffice it to say that the apparently simple burglary operation that the group is asked to perform is only a small element in a much bigger web of adventure. The players have to figure out what is going on, and the referee has a battery of rumors, some useful, others worthless, that he can parcel out to aid and hinder them.

The itinerary for the adventure is neatly laid out for the ref as well as a section that explains the possible ramifications of a variety of different courses of action that the party may choose to take.

Players and refs who are interested in the history of the Third Imperium will find the extensive background of the Solomani people (humans from Terra) quite interesting. To my knowledge, it is the most complete treatment of this subject available to date.



Death Station is an adventure that takes place aboard a research ship. The ship is the same 400 ton model mentioned in Supplement 4, ***Citizens of the Imperium*** as a benefit for the Scientist character class. Any ref who is administering a campaign in which a player or important NPC is of this class will find this adventure valuable for the deck plans and descriptions of the ring-shaped lab ship. W.H. Keith lent an artistic hand with two very fine illustrations of the ship, while the deck plans are concise and well executed.

The adventure deals with just such a ship, conducting experiments over a backwater planet, that has suddenly gone out of communication. The players are retained to take a shuttle up and investigate.

As one might expect, the situation on board is far from routine, and certainly more deadly than the players bargained for. The party will be called upon to display curiosity tempered with caution and a fair amount of cunning.

I found this double adventure very interesting. The adventures are challenging, intriguing and original. The background material included should prove useful beyond the scope of the situations presented in the book. Another nice job by the crew at GDW.

Tony Watson

THE BLACK TOWER

David Guinasso and Stephen Abrams

Midkemia Press

$5.95

The Black Tower is the first complete adventure offered by Midkemia Press. This is a straight dungeon-type adventure set in the same fantasy world as ***Carse*** and ***Tulin of the Isles***, two of Midkemia's city packs.

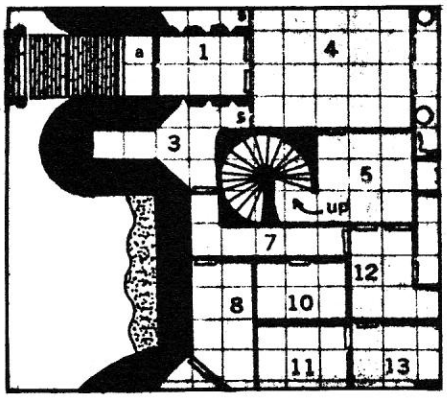
The book consists of a description of the abandoned town of Old Tulin and of the former castle guarding the town, which has become the infamous Black Tower. There is a separate map of the various tower levels slipped into the book.

The Black Tower is a dungeon adventure in a double sense — the room by room exploration actually takes place in a ***donjon***, the elevated part of a castle housing the ruler and providing the strongpoint of the fortification. The Black Tower was once a legitimate fortification that fell on hard times and its normal human occupants were displaced by a horde of monsters. The adventuring party, drawn to the castle by tales of fabulous wealth and danger, must explore each room carefully to find treasure overlooked by previous or current occupants. As they perform this exploration, they will run into the controlling powers of the castle and have a close encounter of a most unexpected kind.

The tower is controlled by a vampire, Zorasis, who was the court magician of the last Baron to rule the castle. When the castle fell, Zorasis wiped out the conquering army and has run the castle for himself ever since. He has recruited a small army of orcs that patroll the interior of the castle in company with the various undead that Zorasis creates from time to time. The basement of the castle is home to a large tribe of kobolds that are ignored by the orcs and who maintain themselves in militant alertness against intruders. The parts of the castle not under the controll of Zorasis or the kobolds are inhabited by animals, odd monsters, and at least three parties of adventurers. There are a number of traps, some of them guarding random parts of the castle, and some of them placed by the vampire to deter entry to his important areas.

The Black Tower is written for the Midkemian Game System, which is to be published at some future date. For now, the statistics in the adventure are compatible with the usual hit-die rules like ***D&D***, ***Arduin Grimoire*** etc. Conversion to other game systems is not impossible. There is, in fact, little difficulty if basic principles are kept in mind. First of all, any GM who wants to convert an adventure should be familiar with the game he is converting from, and should know very well indeed the system he is converting to. (If you know ***D&D***, and ***Arduin Grimoire***, you know the Midkemia system.) Second, the degree of

difficulty of the adventure must be decided – how tough a party will tour the dungeon, and how tough a time will they have? In this case, a major point will be whether the adventurers will be expected to defeat the vampire or whether they will have to be on good behavior and find a way to outwit him – Zorasis can be a tough killer if you let him. This decision will depend on the general level of the campaign at hand, both in terms of the level of experience of the major characters, and the expectations and capabilities of the players. Once the GM knows the effect to be achieved, it is relatively easy to populate the adventure with creatures from the system in use for the particular campaign at hand similiar to those specified in *The Black Tower*, and go ahead with the run. This is a useful technique especially for those GMs who use systems such as *C&S*, or *DragonQuest*, for which there is little published material.



I liked this adventure because it seems realistic in terms of the fantasy worlds in which FRP campaigns occur. Given the postulated existence of orcs and kobolds and vampires, the population of the Black Tower is set up in a reasonable way. The only unreasonable facet of the tower was the presence of nuisance monsters which have no ecological niche except to prey on adventurers, and of traps which do not seem to contribute to the safety of the castle's inhabitants, or which are so weird as to strain my credulity. *The Black Tower*, overall, is a reasonable adventure and I intend to add it to my campaign whenever things seem ready for it.

The Black Tower is a full-sized 44 page book with a four-page dungeon map. The price is right and the adventure is a good buy.

Anders Swenson

GRIMTOOTH'S TRAPS

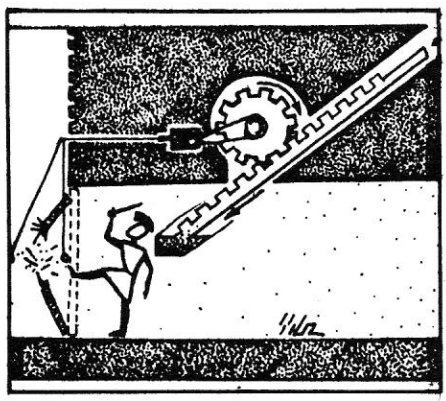
Paul Ryan O'Conner

Flying Buffalo, Inc

$9.95

Of the basic components of the classic dungeon adventure, i.e., monsters, treasure, and traps, the ingenious and deadly trap has received the scantiest treatment in adventure gaming literature. *Grimtooth's Traps* is not the first published study of traps but the first book-size publication devoted to the subject which has achieved nation-wide distribution. The book is well illustrated with a table of contents, and lists 101 traps for adventure gaming. The traps are described as actual mechanical constructions, and while many of them use magic, all are described without reference to specific game rules. Any GM will be able to adapt specific trap designs to any game system with a minimum of trouble.

