

In Search of the Unknown

Campaign Sourcebook



a collection of original work and material
gathered from the pages of Dragonsfoot and
elsewhere on the internet

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Retrospective: In Search of the Unknown

by James Maliszewski

The Holmes Basic Set I owned came with module B1: In Search of the Unknown by Mike Carr, better known as the creator of Fight in the Skies (a.k.a. Dawn Patrol). If I had to choose the one module that had the greatest effect on me as a referee, it's this module, hands down. The reason is quite simple: B1 was written specifically as an "instructional aid for beginning Dungeon Masters" and so it was. I learned a number of really important lessons from using this module – and use it I did – chief among them being this: rooms containing pools of unknown liquids are cool.

More seriously, B1 really was an excellent "instructional aid." What it gave you was a two-level dungeon already mapped out for you, along with descriptions of most of the rooms, such as the aforementioned "room of pools." The module also provides a thin backstory about a pair of possibly evil adventurers named Rogahn the Fearless and Zelligar the Unknown who used their orc slaves to construct a fortress they called Quasqueton (presumably because Mike Carr is a fan of Frank Lloyd Wright). They then disappeared while fighting barbarians in the frozen north, leaving behind their fortress and its dungeons for other presumably non-evil adventurers to plunder.

The real genius of the module, though, is that, although each room has a description, none of them contains any monsters or treasures. It's entirely up to the referee, using the D&D rules and assisted by some tables at the back of the module, to place monsters and treasures throughout the place. This might seem like a small thing – and it is – but the salutary effect it had on me was remarkable. Mike Carr had done all the hard work by designing the maps and describing the rooms, but he left it to each referee to populate the dungeon as they saw fit. From the start, I felt like a "co-creator" of B1 and it filled me with a strange confidence that I might otherwise not have possessed. And of course it also made it possible for me to re-use the module, which I did many times. I played the heck out of it.

The dungeon itself is pretty straightforward, with a handful of memorable locations, such as the room of pools and a garden of giant fungi, that made strong impressions on me as a young man.

Some of the descriptions are absolutely priceless, such as this from the chamber of Rogahn's girlfriend: "A small tapestry measuring 3' x 4' hangs on the east wall. It depicts a handsome and robust warrior carrying off a beautiful maiden in a rescue scene set in a burning village, with a horde of ominous-looking enemies viewing from afar. Embroidered in gold cloth at the top of the scene are the words, 'Melissa, the most dearly won and greatest of all my treasures.'" That Rogahn sure was smooth, wasn't he? The descriptions gave me good models for how to describe rooms of my own invention, as I eventually did when I had an additional level to Quasqueton later on. That's what B1 was all about: good modeling.

The module is also noteworthy for having an extensive list of pregenerated characters in the back, all of them with names. And what names! Tassit, Servant of St. Cuthbert. Kracky the Hooded One. Mohag the Wanderer. Sho-Rembo. Ralt Gaither. Glom the Mighty. Luven Lightfinger. Feggener the Quick. They were all terrific and many of them became PCs, if only briefly, in my earliest adventures. When a character died – and die they did – I could just ask a player to pick one of the remaining pregens and we were ready to go again in five or ten minutes, after they'd bought equipment. The back of the module also contained expanded rules for finding and employing hirelings, which could be used in conjunction with the pregenerated characters.

All things considered, In Search of the Unknown succeeded in its goals: it taught me how to make my own dungeons. Interestingly, the original version of module B3: Palace of the Silver Princess, followed the same model as B1, since it had lots rooms whose occupants and treasure were intended to be added by the individual referee. The published version of the module follows a more "conventional" format and, I think, suffers for it. I can't recall any other published modules that take the approach of B1 and I think that's a shame. While I'm sure some refinements could be made to its approach, the overall formula is a sound one and could go a long way toward teaching the fundamentals of dungeon design to a new generation of gamers.

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Q&A with Mike Carr

by Geoffrey McKinney

Author of "In Search of the Unknown" Mike Carr was kind enough to answer some questions compiled by Geoffrey McKinney on the Original D&D Discussion forum in October, 2008. The interview is reproduced here in its entirety.

On page 6 of your D&D module, B1: In Search of the Unknown, is the following note: "In the mythical WORLD OF GREYHAWK (available from TSR) the stronghold can be considered within any one of the following lands – the Barony of Ratik, the Duchy of Tenh, or the Theocracy of the Pale." In your mind's eye, did you consider the dungeon in this module to be set within the World of Greyhawk, or is the above note marketing language? If you did set it within Greyhawk, which of the three above locations do you think is best for it? If you did not set it within Greyhawk, what fantasy world did you set it in?

Although the cited sentence is indeed marketing language and a natural tie-in to the Greyhawk product, it was also meant to answer the question, "Where might this place be?" The simple answer, of course, is that you can place it wherever you like as the Dungeon Master, giving the DM the greatest amount of flexibility. Keep in mind that this entire module was aimed at beginning players and beginning DMs, so the location of the place was of minimal importance to that group. More experienced DMs could put it wherever they wished within the Greyhawk world or their own milieu.

Your D&D module, B1: In Search of the Unknown, does not have monsters and treasures placed within the dungeon. Instead, on pages 24-26 are two lists of monsters and treasures, from which the DM is to pick monsters and treasures and place them within the dungeon as he sees fit. Do you have a record of how you did it: Which monsters and which treasures did you place in which rooms?

There was never any master list of assigned locations for monsters or treasures, nor did I have any particulars in mind. The purpose of the list was to show how a DM populates a dungeon setting with a variety of creatures and illustrate the flexibility in doing so, while at the same time providing a list of

potential monsters to choose from. The placement of treasure, or the lack of treasure, in particular rooms or locations was also left to the DM as part of the same exercise. The goal was to show DMs how this is done and that there's great flexibility to the process, as well as to make the point that what might be inside a particular room should vary and not become predictable – and that in some locations, there will be nothing, or what is there might be hidden from casual view or easy discovery.

Your D&D module, B1: In Search of the Unknown, is illustrated by David Sutherland, with Dave Trampier helping Sutherland with the illustration on the front cover. How well do you think the module's art fits with your vision of the module's dungeon?

I think that the art fairly well reflects the vision I had in mind and I was able to consult with Dave Sutherland on what he was depicting. Typically, after initial editing, I would lay out the text copy and see how it fit (in terms of overall length and on particular pages, avoiding the breakup of charts between pages, etc.). Because booklets are always printed in multiples of 4 pages, each module would be 12, 16, 20, 24, 28 or 32 pages in size. If the typeset text alone ran 23 pages in a two column format, then we'd make the finished module 28 pages and parcel out the 'extra' 5 pages into white space throughout the booklet for the artwork. Then, the filler art would be created depicting something described in the text on that page. Obviously, a couple of particular aspects were significant enough to be considered a 'must' for an illustration, such as the room of pools in the B1 module, a place that also lends itself to a more dynamic image.

I'd love to hear Mike talk about the map design process for B1: why and how did he design the map the ways he did? Did any of the artists or other TSR folks have input into the map design, or was it all his own design?

The map design process was a fun challenge, starting with how I envisioned this fictional place in my own mind. The setting is a somewhat deluxe living space hewn inside a rocky promontory, in essence a sort of underground castle. Like any decent abode, there had to be a main entrance and of course another exit as well. In addition, I had to give thought to practical matters such as where the cooking would be done (and how the smoke would escape), how water and waste might flow out, where the staircase would be between the two levels and where everyone would be accommodated for eating and sleeping. The concept was to show the map on both full page flaps of the module's folder, so that defined the overall shape and from there it was an exercise in laying out a functional place that also had its own unique character. I think I succeeded well in that regard.



OLD SCHOOL

There's no way to test the pools except by drinking. The magic liquids lose their magic if you take them out of the room. Do you feel lucky ... punk? Well, do you?

Years later, when I had the occasion of designing my own custom home, I approached the real-life challenge similarly. I had a very unique plot of land (an island roughly in the shape of a beaver tail) and had to design a fully functional home and garage within numerous constraints. The foremost consideration was the shape of the land and the necessary setback distances from the water, which defined the maximum footprint of the building. Then the task was to design in all the necessary and desired rooms and features. In both cases, I literally began with a pencil and a blank sheet of paper. I'm glad to report that the house came out extremely well and the finished version is almost exactly as I pictured it in my mind's eye (and I still live there today). Having done something like that previously was probably beneficial.

Also: what was Mike's role as "TSR Games & Rules Editor" like – what did that entail, in terms of his input on the AD&D rules (and other games?) as they came to be published in the forms we know and love? How much influence did he have, and what's

a good example of a rule or three that were changed for the better via his input?

An editor's work is very important to the quality of the finished product, especially in terms of clarity and the reader's understanding. Although I was a bit player in the creation of Dungeons & Dragons and played it occasionally (and enjoyably) from time to time, I was never an avid, accomplished or experienced player. That may seem incongruous in light of the very important and pivotal role I played over a number of years as TSR Games & Rules Editor.

My greatest interest and love has always been history rather than fantasy or science fiction, which is why I never delved too deeply into D&D as a player. As an editor, however, this arms-length approach to the game was a great asset. Because I was not intimately involved with or familiar with every aspect, I was able to read rules, charts, descriptions, examples and explanations through the eyes of the players for whom it was all being written. The advantage of that cannot be overstated. If something didn't make sense to me

or was poorly explained, I could get the answer from the author and fix it, making the end result better and more understandable. That sort of thing might range from obscure details to the larger question of how the material was organized and presented.

