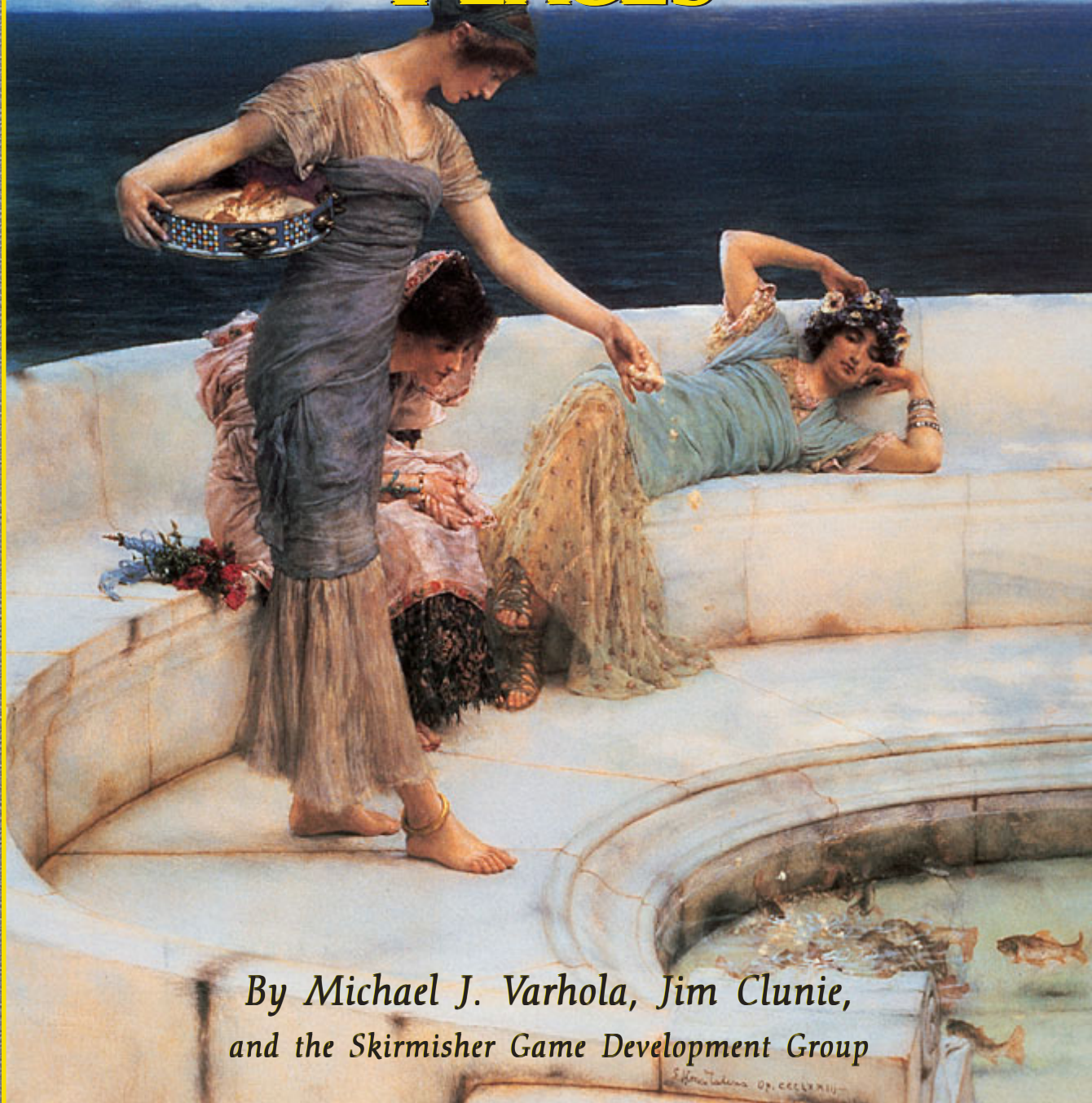
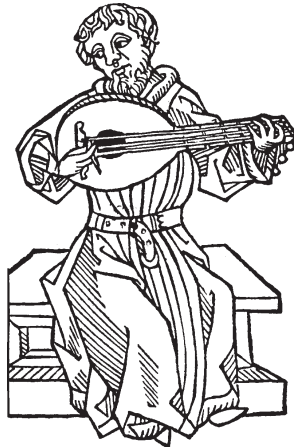


City Builder Volume 3:  
**ENTERTAINMENT**  
**PLACES**



*By Michael J. Varhola, Jim Clunie,  
and the Skirmisher Game Development Group*

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# City Builder Volume 3: ENTERTAINMENT PLACES

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## Viewing This Book

This book has been designed to be as user-friendly as possible from both the perspectives of printing out for use in hard copy and viewing on a computer screen. It has been laid out like a traditional print book with the idea that each even-numbered page complements the odd-numbered page that it should face (e.g., Sir Lawrence Alma-Tadema’s *Silver Favorites* on page 4 is meant to face and illustrate the Introduction on page 5).



With the above in mind, the optimal way to view and enjoy this book would be to print it out and organize it in a binder so that the pages are arranged as described above. This is by no means necessary, however, for using and fully benefiting from *City Builder Volume 3: Entertainment Places* and its contents.

# Table of Contents

<b>Introduction</b>	5
About This Series.....	5
Using This Book.....	5
<b>Carnival</b>	9
<b>Menagerie</b>	13
<b>Museum</b>	15
<b>Park</b>	17
<b>Theater</b>	19
<b>Skirmisher Product List</b>	21
Skirmisher Electronic Products.....	21
Skirmisher Analog Products.....	22





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# Introduction

**A**dventurers, who spend most of their professional lives tramping through lethal dungeons, crumbling ruins, and teeming wilderness, battling monsters and villains, and being exposed to all sorts of other stresses and dangers, are as likely as anyone to need the relief provided by the various entertainments that their societies have to offer.

Just as visiting various entertainment venues can be fun and diverting for characters, so too can it be enjoyable and interesting for players to periodically role-play outings to such places. It can also be a good way for game masters to introduce parties to new allies, enemies, or other non-player characters and to allow characters to interact with them much differently than they would in an openly hostile environment. And, naturally, such places can also sometimes themselves be sites for adventure, or sources of information that lead to or otherwise affect missions.