There are five chapters of trap designs, each covering a different category of traps. Room Traps, Corridor Traps, Door Traps, Items & Artifacts, and just plain Things. Each chapter has from nine to thirty-six entries. All of the traps (except the infamous No. 101) are rated for deadliness, of from one to five skulls. Many of the traps are further explained by usefull illustrations.



The editors of the book regard Room Traps as the centerpiece, equal to a well developed monster in importance to a dungeon adventure. The GM is advised to avoid overusing this type of device in order to maintain play balance. Not only do traps generally cause player-character casualties without a corresponding chance for combat experience increases but in a rational dungeon design the construction of a really complicated trap would cost too much, much more than the introduction of a deadly monster. There is the difficulty, of course, that most dungeon traps will simply cause casualties to a part of the delving party, leaving the rest free to loot the goodies. The best use for these room traps would be in otherwise unimportant areas where invaders can be thinned down as they cross important junctions.

In any event, there are some very ingenious ideas here – beginning with the Infamous Wheel Trap (four skulls), and continuing with other fiendish notions. In several of the traps, the party is startled into taking the very actions which seal their doom, as in the notorious situation involving the piccolo and the shoggoth (three skulls, but it deserves more).

The largest collection of traps is under the main heading of Corridor Traps. This chapter is actually divided into subheadings, such as Obstructions, Detours, Murderers, and Step and Die. My favorite trap in this book, The Greystoke Memorial (three skulls), is in this chapter. Corridor traps are useful in a dungeon because they only need to slow down or weaken a party, which is all you can expect a trap to do if the party and dungeon are well matched.

The section on Door Traps is the shortest in the book, but how many basic ways are there to gimmic a door anyway? A number of the door traps are set up to deal with the bold types who kick down doors to attain surprise over the room inhabitants. Again, the idea is to whittle away at a party of invaders to discourage or fatally weaken them before they get to any guarded loot.

The Items and Artifacts are all in the category of crocked treasure. Adventurers pick the things up, expecting a normal or valuable item, and then – surprise! The best of these is the Vincent Van Gogh Seashell (three skulls, but I didn't think it was that deadly, just nasty). Most of these items will take the adventure out of the wargaming atmosphere and put it into the Silly Gaming category.

The last category, Things, is a collection of traps which don't quite belong to the other categories, nifty ideas which just couldn't be supressed. These items, along with the unclassified Trap No. 101, Grimtooth's Own Special (unrated, but perhaps the nastiest of all) conclude the book.

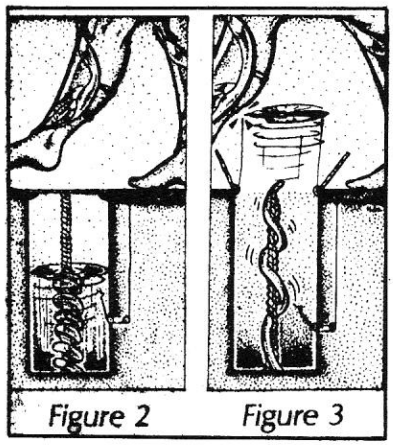


Figure 2 Figure 3

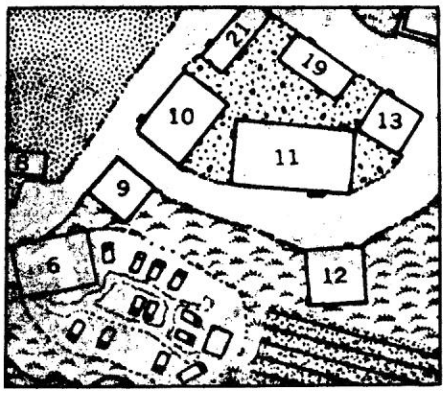
The traps in this book are a good collection, and about time. I am still unsatisfied with the general level of trap books * in that there are few general principles of trapping adventurers – only anthologies of specific ideas, even if they are very good as in this volume. To be honest, I do not use many traps in my adventures, possibly because I do not construct many dungeon runs for my players any more. I liked the traps in this book, and I think that most GMs would do well to consider purchasing it if they feel the need for a source of trap ideas or simply to read an amusing book related to the FRP hobby.

Anders Swenson

* Footnote: I too liked this book, it has many good ideas, but I, too, am dissatisfied. I would like to see more of this ingenuity directed to traps that would foil, befuddle and confuse

the characters (and players), rather than kill, maim and destroy them. I basically feel that a dungeon adventure should be an opportunity for the PCs to solve a puzzle rather than just get killed. It's no fun if the PCs get killed off randomly, with no chance to figure or fight a way out, with the odds overwhelmingly against them.

Barbara G. Swenson



TOWNS OF THE OUTLANDS

Richard A. Edwards, Wesley M. Divin, and Russel Young

Midkemia Press

$6.95

Urban adventures are always desirable in adventure gaming because the setting within the bounds of civilization is close to the real-life situation of both players and the GM — this allows both sides to draw more on their own everyday experiences and make some sense of the situation in which their characters find themselves. For the GM the problem with these town-crawls is that the meanest village can take some time to draw up. With due consideration for the economic flow of things, the drawing and populating of endless small buildings, the enumeration of most of the town as potential NPCs makes anything larger than *Apple Lane* downright boring for the average GM, including this reviewer. Therefore I have enthusiastically examined each new city game-aid as it has been released, hoping to find material for my own campaign.

Towns of the Outlands is an anthology of small towns and villages prepared for GMs to use in adventure campaigns. The book contains descriptions of six towns which range in population from several dozen to several hundred, and in setting from a dour Norse settlement to a booming mining town. The descriptions of the town inhabitants are in terms of the Midkemian game system, which is similiar to the hit-die system used by ***D&D, Arduin Grimoire,*** etc., but GMs using other systems will have little trouble adapting the book to their own game rules. Each town description includes a map, a complete key (which provides the town description), a short history of the place, and two building indices, one by location on the map, and one by the purpose of the building.