Fortunately, Gary Gygax was a skilled and articulate writer who produced very clear, concise and clean copy, so it was a pleasure to be his editor. Keep in mind that in those days we all worked at typewriters instead of word processors. Because of that, writing well the first time around was extremely important, because making changes or corrections wasn't as easy as it is today on the computer.

My input on game rules was minor and yet I fulfilled an important role in the process that I believe made the end result better. I can't recall any particular rules of D&D that I can claim credit for, but I know I helped clarify a fair number of them as part of the editing process. Another very important priority of any good editor is to minimize errors in the final version, whether they be typographical mistakes or other gremlins. Good editing and proofreading are imperative and I spent many hours doing that, but fortunately it was something I very much enjoyed. Early in my tenure at TSR I purchased a La-Z-Boy recliner with my own money and used that as my editing chair. Thirty years later, I still have it and use it in my office at home, although it's about time to have the upholstery recovered once again.

About a year ago, I did a preliminary edit of a new book and spent many hours in that chair, just like old times. It was a 440-page manuscript of THE STAND: THE FINAL FLIGHT OF LIEUTENANT FRANK LUKE, JR., an outstanding work by Stephen Skinner. I edited the hard copy, which was the way I preferred to do it, using a red pen for all the editing marks and comments – just as I had done for manuscripts of similar length comprising the MONSTER MANUAL, PLAYERS HANDBOOK and DUNGEON MASTERS GUIDE decades before. It was a long chore, but just as enjoyable (maybe more so, since I happen to love the subject of World War I aviation!).

How did you get started playing D&D? How did you meet Gary Gygax and Dave Arneson? How did you get started working for TSR?

I grew up in Saint Paul, Minnesota as did Dave Arneson, who is four years older than I am. We became acquainted through the gaming hobby and like a number of others, I was invited to participate in gaming sessions at Dave's home from time to time while I was in high school and college. Dave created and ran a massive Napoleonic campaign that featured diplomacy, the creation of armies and navies, strategic movements and tactical battles that were resolved using tabletop miniatures. It was a richly detailed

game that kept 15 to 20 players busy and he did a superb job of running it over a period of several years.

I also recall that Dave ran a couple of daylong interactive roleplaying events of a similar nature, where each of us played a character in the same locale. One was BROWNSTEIN, a fictional capital city in the midst of a coup attempt, and the other was BROWNSTONE, an Old West town. In addition, he was experimenting with roleplaying in a medieval fantasy setting, which of course was the start of his legendary BLACKMOOR campaign (I played a cleric, maybe the first-ever cleric in the D&D world).

I knew Gary Gygax through the International Federation of Wargaming (IFW), a national club that was active from 1966 to 1974. In those days, the Avalon Hill Game Company published one new title a year, so Gary proposed that the IFW sponsor a Wargame Inventors Guild (WGIG). He got the initiative going and encouraged me, a high school student, to self-publish the World War I aviation game I had designed. The result was FIGHT IN THE SKIES, which later became DAWN PATROL, a game that TSR first published in 1976.

When TSR was getting off the ground, Gary invited me to take a job with the fledgling company, which I joined in March of 1976 as its eighth employee. I was single at the time, working as an assistant manager for The Ground Round restaurant chain in Cedar Rapids, Iowa* for the princely salary of \$205 a week. I took a rather sizable pay cut and came to work for TSR in Lake Geneva for \$110 a week. However, the offer included a small grant of stock in the company with the option to buy more. In the long run, that proved to be a beneficial bonus that more than compensated for the meager starting salary.

I worked in a variety of capacities at TSR until July of 1983, when business reverses forced the company to lay off about 200 of its 300 employees, including me. Despite that disappointment, I stayed on good terms with Gary over subsequent years, although our only contact was an occasional meeting at GEN CON. Incidentally, I am apparently the only person who has attended every GEN CON game convention since the first one in 1968 – a rather obscure claim to fame, but one of which I am rather proud.

*Cedar Rapids is 35 miles south of a small town in Buchanan County by the name of Quasqueton (population 574 in 2000). The name is derived from "Quasquetuk" (meaning "swift running water"), the name of an Indian settlement where several trails converged near a ford on the west side of the river.

Interestingly, just northwest of the town is Cedar Rock, a home designed by Frank Lloyd Wright, "far from the nearest settlement, away from traveled routes, and high upon a craggy hill", now maintained by the state as a museum.

Memories of David C. Sutherland III

by Rob Kuntz

I first met David Sutherland when in 1975 a select crew from TSR drove to Minnesota to visit with the esteemed Professor M.A.R. Barker. Dave personally showed me around Minneapolis/St. Paul, took me to Uncle Hugo's bookstore, pointed me to the Clark Ashton Smith and H. P. Lovecraft books there, and we later joked and talked and ate some food downtown. A great first start to a friendship, which was to build for years after he finally arrived in Lake Geneva to work for TSR.

David fit right in with the Lake Geneva crowd, like Mike Carr, Ernie Gygax, and myself, and of course Dave Arneson, to say the least. We would at times game together when David was not involved interfacing with EGG over the Empire of the Petal Throne project, or otherwise being tasked to draw the many wonderful illustrations which now survive him. I spent many hours in the studio at Williams & Marshall street whereat he and David Trampier, his counter-part in illustration, worked very long hours to produce the images we can all now appreciate for their many values. I even critiqued their artwork when they asked me to, but nothing but praise, I assure you, was forthcoming as I was truly a fan of both*.

David also DMed his own D&D game for me personally, a treat when I could get him to do so, as he was so busy. To my knowledge there were no other participants in Lake Geneva who also played in it. My character was an elf. David had me roll dice to determine his background, and I rolled exceptionally well and was elevated in station from the start to that of a prince, albeit one lower on the totem pole, as there were brothers before me in the pecking order for the crown. He assigned me two elven retainers as my personal guards and off I went into a fantastic landscape created by David's equally fantastic imagination. In fact his hand drawn pencil and inked maps were enough to make me appreciative of my own lacks and were an inspiration for me to do better in that regard. On these maps David noted the major areas such as kingdoms, cities, towns and strange fortresses but left them unnamed, however he kept many master sheets with names and histories of all of these, all quite detailed, plus information regarding movements of armies, events in his world, and notable rumors, both local and continental – in all a very well realized and detailed world which immediately made me appreciative of its many superlative qualities and its conceptual depth.

You could always see David at the local cons (GENCON or Winter Fantasy) getting into his Tekumel miniatures games – he literally had a dozen or more people clamoring to play in these at every con, and he would

run them daily, so as to allow those who missed the first to have a stab at later ones. He created scaled topography from scratch and utilized his love for Professor Barker's world, transferring it through his artistic sense to the game table. The tiered road system, fortifications, and other monuments both large and small, were created and displayed for the enjoyment of all fans, with David, ever smiling and encouraging, being the biggest fan of all.

And that was the guiding post of David's personality, the type of human he was: Good humored, positive, encouraging, hard working, ever helpful – just an all around good soul, with an actual twinkle to his eye and an infectious laugh (some say "cackle" and sometimes "snicker") which got you going. A charming man with no ill will towards anyone – you could not help but like him and intensely so.

Outside of his art, outside of the worlds he helped create or created himself, outside of his long involvement in the industry, and most certainly outside of the material things which David really didn't take much heed of, what we have left if that is all for a moment stripped away was a great person in all respects, one who in his unselfish and committed regard for others not only wrought us images, but for the likes of many who knew his company, brought us an intense joy of being alive.

*David C Sutherland III and David A Trampier signed their joint pieces of work "DIS & DAT" (the "C" in DCS was compressed, although on the frontispiece illustration for B1 it appears as D/S with a slash perhaps separating his initials)

Blackleaf posting on Dragonsfoot Forums on Mar 13, 2008 made the observations that "artistically, in both shape and line, the tall mushrooms on the right hand side are black and white ringers for the ones Trampier drew in colour for Wormy in Dragon #96 (below). The "rough figuring" on the cap of the shroom between the two giants at left is almost identical artistically to how he did the shrieker trunk in the Monster Manual. The figures and some of the more "flowery" or "feathery" fungi are clearly Sutherland's flatter freestyle.





Interview: Darlene

by James Maliszewski

Anyone whose entry into the roleplaying hobby coincided with the Golden Age of D&D will know the name Darlene and immediately associate it with some of the most beautiful images ever to be created for the game, chief among them the glorious World of Greyhawk maps that first appeared in 1980. Three decades later, Darlene's work stands out as noteworthy not just for its attractiveness but also for its having given many early D&D products an air at once fantastical and rooted in medieval history – a heady combination I don't think any artist since has recreated. I had the opportunity to ask Darlene some questions about her involvement in the RPG industry, her artistic influences, and the unusual process by which she creates her art and she kindly answered them all at great length.

How did you become involved in illustrating for roleplaying games?

