



THE JUDGES GUILD JOURNAL

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DUNGEONS & DRAGONS

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April/May 1978

ERROREOS GROG AWAKES EXTRA ★ COMING CONVENTIONS

As a service, Judges Guild Journal will list upcoming conventions. Organizations planning these conventions should send a postcard to Judges Guild, P.O. Box 773, Decatur, IL 62525, giving specific details of the coming event. For further information regarding entrance fees and lodging available, our readers should write to the addresses listed beneath each Con.

PENN CON '78 June 23-25, 1978

Location: Widener College, Chester, PA
Info: Penn Con '78
c/o Strategy and Fantasy World
Valley Forge Shopping Center
King of Prussia, PA 19406

ORIGINS '78 July 14-16, 1978

Location: University of Michigan, Ann Arbor, Michigan
Info: Metro Detroit Gamers
c/o Al Slisinger
19941 Joan
Detroit, Michigan 48205

GAHANNA X August 4-6, 1978

Info: Van Siegling
222 Andalus Drive
Gahanna, OH 43230

GENCON XI August 17-20, 1978

Location: University of Wisconsin-Parkside, Kenosha, Wisconsin
Info: TSR, GenCon XI
P.O. Box 756
Lake Geneva, WI 53147

PACIFIC ENCOUNTERS '78 September 2-4, 1978

(formerly GenCon West '78)
Location: Villa Hotel, San Mateo, California
Info: Pacific Encounters '78
P.O. Box 4042
Foster City, California 94404

ROCKCON IV October 28-29, 1978

Location: Ramada Inn, Rockford, IL (located at the Business 20
(State St.) Exit on Interstate 90--Northwest Tollway
Info: Ken Lythgoe
Royal Hobby Shop
3806 E. State Street
Rockford, IL 61108

ANNOUNCING THE GREAT GUILDMEMBER DUNGEON CREATION CONTEST

It continually amazes the staff to observe the detailed contributions of the talented Guildmembers which submit materials for publication in the Journal. As we near birthday of Judges Guild and pondering the proper way to thank our many supporters, it was decided to launch a contest on dungeon designing to celebrate and acknowledge your help in making Judges Guild to success it is today.

Basically the contest will be divided into six parts, one for each level...1 through 6 designed. You may enter any or all the categories and each category will be judged for originality, presentation, and suitability by the design staff and awarded First, Second, and Third Prizes.



Reprinted with the permission of Marvel Comic Book Group c 1977, All Rights Reserved

All submissions must be drawn on within a 7" by 10" boundary on 5 squares per inch graph paper blue line reproducible in soft pencil. The dungeons should be labeled to be read from the bottom of the 7" side just as it will be printed by Judges Guild at a later date. The dungeon should be accompanied by a keyed description in the Judges Guild format (see TOB or TM) and should be complete. The key must not run more than two handwritten pages in length and must be legible. All entries must include permission to reprint the entry and all will become the property of Judges Guild. Full acknowledgement will be given the designer at the time of publication. All questions must be accompanied by SASE.

FIRST PRIZE \$40 CREDIT

SECOND PRIZE \$30 CREDIT

THIRD PRIZE \$20 CREDIT

All entries must be recieved at Judges Guild no later than September 30, 1978 and prizes will be awarded in the Journal of October / November. Prizes may be used for credit on any Judges Guild products including renewals. Even entries which are not adjudged a prize may be considered for publication under our regular submission policy...so even a novice should not despair. You have six chances to win if you enter each category times the three prize categories or eighteen chances at the treasure. We knew it all the time and here is your chance to prove it to the world...Guildmembers are the best Fantasy Role Playing Judges in the Multi-verse.

Fourth Annual Strategists Club Awards for "Creativity in Wargaming"

Outstanding Game - 1977

Air War - SPI
Imperium - Conflict Games
Ogre - Metagaming
Squad Leader - AH
Traveller - GDW
Victory in the Pacific - AH
War of the Ring - SPI

Outstanding Game Design - 1977

Air War - David Isby
Citadel - Frank Chadwick
Imperium - Marc Miller
Squad Leader - John Hill & Don Greenwood
Traveller - Marc Miller
Warlord - Robert Williams
War of the Ring - Howard Barasch & Richard Berg

Outstanding Miniature Figure Series - 1977

American Civil War (15mm) - Grenadier
Carolingians, Franks & Moors (25mm) - MiniFigs
Dungeons & Dragons (25mm) - MiniFigs
Hoplites - "Classical Ancient" (25mm) - Ral Partha
Modern Micro Armor (1/285) - GHQ
World Conquerors - "The Mongols and their Allies" (25mm) - Ral Partha

Outstanding Miniatures Rules - 1977

Chivalry & Sorcery - Fantasy Games Unlimited
Cordite & Steel - TSR Hobbies, Inc.
The Emerald Tablet - Creative Wargames Workshop
Modern Armor - TSR
Legions of the Petal Throne - TSR

FANTASY GAMING HALL OF FAME

"In recognition of their contributions to fantasy gaming." Please vote for one in each category. Present members are: REH, ERB, H.P. Lovecraft, JRRT, C.S. Lewis, Roger Zelazny, Andre Norton and Fritz Leiber. Do not vote for any of them.

Posthumous

Lord Dunsany
A. Merritt
Fletcher Pratt
Clark Ashton Smith
Jules Verne
Stanley Weinbaum

Living Authors

Poul Anderson
Leigh Brackett
Terry Brooks
Lin Carter
L. Sprague deCamp
Stephen R. Donaldson
Philip Jose Farmer
Gardner F. Fox
John Jakes
Katherine Kurtz
Ursula K. LeGuin
Michael Moorcock
Emil Pataja
Fred Saberhagen
Margaret St. Clair
Jack Vance

How to, and Who, May Vote:

Anyone reading this in any of the fine magazines running it is eligible to vote, but only once. To that end, you must include your name and address somewhere on the ballot. This must be done, as it is our only method of preventing ballot stuffing; failure to do so will invalidate the ballot. DO NOT SEND IN THIS BALLOT! DO NOT PHOTOCOPIY THIS FORM! All votes must be cast on a postcard or 3 x 5 notecard. Simply list your choices in numerical order. ONLY ONE CHOICE IN EACH CATEGORY. Ballots must not accompany any order or other correspondence with TSR Hobbies or TSR Periodicals; they must be sent separately. We recommend a postcard.

Mail all ballots to:
"SC" Awards
c/o THE DRAGON
POB 110
Lake Geneva, WI 53147

All ballots must be
postmarked no later
than 28 July 1978

SPECIAL FEATURE!!!

Peggy Sue Keith, Editor

An In Depth Article
on STAR WARS



BEHIND THE SCENES--THE MAKING OF "STAR WARS"

"I have wrought my simple plan
If I give some hour of joy
To the boy who's half a man,
Or the man who's half a boy."

--Arthur Conan Doyle's preface to
"The Lost World"

"Star Wars" takes full advantage of the technical wizardry of modern filmmaking as it unites the hardware of contemporary space adventure with the romantic fantasies of sword and sorcery. It is a tale of heroes and villains, telling of the romance between a young naive boy and a beautiful, spirited princess. It is an odyssey from innocence to knowledge--the age old tale of the passage of the sword from one generation to the next in a world where magic is possible, where love and goodness triumph over all.

"The trouble with the future in most futuristic movies is that it always looks new and clean and shiny," said George Lucas, writer-director of "Star Wars". "What is required for true credibility is a used future. The Apollo capsules were instructive in that regard. By the time the Astronauts returned from the moon, you had the impression the capsules were littered with weightless candy wrappers and old Tang jars--no more impressive than the family station wagon. Although "Star Wars" has no point of reference to Earth time or space by which to familiarize ourselves, it is not about the future, but some galactic past or some extra-temporal present; it is a decidedly inhabited and used time and place. We don't explain everything. All the hardware is taken for granted."

As early as 1971, George Lucas had wanted to film a space fantasy. "Originally I wanted to make a "Flash Gordon" movie with all the trimmings, but I couldn't obtain the rights to the characters. So I began researching, and went right back and found where Alex Raymond (who had done the original "Flash Gordon" comic strips in newspapers) had got his idea. I discovered that he'd got his inspiration from the works of Edgar Rice Burroughs (author of Tarzan and the John Carter, Warlord of Mars series). I read through that series, then found that what had sparked Burroughs off was a science-fantasy called "Gulliver on Mars" written by Edwin Arnold and published in 1905. That was the first story in this genre that I have been able to trace. Jules Verne's fantastic voyages occurred predominantly on Earth, not stressing battling space creatures or technological development of other planets or galaxies. A whole new genre emerged to fill the void."

"I had the "Star Wars" project in mind even before I started shooting my last picture, "American Graffiti", and as soon as I finished, I began writing "Star Wars" in January, 1973. Writing eight hours a day, five days a week, from then until March, 1976, when we began shooting. Even then I was busy doing various re-writes in the evenings after a day's work. In fact, I wrote four entirely different screen plays for "Star Wars", searching for just the right ingredients, characters and storyline. It's always been what you might call a good idea in search of a story."