The book begins with Qum-al Nashir, an oasis on the edge of a great desert, where people sport 'arabic-style' names and wear flowing robes. The industry of the town is water — there is a geological dislocation which causes water to collect in pools near the surface — someone discovered this and made it the basis for a town. In Qum-al Nashir, the water merchants sell water in jars; the best goes to humans, the next best to animals, and the least pure to irrigate plants. There are inns, bakers, cheese makers, dung collectors, temples to three sects, and camel merchants. One of the outstanding features of the Midkemia press cities is the well developed set of town inhabitants presented — in this town, there are merchants, some of whom are deadly enemies, family-crossed lovers, and an incognito rich noble hiding from trouble back at home.

Winter Creek is a small fishing village about a day's travel from a large metropolis. The main distinguishing feature of the town is the large general store, which features a wide selection of luxury goods not generally found in a tiny fishing hamlet — the more observant visitors may notice the large selection of coffins. And why does that crazy man keep telling stories about horrors from the swamp? The answer is that this is the center of the biggest smuggling operation since the first Baron invented tarrifs, and all the fishermen are busy pulling in contraband along with their herring and kipper. Along with all the boat people are some innocent outsiders — the town doctor/veterinarian, and the priest of the new Lawful-Good temple. Winter Creek is detailed enough for an interesting stop.

Birka is an interesting study. In Sweden, there is an important Viking excavation site called Birka. In this volume, Birka is a wide-open settlement of enthusiastic seafarers, raiders, and traders. Birka is run by the various rich merchants who get together in council whenever they need to decide things. The west end of town is where the well-to-do live — adventurers who come to Birka will likely wish to stay here instead of the east half where things get a bit noisy at times (the inns are frankly lousy, not to mention dangerous). In a campaign, Birka would be the last outpost of civilization, such as it is, for hundreds of miles of arctic wilderness.

The most rudimentary of town life is represented by Oswestry, which is little more than a permanent fortification for a tribe of hunters. This place is so primitive that it could be dropped straight into the stone-age *Griffin Mountain* campaign. The various buildings are the dwellings of the hunters — some have families, others are batchelor dens, and the biggest houses the Chief, his kin, and a few specialists who have been accepted by the tribesmen from more advanced areas. For excitement, these guys go and raid the tribe two days up the mountains.

Morrison's Roadhouse is an example of the country inn, a fairly common staple of adventure gaming campaigns. Morrison's is a complex of 15 buildings, and is so typical of its sort that similiar groupings of buildings are depicted in other towns in this book. The chapter on Morrison's focuses on the workings of one such establishment, with attention to the servants, the permanent guests, and the accomodations to be found. Morrison's is set in the heart of a deep woods, but can be transplanted, without much change, to a plain, a mountain, or wherever.

Goldcrest is the last entry in this collection. It is a mining camp, a place where miners congregate to prepare for prospecting expeditions to the gold strike territory, and where they return to sell their ore and prepare for further prospecting. There are all the traditional plot elements of a good mining-camp novel — the Company, the brothels, the merchants with their inflated prices, the secret miners' committee, the saloons. Goldcrest will be the site of some great role-playing in more than one campaign.

The reader may get the impression that I liked this game aid — it is very useful and has many well-done points. I was particularly pleased to find a compendium of small towns — because these are poorly represented in the FRP literature. I think that *Towns of the Outlands* is an excellent buy for any GM who runs an outdoor or overland game.

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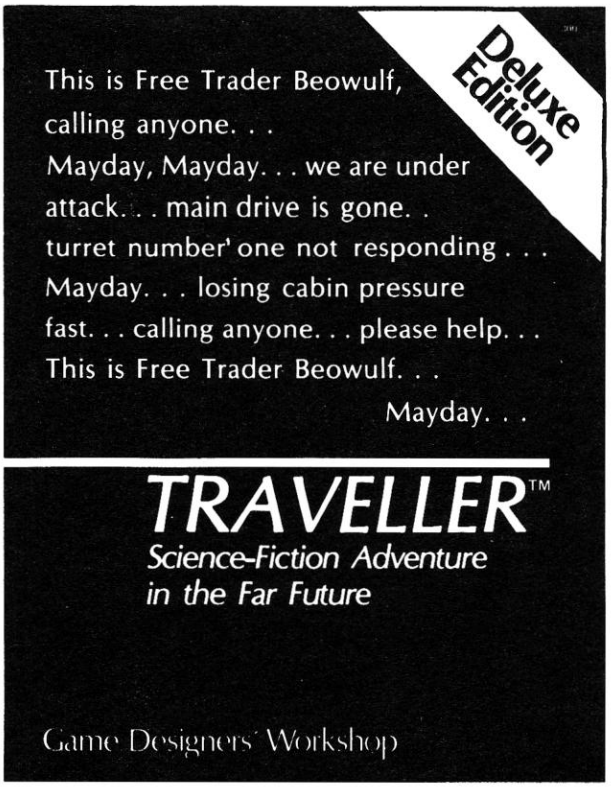