I came in through the back door. At the beginning of my association with TSR Hobbies, I worked behind-the-scenes. One of my first jobs for them was to create a large two-sided sign in the shape of a shield with a dragon on it. For several years, this sign hung in front of TSR's Williams Street building in Lake Geneva. This was around 1977 when TSR Hobbies had just the one building and employed only a handful of people. The first TSR person I met was Mike Carr, creator of the Fight in the Skies WWI aviation game. I was a local artist working for a graphics firm in Lake Geneva when Mike came in to update TSR's next Gen Con flier. By the end of the project, we were dating. When Mike took me to visit his place of employment, the first people I met were Tim Kask, Joe Orlowski, and Dave Sutherland.

Working as I did for Graphics Printing, when it came to freelancing, I was naturally associated with design, graphics and lettering. Sometimes, I wonder about the happenstance of my living in Lake Geneva at that particular moment in time. If anyone was tailor-made for graphically shaping the look, identity and public face of TSR, it would be me. With a background in medieval-studies, a familiarity with strange mythological beasts, a calligrapher's knowledge of manuscripts, and a deep appreciation for fantasy and surrealism, no one could be more uniquely qualified. I could do anything TSR called upon me to do.

Before I entered the scene, TSR Hobbies' published materials looked noticeably different. Beginning with the tenth issue of The Dragon, I generated many headings for the magazine's columns and articles. Few people realize I designed TSR's "wizard face" logo (in October, 1980). I'm also responsible for the logo, letterhead, business cards and advertising materials for TSR Periodicals and Dragon Publishing. While the other artists concentrated solely on illustration, it was I who imparted the visual backdrop for the RPG genre itself, the stage upon which RPG could be appreciated. Thus, the context for early RPGs came through my filter, making my work directly responsible for imparting a mood – an authentic gothic sensibility – to early RPG. A fan, described it to me in these terms: "I loved that almost underground look and feel to the games and the magazines. An almost Dark feel that matches the Medieval era..."

During those early years, my published work, if not my name, was seen quite a bit. The first module coming with the basic D&D set was In Search of the Unknown (B1). Every person introduced to the genre saw my art on the front and back covers of the module. I also contributed regularly to The Dragon magazine and did the graphic illustrations for the 1980 and 1981 The Days of the Dragon calendars and the lettering for the Realms of Wonder and Dragonlance calendars. In 1983, I designed The Guide to the World of Greyhawk book to appear like an illuminated manuscript, accompanied, of course, by the WOG maps.

Highlights of my Fantasy art (sans lettering) include: the above-mentioned B1 cover and back-cover, the cover for The Dragon magazine #37, The Ice Barbarian in the 1981 Days of the Dragon Calendar and The Green Dragon in the 1982 Days of the Dragon Calendar, Monster Card art, The Dragontales Anthology, all interior art for first RPGA Rahasia (R2) module, all interior art for One-On-One game The Amber Sword of World's End. My art also appeared on the title page of the Dungeon Masters Guide as well as The Rogues Gallery. Incidentally, many people consider the DMG title page art – a depiction of a fat unicorn – to be iconic, a wistful symbol of a time gone by, a longing for past pleasures fondly remembered. Having studied symbols and icons, I tend to agree with this opinion.

Artistically, who are and were your biggest inspirations?

Generations who've grown up with RPG materials readily available probably don't realize just how scarce pictorial representations of monsters were in the pre-internet decade of the late 1970s. Usually, the only image sources of mythical beasts that an artist could find were in resource books within a library's reference section – in different encyclopedia sets, various dictionaries, and Bestiaries. Lucky visits to out-of-

town libraries might net different source imagery. Since reference books could not be checked out, I always had to be sure to carry enough change with me for photocopying, just in case. When it came to locating depictions of unusual creatures, how many times did the Lake Geneva Public Library staff point me to their large collection of children's books? When it came to fairy tale and children's book illustrators, I always preferred the work of those living earlier in the century – Arthur Rackham, Edmund Dulac, Aubrey Beardsley, and Kay Nielsen.

RPG fantasy illustrators during this period spent most of their income developing their own resource libraries. Dover Publication reprints made life easier for many of us. Fortunately, I was interested in mythical creatures long before I moved to Lake Geneva. Much of my resource library began with postcards and books purchased at London museums. In 1974, I spent the fall in London as a participant in Beloit College's Studies Abroad Program. Both the Victoria & Albert Museum and the Tate Gallery were only a short walk from where we stayed. I enjoyed the gallery of Turner's canvases and admired his ability to immerse me into his passionate experience of the sea. I marveled at the paintings of John Constable and studied the works of the Pre-Raphaelites. I also responded to the work of Heinrich Kley, Gustav Doré, Virgil Finlay, Frank Frazetta, Gustav Klimt and MC Escher.

Of the many exquisite collections within the British Museum, I found myself most often visiting the manuscripts they had on display. From the very beginning, my passion for letters developed concurrently with my passion for art. In London, during the entire fall of 1974, I took classes in the art of calligraphy from an advanced Craft Member of the prestigious Society of Scribes and Illuminators. There is something about combining illustrations with text that is very satisfying for me. Art Nouveau artists had different ways of juxtaposing words with imagery. I loved it all. By December, I'd created a medieval-styled book in which I wrote out the text in calligraphy, illuminated the pages and created the illustrations. I am a big admirer of William Morris (of the Arts and Crafts movement) and William Blake, both of whom advocated the thoughtful integration of imagery with the written word.

Nearly 30 years after they were first published, the maps you created for the World of Greyhawk fantasy setting have no equals in my opinion. Can you tell us a bit about the process of creating them?

Thank you kindly. Yes, of all the myriad things I did during the few years I freelanced for TSR, I seem to be most renowned for creating two large color maps for The World of Greyhawk. Gary Gygax (the father of RPG) has openly touted my WOG map set as being the

"best gaming maps ever created for this genre," so you are not alone in your opinion. Gary wrote to me that he considered my WOG map renditions to be "an unrivaled classic which set the standard for future RPG Fantasy Game maps."

Each 22" x 35" map was created "to size" and almost too unwieldy to fit on the surface of my drawing table. The artwork I prepared in layers, with the black layer – the hex layer – on the bottom. Using black ink, I worked directly on the surface of the foundation hex layer. I inked in pictorial representations of individual mountains, trees and other geographical features and organically integrated them with different styles of lettering. Transparent acetate was placed atop and I applied color to the map through the use of large adhesive pantone color sheets.

I approached the WOG maps as if they were large illustrations. For me, the art of creating letters is another specific way of drawing (I also design type fonts) so I don't consider words as separate from illustration. As a lover of letters, I have developed an advanced sensibility for balancing and juxtaposing positive and negative shapes. That's how I achieved a certain pleasing integration of image with text that translates as satisfying. Anyone unfamiliar with the subtle nuisances of letterform design will be unable to replicate the overall aesthetic effect my gaming maps possess.

Up to now, I've spoken little about my advanced intuitive abilities. Being able to access and enter subtle energy states (without the use of drugs) is just a part of who I am. Because people have a tendency to be dismissive about the subject, I don't often share much about my regular excursions into the supernatural. I don't believe it's all that unusual: the ability to enter subtle realms is a normal part of the human experience. We close it off because we've been taught to do so. However, I chose to bring it up because it's another hidden component of the WOG maps that's pertinent to the discussion. While working on the maps, I reached my mind across space/time and tapped into the knowledge of a medieval artisan versed in the craft of map-making.

From my point of view, the wrinkled hands of a knowledgeable old cartographer became superimposed on my own and "we" worked on the map together. I don't mean to infer my WOG maps were channeled. My mind was definitely clear and present during the entire creative process. My hands simply "knew" what to do. The resulting map art became more informed by my ability to draw upon this deep internal resource. I think gamers may be responding to an energetic residue that the map still retains from these sessions. That's another reason the maps are so impossible to duplicate, and probably represents the best explanation of why those WOG maps possess such an air of authenticity.

I recall that you not only illustrated but also designed a fantasy card game called *Jasmine: The Battle for the Mid-Realm*. Can you tell us a little about how it came about and if you ever intend to return to it?

Thanks for asking. My card game sprang directly from the interactions of the characters from my *The Story of Jasmine™* fantasy-adventure saga that ran in *The Dragon Magazine* from May 1980 to April 1981. I sorted my story characters into four factions, each possessing different and unique strengths and attributes. Since the card game is character-driven, it's only natural for players to ad lib assuming the personae and traits of their particular faction during game play.

Just in time for Gen Con XV, I created the first role-playing card game. The publication of *Jasmine: The Battle for The Mid-Realm™* collector card game in August of 1982 officially marks the first appearance of 1) a role-playing game using playing cards and 2) game-related cards being heavily illustrated. I was honored at Gen Con's Ninth Annual Strategist's Club Awards for creating the "Most Outstanding New Game in an Open Category" and still have the plaque.

My card game system defines three types of playing cards-faction cards, event cards, and special cards-each with unique actions which can change depending upon what other cards are in play or which factions are holding them. This is unique, both then and now. In his TD review of my game in August 1983, Merle Rasmussen wrote: "JASMINE incorporates a few old ideas with many new ones to create a fresh approach in card-gaming." Another positive review of my game appeared in *Avalon Hill's Gameplay Magazine*.

Despite the assertion on Wikipedia to the contrary, I did have plans to publish expansion decks with the intent of introducing the other characters within my *Story of Jasmine* fantasy. The game play of the green faction cards (defining the ways the King of UR and his Army cards can be used by any player) is proof I originated this seed idea. This was ten years before WOTC falsely claimed the patents, alleging that the idea of a role-playing card game belonged solely to them. They employed too many former TSR people who had copies of my game to not to know that I was the first to come up with the concept. They also violated my copyrights by republishing *The Story of Jasmine™* fantasy-adventure saga without my permission.