"I wanted to make an action movie--a movie in outer space like "Flash Gordon" used to be. Ray guns, running around in spaceships, shooting at each other--I knew I wanted to have a big battle in outer space, a sort of dogfight thing. I wanted to make a movie about an old man and a kid, and I knew that I wanted the old man to be a real old man and have a sort of teacher-student relationship with the kid. I also wanted the old man to be like a warrior. I wanted a princess, too, but I didn't want her to be a passive damsel in distress."

"What finally emerged through the many drafts of the script has obviously been influenced by science fiction and action adventure I've read and seen. And I've seen a lot of it. I'm trying to make a classic sort of genre picture, a classic space fantasy in which all the influences are working together. There are certain traditional aspects of the genre I wanted to keep and help perpetuate in "Star Wars".

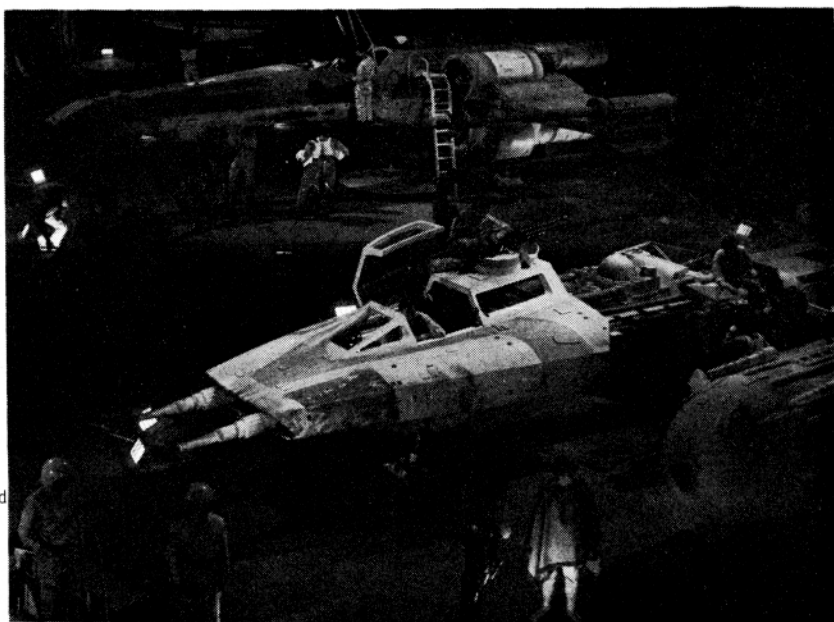
The first step after completing the basic script concept was to visualize the new world. George contacted Colin Cantwell who had worked on "2001" to design the initial spacecraft models. Alex Tavoularis started preliminary storyboard sketches of the early scripts. Production illustrator Ralph McQuarrie began to visualize the basic ideas for characters, costumes, props and scenery. Over a period of time Ralph went from simple sketches and line drawings to a handsome series of production paintings which set a visual tone for the production.

In the meantime, producer Gary Kurtz worked out a budget and logistical plan for the complex job of filming on three continents. For the desert planet, Tatooine, all American, North African and Middle Eastern deserts were researched and explored. In Southern Tunisia, on the edge of the Sahara desert, the ideal locations were found: a dry, arid landscape with limitless horizons filled with bizarre but real architecture.

It was decided the interiors would be photographed in London, England, because of the close proximity to North Africa and also because of the availability of a pool of top technical people at the EMI Elstree Studios, Borehamwood. It was the only studio in England or America that could provide 9 large stages simultaneously and allow the company complete freedom to handpick its own personnel.

The script called for a large number of miniature and optical effects. In June of 1975, George and Gary contracted John Dykstra with regard to his supervising the photographic special effects. No commercial facility had the equipment or the time to accomplish what "Star Wars" required, so John worked out the plans for a complete in-house effects shop. Appropriately named "Industrial Light & Magic Corporation", the shop was set up in a warehouse in the San Fernando Valley.

Employing as many as seventy-five people and in post-production working on two full shifts, ILM executed the three hundred and sixty separate special effects shots in the film. Altogether film enhancement and special effects are visible for half of the running time of "Star Wars".



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STAR WARS
Released by 20th Century-Fox

SW-K-41 Luke Skywalker (Mark Hamill) and Han Solo (Harrison Ford) observe preparation of the fighters on the rebel main hangar deck.

The various departments at ILM included a carpentry shop and a machine shop which had to build or modify the special camera, editing, animating and projecting equipment required by the special effects. A horizontal 35mm double frame format was utilized on all the special effects filming in order to get a larger negative that could sustain the quality of the images filmed in live action. A model shop was built to execute the prototype models of the various space and land vehicles.

Other departments were optical printing for putting layers of film together, a rolescope department which provided matte work and also generated original images to be used in explosion enhancement. The electronics shop devised special cameras for a self-contained camera and motion control system. There was also a film control department for overseeing the filming and coordinating of all film elements.

Meanwhile, at Elstree, production designer John Barry and his crew began designing the myriad number of props and sets. Instead of the shiny new looking architecture and rockets one usually associates with space fantasy motion pictures, the sets and props for "Star Wars" were designed to look inhabited and used. John Barry commented, "George wants to make it look like it's shot on location."

The film features more than a dozen robots, in fact, but the two major ones are C3PO and R2D2. C3PO was the one robot designed by production illustrator Ralph McQuarrie, art director Norman Reynolds and sculptress Liz Moore. The job of making the other robots work fell to John Stears who devised the production and mechanical special effects. Besides the dozen robots he built for "Star Wars," he also came up with light sabres, land vehicles and a myriad of explosions.

In March, 1976, a film production unit and cast descended on Tozeur, a sleepy little oasis town in Southern Tunisia, where South Africa and Arabia meet and the Sahara Desert begins. The construction crew worked for eight weeks to turn the desert and towns into another planet. Filming began on the Chotte el Djerid not too far from Tozeur. Chott means "salt lake" in Arabic. It was an arid, dried-up wasteland dotted with an occasional palm tree; a bare smooth desert reflecting the sun's rays from its myriad streaks of white salt. It's a place of mirages, where it is difficult to distinguish the real from the unreal. In other words, an ideal setting for a film like "Star Wars".



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STAR WARS
Released by 20th Century-Fox

SW-K-11 Jawas, the rodent-like scrap collectors of Tatooine, with a small control disk onto the side of Artoo-Detoo.

"STAR WARS"

During the first week, a sandstorm blew up in the desert, and the entire crew had to wear specially supplied goggles. Cameras had to be rigorously cleaned out every evening.

The first sequences of "Star Wars" take place on Tatooine, a planet in another galaxy. The homestead where the young hero, Luke Skywalker (Mark Hamill), lives is a huge hole in the ground leading to a series of caves.

Other locations included the sand dunes of the Tunisian desert a few miles outside Nefta. The scene called for the skeleton of a monster creature to lie in the background as robots R2D2 and C3PO made their slow way across the sands. As the sinister Imperial stormtroopers searched for the robots, one of the stormtroopers rode a mammoth beast which looks like a half-dinosaur, half-elephant.

After sever sequences were filmed against the rocky grandeur of a volcanic canyon outside Tozeur, the cast and crew moved to Matmata, one of the most unusual towns in the world.

Matmata is largely inhabited by troglodytes, people who make their homes in caves cut from the sides of the crater-like holes in the ground. These craters dot the landscape, much like craters on the Moon. These underground homes evolved not so much in defense against possible enemies many years ago, but as a means of protection from the weather, which is scorching hot in summer and bitterly cold in winter.

The average Matmata home consists of an open central hole, 25 feet in diameter. Often the hole is surrounded by parapets. In this way, there is shade from the sun and protection from the wind. The only entrance is by a gently sloping ramp which leads through a tunnel with recesses on either side for the storage of fodder and produce. The recesses are also used for stabling animals. The courtyard is 20 to 30 feet square and contains cisterns fed by channels from saucer-like depressions designed to catch the rain. There are usually two rooms on each side of the square, gouged from the earth. Inside the rooms, or caves, niches and recesses act as shelves, seats and beds.

In Matmata, George Lucas filmed sequences in the depths of the Hotel Sidi Driss, which is larger but still typical of the local troglodytes' dwellings. In "Star Wars," the hotel will be seen as the interior of Luke Skywalker's homestead.

Following two and a half weeks filming in Tunisia, the "Star Wars" cast and crew moved to EMI Elstree Studios just outside of London. It took all nine sound stages to house production designer John Barry's thirty sets of other planets, starships, caves, control rooms, cantinas, and the vast network of sinister corridors on the evil manmade Death Star. For the enormous rebel hangar sequence filled with a squadron of X-wing and Y-wing fighters, the set was so huge that it had to be filmed on the largest sound stage in Europe, located at Shepperton Studios in Middlesex, some twenty miles away. The scenes with the actors took 14½ weeks to film in England.

For post-production work, George Lucas and Gary Kurtz worked out of Industrial Light & Magic in Los Angeles where the special effects were completed. The editing was done in Marin County outside of San Francisco.

Additional second unit Tatooine desert material was photographed in Death Valley and Yavin Jungle material was photographed in the Mayan ruins of Tikal National Park, Guatemala.

Noted composer John Williams spent a year preparing his ideas for the score. During March, 1977 he conducted the 87 piece London Symphony Orchestra in a series of 14 sessions in order to record the 90 minutes of original music.