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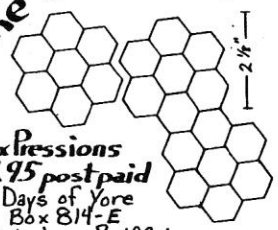
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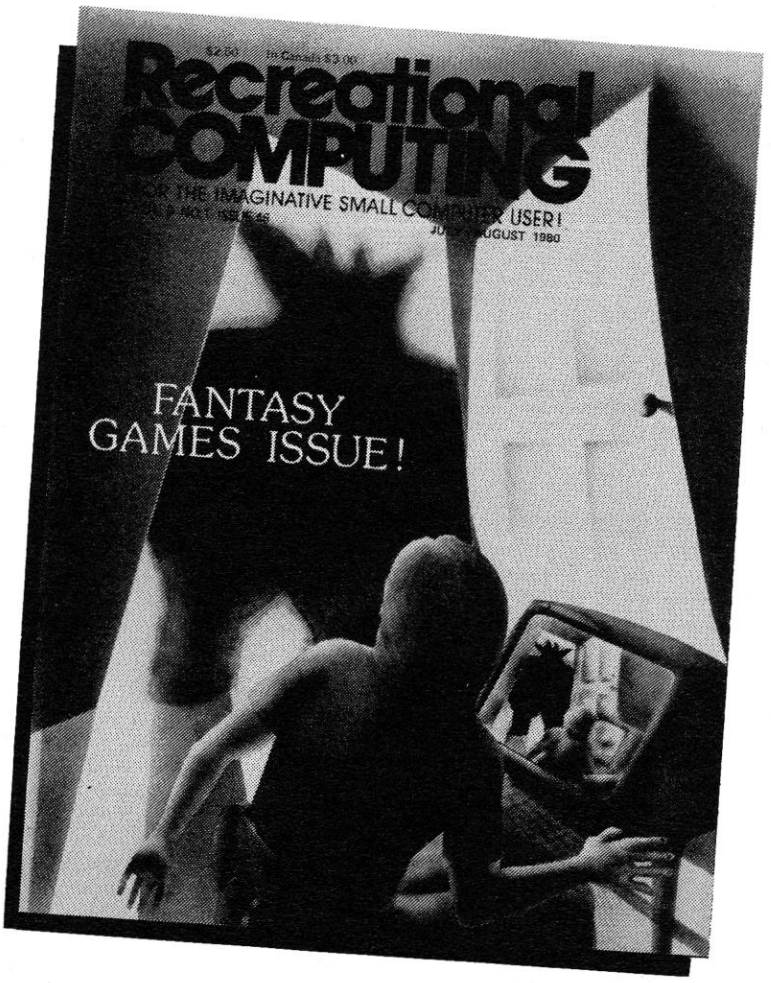

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DRAGON DICE — A set of six dice (one each of 4-, 6-, 8-, 10-, 12-, and 20-sided) and a crayon. There are instructions on the use of the crayon to color in the numbers, and how to read a 4-sided die. **IN THE DUNGEONS OF THE SLAVE LORDS** — This is the fourth and last of the "Slave Lords" series of dungeon scenarios designed for use with *AD&D* (module A4). This one was designed by Lawrence Schick and is billed as an adventure for character levels 4-7. There are 28 pages of scenario with tournament notes. The adventure is split into two sections: the labyrinthine dungeon part and an island encounters section. **DESCENT INTO THE DEPTHS OF THE EARTH**— This is dungeon modules D1-2 in one package. It is now 28 pages with three 11"x17" worth of maps. For *AD&D*, designed by Gary Gygax for character levels 9-14. **AGAINST THE GIANTS** — Same as previous except that it combines G1-3 and is 32 pages. **WHITE PLUME MOUNTAIN** — This is a 16-page scenario for *AD&D* (designated dungeon module S2). Designed by Lawrence Schick, it is recommended for four to ten players and levels fifth through tenth. The adventure involves 27 encounters through which the adventurers are supposed to rescue "three highly-valued magical weapons." **FIEND FOLIO** — This 128 page hardcover book contains over 150 monster descriptions with many tables for treasure, random monsters by level and habitat, and an index with credits.

VAMPYRE — This and the following three games all come in a folding plastic case with two dice. Designed by Phillip A. Shreffler, there are 16 pages of rules, a 14"x12" map of Transylvania, and 70 counters. The object of the game is to destroy Count Dracula's hidden coffins. The back of the Transylvania map is a map of Castle Dracula for the Extended Game where the object is to destroy Dracula himself. **REVOLT ON ANTARES** — Same mini-game format as the previous game, this one has 84 counters. Designed by Tom Moldvay, it has three scenarios. The game takes place on a planetary surface where various factions vie for power. **THEY'VE INVADED PLEASANTVILLE** — This two-player game simulates a secret invasion by space aliens on a small midwestern town. Designed by Michael Price, the rules cover alien control, influence, interrogation, etc. **SAGA** — Designed by Steve Marsh, the object of the game is to do great deeds and collect fame and glory. There are rules for glory and luck, spells, magic swords, jarls, kingdoms and taxes, gods, magic treasures, and runes. All are published by TSR Hobbies, Inc. If you cannot find the above games locally, TSR can be queried at PO Box 756, Lk Geneva, WI 53147.

ADVENTURE GAMING 1 — Edited by Timothy J. Kask, former editor of *The Dragon*, this new magazine will cover the entire spectrum of games in hobby gaming, from role-playing games to f&SF games to historical boardgames. Published monthly, cover price is $3, subs are $29 for 13 issues. Write to Manzakk Publishing, Inc., PO Box 12291, Norwood, OH 45212.

CARSE — In this new edition most of the typos have been corrected and the shops have been given names (instead of just "Butcher," it now adds "The Steer's Head"). $8.95. **TULAN OF THE ISLES** — Designed by Raymond Feist and Stephen Abrams, this is a sister city to Carse. It is 56 pages of descriptions and a 17"x11" map. There are over 200 places to visit along with various character descriptions, personages, descriptions of Old Tulan, prices, stable services, and index. The price is $5.95. Both are available from Midkemia Press, 3410 Waco St (No 1), San Diego, CA 92117.

INTO THE RUINS — This is an introductory level scenario pack for *Aftermath !* Designed by Bob Charrette and Paul Hume, this 28 page book takes place in a post-holocaust farming community. The adventure includes long introductory/explanatory notes, descriptions of the areas, various personalities, random encounters, and various technological items. Price is $6. **MARTIGAN BELT** — This is an adventure for *Space Opera*. Designed by Stephen D. Kingsley, this 24 page book contains a description of a section of an asteroid belt. There is an extensive description of the places of adventure, as well as encounters with plant and animal life. Sells for $5. **STAR SECTOR ATLAS 1** — This is a description of space around our sun for the game *Space Opera*. It begins with extensive notes on the history of the United Federation of Planets and its movements in space. It is followed by descriptions of 66 star systems. Designed by Edward E. Simbalist, it is 56 pages long and comes with a 22"x17" map. It is priced at $6.50. **DIADEM** — This boxed game comes with eight pages of rules, twelve planetary record cards, two 34"x17" maps, over a thousand counters, and a die, and some play aids. For two to four players, the rules cover planetary income, resources, hyperspace, ground combat, propaganda and espionage, technological levels, government systems, starting colonies, and more. Designed by Scott Bizar, Bob Weller, and Tim Zorn, it sells for $20. All of the above are available from Fantasy Games Unlimited, Inc., PO Box 182, Roslyn, NY 11576.