Some of the main entertainment places characters might visit before, during, or after adventures include carnivals and circuses, menageries and zoos, museums and collections of curiosities, theaters of various sorts, and parks, all of which are described in this book. Other sorts of entertainment venues characters might visit include racetracks and hippodromes, arenas and coliseums, and other places designed for various sorts of sporting events, performances, or pastimes. Activities at such public places are generally intended to appeal to many sorts of people with a broad variety of tastes.

Entertainment venues can be of almost any size and are as varied as the diversions presented in them. One thing many such sites have in common, however, is that they are built specifically for the activity in question and, beyond simple gathering-places, are not suitable for much else. Such places are intended to temporarily distract people and allow them to forget about their day-to-day lives and concerns, and are often decorated or designed throughout with those goals in mind. For example, the walls in the entryway of a theater might be painted with scenes from popular plays; a small park might be laid out to enhance the illusion that visitors are in a sylvan area rather than a city; or a domed room in a museum might be designed to make visitors feel as if they were underwater or under a night sky.

Dedicated entertainment venues, which are expensive to build and maintain and require a large population base to support, are usually characteristic of communities of large town size or bigger. Traveling sorts of

entertainments might cater to small towns and villages in ancient, medieval, or fantasy game milieus, however, and these could include minstrels who can entertain in any home or tavern, actors who likewise can use large chambers or set up temporary stages wherever they stop, and mobile venues like carnivals.

Some entertainment venues also serve as homes for the people who run them. Large places like theaters and racetracks are not likely to also serve as dwellings for performers, but might have caretakers of some sort present much of the time. Traveling venues like carnivals, on the other hand, are likely also to include mobile accommodations for the people associated with them.

Entertainment places typically have appropriate furnishings for spectators, equipment associated with the activities performed in them, and places to store it (e.g., a hippodrome will likely have places to keep chariots, a sporting arena will probably have storage rooms for discuses, javelins, and the like and perhaps an arsenal as well, and a theatre may have sets, props and costumes if such are used). Most will also store on-site all of the tools and equipment needed to maintain the place.

At times that an entertainment place is open for use, a main gate or reception area usually controls entry to the area, perhaps with staff employed to administer requirements like selling tickets or viewing passes. The establishment may also have guards, rangers, or the like to deal with misbehaving fans inside, or to prevent illegitimate entry around its perimeter. After hours, security at entertainment places is usually not elaborate and is often limited to the people associated with them keeping an eye out for trouble or perhaps a night watchman to keep assets from being carried away. Places with valuable items, however — such as museums — or subject to violence — like many sports venues — might have greater or more elaborate measures in place.

## About This Series

This is the third volume in a series of 11 books designed to provide Game Masters with concrete infor-

# City Builder Volume 3

mation about how to create places necessary to their own fantasy role-playing campaigns and to inspire them to develop ones that are believable, colorful, and exciting for their players' characters to visit.

*City Builder Volume 3: Entertainment Places* visits the locales to which people in the game milieu might go for leisure and recreation. Specific places of this sort that it covers include carnivals, menageries, museums, parks, and theaters. And, while it is a generic resource not keyed to a particular system of rules, it has also been written so as to be fully compatible with the various Skirmisher Publishing LLC d20 publications, including *Experts v.3.5*, *Tests of Skill*, and *Warriors*.

## Using This Book

Each section in this book contains a description of the place to which it is devoted. This includes such things as the types of communities in which the place might be found, the kinds of proprietors and staff associated with it, and the sorts of goods, services, or other things that characters might visit the place to obtain.

Following the description are one to three adventure hooks that are designed to describe interactions beyond the normal operations of the place that might concern player characters and turn any particular one into a venue for adventure.



# Introduction





# Carnival

Carnivals are fairs designed to entertain people with attractions like games; tests of skill, strength, or luck; mechanical and animal rides; food vendors; sideshows of various sorts; and other things that they might find new, interesting, or exotic. Other attractions frequently include appearances by local celebrities and entertainers. Real-world examples of carnivals include fun fairs, state and county fairs, small circuses, various sorts of exhibitions, and the like, many of which retain traditions inherited from the medieval entertainers known as strollers and players.

Most carnivals travel regular routes around the country and stop at communities for short periods of time, while some are permanently established in locations where the clientele regularly changes, such as seaside resorts. Many itinerant carnivals are also run in conjunction with recurring regional events like harvest festivals, sporting events, municipal celebrations, beer or wine festivals, or holidays devoted to local deities, any of which might include locally-sponsored arts-and-crafts shows, livestock contests, or rodeos. At especially significant events, or in times of declining patronage, two or more carnivals might combine their resources into a single large attraction.

Carnival folk — often known as showmen or carnies — tend to be somewhat clannish and insular, and many carnivals will be run primarily by members of the same race or subculture (e.g., Orcs, Gypsies). Many carnies are born into the nomadic life of the traveling fairs and will only marry or regularly deal with others of their caste. Indeed, some carnivals are owned by families who have been in the business for as long as they can remember.

Some carnivals have sole proprietors who own all of the equipment associated with them. Most, however, have one organizer who owns a majority of the large attractions but then hires on however many additional entertainers or vendors he thinks he will need for specific periods of time (e.g., a season, a year).

Traveling carnivals must have some means of transporting around their attractions and related equipment, and most use conventional means like wagons and carts, which they employ as both conveyances and mobile homes. Depending on terrain, prevailing technology, or the resources of a particular carnival's owner, however, they might employ altogether different means (e.g., camels in a desert country, barges in riverine or coastal areas, yaks or humanoid porters in

mountainous areas).

When they arrive in a particular community, traveling carnivals usually set up in areas like village squares, fallow fields at the edge of town, designated fairgrounds, or land owned by the local municipality, nobles, or temples. Most traveling carnivals will have a specific configuration they like to use, which might include setting up their most impressive attraction in a central tent or enclosure, placing attractions intended variously for adults or children to either side of it, and then strategically arranging around them rides, side stalls, food vendors, and whatever else they have to offer.

Carnivals are only profitable when large numbers of people in the area attend them, and most proprietors will pull up stakes and move on once things slow down too much. Indeed, many would just keep traveling around all the time if they could, but extremely adverse weather conditions — like rainy seasons, very hot summers, and severe winters — usually force some downtime upon them.