Original sound effects for the galactic languages, behicles, robots and weapons were collected and created by Ben Burt. The final elaborate stereo soundtrack was mixed at the Samuel Goldwyn Studios in the Dolby system of noise reduction for the ultimate motion picture high fidelity in the theatre.

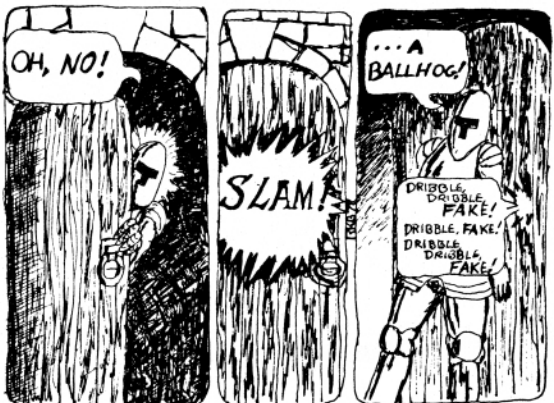
Bob Dingilian, Executive Director of National Publicity, Twentieth Century-Fox Film Corporation



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STAR WARS
Released by 20th Century-Fox

SW-K-13 Luke Skywalker (Mark Hamill) is attacked by a Tusken Raider, a vicious desert bandit.



Dear Maed Makistakator:

First allow me to congratulate you on the outstanding service you are doing for Dungeon Masters. The price of my subscription has already been returned twice over with a wealth of information. I have below some information your readers may also find rewarding.

While searching through some ancient books of lore I came across a number of Clerical Spells heretofore thought lost, and what I believe to be a guideline as to their levels.

First

- Hope-----Dispells a Fear spell and protects the Cleric and those with him from that spell for 3 turns.
- See Truth-----Allows the Cleric to see the true shape of any polymorphed object or creature for 3 turns.
- Hear Truth-----Allows the Cleric to detect any lie for 3 turns.
- Cause Fire-----Causes any flammable material, even when wet, to blaze.
- Repair Rope-----Can repair rope (even as it breaks) from any condition.
- Age-----Cause any creature or object to age or grow younger by 20 years.

Second

- Pios-----Causes everyone in the group to agree with the Cleric's wishes for 5 turns. His wishes must be reasonable and generally good, such as "Give some money to the Church!", "Kill a certain evil monster!", "Show mercy!", etc.
- Peace-----Causes one large creature or several smaller creatures to become peace loving and won't fight unless threatened, for 10 turns.
- Understanding-----Causes ESP between all in group. They can read each other's minds, but not any creature. Lasts for about 1 game hour.
- Speak with Object---Allows the Cleric to ask questions of a door, rock, chair, etc. Object will answer him to the best of its ability. There is a % chance (level of Cleric + Charisma + 50) that the object will do a favor if the Cleric asks it; for example, lock itself, throw itself at someone, etc.

Third

- Disappear-----The Cleric is transported to another plane for up to 10 turns. On the tenth turn he must come back or be lost forever.
- Blinding Light-----Causes a great flash of light just above the Cleric's head that blinds anyone looking at him for 5 to 20 turns. There is also a 10% chance of going permanently blind.
- Cause Truth-----Forces any creature to speak only the truth.

Fourth

- Beauth-----Causes any creature to become more beautiful. Especially useful in dealing with Medusae.
- Fire-----Causes anything to burn. There is a 50% chance that the object will be totally destroyed, otherwise it takes 12 to 24 points of damage.

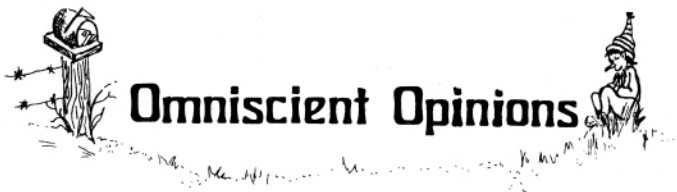
Fifth

- Convert-----Causes 24 first level creatures or one creature up to 24th level (or combinations inbetween) to become Lawful-Good. This conversion has an 80% chance of being permanent, otherwise lasting 2 to 24 months, but will always last for one hour regardless of saving throw.
- Chasm of...-----Opens a crevice 20 feet wide by 60 feet long dropping straight to you know where.

All these spells are of course subject to saving throws. Some of these spells may have been published before, please forgive my repetition of them. I was very happy to uncover these spells as I have always felt the Cleric was slightly undergunned. I hope you will find them useful.

Sincerely,
Harry the Gnome
c/o Kevin Garbelman

 Watch for Our Booth at
ORIGINS 78



Notes From TurtleDragon Castle**

Stephen Huff

Human beings have the capacity to store magical energies within their bodies which may, once stored, be released by a specific series of words and gestures as a specific spell. To develop this ability, a man must devote himself to the study of magical mysteries, which decreases his hold upon life (thus the four-sided hit dice). In the first level of the mastery of magical skills, he is capable of storing only a small amount of magical energy within himself of a certain level of complexity of spells, their use being limited by his Intelligence. Magical energy is measured in levels. Certain spells must be stored in the Magic User in his storage space of precisely that complexity and energy level. Thus though a second level Magic User may have the ability to store two levels of magical energy, he cannot carry one second level spell rather than two first because he possesses within his body two storage spaces for separate spells of the first level of complexity, and as yet no storage space for a spell of second level complexity. Likewise, a Magic User with the capacity for storing a fourth level spell could not take four first level spells in its place. The storage space he has developed through practice is suited only to the storage of spells of fourth level complexity.

As you advance in levels of magical mastery you add to your ability to store spells, adding at a predetermined pace new storage areas for additional spells of varying complexity.

A Magic User must have a good Intelligence to be effective at his trade, because the complexity of the spells which he may use is directly proportional to his native Intelligence.

Intelligence	Spell Level
1	0
2	1
3	1
4	2
5	2
6	3
7	3
8	4
9	4
10	5
11	5
12	6
13	6
14	7
15	7
16	8
17	8
18	9
19	9
20	10
21	10

etc.

As may be seen, after a certain point only those beings of superhuman Intelligence, either because they are not of human origin or acquired through magical means, may use spells beyond a certain level. Also Intelligence must be trained to use magic properly; if untrained, certain chances of backfires and misspells exist.

Likewise, the possibility of learning and researching new spells is governed by the level of the researcher and his Intelligence. It is not possible to research spells of a complexity higher than the researcher is capable of using. Spells of very high levels are extremely rare. The number of persons who have existed capable of using them is small, and the expense involved in researching them is gigantic.

Spell throwing actually involves three steps. The first is learning the spell. Learning involves research, discovery of a new spell, or studying spells which have already been researched. Learning may also be accomplished through apprenticeship to another Magic User who knows the spell, or by hiring another Magic User to teach you. Because magic has been in existence for some time, a number of schools of magic have grown up, each of which knows some spells, not all.

These schools are: The School of Red Magic, The School of Yellow Magic, and The School of Blue Magic. Other schools exist, but they are not widely known. No spells above the fifth level are common knowledge in any of these schools. Such spells must be learned either by researching them yourself or studying under some other Magic User who knows them. Another possibility includes stealing a Wizard's spell books and studying the spells in it. It takes a number of weeks (equal to the level of a spell to learn the spell with instruction from another Magic User who knows it. Twice the length of time is required to use only the spell book.

The next step necessary before casting a spell is the storage of the magical energies peculiar to that spell within yourself. This must be done prior to casting the spell, requiring one hour of time for each level of spell complexity: one hour for a first level spell; nine hours for a ninth level spell. The time must be quiet and uninterrupted, or the effect is lost. Execution of gestures or speaking is necessary for releasing the energies stored within the Magic User's body. For most spells gestures are necessary. If the Magic User is securely bound he cannot execute a spell.

A spell cannot be stored unless the Magic User has the spell book containing that spell in hand. The spell book contains the precise actions, phrases, and diagrams which must be executed to store that spell. A spell once stored remains locked within the Magic User until it is released by the proper word or gesture.

A Magic User may research appropriate spells at any level, but he may not enchant any object until he reaches the eleventh level of mastery and becomes a Wizard. At the eleventh level of mastery he acquires one of the lesser keys of creation which allows him to impart powers to objects through the process of enchantment.

Because almost any Magic User with a windfall of cash can research a new spell of the first or second level, spells at these levels are almost infinite and perform any number of different functions. However, any given Magic User knows only a fraction of these spells. Indeed, Magic Users below eighteen in Intelligence are incapable of learning more than a limited number of these spells. See [Greyhawk](#).

An oath by Isis is binding to any Magic User. If he breaks it, he loses all of his magical abilities until he appeases the Goddess--an almost impossible task.

The following spells are known in the different schools.