THE KILLING GROUND — These are miniature rules covering from ancient times to the introduction of gunpowder. It is 56 pages long with reference tables. Designed by Clint Bigglestone, Terry Jackson, Bill Voorhees, and Gordon Monson, after the basic rules there are various optional advanced rules including dismounted cavalry and camelry, feigned retreat, fanatics, fatigue, hasty fortifications and field obstacles, night actions, hidden movement, and off-board movement. $8.95 from Conflict Simulation Systems, PO Box 805, San Francisco, CA 94101.

PEGASUS 1 — This is the new title of Judges Guild's magazine. Edited by Mike Reagan and Harold Kahn, it is 96 pages, bimonthly, single copy price $3, six issue sub for $15. It will feature 32 pages of City State Campaign Adventure in every issue. **FIFTY STARBASES** — This and the next four items are all approved for use with *Traveller*. This 94 page book sells for $5.98 and contains many, many starbase maps with a page for keying in the finer details. There are various preliminary notes on starport sizes, types, survey beacons, berthing fees, refueling, armament, repair, construction, orbital facilities, random starport generation table, etc. **GLIMMERDRIFT REACHERS** — By Dave Sering and Steve Crow, the components are a 32 page book and a 34"x22" map. It describes 16 sectors and eight planets along with the usual notes, encounter tables, rumors, and index. Price is $4.98. **DOOM OF THE SINGING STAR** — Comes with five 34"x22" deck plans printed on both sides along with a 64 page book. Designed by Dave Sering, along with the usual introductory notes and deck descriptions, there are ten scenarios that can take place on this interstellar cruise liner. Price is $11.98. **NAVIGATOR'S STARCHARTS** — This 112 page book allows the mapping of six sectors and their 96 subsectors. Sells for $4.98. **CRUCIS MARGIN** — Another sector description (see *Glimmerdrift Reaches* above), this one is by Dave Sering. **THE NIGHTMARE MAZE OF JIGRESH** — Approved for use with *Empire of the Petal Throne*, this 16 page scenario is designed by Michael Mayeau. A typical dungeon adventure, there are 44 places to explore. Sells for $2. **BREAK IN AT THREE KILOMETER ISLAND** — Approved for use with *Villains and Vigilantes*, this 16 page adventure has 19 places to explore. Designed by Rudy Kraft, it sells for $3. **PORTALS OF IRON TOOTH** — This and the next item are approved for use with *AD&D*. This is the

second in the Portals series by Rudy Kraft. This 48 page book describes Iron Tooth Island and two others nearby. There are 26 places to explore out in the wilderness, along with five new monster descriptions and monster encounter tables. There are special magical items, Port Iron Bottom where intrigue occurs, along with several other interesting places. Price is $3.98. **DRAGON'S HALL** — For one to four characters, this is a 32 page solitaire dungeon adventure designed by Jim Simon. Designed for first and second level characters, it is priced at $3.50. All of the above are available from Judges Guild, Inc., RR 8 Box 9, 1221 N Sunnyside Rd, Decatur, Il 62522.

INTRODUCTION TO TRAVELLER — This is book 0 for *Traveller*. Designed by Loren K. Wiseman, it gives an intro to RPGs in general, *Traveller* in particular. The 48 page book gives a step-by-step description of referees, players, and running a campaign. Sells for $5.98. **THE ARGON GAMBIT/DEATH STATION** — This is double adventure 3 for *Traveller*. The first is designed by Frank Chadwick, it involves an adventure to burgle some documents in the hands of a blackmailer. The other is designed by Marc Miller and involves exploration of a laboratory ship. This 48 page book is sold at $4.98. **DELUXE TRAVELLER** — This oversized boxed version includes first three books of *Traveller*, book 0 (see above), introductory adventure — *The Imperial Fringe*, a 22"x17" map of the Spinward Marches with 16 subsectors, and two dice. It sells for $19.98. All available from Game Designers' Workshop, Inc., PO Box 1646, Bloomington, IL 61701.

GRIMTOOTH'S TRAPS — This 64 page book is a collection of traps for use with FRP games. The traps are categorized into room traps, corridor traps, door traps, items and artifacts, and things. Edited by Paul Ryan O'Connor, each trap is rated as to its destructiveness. **CATACOMBS OF THE BEAR CULT** — This is a dungeon adventure designed for *T&T* by Jim "Bear" Peters. It is 32 pages long with some 30 places to explore. Suggested for low level characters, there is a list of NPCs and suggestions for additional scenarios and variations. **SEA OF MYSTERY** — This is a solo adventure 14 for *T&T*. Designed by G. Arthur Rahman, this 32 page adventure takes one character on a ship voyage. The above items are available from Flying Buffalo Inc., PO Box 1467, Scottsdale, AZ 85252.

BARBARIAN PRINCE — This is a solitaire boardgame designed by Arnold Hendrick. Boxed in mini-size, there are two rulebooklets, one 24 pages and one 48 pages, a 14"x12" hex map, a lead miniature of the prince, two dice, and various play aids. The quest is to raise enough gold to equip an army to retake the throne from an usurper. **DEMONLORD** — This is a two-player fantasy boardgame designed by Arnold Hendrick. The components are a 14"x12" map, 154 counters, 24 pages of rules, two dice and play aids. The rules involve hidden units, leadership, morale, sieges, magic, prisoners, and more. There are several variant scenarios. **OUTPOST GAMMA** — Designed by Howard Barasch, this is a SF boardgame for two players. There is a 12"x 14" hex mapboard, 154 counters, a 24 page rulebook, and a die. There are two scenarios that take place on a planetary surface, rules cover energy storms, disruption fire, improved positions, optic sighting, and leaders. **STAR VIKING** — This is a two player SF game played on twelve planetary map tiles measuring 3½"x4". Other components include 154 counters, a 24 page rule book, die, and play aids. Designed by Arnold Hendrick, the game involves strategic movement and tactical actions, evasion, withdrawal, system surrender, cargo, weapons pods, politics, plunder, taxation, repairs, etc. All are published by Heritage USA, mail order through The Royal Guardsman, 14001 Distribution Way, Dallas, TX 75234.

ULTRA-WARRIOR — This is a SF boardgame for two or more players controlling heavily armed warriors in battles for control of planets. Designed by Thomas Zarbock, the 16 page rules contain rules on shields, environmental control suits, life levels, heat blast, frost bolt, etc., and eight scenarios. Other components are 108 counters and 20"x17" map. **STARFIRE III - EMPIRES** — These are expanded rules for *Starfire* and *Starfire II* designed by David M. Weber. The 28 pages of rules and 14"x11" map allows setting up of campaigns using the popular system. New rules include colonization, shipyards and shipbuilding, ground bases, alliances, rebellions, genocide, research and development, minefields, and much more. Published by Task Force Games, available through retail outlets and mail order dealers.