Historically, mechanical carnival rides were rare and will likely be uncommon at best in a typical ancient, medieval, or fantasy milieu. It is possible that some might be present, however — especially if they are built and operated by mechanically-inclined races like Dwarves or Gnomes — and likely candidates might include carousels of various sorts, Ferris wheels, and possibly even simple roller coasters or “haunted-house”-style rides. If they exist at all, of course, such rides are much more likely to be present in stationary carnivals, as they must be disassembled, packed up, and moved by those that travel.

With a dearth of rides, sideshows are likely to be one of the main sorts of central attractions at carnivals. Examples of these include displays of exotic beasts or monsters (whether real or counterfeit), freak shows, wax works, and theatrical performances that include acrobats and variety and burlesque-style shows. Prize fights open to all comers are another possibility.

Beyond the large attractions of a particular carnival, most are also likely to include a large number of side stalls that run a variety of games and tests of skill, strength, or luck. These games can range in difficulty from laughably easy to nearly impossible and might make use of devices like optical illusions or physical relationships that are difficult to judge. Prizes vary based on local tastes and preferences (e.g., stuffed animals at modern American carnivals). Other side stalls

# City Builder Volume 3

sell a variety of foods that are likely to be similar at all carnivals in a particular milieu (e.g., cotton candy, peanuts, and corndogs).

Many carnival folk in a particular game milieu will speak a special language that is similar in many ways to a thieves' cant and is a composite of the common tongue, one or more foreign or even dead languages, double entendres, and slang and idiomatic phrases specific to their trade. In the real world, for example, English-speaking carnival folk use the terms "fairings" for sweets, "swag" for prizes, "swagman" for a carnie who hands out prizes, "sand scratcher" for a colleague who has established a stationary fair in a seaside area, and "flatty" for a non-carnie.

Like other trades, carnivals and their activities are often regulated and supported by guilds that establish rules for managing, organizing, and running fairs, settling disputes between members, and protecting members from outside forces like municipal laws. Due to the geographical spread and traveling nature of many carnivals, such guilds are more likely to operate across a province or an entire nation-state than a single city.

In part because of their insularity, carnivals and their folk are sometimes regarded with some misgivings by

local authorities, who often see them as sources of trouble that include thievery, vice, and immorality. While these perceptions are not without some basis in reality, in the real world they are marginally less true now than they were in the past and may be either more or less valid in a game milieu.

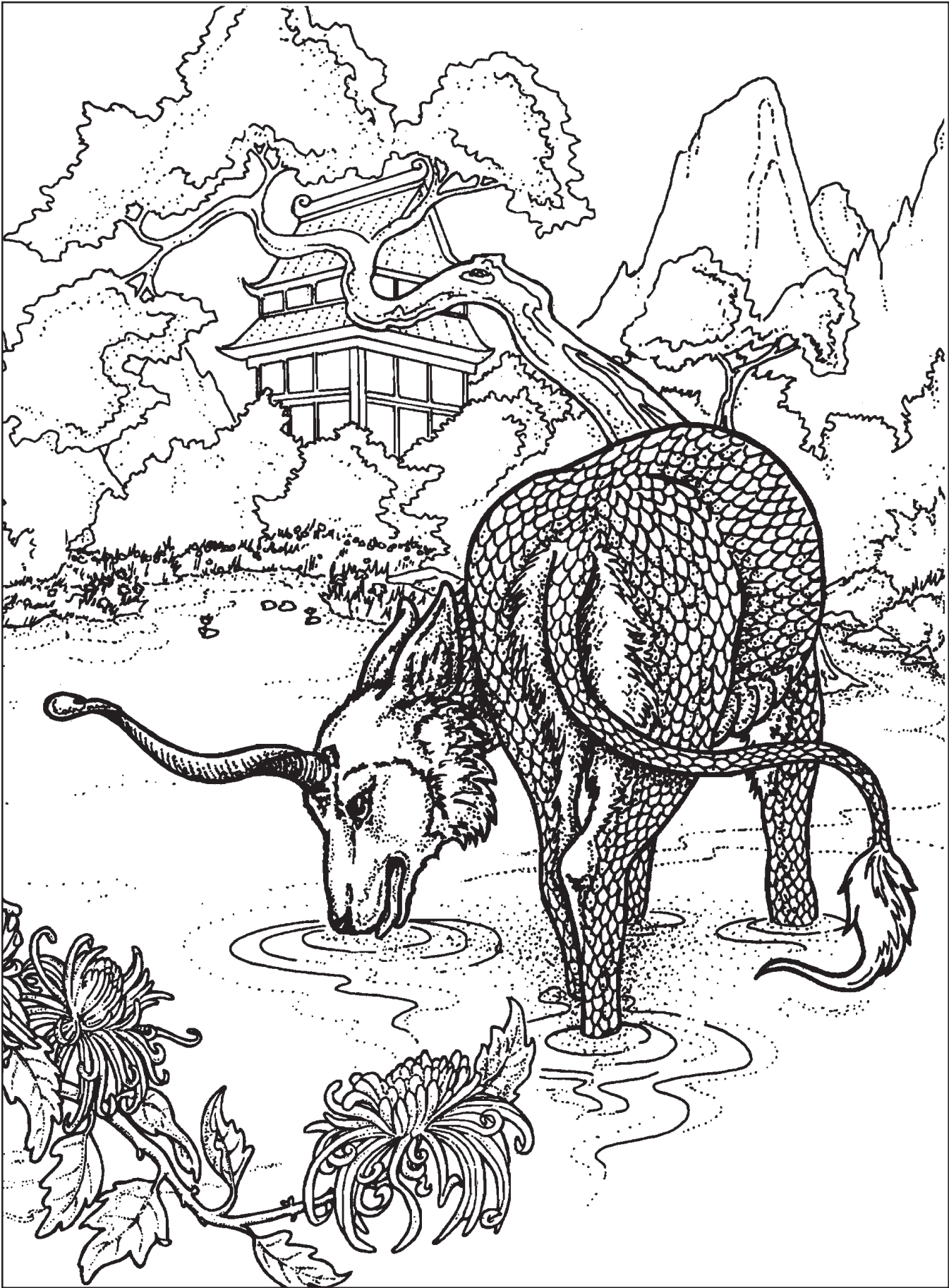
## Adventure Hooks

\* Because they travel around, carnivals are ideal fronts for bandit gangs, cults, or any other sort of criminal enterprise that benefits from not staying in one place for extended periods of time. As many people tend to be suspicious of carnivals and their ilk anyway, however, those who use such attractions for illegitimate purposes must necessarily be very careful in their exploits.