Red Magic	Yellow Magic
1st Level	1st Level
Magic Missile Shield Hold Portal Detect Magic Read Magic	Detect Magic Read Magic Sleep Light Protection Evil
2nd Level	2nd Level
Phantasmal Forces Detect Invisible Strength Web Pyrotechnics	Invisibility ESP Pyrotechnics Continual Light Detect Evil
3rd Level	3rd Level
Fireball Haste Spell Explosive Runes Infravision Monster Summoning I Fly	Fireball Haste Spell Water Breathing Suggestion Clairvoyance Dispell Magic
4th Level	4th Level
Wall of Fire Fear Extension I Hallucinatory Terrain Dimension Door Charm Monster	Polymorph Self Polymorph Others Remove Curse Wall of Fire Growth Plant Dimension Door
5th Level	5th Level
Hold Monster Magic Jar Wall of Iron Pass Wall Transmute Rock to Mud Feeblemind	Conjure Elemental Wall of Iron Magic Jar Contact Higher Plane Cloud Kill Growth Animal
Blue Magic	Utility Spells
1st Level	1st Level
Detect Magic Read Magic Read Languages Charm Person Hold Portal	Flower Summoning Pet Summoning I Special Effects I Servant Summoning I Heating Liquid Chilling Liquid
2nd Level	2nd Level
Detect Invisible Locate Object Mirror Image Strength Knock Levitate	Enchanting Drink Prevent Spoilage Minor Enchantment
3rd Level	Explanations of utility spells may be found in later pages.
Lightning Bolt Infravision Protection Normal Missiles Slow Spell Hold Person Clairvoyance	Any spells not found in these three schools are secret spells, and must be learned in one of the manners previously mentioned.
4th Level	
Wall of Ice Confusion Ice Storm Massmorph Monster Summoning II Wizard Eye	
5th Level	
Wall of Stone Animate Dead Pass Wall Feeblemind Magic Jar Telekinesis	



Utility spells listed here are known in all three major schools. They were developed by Magic Users who wished to make a living in the city as something more useful than hired thugs. Hundreds more utility spells exist, as magic is the science and technology of society.

UTILITY SPELLS

Flower Summoning: A spell of the first level of complexity, this spell allows the Magic User to summon a bouquet of flowers by simply pointing his fingers. They remain for eight hours and then vanish. Range 24". He may choose the type of flowers, number appearing 4-16. Ornamental only, poisonous or drugging flowers will not appear.

Pet Summoning I: A spell of the first level of complexity, this spell may be used to summon any one of the following once for each time it is stored: a baby rabbit, a puppy, a kitten, a baby falcon, or a dove. These are permanent, and will grow into living pets.

Special Effects I: A spell of the first level of complexity, this spell allows the Magic User to create 1-12 multicolored butterflies which will hover around the person of his choice for 1-6 turns, or until they are dismissed, whichever is sooner. Also available are 1-4 doves which will fly off in a great fluttering of wings; 1-8 songbirds which will perch nearby and sing for 1-6 turns; a harp which will play itself for 3-12 turns; or the sound of wind chimes in the air for 3-12 turns.

Heating Liquid: A spell of the first level of complexity, this spell allows the Magic User to heat up to five gallons of water to a boil, or merely to heat a cold cup of coffee to steam slightly. The intensity varies with the Magic User's intentions. Studying this spell allows it to be used all day long so long as the total water heated does not exceed five gallons. This spell has a range of two feet. In combat, if the opponent fails to make his saving throw, all blood in his head is instantly turned to steam, producing a messy explosion and preventing resurrection. If a saving throw is made, there is no effect.

Chilling Liquid: A spell of the first level of complexity, very similar to heating liquid, except that it can only freeze up to two and a half gallons of water a day. Range is two feet. When used in offensives, it does not preclude resurrection.

Enchanting Drink: A spell of the second level of complexity, made or sold to increase in quality. This has the effect of increasing business done by 11-20%. Maximum amount enchanted per spell use is fifty gallons. Range is six feet. Duration until drunk.

Prevent Spoilage: A spell of the second level of complexity, it allows a Magic User to prevent normal spoilage upon meats and other food stuffs. It effects a ten by ten foot area and prevents all food, etc., placed therein from spoiling for one week. Range is five feet.

Minor Enchantment: A spell of the second level of complexity, it allows the Magic User to cause a limited number of small objects to act on their own power. Ladles may be made to ladle, pitchers to pour, spits to turn, platters may float gently around the room bearing food and drinks, pausing as appropriate. The limit on the number of objects so treated is equal to the Magic User's Intelligence. A Magic User with an Intelligence of nine may handle nine objects at once. While supporting this spell, he may not do anything else requiring concentration. He cannot throw other spells. Edged instruments and enchanted objects may not be affected by this spell. Blunt implements will not move swiftly enough to inflict damage. Duration is four turns. Range is eight inches.

Servant Summoning I: A spell of the first level of complexity, this spell summons up an invisible non-corporeal servant which may carry up to 2,000 gold pieces in weight. It is an abject coward, and will never assist in melee. The servant will not move farther than 24" away from the Magic User who summoned it. However, it will shine shoes, clean house, and carry packages with great gusto. It obeys the orders of the Magic User without question so long as the orders do not involve any risk. The spell lasts for three to seven days. The servant is dispelled by being requested to assist in combat or at the death of the Magic User who summoned it.

These spells are designed to give greater depth and feel to a Magic User's character. To flesh out the role of magic in a society where minor magicians are fairly commonplace, and every large city has two or three Wizards. I am interested in learning any spells not listed in Greyhawk so that I may further flesh out my magic system in Mycroft's world. If you know such, either researched in your own world or otherwise, please drop me a letter. If you do not want them to be published in the Judges Guild Journal, just make a note of it. Otherwise I hope to compile a list of spells which Judges may use as unknown spells in their own worlds. Further, if you have any specific questions concerning magic--either magical items or magical spells or systems you would like answered--I shall compile a list of all such questions, select the most frequently asked, and suggest the best answers I can. I shall then submit the material to the Judges Guild so that the other Judges may make comments or suggestions concerning the answers I come up with. I am not officially associated with TSR in any manner, so any answers suggested by me are no more than my best opinion. If there are very few questions, I shall endeavor to answer them through personal correspondence.

****Tim Kask, Editor of The Dragon, pointed out that Mages are already too powerful, and this variant would unbalance an official Dungeons & Dragons TM campaign...Editor**

Any correspondence for Stephen Huff may be sent to the Judges Guild for forwarding!

Dear Maed Makistakator:

I have bought your initial package, and I also have received it, enjoying it very much. Enclosed are some of my ideas for D & D which you might consider using in the Judges Guild Journal.

Sincerely,

Garth Doverspike

MAGICAL ITEMS

Herein lies a list of fiendish and powerful magical items. Pay close heed not to load your game with these.

Electric Armor (+1 to +5): Monks beware! This armor packs a wallop to anyone but the wearer who touches it. 7-42 points damage.

Controlled Armor (+1 to +5): This armor is intelligent and stats a 50% chance of being evil. It gives its user a 1:(00) Strength and a 1:(00) Dexterity. If it is evil, it will cause its wearer to attack its party.

Non-corrodible Armor: This is not subject to any corrosive agents, and has a plus from 1 to 5.

Dragon Breath Shield: This protects the user from all forms of Dragon Breath. It has no plus.

RINGS

Seal of Law: A Ring which lets any lawful command to any lawful creature be obeyed immediately. The user can only use it in doing lawful deeds. Any person of the opposite alignment will be attacked by the wearer on sight, and will never make a Morale check. There is a 50% chance of Neutrals attacking.

Seal of Neutrality: Same as Seal of Law.

Seal of Chaos: Same as above.

Ring of Knowledge: This Ring has 1 to 3 charges. With it the user can find out anything about any object. Most objects will only take up one charge, but some well protected ones might take three!

Ring of Spell Multiples: This Ring gives the Magic User who wears it 2 to 3 times as many spells!

Ring of Deathly Shrieking: This very intelligent Ring can be detected when it would be most advantageous for it to give away its wearer. When Alengon the Thief is stealthily stealing a sleeping Dragon's treasure, he is suddenly aware that his Ring is yelling and screaming bloody murder. Zap! Minus one Thief.

Ring of Spell Reversal: This Ring gives a Magic User's spells a 50% chance of backfiring.



New
VILLAGE BOOK 1

The Hawker, a native of By-Water Road in the City State, had plied his trade there for over thirty years. It was his "beat," his own hawking territory, recognized by the Benevolent Guild of Hawkers. He knew his street well. At night he roamed the City State in search of news. He was well entwined in the "underground" information grapevine. He knew the most reliable sources: the most corruptible sentries, the wretched alley beggars who were not all they seemed to be, the right Constables to buy drinks for to induce a pleasant state of talkative drunkenness. Yes, the Hawker knew well the nuances of the City State.

As he walked past the station of one of the City State's most enticing professional ladies, she shrank back, her eyes filled with terror. He had never been bothered with their propositions since he had generated a rumor to the effect that he was an informant for the City State Constables. As he noticed the fear in her eyes, the Hawker thought of an inflammatory item on the day's fare of news. He did not enjoy such a reminder, for a tale of such horrible nature revolted him and, indeed, almost made him doubt his choice of profession. But, he reasoned, *the Hawker's place is not a judge's bench, but a makeshift podium on the street; his weapon is not the strength of the City State Law, but only his own loud voice.*

The Hawker strode purposefully past the cowering girl (if she was more than that, she was little more) and stepped up onto the stairs leading to the weather-beaten door of the Blue Dolphin Inn. When he began his shouts of "Hear ye! Hear ye!" in a voice that had the strength of his youth and the commanding authority of greater years than his, he provoked a reaction from Rhino Rudigore, owner of the Inn. The ancient innkeeper threw open the shutters of the kitchen window and thrust his arrogant, rock-hard face through, behind a cocked heavy crossbow. But he recognized the Hawker, and his features, which looked as if they'd been hacked out of granite with a pickaxe and shaped with a dull sabre by a nearsighted dwarf, assumed a somewhat more placid expression. He gave the Hawker a gruff nod, withdrew his crossbow, and closed up.