LEGENDARIA 1 — This is a new bimonthly magazine publishing role-playing adventures in comic book form. Edited by Chandler Driggs, 28 pages, single copy price $2.50, six issue sub for $12. Published bimonthly by WITS Publishing Inc., 924 Irving St, Philadelphia, PA 19107.

MELANDA — This is a 64 page book that contains a role-playing system/world. Designed by John M. Corradin and Lee C. McCormick, it contains a world description, character generation, combat, monsters, magic, and price list. Published by Wilmark Dynasty.

PLAYER CHARACTER RECORDS — This is basically a four page character record form. It has places to record characteristics, spells, saving throws, psionics, weapons, equipment, magical items, alignment, etc. Available from Canadex Games, 2552 River's Bend Ln, Ontario, Canada L6L 1V3 for $3 postpaid for ten forms, residents of Ontario add 7% sales tax.

FRONTIERS OF ALUSIA – This is an adventure map for use with *Dragonquest* or other role-playing systems. Comes with a 22" x34" map and eight pages of description. Designed by Rudy Kraft, the area covers a thinly settled, semi-explored wilderness. **RESCUE FROM THE HIVE** – Comes boxed with a 17"x11" map, 100 counters, eight pages of regular rules, two pages of solo game rules, and a die. This is a two-player SF boardgame simulating a rescue operation before time runs out. Designed by Nick Karp, the game involves mind control, unknown units, ranged combat, incapacitation, demolition, boobytraps, hyperdrive, and more. **UNIVERSE** – This is a SF RPG designed by John Butterfield. Comes boxed, the components consist of four 11" x18" tactical space combat maps (geomorphic), 200 counters, 34"x22" interstellar map, 16 page space combat rules, 24 page adventure guide, and a 76 page gamemasters' guide. Includes character generation, robots, world generation, and space travel. Available from SPI, 257 Park Ave S, New York, NY 10010.

THE AIR-EATERS STRIKE BACK ! – Designed by Keith Gross, comes boxed in a mini-game format. Contents include a 26½" x22" map, 240 counters, eight pages of introductory rules, 16 pages of additional rules, and a die. This is an SF boardgame. The rules are divided into introductory, intermediate, advanced, and multi-player games. There are optional rules and other scenarios. **THE TROJAN WAR** – The components are similiar to the previous game except that there is only one 16 page rulebook. Designed by G. Arthur Rahman, each counter represents a hero, there are chariots, primary and secondary ZOC, rallying, walls, gods, eleven scenarios and a campaign game. Published by Metagaming, PO Box 15346, Austin, TX 78761.

CHAMPIONS – This is a superhero RPG designed by George McDonald and Steve Peterson. The 64 pages of rules cover building a character, skills, combat, building scenarios, supervillain motivations, etc. Available from Hero Games, 702 Laurelwood Dr, San Mateo, Ca 94403.

THIEVES' GUILD IV – This issue contains new thieving abilities, and two new scenarios – *Into the Dragon's Jaws* and *Stopping the Smugglers*. Designed by Richard Meyer and Kerry Lloyd, it is 48 pages and sells for $5.95. Available from Gamelords, Ltd., 18616 Grosbeak Terr, Gaithesburg, MD 20760, add $1 for shipping and handling, Maryland residents add 5% sales tax.

FANTASY PATHS – This is basically 28 back-printed tiles of various rooms and corridors with intersecting encounter opportunities. Also comes with circular markers to represent various dice, Chaosium's *Basic Role-Playing*, 21 character counters, two pages of instructions, and a four page basic adventure, all in a box. Available for $14.98 from Board-Craft Simulations, Inc., PO Box 23256, Pleasant Hill, CA 94523.

STORMBRINGER – This is a FRP game based on Michael Moorcock's *Elric* series. It comes with a 144 page rulebook, 28"x22" map, eight pages of reference sheets, 16 pages of character sheets, a sheet of cut out figures, 1D20, 1D8, 3D6, and 1D4, all in a box. Rules cover descriptions of the Young Kingdoms, combat, skills, sorcery, cults, monsters, and more. Designed by Ken St. Andre and Steve Perrin. Available from Chaosium Inc., PO Box 6302, Albany, CA 94706 for $19.95 plus $1 for shipping & handling, California residents add appropriate 6% or 6½% sales tax.

STAR PATROL – This is a SF RPG designed by Michael Scott Kurtick and Rockland Russo. The box comes with an 80 page rulebook, a sheet of cutout figures, a 34"x22" sheet of deck plans, a 34"x22" hex sheet, 1D4, 3D6, 1D8, 1D10, 1D12, and 1D20. The Rules cover creating characters, skills, robots, monsters, psionics, gravity, starships, and much more. Available from Gamescience Corp., 01956 Pass Rd, Gulfport, MS 39501.

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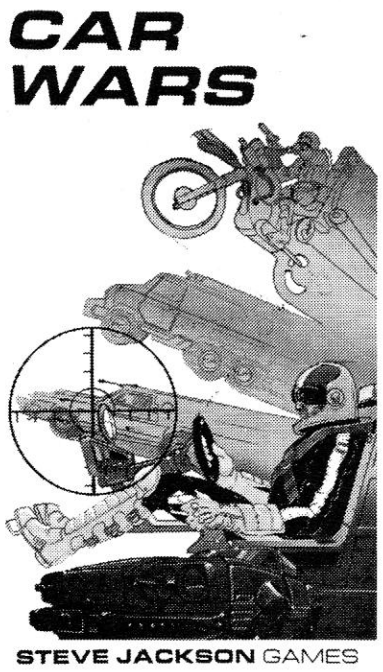

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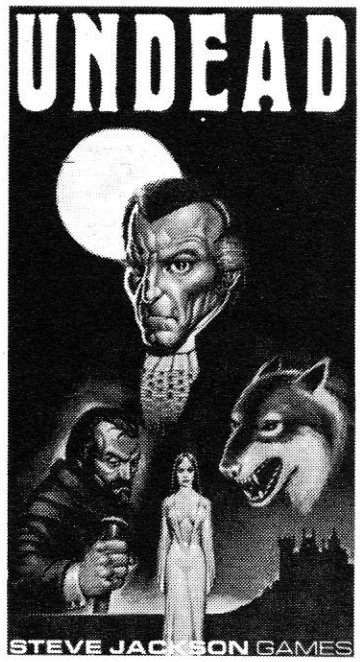

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by GIGI D'ARN

Dear Tadashi,

Darn it! I missed ORIGINS. I was really looking forward to it. Sorry! Good news though. That guy I was telling you about invited me to go to Las Vegas with him to see the July 4th fireworks there. And I did! Everything was heavenly.