Jasmine: The Battle for The Mid-Realm™ collector card game is also the first game to combine card actions with full color paintings in the context of playing cards. I lavished much attention on the details of the fantasy

artwork. Unlike most card decks in use at the time, I illustrated all 112 playing cards. For the forty Faction cards, I created full color miniature paintings and assumed the expense of four-color printing. Additionally, I illustrated the Event and Special Cards, printing them in two colors.

Some years back, the legal department at Disney contacted me. They informed me that if I didn't fight it, that they were going to use the name *Jasmine*. At the time, I didn't have the means to defend my trademark and so was forced to relinquish it.

For those interested in owning a piece of history, *Jasmine: The Battle for The Mid-Realm™* collector card - all numbered and signed from the original stock, is still available.

You had the chance to work with Gary Gygax again on a couple of his Castles & Crusades products for Troll Lord Games. Did it feel like a "homecoming" for you, artistically?

Sometime in 2003, Gary Gygax initiated contact with me. As our resulting correspondence blossomed into a new friendship, I very much enjoyed getting to know Gary and his wife, Gail better. My husband and I enjoyed some excellent visits with them in Lake Geneva, musing and reminiscing on their wrap-around porch.

During our e-mail discourse, from time to time, Gary would broadly mention his desire for another good fantasy map, writing things like, "Everyone thinks your *The World of Greyhawk* maps are amongst the best ever done..." But I refused to take the bait. Professionally, for over two decades, I'd been squarely within the bounds of "the real world." In light-hearted ways, I evaded Gary's attempts to interest me in doing another set of maps for him. But he had an ally in my husband, also an avid gamer. Within six months, I stepped back into the RPG world.

Yes, artistically it was a great homecoming. During 2004/05, I created a new two-map gaming set for Gary's *Castle Zygag*. Also for Troll Lord Games (TLG), I poured my creative juices into the first four issues of their *The Crusader Journal*, and also wrote some insightful articles. I also created some character sheets, and did other miscellaneous module and book design for them. I enjoyed the work itself, the sense of camaraderie, and close creative association with Gary.

My return to RPG ended up being brief. In an industry run by hobbyists, I found nothing has essentially changed in terms of aesthetics. People who possess an educated eye for balance, proportion, and beauty will be stymied by people who are not sensitive to such things. RPG hobbyists have different expectations, priorities and ideas about what is important to a

project. Been there, done that! Any art professional who is established outside of RPG will find it difficult to cope with the assumptions of people unacquainted with the ethical standards of the graphics industry. Besides, having worked for design agencies where the price for a single logo starts at \$1500 and it costs \$150 per page for design, it was too tough for me to continue walking backwards.

What have you been up to lately? Is there any chance you might again work on some RPG projects?

My life-long search for deeper meaning has brought me full-circle – back to my beginnings. I used my thirty years away from RPG to explore all aspects of the deeply profound relationship between art and spirituality. Somewhere along the way, I became a Sacred Artist. I'm defining Sacred Art as art created through a spiritual connection to one's soul/essence and to the Divine. Right now, I am choosing to embody the archetype of the Muse – one who inspires creativity, vision, imagination and expansive thought processes. On a transpersonal level, the Muse helps people to birth and recreate their own reality so that life becomes an art form. In fact, "Art is Life, Life is Art" is my motto.

To recap, I believe synchronicity brought me back to RPG. I needed to return to this part of my past to recognize, value, and reclaim the fullness of my power. What I thought had been missing from my life turned out not to be missing at all. I needed to understand that I've always been a natural spiritual conduit and have been practicing Sacred Art all along. Some of my RPG fans have reported extra-ordinary experiences with regards to some of my old DMG art. If not for their accounts, I would not have gained an appreciation for my art's great energetic potential.

The mechanism of energy transference into art is simple to understand. One way it can be accomplished is through "focused intent." The process of fixedly concentrating upon a certain thought while engaged within a creative artistic activity can leave a sympathetic psychic frequency capable of objectively being felt and accessed. That's my most hidden, but also my most powerful contribution to RPG. Think about the creative dynamic, of how adding an energetic feminine counterpoint would tend to have a catalyzing effect upon a male-dominated industry. My gender role within RPG concerns the science of how complementary flows of energy impart spin. Though never consciously intended, I intuitively functioned as Shakti to TSR's Shiva.

My role as the feminine presence within D&D has always existed, but just below the surface. Instinctively, someone within TLG grasped the concept in 2006 at their Lake Geneva Gaming Convention, and

gave me the title, "Our Lady of Gaming." That designation crystallized things for me. Why not? I seldom participated in game-play as a competitor. Thus, I wasn't "in" the game as much as "of" the game. Nevertheless, whenever I entered a game room to observe, my presence was always felt. Long before I realized it, I served as a type of inspirational Muse for RPG. In the chivalric sense, I AM "The Lady," who makes one's adventuring worthwhile.

One good way to explain how my art (and I) have functioned on a trans-personal level would be in Jungian terms. Through projection, I have represented (often inadvertently) the feminine component within the male psyche. From the very beginning of RPG, I've served as an anima projection for the gamer, a mirror. Since I reflect a man's relationship to the feminine aspects within himself, men's reactions towards me are as varied as their internal relationship to their animas. Now at last, I honor my ability to embody "The Feminine" and choose to embrace it as a part of my skill set.

I must be very careful about what I choose to birth into existence. It's highly unlikely I'll be doing much of anything more for RPG as a group. Besides, my passionate interest in spiritual art seems to clash with the comfort level of most gamers. But I won't close any doors. I reserve the right to stir my creative juices by working on an individual basis with people who appreciate the depth of what I have to offer.

Since the beginning of 2009, I've been experimenting with creating digital paintings. I recently created a new, digital re-interpretation of my only published Dragon magazine cover (TD#37). Painting with light and vibrant color feels very freeing and fun. It's like and yet, unlike traditional media. Within every pixel of "Maiden and Unicorn" I consciously placed exuberance and joy. Then something unexpected happened. The moment I achieved the "right" energetic for the image of the Virgin, the healing potential of the unicorn descended into the art! So this is my parting gift! I offer the actual healing power of the unicorn to anyone open to the possibility. But don't take my word for it. I invite your readers to check it out for themselves.

BTW – the auction of my RPG art has yet to happen. It's still possible to own a chunk of the past from the woman who once stood at the center of RPG.

I prefer to live in a reality where magic is not only possible but flourishes! I invite fans interested in the next phase of my continuing creative adventures to write me at: ourladyofgaming@gmail.com

The Delver's Dungeon

Go deep.

Review: Holmes Basic

by Bill Silvey

The "blue book" Dungeons & Dragons rules (TSR2001), often referred to as "Holmes Basic" occupies an odd place in the history of the game. It stands at a crossroads, when Dungeons & Dragons was "growing up" as it were, into Advanced Dungeons & Dragons and into Basic Dungeons & Dragons (and it's companion Expert Dungeons & Dragons).

The book itself weighs in at a mere 48 pages – less than a third of the first edition of Dungeons & Dragons, something less than half of its descendant Basic Dungeons & Dragons and Expert Dungeons & Dragons combined, and less than a tenth of the totality of the three core rulebooks for Advanced Dungeons & Dragons, yet the book by its designation tells the gamer that it is simply a new edition of "original" D&D.

As said before, the rules presented in this book represent a crossroad: concepts from three editions of Dungeons & Dragons are presented in miniature as a (somewhat) cohesive whole. From Advanced Dungeons & Dragons, the concept of a larger-than-three alignment system is presented. A player could now be chaotic – but good or evil. The lawful alignment was represented in a similar fashion, and the old standby of "neutrality" was given as an option – but with no instruction to add chaotic, lawful, evil or good to it.

The next step away from the first edition of Dungeons & Dragons was the concept of race-as-class, at least in name: halflings, elves and dwarves were now their own kind...but they were still restricted here by what professions they could take. Elves could still advance as fighting men or magic-users, while halflings and dwarves could only stand as fighters.

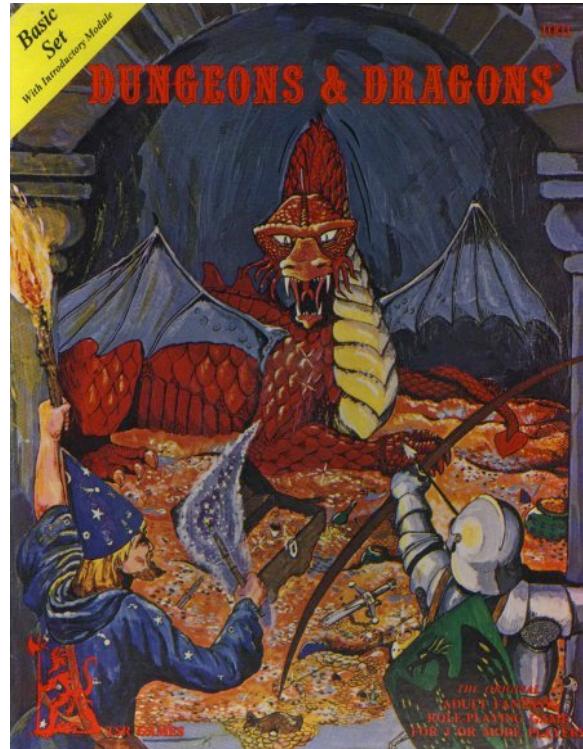
Only three levels of advancement for any class were given in the Holmes edit of Dungeons & Dragons – it was clear from the outset of the rules that further progression of a character was meant to be handled by switching to Advanced Dungeons & Dragons – indeed, reference to those rules is made three times in the first few pages of the rules.