Aye, ye black-hearted knave, the Hawker thought, *I pay ye well for the poor hawking rights of these stairs, and more besides. Pug Shadbolt of the Flipping Frog charges not half your highwayman's fee. Ought ye know me well, I who buys half your bread and butter!*

"Hear ye! Hear ye!" the Hawker's voice rang out. "News of the world! News of the City State!" A quick glance at the bucket at his feet had a few silver coins for him; not enough, he knew. If he began now, not a copper more would be his from this part of the street, and he had no small number of payoffs to make. He bellowed and rang the loud bells, which were the trademark of the news bearer, then began.

"Hear ye! Hear ye! A travel-stained adventurer has stopped at Gouge-Eye Inn on Guardsman's Road, and has told a tale that will chill the marrow of your bones. The troll Daxrik, proprietor of the Inn, was an intent listener who may have been responsible for the adventurer's untimely disappearance."

"The visitor told of a secret religious cult in Dearthwood that holds virgin sacrifices to Demogorgon, Arch-Prince of the Demon Worlds. The cult's members are of the chaotic goblin races and of the lesser demon types, and are led by a Balor, Ullumka."

"The daring adventurer first encountered the cult when its raiders attacked his home town, Adderwood, at midnight. While its strong patrol forces rounded up the few still out at that hour, cruel searcher bands went from house to house, taking all they found therein: men, families and all their worldly goods. Thus they took the entire town as slaves and booty for their cult."

"The adventurer, who had escaped with his mother and two brothers, had lost three sisters and their father to the slavers: the three sisters captured, the father slain. They watched the slavers divide the town-folk into three groups. The first included girls between the ages of ten and thirteen, the second of women between fourteen and thirty, and the third of all other captives."

"The three brothers raced to notify the nearest garrison of City State troops, and guided them to Adderwood. Joined by these three, the men quickly found the third group of captives and their captors. A fierce battle destroyed the captors' force and freed the slaves, who were led back to Adderwood."

"Several of the Adderwood youths then vowed to continue the search for the other groups of captives. The three brothers joined them when the mother of the family, consumed by grief, took her own life."

"During the course of the five years since, these stalwarts thoroughly searched Dearthwood for any sign of the two lost groups of captives or their cruel slavers. After two years they found a pair of semi-nomadic brothels, with all their guards and patrons being goblinoid members of the cult, and all their charges unwilling humans."

"Striking out of the night, with complete surprise, the Adderwood band routed the goblins and orcs, and freed the women. Most of these sorry wretches were members of the second group of captives, the young-women who had been taken from Adderwood. Many had half-orc offspring."

"The brothers were sickened to find one of their sisters among them, a mother of three squalling half-orcs; they were torn with grief when an even more sickening turn of events was related by this luckless victim of fate. Their second sister had resisted the wicked orcs with brutal thrashing and kicking, and had been put to death by slow torture!"

"Nearly all of the adventurers had a sister or bride whom they had not freed, nor heard a word of. So they returned the poor women to Adderwood, and resumed the search. For two and a half years more the brave young men were thinned out by many encounters with the vicious ones of Dearthwood. Finally only the three brothers were left, though many of the missing women of Adderwood and some regions neighboring Dearthwood were found and returned to the town, shattered by years of a fate far, far worse than death."

"Then the three brothers, survivors of a once great band, came upon a clearing with a statue of Demogorgon, the Two-Headed Prince, before a large circular altar. They ascended a nearby tree and waited."

"The traveler, after relating all this, then said, 'Many patrols by an orc tribe, the Red Eye Orcs, passed through the clearing during a week of vigil in the tree. Finally, at the new moon, we saw a long caravan of wagons emerge at sundown, from the north.'"

"Figures dressed in white robes emerged from the wagons and began the odd ceremony. They set up torches on six-foot poles, thirty of these, then stood in a circle with their torches set in the ground. Finally a figure emerged from the lead wagon, clad on a black robe. This one helped a smaller one, dressed in gold, to descend from the same wagon. The two went to the altar, and made many strange gestures to the idol."

"The two figures, in gold and in black, traversed the circled priests, and stopped before each one. Each priest gave a different and unique, yet similar, gesture and genuflection to the golden figure, then these two leaders would turn to the idol and repeat their first ceremony. A hedonistic, evil sense prevailed. The entire ritual was silent."

"Finally the one in black, after leading the golden one to each of the circled figures, led the way to the center of the circle. The one, in the golden robe, stood there facing the altar, while the other went to the altar after drawing a long, wicked golden blade from his robe, and imbedding it in the ground before the golden one."

"In one proud, sweeping movement, the golden figure disrobed. She was a most comely young woman of about seventeen, wholly unclad save for a large number of thin golden chains and ornaments wound about her neck, waist, and wrists."

"At the time she was facing the altar, and they could not see her face clearly. But when she knelt, she pulled up the long gold knife, and held it up high to the idol, they saw her face clearly and recognizing her, they almost gave themselves up through noise. But they suppressed their shouts of astonishment."

"It was a girl named Delfinea, who had been kidnapped from the town of Adderwood as a girl of twelve, four and a half years before! She was the first of that lot of captives to be seen by lawful eyes since that slaving raid by the demons and goblins of Dearthwood."

"The adventurer told the audience at the Gouge-Eye Inn, 'Then Delfinea performed a most evil dance with the ceremonial blade, one most carnal and suggestive of a dancing girl's "dance of offering." She offered an ornamented, glowing body to the idol of the Arch-Prince.'"



"The Delfinea we had known, had been driven out of this body. Instead of her, this new Delfinea danced with a well-practiced step, as if she had presented herself to others, to mortals, before this. But slowly, the Delfinea of old began to seep back into the body as the dance went on. The sultry, alluring eyes were replaced by fountains of terror, a pair of silent screams of fear. But she danced on, not faltering."

"Then we knew she was a maiden, in the purest sense, and had been inviolate of the lustful goblin races and, indeed, all others. She was, in fact, raised for five years, and trained, then charmed or drugged a few hours before the ceremony. She was to approach Demogorgon the way his women would, but she was to be a virgin!"

"And then we realized: she was to be sacrificed!"

"Finally, glistening with sweat in the bright torchlight, she was led to the altar. There she yielded the ceremonial blade to the priest in black, then laid down on the altar. The priest presented the knife to a silent, unmoving, yet somehow greedy idol, then knelt before the altar and placed the tip of the blade against Delfinea's ribs. I did not in my anxiety know what he was doing, for he did not immediately kill her with it. When a trickle of blood ran down her side, I knew. He would insert the blade, with an incredible slowness, on a path directly into her heart. I burned with revulsion, then anger. But we were impotent in the face of their numbers."

"The sacrifice was well done. The blade was gradually inserted by degrees until the priest looked up at the idol, at least an hour later, a murderer facing the Arch-Murderer, and repeated the first gestures he had made. She had not been tied down or restrained in any way, yet no struggle or cry was made. Delfinea had not moved, made a sound, nor even changed the placid expression on her face."

"The priests then performed unnerving indignities with the remains. A portion was cremated; another was eaten, dried, and mixed with the dirt of the clearing; others were ground; still other parts of her body were preserved and carried with the priests when, at last, they packed their torches and gear, genuflected a final time to the idol, and left as dawn began to gray the eastern sky."

"The adventurer, pouring his sorrows into the latest in a long line of drinks, told the gathering at the inn that he was certain his youngest sister had met the same fate."

"During the return, the three brothers were separated in a pursuit, by a large war party of orcs. He was the first to arrive at the Southern Gate, and had waited full two weeks for his brothers. He fears in an awful onslaught of the cult-goblins, his brothers were captured. And now this adventurer has perhaps succumbed to the evil forces, for none have seen him since the telling of this tale."