\* Player characters with appropriate skill sets might decide to run a particular attraction for an itinerant carnival, traveling around the country while both dealing with the hazards of the road and adventuring in the places they visit.







# Menagerie

**P**redecessors of modern zoos, menageries are collections of exotic wild animals that, in a fantasy milieu, might also include all sorts of magical beasts and monsters. Whereas modern zoos are generally intended to support scientific and educational ends, however, this is not necessarily the case with menageries, whose owners are usually more concerned with displaying their power and wealth. Historic examples include the Tower of London Menagerie, which dated to 1204 and was reputed to include leopards and lions; French King Louis XIV's menagerie at Versailles in the 17th century; and the imperial Austrian menagerie at the Schönbrunn Palace in Vienna, which exists in a modernized form to this day.

While the owners of historic menageries were generally wealthy aristocrats or others who had the land and resources to support large collections of exotic creatures, the owners of such places in a fantasy milieu might also include other sorts of powerful beings or institutions. It is also possible for such a place to be run more along the lines of a public attraction, as with modern zoos, than as a private collection. Beyond their owners, of course, menageries also need staffs of handlers capable of feeding, cleaning up after, and otherwise caring for the creatures they house. Such workers will likely be led by sages, professional hunters, or nature priests.

Who is allowed to visit any particular menagerie will depend on the preferences of its proprietor. While a menagerie run by a municipality might be open to visitors for a small fee or for free on holidays, one run by a local nobleman might be open only to other members of the local upper crust or those he wishes to impress, if at all. Adventurers might be interested in menageries for any number of reasons, of course, including trying to sell them monsters they have captured in the course of their exploits or observing the exhibited beasts to learn about creatures they think they might have to face during upcoming expeditions.

Menageries are generally established in places like gardens or parks, where at least some of the animals can be exhibited in settings that their owners believe are accurate or appealing while being separated from visitors by walls, fences, moats, or magical barriers (or perhaps even prevented from doing harm through magical control). European Baroque-style menageries, which gained great popularity with aristocrats during the Renaissance, had a circular layout. In their middle

was an ornate pavilion from which walking paths radiated past enclosures and cages. Each enclosure was bounded on three sides by walls, with bars on the side used by the visitors, and had a building at the far end for the animals. Game world menageries might have layouts that are similar, more akin to those of modern zoos, or altogether different than either.

Despite their open-air locations, conditions at most menageries will still likely be far inferior to what would be ideal for the creatures housed in them, and are terrible in the worst such establishments, with creatures confined in undersized or inappropriate enclosures. In a game setting, however, this might not necessarily be the case at any particular menagerie.

Security, from just about every point of view, is a major concern at menageries of all sorts. Stupid and cruel visitors need to be kept from antagonizing animals for the good of everyone concerned, animals need to be prevented from attacking visitors or escaping, and animals that do break free need to be recaptured or restrained.

## Adventure Hooks

\* A fanatic and somewhat unstable ranger is planning a raid on a local noble's menagerie, with the idea of killing a number of exotic beasts whose existence he is opposed to. With this plot in mind, he is casting about for adventurers of a like mind willing to accompany or otherwise support him in this endeavor.

\* A bizarre magical event or a wizard's curse could leave a party of adventurers trapped in the forms of dangerous beasts, captive in a menagerie or in the camp of hunters intent on taking them to such a place, from which they must escape while restricted to the physically strong but limited bodies of animals.





# Museum

**M**useums are places devoted to collecting, safeguarding, and displaying various sorts of items and artifacts and might be devoted to any particular people, race, art, science, pursuit, or other subject or combinations thereof. Historical examples include the original Library of Alexandria — often considered to have been the first true museum — the Uffizi Gallery in Florence, the British Museum in London, and the Louvre in Paris. While such places have traditionally figured only rarely in game scenarios, their role in books, movies, and reality allude to the many fascinating ways in which they might be incorporated into adventures.

In a typical fantasy, ancient, or medieval environment, many museums will be less like the public institutions familiar to people today and more like private collections of various sorts, including “wonder rooms” and “cabinets of curiosities” and might be much more eclectic in nature than most modern museums. Such private collections may or may not be open to the public and might be accessible only to certain individuals (e.g., friends of the owner, people with something to offer to the collection). Other places of this sort might actually be more temple-like in nature and true to the derivation of the word “museum” as a place devoted to the Muses, the ancient Greek goddesses of the arts. Regardless of their form, most museums in the context of the game world — unlike their modern equivalents — will not likely contain gift shops or other amenities (anything, of course, is possible).

Museums and their exhibits as described here might range in form and size from the esoteric contents of a single closet-sized area to entire palaces full of art and other treasures. Indeed, because the things they contain are often quite valuable — if only to other collectors — museums of various sorts will frequently have security measures in place as strong as those associated with places like banks and maybe even more exotic (e.g., a museum of arms might use animated weapons as a means of discouraging theft).

Curators of museums might include anyone from priests or professional sages who oversee an institution’s exhibits fulltime, individuals interested in particular sorts of items and possibly in displaying them for fellow collectors, or the servants of wealthy patrons who manage their masters’ collections.

Visitors to museums might include everyone from the merely curious to people seeking to learn more about

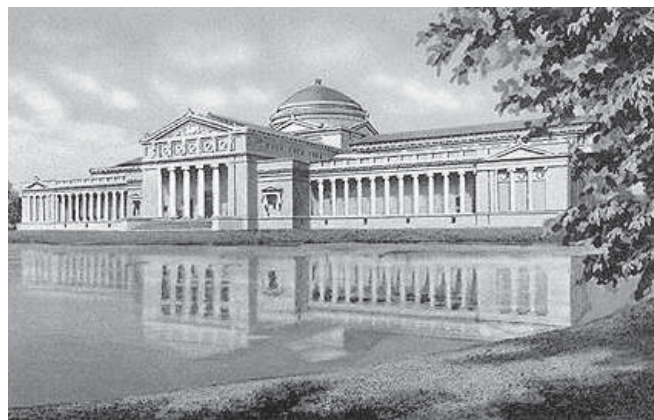
various subjects for any number of reasons (e.g., a weaponmaker might be extremely interested in a significant collection of arms because he might be able to apply in his own work what he can learn from it).