Overall, character generation remained much the same – three six-sided dice, each score rolled once then recorded in order. Character profession is chosen as a reflection of those scores: a high wisdom score might prompt a character to choose cleric, and so on.

The combat system of this edition of Dungeons & Dragons is somewhat unique in that it eschews an initiative system: the character (or creature) with the highest dexterity acts first.* If the dungeon master doesn't know the dexterity score of a monster, he or she can roll it on the spot. The combat system also introduces the concept of segments, or at least ordered combat: characters who declare spell-casting before the beginning of the round have their spells activate before melee. Missile fire is then conducted, and finally, melee combat occurs. There is something to be said for the simplicity of this system.

The monsters presented in the book are a sort of "best of" from original Dungeons & Dragons (and Advanced Dungeons & Dragons). Like later versions of Basic Dungeons & Dragons, some of the more outré creatures are omitted, but fantasy classics are kept. There are no beholders, umber hulks, ettins or mind flayers listed but orcs, goblins, kobolds and four kinds of dragons are included. The dragons are interesting in that they are embraced in a method like that given for dragons in the Monster Manual (as well as the first edition of Dungeons & Dragons) – hit points per die of age level (and corresponding damage per breath attack) are used here.

Likewise, magic treasures are given a glossing over; no overly powerful items are included, but memorable standards such as the *+1 sword* and *potion of healing* make an appearance.



Dungeons & Dragons – By Gary Gygax & Dave Arneson, Edited by J. Eric Holmes, 2nd Edition (c)1978, TSR Inc.

About the Editor

Dr. John Eric Holmes



John Eric Holmes, M.D. (born 1930), is a former associate professor of neurology at the University of Southern California School of Medicine, an author and promoter of fantasy role-playing games, a noted fan and enthusiast of Edgar Rice Burroughs, and an American writer of non-fiction, fantasy and science fiction.

Holmes's non-fiction relates to both his chosen profession and the role-playing game phenomenon. He is a one-time editor of the Dungeons & Dragons Basic Set RPG rulebook. His fantasy consists of a series set in a D&D-influenced world, including four short stories and one novel, while his science fiction includes two pastiches of the Pellucidar novels of Edgar Rice Burroughs and the Buck Rogers novel *Mordred*.

The first of his Pellucidar pastiches, *Mahars of Pellucidar* was authorized by the Burroughs estate, but it reportedly blocked his follow-up novel, *Red Axe of Pellucidar*. Ready for publication in 1980, it only saw print thirteen years later in a private printing. A planned third novel in the series remained unwritten.

Other writing projects include two unfinished novels, one a collaboration with Burroughs' son John Coleman Burroughs, whom he helped treat for Parkinson's disease, and the other a "Conan the Barbarian" novel contracted and paid for by Tor Books but later canceled.

Holmes was a regular guest at Burroughs fan conventions such as the Edgar Rice Burroughs Chain of Friendship (ECOF). He received its Lifetime Achievement Award for his Burroughs pastiches at ECOF '93 in Willows, California. He was slated to appear as Guest of Honor at 2004's ECOF Convention in Sacramento, California, but suffered a stroke and was unable to attend. He was a special guest at the June 2005 ECOF in Portland, Oregon.

Source: [wikipedia](#)

The given play example cum sample dungeon are unique in that it is probably the best of any version of Dungeons & Dragons, hands down. A lovely princess, menacing magic-user, wandering monsters and a positively labyrinthine dungeon (at least for a beginning dungeon master and players) help paint the picture of a truly fantastic gaming experience.

Unfortunately many good things about this version of Dungeons & Dragons also serve to detract: while the combat system is unique among editions, the limitations of character progression and a less-than-comprehensive monster & spell catalogue make for a very, very limited scope in the game. While an industrious gamer could either use the earlier version of Dungeons & Dragons or make up their own system for further progression, a player looking to latch on to the Dungeons & Dragons system might have felt as though they simply purchased a demo version of Advanced Dungeons & Dragons rather than a complete system. Furthermore, this book's closeness to the first edition of Dungeons & Dragons and Advanced Dungeons & Dragons make using it with a later Expert Dungeons & Dragons rules somewhat difficult as well.

Finally, since Advanced Dungeons & Dragons covers character development from the first level forward, this version of Dungeons & Dragons was redundant as a "starting point" (unless a DM simply wished to start with a somewhat simpler version of the game before pressing onward).

The cover art of the book is striking, and for many gamers iconic of what Dungeons & Dragons is: a wizard with charged wand at the ready and a fighter in plate armor stand in an archway, confronting a (red, if you had the whole boxed set with color cover art) fierce dragon. Most of the interior art is the work of David C. Sutherland III, with a few illustrations by David A. Trampier, and one by cartoonist Tom Wham.

All in all, this edition of Dungeons & Dragons is an interesting historical point in the game's development, but it has little to offer the "new" player, and as a product by itself it doesn't have legs. This is in no way meant to denigrate Dr. Holmes considerable work in editing together two versions of the game – it is a statement that perhaps if he had been given more time to work with it a more comprehensive "Holmes Basic/Expert" may have arisen from his efforts. That would've been a sight to see!

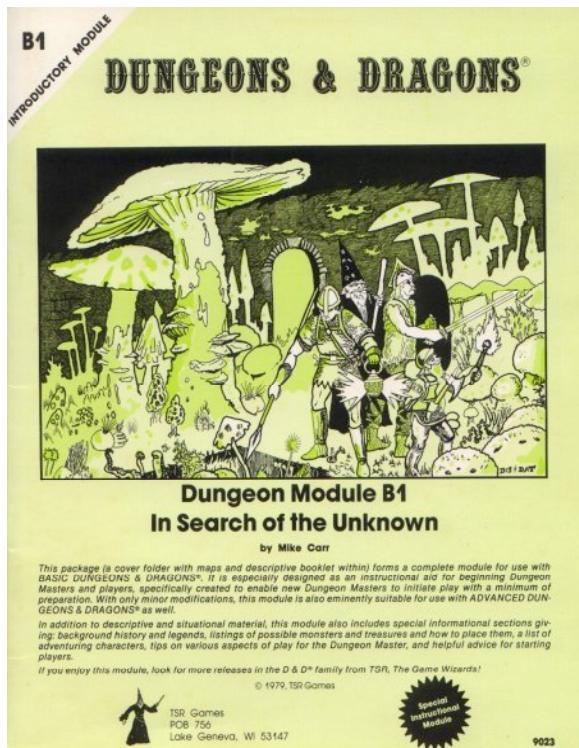
**If dexterities are within 1 or 2 points of each other, a 6-sided die is rolled for each opponent, and the higher score gains initiative – first blow" (Holmes, page 20-21) This rule likely served as the basis for the initiative system used in the Basic Rules edited by Tom Moldvay

The Acaeuom

Dungeons & Dragons Knowledge Compendium

Printing History

Pre-Production (1978): Appears to be identical to First, except that the upper left corner (containing the module code, B1) is completely black, with the module code in white lettering. It was never actually published; the only reference we have to it is in the picture on the bottom of early D&D Basic Sets.



First (Nov 1978): Yellow monochrome cover. Wizard logo. Copyright states 1979, but was actually printed in Nov 1978. Has a section on page 6: "Using this module with AD&D" (reproduced below) and statement on cover, "With only minor modifications, this module is also eminently suitable for use with ADVANCED DUNGEONS & DRAGONS as well". Items listed on the back cover have prices. This print was included in the Fourth through Fifth prints of the D&D Basic Set.

Using this module with AD&D:

"Although this module is specifically designed for use with Basic D&D, experienced players will have no difficulty in using this package with the rules for Advanced D&D."

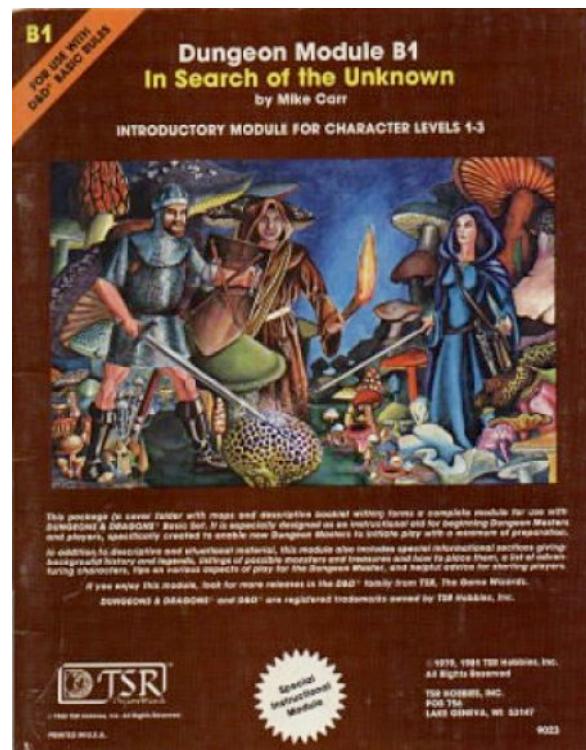
"Dungeon Masters who wish to employ the module with AD&D will have no problem utilizing the two level maps and the descriptive copy to form the basic

outline. In a similar manner, the Legend Table will be used as described. The DM, however, can disregard the various lists of monsters, treasures, and non-player characters and make appropriate substitutions using the greater and more challenging ideas of his own which will match the greater experience of his AD&D players. Likewise, more formidable and deadly tricks and traps will be called for in order to fully challenge the mettle of the more sophisticated players."