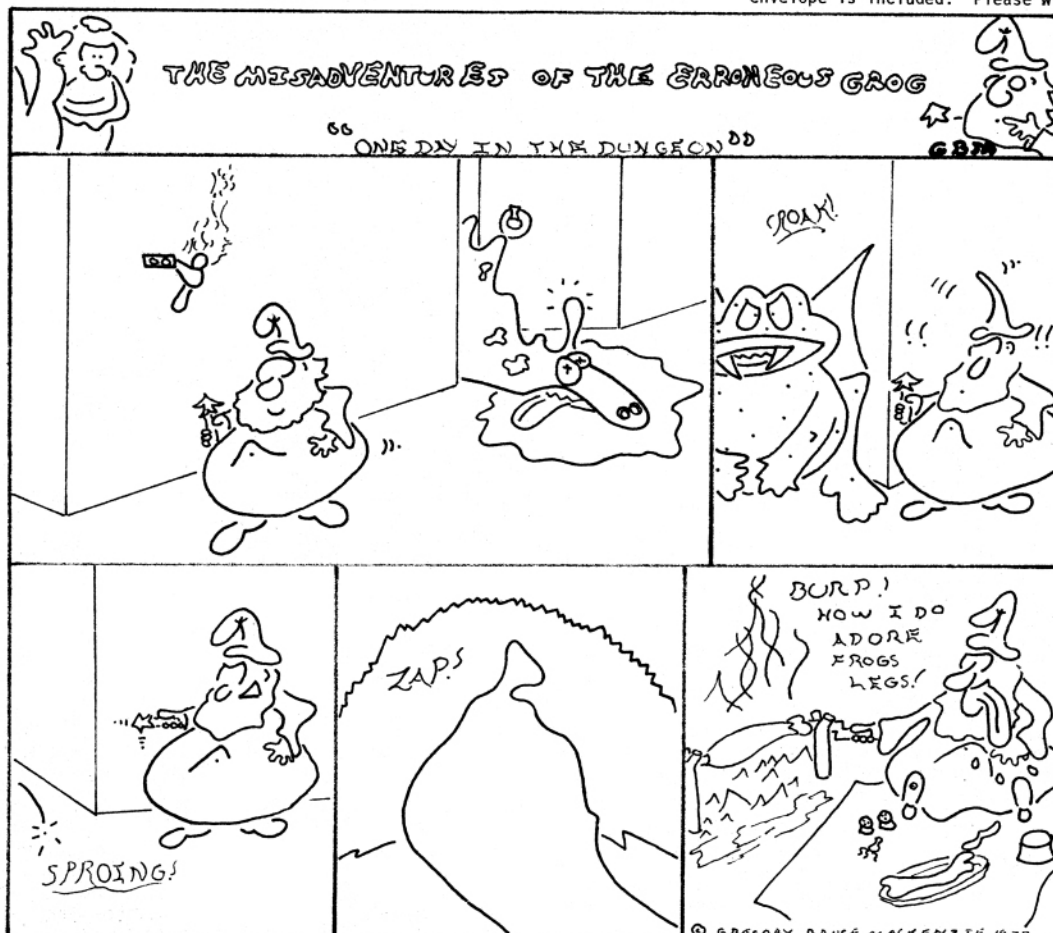
The Hawker paused, realizing how much detail he had revealed. He had intended to save much of the detail for those who were interested, who would pay gold to hear more of this cruel religious sect. In a flurry of rage, he turned a brilliant red and shouted, "That will be all!" He knew his other tales would keep, and so he strode angrily through the loudly disappointed crowd, relishing the hard contacts he made with an innocent bystander or two who had the misfortune of getting in his way as he headed for his next makeshift podium. Even though he had told a great portion of his secrets about this cult, he had not revealed the location of the altar. And so, several of the gullible young adventurer types made haste to pace his long stride through the crowd, as the Hawker retreated. Many of the youths, who would walk so easily into a horde of orcs, thinking they are invincible, already had their purses, bulging with coins, ready to buy "exclusive" directions to the altar.

For, of course, it fits in well with a young stalwart's dreams of wild glory, to charge in alone at night and sweep a shapely sacrifice from the altar before an armed host; surely her only words to him could be, "How could I ever repay you?"

The Harbinger of Madfantim
Street Reporter for
The Judges' Guild

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Judges Guild

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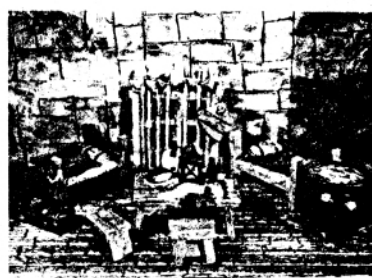
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by
Peggy Sue
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Matheny, Michael S. Edgar Rice Burroughs, John Carter Warlord of Mars Adventure Gaming Handbook. Dallas: Heritage Models, Inc. 1978. (62 pages, \$6.95) See Heritage products.

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* Burroughs, Edgar Rice. A Fighting Man of Mars. Vol. 7, New York: Ballantine Books, 1930, p. 158.

Scott, Michael J. Star Trek Adventure Gaming in the Final Frontier TM. Dallas: Heritage Models, Inc., 1978. (39 pages, \$5.95)

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SWORDS & SORCERY SAGAS

A great many people would never consider reading a "children's book", feeling that it is beneath their dignity to read a book that was written for children. Others feel that children's books do not meet their standards for plot, character development, etc. Indeed, some children's books do not have well developed characters and interesting plots. Many others do. The science fiction and/or fantasy fan who ignores so called "children's books" is missing a great deal.

I had the great pleasure to attend the Second Annual Institute in Children's Literature which was held in Carbondale, Illinois in June of 1977. The subject of the Institute was "Fantasy in Children's Literature". Prior to this I thought that I knew a great deal about children's fantasy. Ha! I knew nothing. The bibliography I received ran to more than forty pages! Therefore, in this column I will periodically introduce you to books that you will enjoy reading which just happen to be classified as children's literature.

Gregorian, Joyce Ballou. *The Broken Citadel*. New York: Atheneum, 1975. (374 pages, illustrated, \$8.95)

Gregorian, Joyce Ballou. *Castledown*. New York: Atheneum, 1977. (372 pages, illustrated, \$8.95)

In *The Broken Citadel*, Sibby, a twelve year old girl of our own world goes into an abandoned house to seek adventure. Seeing bright sunlight coming through a window (it was dusk outside), Sibby falls through the window into the ancient land of Tredana. When she turns around, the window is gone and she is trapped. Wandering in the wilderness, she is found by Leron, Prince of Tredana, who is on a quest. Sibby joins in this quest, which is to rescue Dastra, daughter of the Witch-Queen of Treclere. Simirimia, Dastra's mother, has imprisoned her on an island of glass because of the prophecy that Simirimia's daughter would cause her death, ending her thousand year reign. Simirimia could not just kill Dastra because the killing of her own offspring by the Demigoddess would bring immediate destruction.

They do rescue Dastra, but Simirimia captures Leron. Fleeing in the desert, Sibby meets Ajjibawr, Karif of all the Karabdu, a nation of desert warriors. With his help she tries to rescue Leron only to find him totally under the spell of the "Deathless Queen". Sibby must now fight the Witch-Goddess and try to break the spell on Leron. Sibby finds she is not strong enough, but in the moment of her defeat, Simirimia is destroyed. The method of her destruction explains many mysteries, including why Sibby feels so at home in Tredana.

In *Castledown*, eighteen year old Sibby returns to Tredana, summoned by Ginas, head seer of the Players. The Players are a group of itinerant thespians who preserve the secrets of the Book of Ornat, the holy book of an ancient religion. The Cards of Ornat predict that Sibby will marry Leron and bear him the heir he needs to regain the throne now occupied by his cousin. Sibby has other ideas. She is captured by slavers and rescued by Clerowan the White, an outlaw who works for the exiled Prince Leron. Leron needs ships, so Clerowan is capturing them from slavers. Clerowan captures the ship which Sibby is on. She learns that he is really Ajjibawr whom everyone thought dead. Ajjibawr and Sibby fall in love, but are shipwrecked and separated near Tredana. Dressing as a boy working in the

stables, she learns that Leron has been captured. When he is to be sacrificed to Vazdaz (an evil God), Sibby uses the powers she inherited from her mother, Simirimia, and her control of a desert bred stallion to rescue Leron. Leron is restored to the throne and marries Sibby. Soon she is kidnapped by a man who was inadvertently summoned from Earth the same time as Sibby. A world-wide battle against men, Gods, and such monsters as the Naqra, a giant sea serpent, ensues. The ending almost guarantees a sequel.

Dickson, Gordon R. *Time Storm*. New York: St. Martin's Press, 1977. (342 pages, \$10.00)

When the time storm first hit Marc Despart, he thought it was his second and last heart attack. He awakens to find the world depopulated by the moving Mist Walls of time changes. He stumbles upon The Girl and the leopard, both of which are in shock after having survived their own encounter with the Mist Walls. The leopard, having been blasted back to cubhood by the stresses of the time change, becomes Marc's devoted slave. The leopard will defend Marc against anyone, sometimes even someone Marc doesn't want to be defended from. The Girl is just as devoted to the leopard, but does not speak.

Marc's unusual mind, which is incapable of giving up on a problem until it is solved, has made him a millionaire and a cardiac patient by the age of twenty. Now he pits his mind against the time storm. Instead of avoiding the Mist Walls, he starts deliberately passing through them in search of a future time segment where someone has the means to fight the time storm. In one such segment he meets Porniarsk, an alien avatar, who tells him that the time storm stretches throughout the entire universe and through billions of years of time. It cannot be fought by a single man, however, with the help of an organic computer found in another future segment, Marc is able to establish a temporary area of temporal stability which includes the Earth and Moon. Although delayed by local politics, Marc finally hits on the solution. Using the same computer, Porniarsk finds a future time when the time storm does not conform to natural configurations. Assuming that there is someone up there who is manipulating the time storm, Marc uses the storm's energy to take him and his town thousands of years into the future. There he discovers a society of millions of races scattered throughout the universe united to battle the storm. They use energy from an anti-matter universe to control the storm.