## Adventure Hooks

\* Owners and curators of any particular museum or exhibit — whether public or private — are always very interested in expanding or improving upon their collections, and might be willing to pay adventurers top coin to either acquire specific items or to just generally keep their eyes out for those that might be appropriate.

\* A museum of almost any sort might contain, unsuspected on a shelf, a small, worn, and very ancient figurine that has been misidentified as a common early representation of a deity appropriate to the exhibit. The figurine could actually be an idol of a nearly-forgotten devil-god (who seeks to manipulate the characters into actions that lead towards restoring its cult); a magical item that can transform into a powerful servitor creature (upon some obscure method of command that the characters might accidentally provide); or a modern fake that is hollow and contains an illicit shipment that smugglers intend to collect from the museum.

\* Player characters tasked with solving a series of mysterious killings might need to question visitors to or staff of the museum where one of the victims was attacked or where the body was dumped. Such potential suspects might have a variety of motives or alibis — legitimate and otherwise — that the characters need to investigate.





# Park

**P**arks are bounded areas of land that are set aside for a variety of purposes that often include recreation, preservation of natural resources, or hunting. Such areas are usually owned and maintained by local governments or rulers but may sometimes be the property of affluent private parties. Many are open to the public and, especially in societies where large numbers of people live in urban areas, are specifically maintained to provide people with pleasant areas for leisure and recreation. In some societies, however, parks might only be open to certain privileged groups. From the Middle Ages onward, for example, many parks consisted of land set aside for hunting by the nobility. Those owned by private parties, of course, might be open only to those to whom the owner wishes to give access.

Most parks are managed in one way or another, whether to encourage what the owner believes to be their natural condition or to maintain them in an appealing landscaped state, and might range in appearance from wilderness to manicured garden or anything in between. Many combine elements of rolling grasslands and open woodlands, and some include or are built adjacent to wetlands, ponds, lakes, streams, beaches, canals, or other bodies of water. Grass is often kept short so that open areas can be used for picnicking, games, and other activities, and to discourage the presence of vermin and perhaps even larger creatures. Trees are often those naturally occurring in the area in question, but to these may be added other varieties, especially those considered attractive or useful in some way (e.g., shade trees, fruit trees). Likewise, plants and animals that are not considered to add to the value of a park might be culled from it. Many parks are also surrounded and sometimes subdivided with walls, fences, hedges, moats, or other barriers, often with an eye toward keeping game in, unwelcome visitors out, or both.

Parks can be of almost any size and shape, and might include small neighborhood commons created from abandoned lots; very long, narrow recreational zones established around areas like razed city walls; specially-designated quarters of a city; large but discrete areas like islands or dense forests; or walled tracts of land in conjunction with manor houses and their gardens that form the country estates of aristocrats.

Amenities in parks designed for recreation might include such areas as fields for locally popular sports,

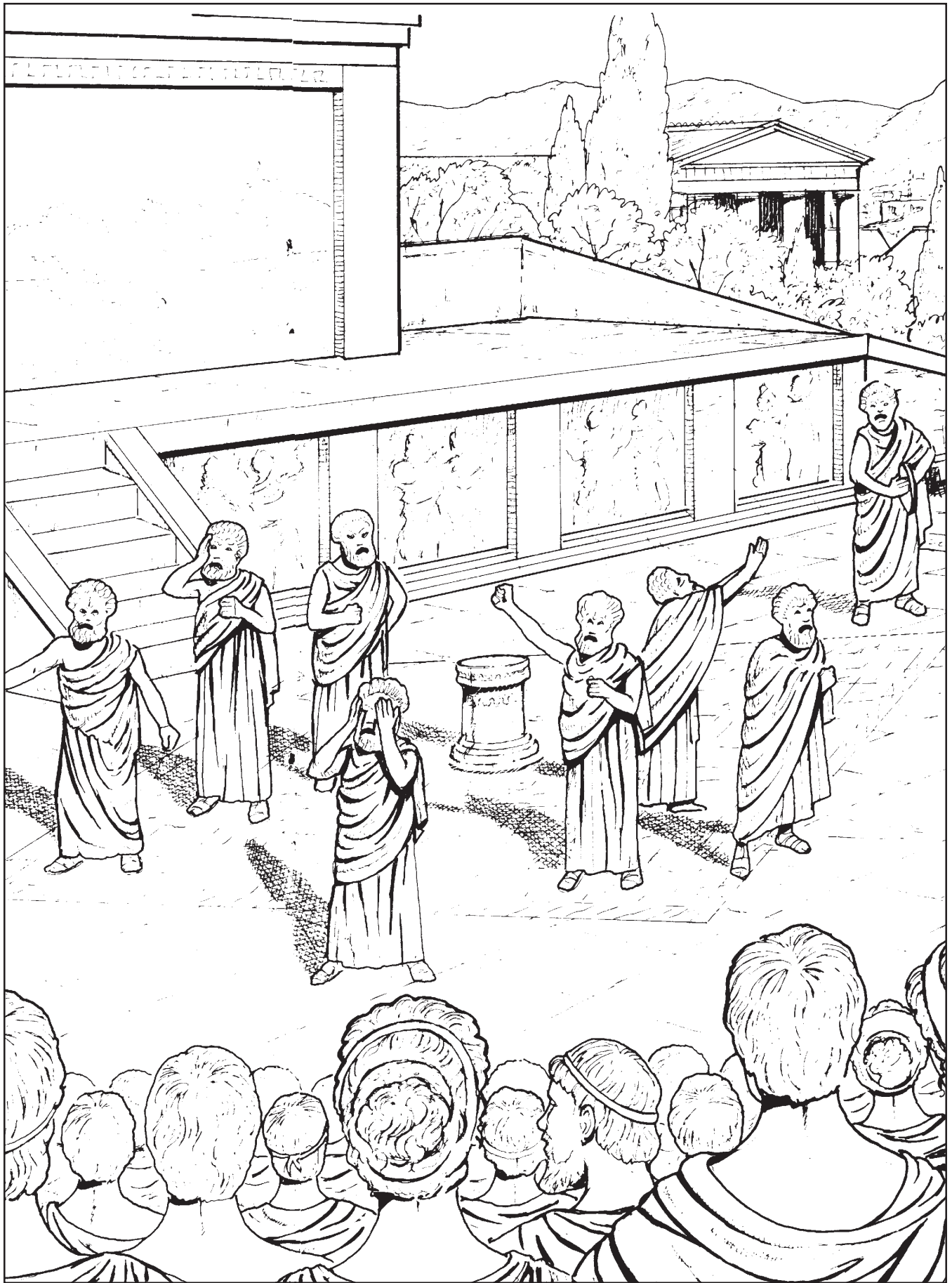
playgrounds, benches and tables, trails of various sorts (e.g., dirt, paved, graveled) and signage. Structures within highly developed parks might include fountains or pools; shrines and monuments; decorative shelters like bandstands, gazebos, or follies; stalls that serve snacks and drinks; storage sheds; and possibly offices or even dwellings for caretakers, rangers, or the like. Parks might also be built in conjunction with or adjacent to other sorts of recreational areas, such as outdoor theaters (q.v.) or fairgrounds.