"Note: In the mythical WORLD OF GREYHAWK (available from TSR) the stronghold can be considered within any one of the following lands--the Barony of Ratik, the Duchy of Tenth, or the Theocracy of the Pale"

Second (1979): Yellow monochrome cover. Wizard logo. Has a section on page 6: "Using this module with AD&D", and statement on cover, "With only minor modifications, this module is also eminently suitable for use with ADVANCED DUNGEONS & DRAGONS as well". Items listed on the back cover are now without prices.

Third: Yellow monochrome cover. Wizard logo. Does not have a section on page 6: "Using this module with AD&D", and the statement on the cover has also been removed ("With only minor modifications, this module is also eminently suitable for use with ADVANCED DUNGEONS & DRAGONS as well"). Items listed on the back cover are without prices.



Fourth (1981): Brown color cover. TSR Face logo (by Darlene). ISBN on the back cover bottom left.

The art on the front and back covers was replaced with paintings by Darlene Pekul, although the frontispiece by Sutherland and Trampier was retained. Also, the numbering of the encounter areas on the map and in the text were changed from Roman to Arabic numerals.

The section "Using this module with AD&D" was replaced with the illustration of a wingless dragon by Sutherland.

(This wingless dragon by Sutherland had previously made a brief appearance in the second printing of module B2: The Keep on the Borderlands, published in 1980, but was subsequently removed in the third printing of module B2, published later that same year.)

Some of the more significant changes to the revised text are noted below:

Background (page 6):

"Despite their questionable alignment of suspected evil" was changed to:
"Despite their questionable alignment"

Aura pool (page 18):

"It will glow blue for an alignment of lawful good, green for an alignment of chaotic good, yellow for chaotic evil, and red for lawful evil, while any neutral characters will exhibit a white aura." was changed to:

"It will glow blue for an alignment of lawful, yellow for chaotic, while any neutral characters will exhibit a white aura."

Cavern of the mystical stone (page 22):

11. Grants a **limited wish**, was changed to:
11. Cures all damage on one character.

Monsters (page 25):

8. Large Spiders replaced with Crab Spiders
10. Giant Tick replaced with Black Widow Spider
24. Huge Spider replaced with Crab Spiders

(In addition, many of the statistics for the various monsters listed in this section were changed.)

The Character Lists (page 26):

There was an effort made to replace the terms "henchmen" and "hirelings" with "NPCs" and "retainers" although this was carried out so sloppily as to render the section virtually incomprehensible in the revised version:

The heading "Using The Character Lists For Henchmen Or Hirelings" was changed to "Using The Character Lists For Retainers Or NPC's"

The second paragraph, beginning with:

"Hirelings, although not always plentiful,"
was changed to:
"Non-player characters, although not always plentiful,"

The terms "henchmen" and "henchman" were replaced with "retainers" and "retainer" in paragraph three.

The combined term "henchmen/hirelings" was changed to "NPC's" in paragraph four and to "non-player characters" in the subsequent table.

Mike Carr's byline was the only credit appearing in the original version of the module, although a more comprehensive list was added in the subsequent version:

Credits (page 27):

Design: Mike Carr

Development: Mike Carr

Editing: Allen Hammack, Timothy Jones

Second Edition: Patrick L. Price, Edward G. Sollers, Stephen D. Sullivan

Layout: Mike Carr, Stephen D. Sullivan

Covers: Darlene Pekul

Art: David C. Sutherland III, David A Trampier

Finally, although packaged with the 1977 Basic Set, module B1 contained various elements not covered specifically in the rules (such as demihuman thieves). The races of many of the NPCs listed at the back of the module were changed between the first and fourth printings (listed below):

Fighting Men:

2. Evro (elf) changed to a human
12. Sho-Rembo (elf) changed to a halfling

Thieves:

1. Luven Lightfinger (halfling) changed to a human
2. Treddo (halfling) changed to a human
4. Estra Zo (elf) changed to a human
7. Mezron (dwarf) changed to a human
9. Postue (elf) changed to a human
12. Sporragha (dwarf) changed to a human

Interestingly, many of the demihumans possess ability scores below the minimum for their race according to Holmes, as well as subsequent editions of D&D.

(Incidentally, one of the NPCs, the infamous "Krago of the Mountains", has a Strength listed as 18/54, a percentile score as per the Greyhawk supplement, published in 1975, also reproduced in the AD&D Players Handbook, published in 1978.)

Fifth: Brown color cover. TSR Face logo. ISBN and Piece Code on back cover bottom left.

Sixth: Brown color cover. TSR Face logo. ISBN and Piece Code on back cover bottom left, and Product Number on back cover bottom right.

Unknown Designs

by Demos Sachlas

Module B1: In Search of the Unknown is the archetypal, exploratory D&D adventure. Its basic underlying structure was modeled after previously published game aids for dungeon design, as explained below. The iconic background scenario contains elements both unique to the emerging fantasy roleplaying game phenomenon, as well as borrowed from the genre of Sword and Sorcery fiction.

I. Basic Principles

When rules for Dungeons & Dragons were first published in 1974, the typical adventure consisted of a multilevel dungeon crawl (as detailed in "The Underworld & Wilderness Adventures", volume 3 of the original rules). A group of player characters joined forces in order to boldly penetrate an elaborate network of rooms and tunnels, stocked with fearsome monsters, deadly traps, and fabulous treasures.

This "old school" philosophy has recently been articulated as follows: "The Dungeon Master (DM) need only provide an interesting and challenging environment for the players to explore and then administer that environment totally impartially. Superior players will be able to create a character-driven, interactive story from these raw materials, and neither the players nor the DM can tell where the story is headed." (1)

The supplemental materials included within the first three printings of the 1977 Basic Set were the Dungeon Geomorphs Set One: Basic Dungeons, and the Monster & Treasure Assortment Set One: Levels One-Three. Beginning DMs were provided with these tools in order to facilitate the task of constructing their own dungeon levels and stocking them with various monsters and treasure.

These game aids were superseded in the fourth edition of the 1977 Basic Set by module B1: In Search of the Unknown, a complete, ready-made dungeon, (although with an elaborate map not unlike the aforementioned Dungeon Geomorphs, and containing a list of monsters and treasure similar to those provided in the Monster & Treasure Assortment).

Although not a true "megadungeon", the Caverns of Quasqueton are nevertheless fairly large: two levels, each greater than 400 by 300 feet, with 56 encounter areas. One reviewer states that almost every part of the dungeon has something interesting for the PCs "to look at, mess with, figure out, or just be confused by".

"There are numerous tricks and traps, secret doors, pools of liquids, statues, a maze of doors, a spiral corridor, and at least one of all the other standard dungeon gimmicks." (2)

Interestingly, a common criticism regarding the maps in module B1 pertains to the apparent lack of rational dungeon design. However, it should be remembered that the layout in B1 made a great deal more sense than the random and winding Dungeon Geomorphs. In fact, author Mike Carr has stated that he made a specific effort to design a logical plan for the underground fortress (see interview with Mike Carr, page 4).

II. Constructing Quasqueton

Module B1 contained the added refinement of a players' background to provide atmosphere and set the tone. However, the backstory was regarded as quite secondary to the actual exploration, which partly explains why the author conceived of Quasqueton as a long-abandoned underground fortress.

This contrasts with the emphasis placed on storytelling in the module "Rahasia" by Laura Hickman, published within the following year by Daystar West Media. In fact, the two modules may be viewed as early forms of two quite different and ultimately divergent gaming traditions (that primarily involving exploration of the unknown, with reliance on character-driven events, as compared with adventures involving more linear storytelling, with a predetermined plot).

Module B1 was not the first adventure published for use with Dungeons & Dragons. TSR was already distributing prepackaged "Dungeon Master Kits" produced by Wee Warriors, Ltd. ("Palace of the Vampire Queen" and "Dwarven Glory"), and Judges Guild had also started publishing adventures, although B1 was likely intended to represent a new benchmark in quality.

The role of Quasqueton as a base of operations for a pair of successful adventurers was a fitting choice. Mike Carr might have alternately designed an abandoned temple, an ancient dwarven mine, a long-dead wizard's abode, or an extinct monster's lair. However, none of these would have been as distinctive to a Dungeons and Dragons setting.

One wonders if the choice of a powerful magic-user and a courageous fighting man as partners and co-masters of Quasqueton was influenced at all by the cover of the 1977 Basic Set, which depicts a wizard and a bow-wielding warrior initiating battle with a fearsome red dragon (see page 12). It's tempting to consider these illustrations as prototypes for Zelligar the Unknown and Rogahn the Fearless.