Marc has trouble convincing them that his "primitive" mind is capable of joining the fight, but finally wins them over. Then his sensitivity to developing patterns shows him that both universes are about to be destroyed by the flow of energy between them. The others will not believe him. The only way Marc can save the universe is to die destroying the tunnel between the universes. This is a tragedy because he has finally learned how to love and be happy.

The resolution of this dilemma and the unravelling of Marc's twisted psyche will keep you on the edge of your seat. Gordon Dickson, who has delighted us in the past with his military novels, has produced a novel which on one level is the "old Dickson", but on another level is a fine example of psychological fiction. This is practically a mainstream novel in its multi-level approach.

Jim England

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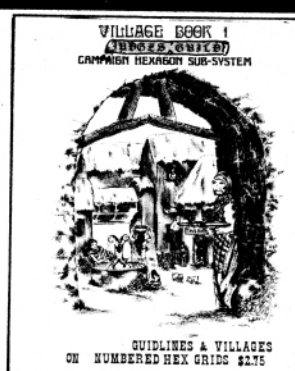
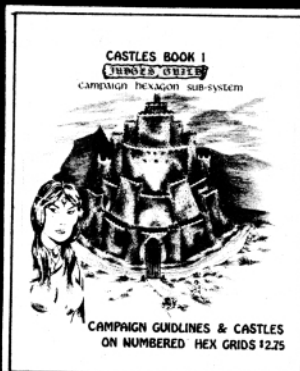
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The awarding of experience points based upon treasure has always been one of the thorniest subjects to a Judge, since it tends to destroy the fabric of a balanced campaign. As a player has no way to really judge his success save through advancing in levels, and since the success of a campaign depends on the enjoyment it gives the players, it has been mandatory for a Judge to scatter treasure around the wilderness with a liberal hand. Unfortunately this tends to give the player too much economic power too soon, and to cause inflations and economic disruption of any realistic campaign. Like most other Judges, it has often been a sore point to me that a man who slew a fairly gedunk monster which happened to carry a great deal of treasure should get more from it than a man who slew a much more ferocious monster which either didn't carry treasure or wasn't in its lair. Therefore, I developed the following system for use in my wilderness.

Using the suggested experience points in *Greyhawk* for various monsters based upon HD and special abilities, I apportion experience points to my players; however, I multiply the suggested number of points by ten before giving them to the player. I modify this base figure by circumstances according to principles advanced further along in this article. I do not divide experience points by the level of the person acquiring them, since sufficient adjustment for the greater difficulty in making higher levels is incorporated in the higher number of experience points needed to make that level.

Experience points are never given for magical items, for killing animals or monsters which may not conceivably counterattack or defend themselves. Experience points are given at the rate of one experience point for every ten gold pieces expended by the player's character, as he spends them rather than for treasure acquired. Thus a fighter who spent 30,000 gold pieces to acquire a large merchant ship would acquire three thousand experience points, while a fighter who alone successfully defeated a very old red dragon would acquire 19,000 experience points.

For time spent studying or working at your chosen profession: martial practice for fighters; enchantment, magical research or magical studies for magic users; thievery and associated work by thieves; or religious duties for Clerics, I award five experience points per day. If such activities are undertaken under the instruction of a teacher three or more levels higher than the student, I award ten experience points a day.

For capture of an opponent rather than simply killing him, especially where subterfuge, strategy, or cunning are used, an additional fifty percent of earned experience points are added if the animal or being is successfully transported to a previously specified client. Teleporting him to your own castle, if you collect monsters as some of my players do, lowers the capture bonus to a mere ten percent.

For killing a monster by the use of spells or long distance weapons, 25% of earned experience points are subtracted before they are awarded to the player. Experience should also be modified by any magical armor or weapons possessed by the player. Each +1 on armor or shield is actually a modification of 5% down on the attacker's attack dice. Sixty percent of the total value of magical pluses should be subtracted from experience earned. Thus a man wearing armor and shield +1 has plus ten percent on his defenses; sixty percent of this is 6%, which should be subtracted from his earned experience. Weapon bonuses should also be subtracted from his earned experience. Weapon bonuses should also be taken into account when calculating experience points. Simply add the hit bonus to the other bonuses his magical armor gives him. A man with armor and shield +5, and a Holy Sword would have total bonuses on attack and defense of 75%; sixty percent of this would be 45%, which should be subtracted from experience earned. Special powers, such as Vorpall Blades, Swords of Sharpness, Dancing Swords, etc., should also be taken into account, but must be handled individually by the Judge to fit the particular circumstances of any given combat. While a Vorpall Blade is great against Orcs, it is fairly futile against an Ahoggya. After all reductions have been added up they should never be allowed to exceed 75% of earned experience points.

The Judge must keep track of and calculate experience points himself. He should never relinquish this right to the players. Experience points are awarded on the basis of how well a game is played. The Judge is the final authority on that in his own world, they are not something that is automatically awarded for any particular action. Bonuses and penalties on earned experience points may be apportioned at any point by a Judge before he awards them to the player; these should be calculated according to the needs of the game. The only experience points the Judge does not control are those which he has already awarded to the player--those which the player has earned in the past.

Once more, butchery does not give experience; defeating an opponent does, whether he is slain or only captured. If he is captured and later executed, experience points are awarded for the capture but not the execution.

In my wilderness, after sufficient experience points are gained to make the next level, the player must find an appropriate Cleric; Mitra for Fighters; Isis for Magic Users; Mercury for Thieves; A Senior Cleric of their god; for Clerics to be initiated into the next level.

While seeking such a Cleric, the player may continue to gain experience points up to one point below those needed for the next higher level than the one they were seeking. Thus a first level with experience points sufficient to make second level could continue gaining points up to one point less than the experience needed to make third.

Until the initiation takes place, the player remains at the level he has been, regardless of the number of experience points he possesses. A first level with 3,999 experience points is still a first level with only one hit die until he has been initiated. If he cannot find a Cleric to initiate him--unless an act of God takes place--he will never advance. Offend ye not the gods. They are hard to get around, and even harder to appease.

Any experience points above the limit already set that are gained before initiation are lost.

Thieves may gain experience points based upon the difficulty of a given assignment. Since they are unsuited to fighting or capturing wild animals or men, such bonuses must be carefully adjudicated by the Campaign Judge.

The advantages of this modified experience point system is that it allows the Campaign Judge to keep a tight limit on the purse strings, and makes any advancement in level based upon the real defeat of a stated number of opponents. The number of opponents which must be defeated are sufficient to make advancement to the next level difficult but not impossible. A first level Fighter who kills 8 wolves in hand-to-hand melee will advance to second level if he can find a Priest (they are not scarce unless you have offended your patron deity).

A first level Fighter who has defeated eight wolves or an equivalent number of other monsters deserves to advance to second level.

Because an emphasis is placed upon capture rather than slaughter, strategy and cunning are encouraged. Because gold is relatively unimportant in apportioning experience, it is almost impossible to make levels through sheer luck or windfalls.

Using this system makes the game easier to balance, and somewhat more challenging. My wilderness is notably rich in wolves, tigers, and bears, but remarkably poor in treasure.



GODS, MINI-GODS, AND HERMITS FEEDBACK

The Judges Guild would like to hear from you! In the following survey you will be given the opportunity to respond to your preferences in your own type of game activity, and by your response influence JG future decisions.

1 How old are you? _____ Male _____ Female _____

2 Education (Circle the number of years you've attended school.)

8 9 10 11 12 13 14 15 16 17 18

3 How many players usually participate in your sessions? _____

4 How often do you play role-playing games per month? _____

5 How often do you play simulation war games per month? _____

6 How often do you play miniature war games per month? _____

7 How often do you play fantasy board games per month? _____

8 How much do you spend each month on games? _____

9 Please rate the following installments on a scale of 1-10. Omit those installments with which you are not familiar.

Very Poor				Good				Excellent	
1	2	3	4	5	6	7	8	9	10
Thunderhold _____									
City State Campaign Issue _____									
Tegel Manor Issue _____									
Modron Issue _____									
Barbarian Altanis/Glow Worm Steppes _____									
Valon/Tarantis Campaign Issue _____									
Thieves of Badabaskor _____									
GenCon IX Dungeons _____									
Village Book I _____									

10 Please number the following in order of priority. (#1 is your first choice.)

Playability _____

Reality Simulation _____

Literary Aesthetics _____

Graphic Aesthetics _____

Grammatical Accuracy _____

11 Do you feel that fantasy role-playing guidelines should be restricted to simulate Western European Medieval realities?

12 Please rate the following in order of preference. (#1 is your first choice.)

Maps_____	Campaign Level_____
Description_____	Tactical Level_____
Format (Quality of paper, layout, etc.)_____	Monsters_____
Counters_____	Towns_____
Dungeons_____	Magic_____

13 Chose your favorite time period. Indicate one answer only.

Ancient_____	Contemporary_____
Medieval_____	Futuristic_____
World War I_____	Other ()_____
World War II_____	

14 Do you prefer judging or playing?

15 Do you prefer a game with greater chance elements or a game of skill?

16 Do you prefer to use markers or miniatures in your game?

17 Which is your favorite line of miniatures? Choose one.

Heritage_____	Grenadier_____
GHQ_____	Garrison_____
Hinchcliffe_____	Ral Partha_____
Valiant_____	

18 What other line of miniatures would you like Judges Guild to carry?

19 How many miniature figures do you now own?

20 How many hours per week do you spend gaming?

21 How many games do you presently own?

22 Who in the field of fantasy gaming would you like most to read about in upcoming Journal Issues?

23 Would you like to have more information on movie background/production on current movies?

24 Do you prefer "problem solving" or "competitive" games? ("Problem solving" refers to a game in which you try to make the most out of a given situation, rather than competition between individuals.)