Because preservation of the landscape and its natural resources is at least a secondary goal in most parks, and because parks are often shared by many people, there will likely be strictures as to what people are allowed to do in various parts of such places. Typical rules, for example, might include prohibitions against cutting down trees, fires except perhaps in designated areas, and the like. Because un-enforced rules might just as well not exist, most places with regulations will have personnel assigned to ensure they are followed (e.g., forest rangers). Some park-like areas — such as village commons — do allow specific activities like grazing, wood-gathering, or other exploitation, but even if these are permitted in a limited way, it will only be to those who have acquired licenses or are otherwise qualified (e.g., local residents, indigenous peoples living in areas adjacent to a large park).

Parks might prove useful to adventurers in many ways, serving as devotional sites for clergy of nature religions, a source for herbs or other plant products, or a location where animals of various sorts might be encountered by those who have connections with them (e.g., Gnomes' affinity for burrowing creatures). Because parks are often somewhat isolated places where law enforcement is limited, they might also be employed as venues for various sorts of illegal or questionable activities, such as duels, prostitution, or black magic rituals.

## Adventure Hook

\* Not everyone believes that parks are an appropriate use of valuable land, and characters might find themselves opposing forces seeking to despoil or abolish a place of this sort. Alternately, characters who are especially depraved might direct or support efforts to plunder a park's resources, have it legally re-designated for some other purpose, or otherwise harm it.



# Theater

**T**heaters are places where plays and other sorts of performances are presented. They can be as diverse in size, form, construction, and appearance as the entertainment traditions and peoples with which they are associated and can include everything from stages set up in taverns just big enough to hold a few dozen patrons, to temple-like edifices, to immense amphitheaters large enough to hold tens of thousands of spectators.

Significant historical examples include the Theater of Dionysius in Athens, Shakespeare's Globe Theater in London, and a variety of Roman theaters throughout Europe, some of which are still used to this day.

Most communities of town size or larger in a traditional fantasy, medieval, or ancient environment will have theaters of some sort in which entertainers present their various performing arts. The structures and elements of such theaters can vary widely — especially if the needs, inclinations, and tastes of non-Human races are taken into consideration — and game masters should adopt existing traditions or develop new ones in accordance with what is most suitable for their campaigns. Two traditions that are relatively familiar to modern people and recommended as some of the most suitable for these purposes are the Greek and English traditions (as exemplified by the afore-mentioned theaters in Athens and London).

At the least, all theaters recognizable as such will likely include a stage or cleared space for the performers and an area where an audience can sit or stand, generally tiered to allow a view from anywhere in the house. For anything beyond the simplest and most stylized performances, a dressing room, storage for props of different kinds, and private space for the troupe to relax and transact back-of-house matters are also necessary. Miniature, often portable theaters are also sometimes used for performances featuring puppets, small animals, or similarly diminutive entertainers.

The purposes of theaters and the performances given in them can vary widely and can include everything from producing art-for-art's sake to honoring the gods. Most of the time, however, the primary goal is entertainment and other goals are secondary.

People of all races, classes, and social levels might enjoy theatrical productions. Indeed, theaters are likely to be almost universally attended in societies that do not have modern entertainments like television or cinema.

Proprietors of theaters will probably be either professional entertainers (whether retired or still players in their theater's productions) or promoters and impresarios. Other people associated with theaters include actors, singers, acrobats, and other sorts of performers; artisans capable of creating such things as backdrops, props, and costumes; and, in large operations, a diversity of characters that might include laborers, fencing masters, makers of playbills, adventurers or sages retained as story consultants, and business managers.

## Adventure Hooks

\* Seeking to win a script-writing contest, a playwright approaches a particular character or the party as a whole in hopes of learning about one of their recent adventures and basing a play on it.

\* Plays often have controversial content, such as direct disparagement of real political groups or material that some groups consider immoral. Opponents who lack the political clout simply to ban a production they find offensive may take more direct action. Player characters might be watching a play when hired rowdies commence to disrupt the show, attack the audience, or even set the theater on fire. Or, they might be offered such an assignment themselves.





# Skirmisher Product List

## SKIRMISHER ELECTRONIC PRODUCTS

Many of Skirmisher's books and games are available in PDF format — some of them exclusively in this form — as download from various commercial sites, including DriveThruRPG ([http://rpg.drivethrustuff.com/index.php?manufacturers\\_id=2132](http://rpg.drivethrustuff.com/index.php?manufacturers_id=2132)), RPGNow ([http://www.rpgnow.com/index.php?manufacturers\\_id=2132](http://www.rpgnow.com/index.php?manufacturers_id=2132)), Paizo, and YourGamesNow; a few are also available via email by request. This list is constantly growing, so be sure to check the download site of your choice to see what is currently available! Coupons for reduced-price and free versions of several of the for-sale books are available for subscribers to the *Skirmisher Update* newsletter and registered members of the interactive Skirmisher Forum (<http://www.skirmisher.com/forum>). Prices and release dates are subject to change.