III. The Barbarians

"Barbarism is the natural state of mankind. Civilization is unnatural. It is a whim of circumstance. And barbarism must always ultimately triumph."

*Robert E. Howard
"Beyond the Black River", 1935*

Having established a rationale for the dungeon setting, the author now required a good reason for the mysterious disappearance of the original masters of Quasqueton. For this he turned to a plot device common in Sword and Sorcery fiction, namely "barbarian invasion from the lands to the north".

Throughout history, mighty empires have become decadent and ultimately vulnerable to the depredations of barbarian hordes. The fall of Rome to roving Germanic tribes is commonly viewed as the beginning of the dark ages in Western Europe.

The tension between civilization and barbarism represents a major theme in early Sword and Sorcery fiction, characterized by the stories of Robert E. Howard and others in the pulp magazines of the 1930s. The term was first coined by author Fritz Leiber "as a good popular catchphrase for the field". (3)

In his seminal essay on the Hyborian Age, the creator of Conan describes a number of warlike, northern races, including the tribal Cimmerians. These were envisioned as the ancestors of the Gaels, which inspired tales involving another of his characters, Cormac Mac Art.

A pastiche written by Andrew Offut "The Sign of The Moonbow" features the defeat of Syagrius, the last Roman commander in the West, at the battle of Sossions in A.D. 486, which ended Roman control of southern Gaul, and marked the end of his 10-year holdout after the fall of Rome to the barbarian Franks.

Howard sympathized more with his barbarian protagonists than with civilized man. He was fascinated by the Picts, which posed a constant threat to civilization in many of his stories. Another of his characters, Bran Mak Morn, last warrior-king of the Picts, led the defense of their northern homeland against the advances of Rome.

Fritz Leiber's own character Fafhrd is also a barbarian hailing from a frigid, northern wasteland, and was in part a response to Howard's Conan. The sixth collection of Fafhrd and Gray Mouser stories, "Swords against Ice Magic", was released in the year prior to the publication of module B1.

The barbarians described in the background to the module are therefore quite typical of barbarians portrayed in Sword and Sorcery fiction. Accordingly, it was in the spirit of the genre that Rogahn the Fearless and Zelligar the Unknown met their doom in their final quest against the barbarians.

* * *

In summary, the design of module B1: In Search of the Unknown, may be viewed as derived from the earlier Dungeon Geomorphs and Monster and Treasure Assortments, while inclusion of a relatively detailed players' background was in itself a fairly recent innovation. Influences both distinct to the D&D game and common to Sword and Sorcery fiction may be identified, and although the adventure is often viewed as simple or unsophisticated by modern gamers more familiar with interactive video games, there is arguably no better introduction to old school tabletop fantasy role-playing.

1. From the Knights & Knaves Alehouse website, "Old School Philosophy 101" attributed to the "Gospel of Papers & Paychecks"
2. From a review of B1: In Search of the Unknown, posted on EN World D&D / RPG News by Bullgrit on 23rd July 2007
3. Fritz Leiber in response to a letter by Michael Moorcock in Amra, July 1961

AN ADVENTURE . . .



IN SEARCH OF THE UNKNOWN

A deserted stronghold deep in the wilderness, rumored to contain great treasures of wealth and magic... What a promise of adventure and discovery--as well as danger!! This is the setting for TSR's Dungeon Module B1, "In Search of the Unknown".

Created to be an integral part of the DUNGEONS & DRAGONS® Basic Set (but now available separately as well), this module is the first one in this popular series of releases designed specifically for novice players and Dungeon Masters. The module, fully 32 pages in length, contains a complete adventure scenario for DUNGEONS & DRAGONS®, which includes descriptive information as well as legend and background material, optional character lists, monster and treasure listings, and two level maps. In addition to the scenario itself, there are additional wide-ranging sections written especially for beginning Dungeon Masters, who can employ the package as a special instructional module to provide insights and ideas for the construction of their own dungeons, as well as benefit from a discussion of how D & D® is best played and enjoyed. Starting players, too, can profit from their own section offering tips on play.

Experienced players and Dungeon Masters will also find the module worthwhile and useful, and a special section gives advice on easy conversion of the game situation for use with ADVANCED DUNGEONS & DRAGONS®.

Like the rest of the releases in this series, this module features a cover folder with interior game maps, as well as a booklet giving all necessary game information and descriptions. The folder comes shrink-wrapped, and the price is \$5.49.



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Dungeon Layout, Map Flow and Old School Game Design

Part One – Quasqueton

by Gabor Lux

Exploration entails discovering previously unknown territory. To find a lower level, a section the PCs have never been to, or simply some entertaining and imaginative room, is one of the great joys of dungeoneering. However, for all this to feel like an accomplishment, there has to be a meaningful effort on the part of the players and a challenge on part of the DM. There can be no real exploration if the dungeon isn't large enough or complex enough to allow failure, as in certain areas being missed. If encounters are presented one after another, there is no challenge and no accomplishment in this respect.

Player decision making from the operative to the tactical and strategic level involves dealing with obstacles, negotiating hostile territory and ensuring the success of an entire expedition. Naturally, many individual decisions are based on a "golden rule" such as left-hand-on-the-wall or random chance, especially when there is no way of knowing what the decision "means"; that is, what its likely outcome in one case or the other may be. However, by making a dungeon where the players can choose to avoid or meet obstacles, take or avoid risks by visiting/not visiting "deeper levels", explore side branches or concentrate on reaching an objective, etc., player decision making becomes a more interesting and meaningful challenge.

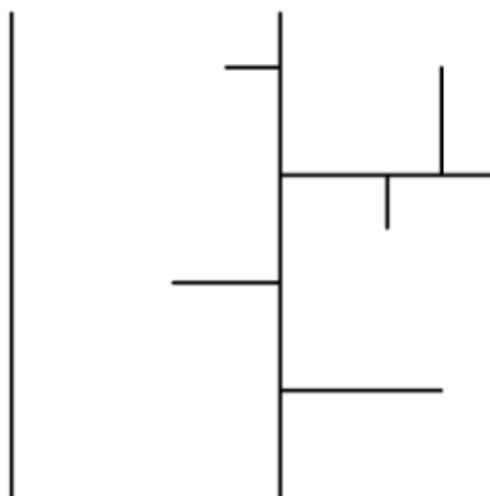
Generally, branching, complex maps offer many possibilities for decision-making, but overly complicated maps do not: they just cause frustration.

Uncovering hidden areas or secrets is yet another form of reward for resourceful players. Finding a secret door leading to a room with treasure is fun; finding one leading to a hidden sublevel or a previously undiscovered section is even better. A good dungeon should have at least a few of these, preferably a good amount, and they should be found primarily due to player ingenuity. Judges Guild's "Caverns of Thracia" is likely the best example of a dungeon with well-designed secrets: entire levels and sub-levels may be uncovered by observation and resourcefulness.

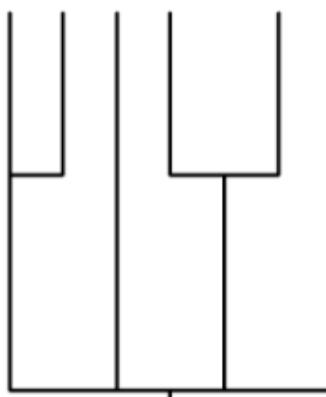
Finally, maintaining the pace of action is important to ensure the game remains exciting and doesn't get bogged down for too long. Shoot-and-kill computer games usually call this "map flow".

To compare modules, I used a graphical method, which "distils" a dungeon into a kind of decision tree or flowchart by stripping away "noise". On the resulting image, meandering corridors and even smaller room complexes are turned into straight lines. Although the image doesn't create an "accurate" representation of the dungeon map, and is by no means a "scientific" depiction, it demonstrates what kind of decisions the players can make while moving through the dungeon.

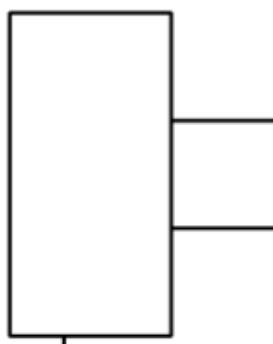
Briefly going over basic forms, a dungeon may look like any of the following, or be made up of several such basic elements (see figure, below). In the end, a dungeon without any real branches would look like a straight line (A.), or a straight line that looks slightly hairy (B.). Branching dungeons (C.) are a bundle of straight lines (often with sidetracks), sometimes resembling trees. Finally, dungeons with circular routes (D.) are the most complex, especially when these routes interlock and include the third dimension. In my opinion, including the second two forms without being overwhelming makes a dungeon map much better than a straight affair.