I heard *Star Rovers* by Archive Miniatures is finally out. Congratulations, Archive. They haven't sent me a copy yet and I am curious.

I guess details get softened sometimes by the time I get it. Latest report is that DAVID RITCHIE did not quit SPI — he was fired! An Ohio source says SPI is losing money rapidly and may need to trim the staff. I am warming up my SPI scope — rumors solicited. I can't believe that Avalon Hill and Heritage made a bid for SPI! Did they tell you anything about it in NY when you were there? David might be joining TSR's product development staff. And what does that mean?

I hear rumors that GARY GYGAX is in poor health. If so, HOPE YOU GET WELL SOON!!!

Martian Metals will soon release a dragon with a reported 25" wing span, this for 25mm scale. Wow! This will be featured as *Vermithrax Perjorative*, the *Dragonslayer* movie dragon.

Yet another company pops up with *Traveller* items — Marischal Adventures. GDW sure does a good job of spreading out licenses.

Steve Jackson Games will be doing Cardboard Heroes for *Traveller*. SJG was going to have a game titled *Vampire* but when informed of TSR's *Vampyre*, he had to change it to *Undead* — both games are already out.

Work is continuing on the second edition *Adventures in Fantasy* by DAVE ARNESON and RICHARD SNIDER.

I wonder how Ral Partha's games are doing? I doubt people are buying them for their covers.

Speaking of bad covers, last year's worst award goes to FGU's *Space Opera*. They're in contention again this year with *Aftermath!* along with Gamescience's *Star Patrol*.

FGU's new *Elementary Watson* will have rules rewritten to incorporate role-playing elements.

I hear that Avalon Hill bought out OSG. TSR went after them, though their policy has turned to making kid's games for the mass toy trade. Anybody out there with a confirmation?

A bird from Texas told me Some Turkey Games' *Fistful of Turkeys* took almost five minutes to playtest. Better than nothing. Their next release, *Kamikaze Turkey*, will try to beat that record. Mr Bad Taste does it again!

And now for the social part of my column: JOHN *Universe* BUTTERFIELD and TRISH CHRISTEN have announced their engagement.

I congratulate *The Dragon* on getting a BORIS VALLEJO cover. It was a breathtaking piece. Better raise your budget for contributors, Tadashi. You must keep quality up, now that you're monthly.

Did you ever get one of the infamous *AD&D* module B3's? TSR recalled their entire print-run and burned them. Stray copies will be making the collector's circuit I'm sure. Reason for the recall is unclear but there is one piece of artwork in there with unflattering portrayals of real people. Did somebody miss something or add something?

Aside from some cancellations of events, GENCON XIV was a smooth running con, I've heard. And decent weather for once. I'm sure exhibitors welcomed the former after disorganized ORIGINS. You should hear the testimonials!

Upcoming from Chaosium is *Call Of Cthulhu*, an H. P. Lovecraft role-playing game. Horror fantasy in the '20s, my kind of stuff! (My favorite movie this year is *Raiders of the Lost Ark*.) After that comes *Worlds of Wonder*, an introductory role-playing game set in various fantasy/historical settings. After *Thieves' World*, Chaosium has a good resume.

Victim of the month department: TRACE HOLLOWELL says in his editorial in *Interplay 2*, "Magazines which are dependent upon their ads end up serving the interest of their advertisers." Must be true: in the case of *Interplay*, the only advertiser is Metagaming. A bit hypocritical eh? And I don't think their new typesetter is very versatile. But the mag was fun. I especially liked the reply from the Queen Bee.

I hear you got drafted by the Imperial War Ministry to serve in the Spinward Marches. Good luck on your duty with the 504th Cruiser Squadron. Since I wasn't drafted, I suppose they don't take women over 30? Or is it my glasses?

What are they going to do there in Sacramento? Are they really going to ban *D&D* from their recreational park programs? I can see it now. . . kids playing in closets, under the bed sheets, etc. Why don't those adults grow up?

Do you think the quality of Judges Guild stuff is getting any better? If I had a hot new role-playing game I wouldn't license them to do anything for it unless they promise a full color (as opposed to phoney color) slick stock cover. Not too subtle am I?

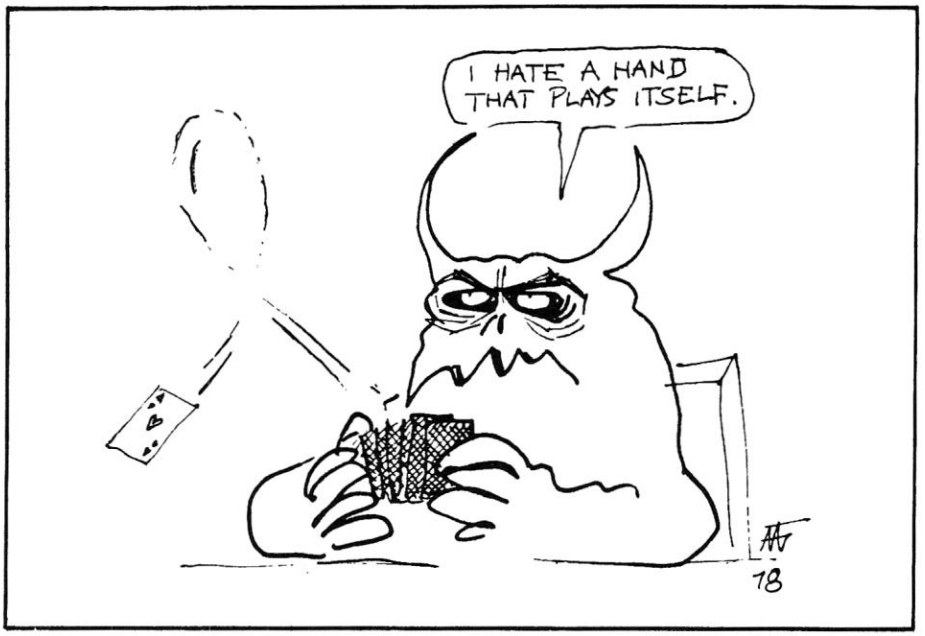
I'm with you. I think Avalon Hill should retail those game racks they give free to stores. Gamers have enough problems trying to figure out how to store all those odd-sized boxes. At least until someone comes up with a better idea.