## d20 Products

*The Noble Wild* (d20 Fantasy Sourcebook); \$17.99  
*Experts v.3.5* (d20 Fantasy Sourcebook); \$12.99  
*Nuisances: Director's Cut* (d20 Fantasy Sourcebook); \$12.99  
*Edgar Rice Burroughs' Mars: Shadows of a Dying World*  
(d20 Science Fiction Sourcebook); \$11.99  
*Warriors* (d20 Fantasy Sourcebook); \$9.99 (April 2008)  
*Tests of Skill v.3.5* (d20 Fantasy Sourcebook); \$11.99 (May 2008)

## Generic Fantasy Products

*City Builder Volume 1: Communities* (Fantasy Sourcebook); \$3.99  
*City Builder Volume 2: Craftsman Places* (Fantasy Sourcebook); \$1.99  
*City Builder Volume 3: Entertainment Places* (Fantasy Sourcebook); \$1.99 (April 2008)  
*City Builder Volume 4: Professional Places* (Fantasy Sourcebook); \$1.99 (May 2008)  
*City Builder Volume 5: Tradesman Places* (Fantasy Sourcebook); \$1.99 (June 2008)  
*City Builder Volume 6: Mercantile Places* (Fantasy Sourcebook); \$1.99 (July 2008)  
*City Builder Volume 7: Service Places* (Fantasy Sourcebook); \$1.99 (August 2008)  
*City Builder Volume 8: Scholarly Places* (Fantasy Sourcebook); \$1.99  
(September 2008)  
*City Builder Volume 9: Religious Places* (Fantasy Sourcebook); \$1.99  
(October 2008)  
*City Builder Volume 10: Governmental Places* (Fantasy Sourcebook); \$1.99  
(November 2008)  
*City Builder Volume 11: Underworld Places* (Fantasy Sourcebook); \$1.99  
(December 2008)

## Other Products

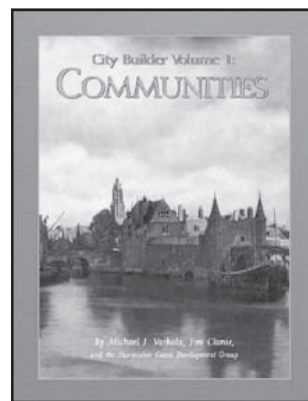
*USSMC 7-22: Space Boarding Operations* (Futuristic Field Manual); \$4.99  
*H.G. Wells' Floor Games* (Miniatures Rules/Historic Reprint); \$5.99  
*H.G. Wells' Little Orc Wars* quick-play rules (Miniatures Rules); \$2.99  
*A Brief History of Gnolls* (Quasi-Academic Essay); \$2.99 (April 2008)

## Cthulhu Live 3rd Edition Products

*House of Pain* (CL3 Script); \$4.99  
*Old Man of Damascus* (CL3 Script); \$4.99  
*Green Fairy* (CL3 Script); \$4.99  
*Sight Unseen* (CL3 Script); \$4.99

## Email Freebies (Just send a request to [sales@skirmisher.com](mailto:sales@skirmisher.com))

*Skirmisher Update* (electronic quarterly newsletter containing news and free game content); FREE.  
*PowerLunch™* collectible trading business card game (CTBCG) (self-standing game); FREE.  
Noble Animal Spell Lists (*The Noble Wild* rules supplement); FREE.



# Skirmisher Product List

## SKIRMISHER ANALOG PRODUCTS

All of Skirmisher's print books and miniatures can be ordered directly from the company and anyone who does so will receive free shipping and information about various special offers, discounts, and giveaways. More information about all these products is available at <http://www.skirmisher.com>. To order any of these items with a check or money order, mail payment and this form to Skirmisher Publishing LLC, 9428 Park Hunt Court, Springfield, VA 22153. To order electronically, visit our eBay store or make a PayPal payment for the appropriate amount to [sales@skirmisher.com](mailto:sales@skirmisher.com) (to which you can also write for more information). Please be sure to include full name, street address, city, state, zip code, and email address with all orders!

## d20 Products

- \_\_\_ *Warriors* (d20 Fantasy Sourcebook); \$19.95
- \_\_\_ *Tests of Skill* (d20 Sourcebook & Adventures); \$19.95
- \_\_\_ *Experts v3.5* (d20 Sourcebook); \$24.95

## Nuisances OGL/d20 Products

- \_\_\_ *Nuisances: Director's Cut* (OGL/d20 PDF Sourcebook on CD w. DVD case); \$15.95.
- \_\_\_ *Nuisances* (OGL/d20 Sourcebook); \$19.95
- \_\_\_ *Nuisances* book and *Nuisances: Director's Cut* PDF on CD; \$24.95
- \_\_\_ "Jester Dragon" miniature; \$9.95
- \_\_\_ "Spinnerette" miniature; \$7.95
- \_\_\_ "Loleda Schoolgirl" miniature; \$4.95
- \_\_\_ "Loleda Rogue" miniature; \$4.95
- \_\_\_ "Loleda Nude" miniature; \$4.95
- \_\_\_ "Decapussywhipper" miniature; \$19.95

## Self-Standing Books and Games

- \_\_\_ *USSMC FM 7-22: Space Boarding Operations* (Futuristic Field Manual); \$9.95
- \_\_\_ *Control: The Game of Absolute Corruption* (Conspiracy RPG); \$9.95

## H.G. Wells Game Reprints

- \_\_\_ *H.G. Wells' Little Wars* (Miniatures Rules/Historic Reprint); \$9.95
- \_\_\_ *H.G. Wells' Floor Games* (Miniatures Rules/Historic Reprint); \$11.95
- \_\_\_ *H.G. Wells' Little Orc Wars* quick-play rules (Miniatures Rules); \$2.95

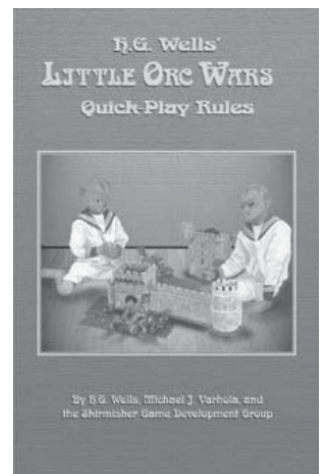
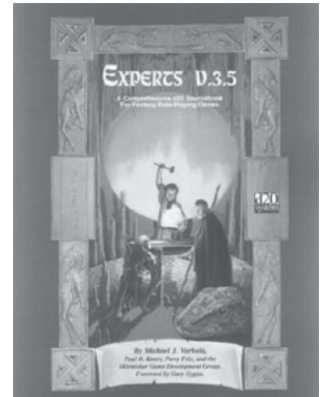
## Cthulhu Live 3rd Edition Products