25 What aspects of the Judges Guild Journal do you like most?

a. Prodigious Platemail_____
b. Game Reviews_____
c. Movie Reviews/Info_____
d. Book Reviews_____
e. Judges Register (formerly Dungeonmaster Listing)_____
f. Dear Maed Makistakator (Letters to the Editor)_____
g. JG business policy (Promptness of delivery, new price info, advertising new products, etc.)_____
h. Coming Conventions_____
i. Other (Please write your own choice!)_____

26 We would like to know how you feel about us. The choices below might do for a start. Please choose one.

a. A well run, productive, and efficient business._____
b. Self-sacrificing individuals willing to serve you._____
c. A small group of enthusiastic hobbyists banded together._____
d. People willing to serve you only to make a living._____
e. A business only out to make money._____



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STAR WARS
Released by 20th Century-Fox
SW-K-54 Artcor-Detro and Sean-Throop helplessly watch rebel troops defend the Rebel Blockade Runner.

27 How many people read your copy of the Journal?

28 Do you believe that the Journal newsletter should be printed in magazine format?

29 Would you like to see installment material combined with the Journal in a magazine format?

30 In a trade-off, would you prefer an 11" x 17" map, or eight pages of copy (with perhaps smaller maps in the copy)?

31 If you are not planning to resubscribe to the Judges Guild, please indicate which of the following reasons best describes your reason.

a. I am plannning on resubscribing._____
b. I am not that interested in fantasy role-playing games._____
c. Don't like the installment material included in the sub._____
d. Don't like the service I've received._____
e. I don't care for the tone of the newsletter. I think the quality should be upgraded._____
f. Other Comments:_____

32 Is there a hobby store nearby where you can purchase Judges Guild products? (You may list the name of the store if you desire.)

If you prefer not to mutilate your Journal, simply list the question number with your answer on a separate piece of paper. Thank you. The Editor

WE WILL EXTEND A \$.50 CREDIT TO EVERY GUILDMEMBER WHO TAKES THE TIME TO ANSWER THIS QUESTIONNAIRE!

Judges Guild Staff

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Tips From The Tower

As of May, 1978, there are 1526 Guildmembers. The quality of our products has gone up. The number of products and playing aids have also increased. Judges Guild has furthermore added staff members to be better able to serve you.

Judges Guild was launched by Bob Bledsaw and Bill Owen. They were paid nothing in 1976, and Norma (Bob's wife) received \$200. We now pay about \$3.70 per man-hour. The designers receive closer to \$1.50 an hour, considering the extra efforts expended "at home". We have reached the point where we can pay everyone a living wage. Even if the three most essential people worked for nothing (as Bob and Bill did for about a year), it would cut expenses by less than 6%. We've never had any real money invested in Judges Guild (only \$400). We got the money we needed to operate from you, our Guildmember customers, and fellow gamers. Judges Guild produced the maximum quality at the minimum cost and used all the extra money to make the operation bigger and better. We have reached the stage where we must expand our Guildmember strength drastically. Our products are a resounding success with all of the retail shops, and we are gaining ground with all of our overseas distributors. Our problem is how to secure the capital necessary to expand our advertising and continue to increase the quality of our products.

Issues	Guildmember Subscription	Guildmember Re-subscription
6 issues/1 Year	\$12	\$11
12 issues/2 Years	\$24	\$20
18 issues/3 Years	\$33	\$29
LIFETIME GUILDMEMBER SUBSCRIPTION	\$70	

JUDGES GUILD HAS DECIDED TO LOWER ITS RATES ON RENEWALS!!!
(Otherwise the 7 issue sub becomes 6. Prices effective July 1, 1978.)

Now the good news! As a special promotion during July, August, and September, all Guildmembers will receive a \$2.00 credit voucher for each new Guildmember they sponsor. We regret the necessity of change, but must hold the line against the new postal rates and UPS increases. A special thanks to all our loyal Guildmembers which have given us much needed support and advice!

The people below have been recently added to the Judges Guild staff. We decided it would be nice to keep you posted about these "late editions". John and Bill work with us in the JG office. Bryan is our roving reporter, coming down occasionally from Eureka, to keep us posted of the latest news in the City State. Best of Luck, fellas!

John Kiessel
Graphics & Layout Specialist

John has been playing fantasy role-playing games for the past two years, and is an avid Dungeons & Dragons fan. He is a senior at MacArthur High School in Decatur, and is working this summer to keep our new products on schedule. John prefers to play a Dwarf Fighter although he is 6' 1" and 200 lbs. in real life.



Bill Holzer
Cartographer & Designer

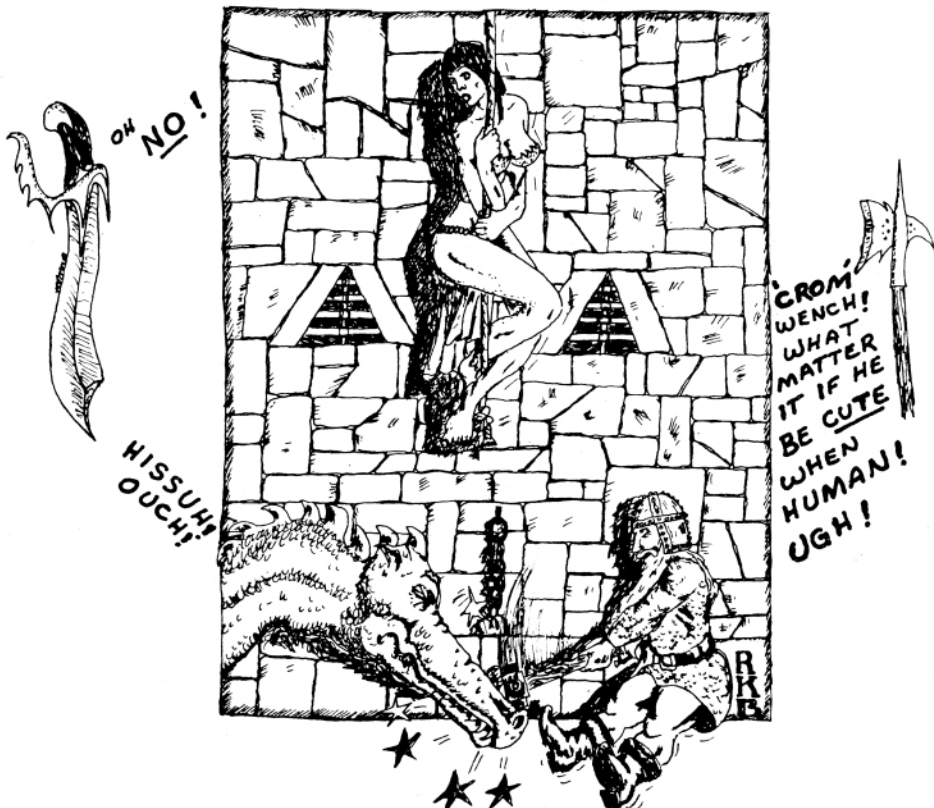
Bill is JG's newest member. He has been interested in fantasy role-playing game for the past three years, and also has a heavy background in modern and World War II microarmor. At New Mexico Military Institute, Bill ran and founded their first D&D campaign. Bill also has a Bachelor's Degree in History and is an Army Officer in the Armor branch.

Bryan Hinnen
Roving Reporter

Class	Align	LVL	HTK	AC	SL
Dwarf FTR	CG	20	160	9	3
(Overgrown)	(heh, heh)	(wise to the street)	(wicked die roll)	(Old Iron Shorts)	(Proletarian)

S	I	W	CON	DEX	CHAR	WPN
17 (bench 170)	16 (read when I was 3!)	3 (I make mistakes)	17 (Husky brute)	4 (slow sprint--fingers like 1/4 lb. sticks of Oleo)	16 (conceited)	Bic Pen (treat as a +5 Vorpal Blade with 98% PROB of ink blots-blind 1-4 turns)

Gad, I feel conceited writing down all those high numbers! Presently I attend Illinois Central College in East Peoria, with about five majors: Pre-Med, Math, Physics, Biology, and Chemistry. I am an officer with the Student Senate, and a cartoonist and feature writer (and lately layout man and keyliner) with the student newspaper, Harbinger. I am also publicity secretary for the Simulation Gaming Club. I am regarded by all three as their inside man on the other two organizations. Can there be such a thing as a triple agent? In the meantime I hold down three or four part-time jobs, imbibe large quantities of beer, wine, and peppermint schnapps. I still find time to write crazy letters and things. Isn't that amazing? (The proceeding views are not necessarily held by the Judges Guild Staff!--Editor)



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OTB

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