I hear *White Dwarf* is considering going monthly: they probably have enough ads in stock.

Question of the day: what company now has the game rights to Larry Niven's *Ringworld* books?

Love,

Gigi



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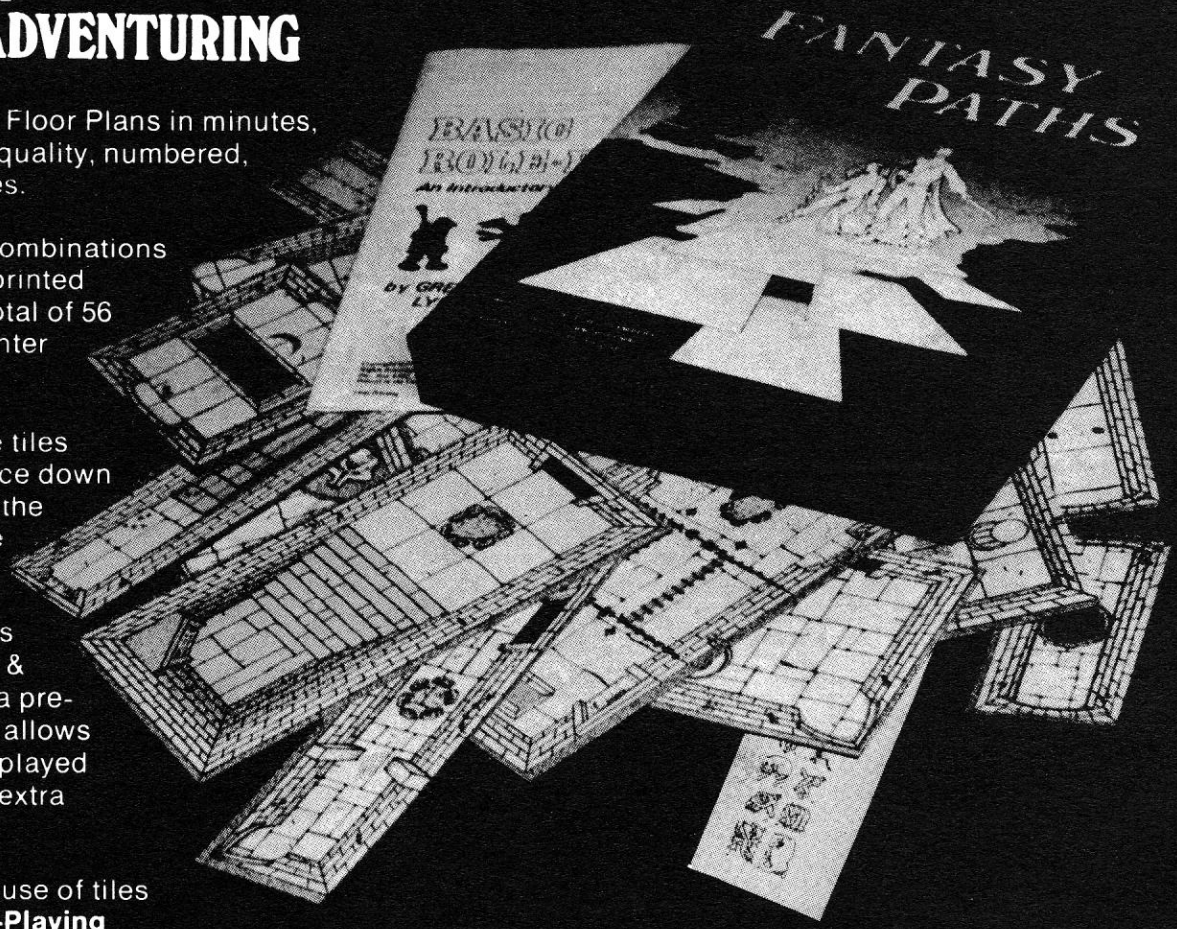

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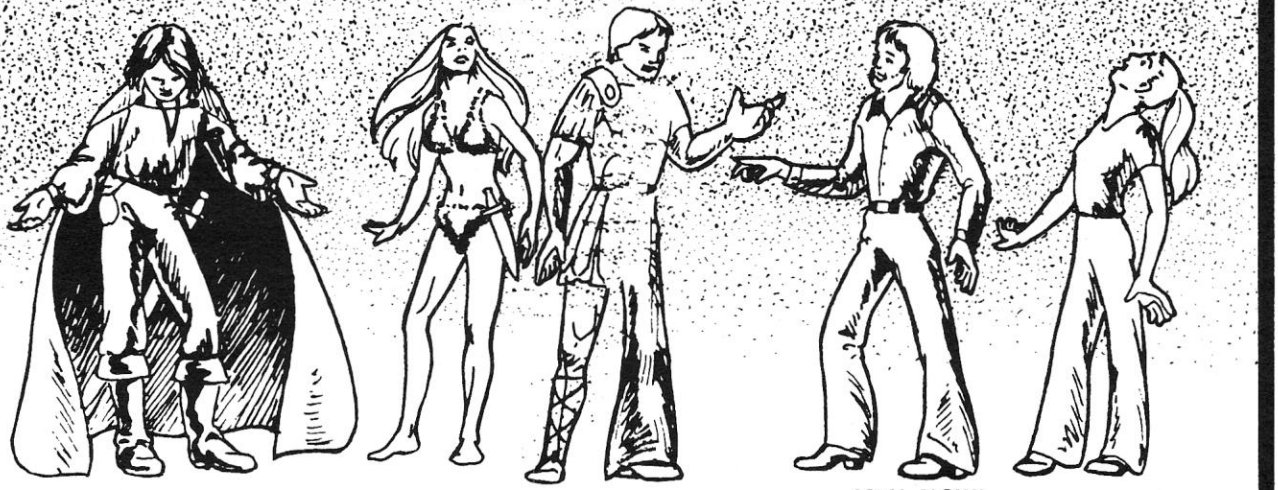

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