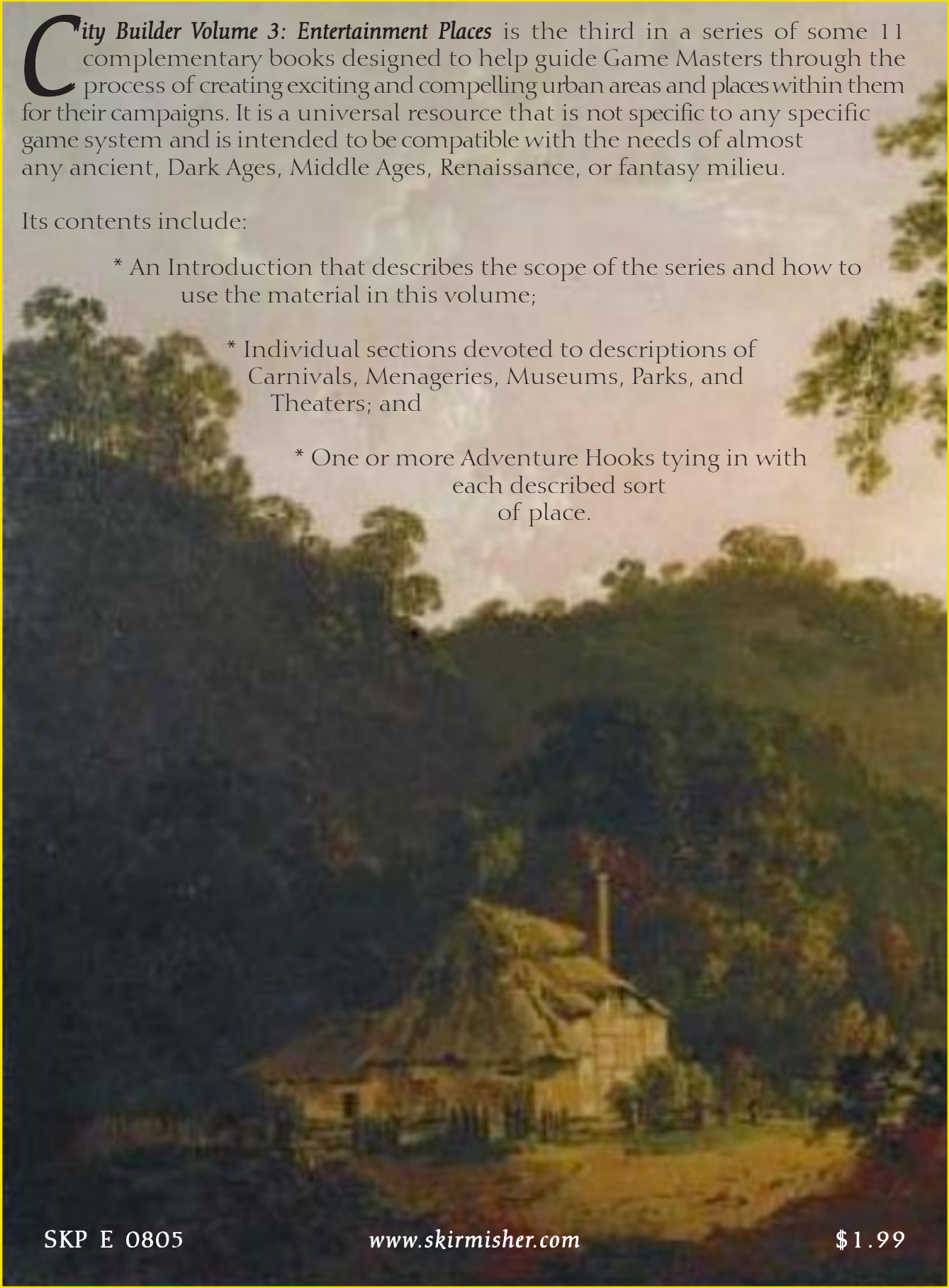
- \_\_\_ *Cthulhu Live 3rd Edition* (Cthulhu Mythos LARP Rules); \$19.95
- \_\_\_ *Cthulhu Live 3rd Edition* Companion CD-ROM (CL3 Supplement); \$9.95
- \_\_\_ *Cthulhu Live 3rd Edition* and Companion CD-ROM; \$24.95
- \_\_\_ *The Old Man of Damascus* (Cthulhu Live 3rd Edition script/scenario in PDF format on CD); \$4.95
- \_\_\_ *House of Pain* (Cthulhu Live 3rd Edition script/scenario in PDF format on CD); \$4.95

## Miniatures

All of the following miniatures are hand-painted and come with full d20 stats and free miniatures rules.

- \_\_\_ Orcs of the Triple Death: Orc Champions (two miniatures); \$7.95
- \_\_\_ Orcs of the Triple Death: Orc Archers (three miniatures); \$11.95
- \_\_\_ Orcs of the Triple Death: Orc Berserkers (three miniatures); \$11.95
- \_\_\_ Orcs of the Triple Death: Orc Halberdiers (three miniatures); \$11.95
- \_\_\_ Orcs of the Triple Death: Orc Swordsmen (three miniatures); \$11.95
- \_\_\_ Orcs of the Triple Death: Orc Taskforce (eight miniatures); \$31.95
- \_\_\_ Orcs of the Triple Death: Orc Army (100 miniatures); \$199.95



A painting of a rural landscape. In the foreground, a dirt path leads towards a small, rustic house with a thatched roof and a single chimney. The house is surrounded by a fence. In the background, a dense forest of tall trees covers a hillside under a soft, hazy sky. The overall style is reminiscent of 19th-century landscape art.

**C**ity Builder Volume 3: *Entertainment Places* is the third in a series of some 11 complementary books designed to help guide Game Masters through the process of creating exciting and compelling urban areas and places within them for their campaigns. It is a universal resource that is not specific to any specific game system and is intended to be compatible with the needs of almost any ancient, Dark Ages, Middle Ages, Renaissance, or fantasy milieu.

Its contents include:

- \* An Introduction that describes the scope of the series and how to use the material in this volume;
- \* Individual sections devoted to descriptions of Carnivals, Menageries, Museums, Parks, and Theaters; and
- \* One or more Adventure Hooks tying in with each described sort of place.