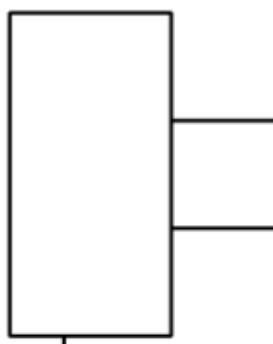
A. Linear



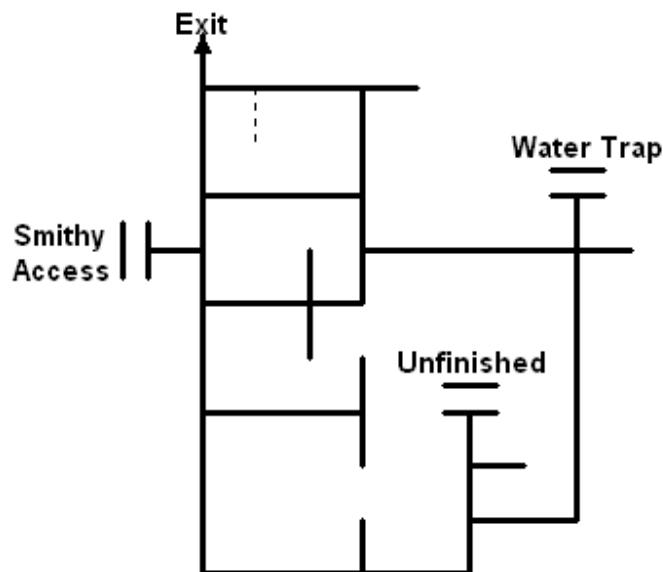
B. Linear with sidetracks



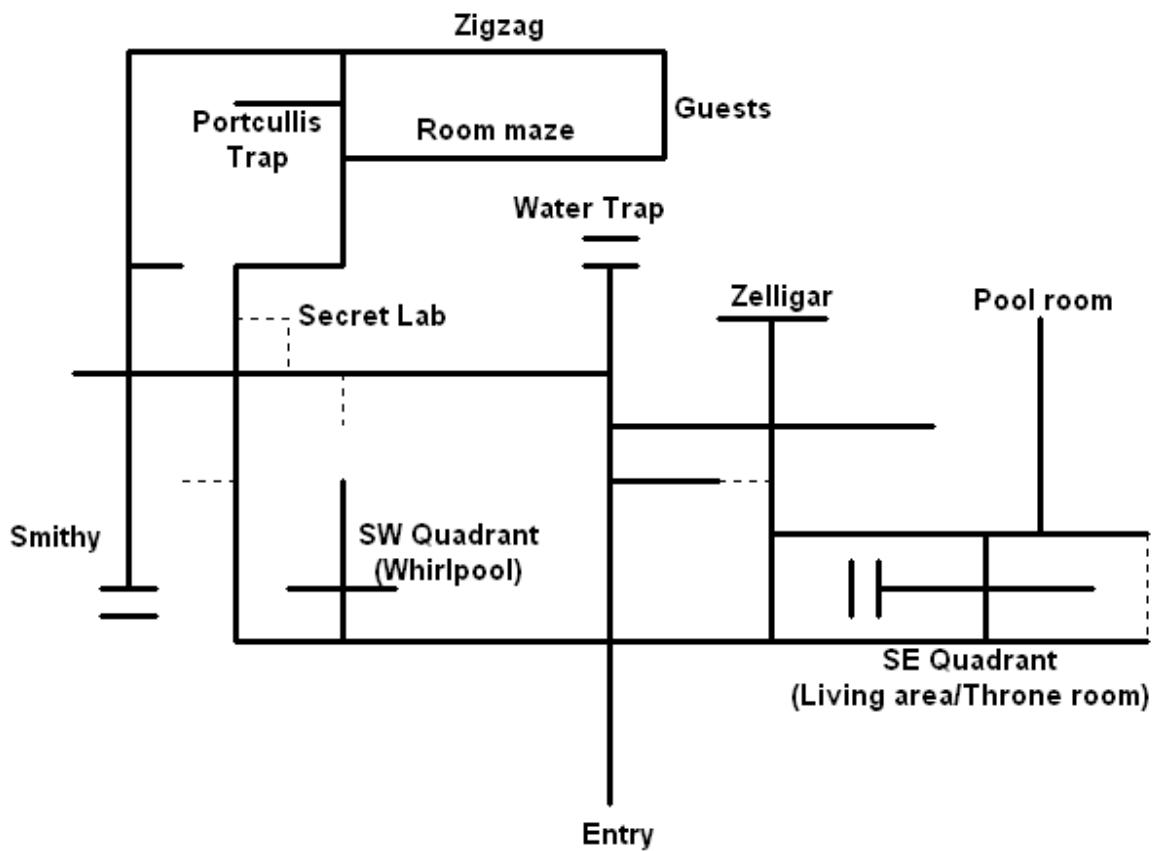
C. Branching



D. Circular routes



**In Search of the Unknown
(Quasqueton)**



Mike Carr's *In Search of the Unknown* has the most complex dungeon layout in our sample. I would argue that the main draw of the module is precisely this – it presents a lot of classic dungeon exploration challenges like room mazes, secret doors, twisting corridors and such.

What makes it even better in my opinion is that it does this without being frustrating, but also because the

macrostructure beyond the basic elements is so good. You can explore this dungeon and really find things.

Unfortunately, the entire dungeon couldn't be represented as a single network (the lower level would have made it very convoluted for the observer), but I hope my point was made. B1 harkens back to Original D&D design principles and it shows.

Prosopographies

by Demos Sachlas

Prosopography is a term derived from the figure "prosopoeia" in classical rhetoric, in which an absent or imagined person is figured forth – the "face created" as the Greek suggests – in words, as if present.

Much can be gleaned of the careers of Rogahn the Fearless and Zelligar the Unknown from extant legends, and further information may be deduced from discoveries made within the Caverns of Quasqueton.

Rogahn the Fearless

Rogahn the Fearless "earned his name as a great warrior, and his reputation spread far and wide across the land". His birthplace and origin are unknown, although it is generally assumed that he was of common birth.

Some of the events and deeds from his youth appear to be depicted in the sectioned fresco on the west wall of the unfinished museum on the lower level of Quasqueton: a young boy raising a sword, and a young man slaying a wild boar. There are also scenes from Rogahn's early days as a fighting man: a warrior carrying off a dead barbarian, and a hero in the midst of a large battle hacking barbarian foes to pieces.

No one knows what occurrences or coincidence brought Rogahn and Zelligar together, but tales tell of their meeting and forming a strong bond of friendship, a union that would last for the ages.

A tapestry in Rogahn's chamber depicts a hero and a wizard joining in a firm handclasp on a deserted hilltop, with only a sunset in the background, presumably commemorating an agreement or pledge of friendship between the two.

Rogahn and Zelligar pooled their resources and expertise to construct a home and stronghold for the two of them to use as a base of operations. The location of this hidden complex was chosen with care, since both men disliked visitors and intruders.

Construction of the new complex, it is said, took over a decade, even with the aid of magic and the work of hundreds of slaves and labourers. Rogahn and Zelligar lived in their joint sanctuary for quite some time, conducting their affairs from within except for occasional adventures in the outside world where both men attempted to add to their reputation as foremost practitioners of the art.

The deeds and adventures of these two characters were never well known, since they both kept their distance from civilization. However, a second tapestry in Rogahn's chamber depicts a dragon being slain by a group of warriors, with one standing prominently at the front of the group, thrusting the killing sword into the dragon's neck.

Although the type of dragon is not mentioned, it may be the brass dragon whose hide is prominently displayed in the stronghold's trophy room. These fearsome creatures typically inhabit cavernous lairs in sandy desert regions, and are able to cast spells and incite fear.



Draco Impudentus Gallus

Rogahn and Zelligar capped their reputation of power when they joined forces to stop a barbarian invasion. In a crucial battle in a narrow pass in the hills, the two combined powerful forces and decisively turned back the invasion. It is said that Rogahn slew a horde of barbarians single-handedly.

This event appears to be the subject of another tapestry in Rogahn's chamber, depicting a great battle in a mountain pass, with a small band of fighters led by a great wizard and a single hero putting an entire army to fight.

A grateful populace rewarded the pair and their henchmen with considerable treasure, after which the two retired to their hideaway.

Melissa, Rogahn's mistress and lover, apparently lived at the stronghold for some time. A small tapestry in her chamber depicts a handsome and robust warrior carrying off a beautiful maiden in a rescue scene set in a burning village, with a horde of ominous-looking enemies viewing from afar. Embroidered in gold cloth at the top of the scene are the words, "Melissa, the most dearly won and greatest of all my treasures."

The subject of the tapestry implies that Melissa was rescued from a village that had been set to the torch by enemies, possibly the hated barbarians. The fourth and final tapestry in Rogahn's chamber depicts a warrior and a maiden on horseback against a backdrop of mountains, holding hands with joyful expressions. Unfortunately, their happiness was not destined to last.

Some years later, Rogahn and Zelligar decided upon a joint foray into the lands of the hated barbarians. The two personages disappeared into the forbidding alien lands to the north on a great adventure which some say may have been asked by the very gods themselves. Word later reaching civilization told of some great battle in the barbarian lands where Rogahn and Zelligar met their demise.

Zelligar the Unknown

Zelligar the Unknown earned his respected status and power as a foremost practitioner of the mystical arts. However, even less is known of his origin than of Rogahn the Fearless.

A sectioned fresco on the east wall of the unfinished museum on the lower level of Quasqueton sheds some light on Zelligar's early life. There are cameos of a boy gazing upward at a starry night sky, and a young man diligently studying a great tome.

Astronomy was one of the four subjects, or arts, of the quadrivium ("the four ways" or "the four roads") taught in the great universities (the other three being music, arithmetic, and geometry). The quadrivium was considered preparatory work for the serious study of magic and sorcery. For this reason, the robes and distinctive conical hats of magic-users are traditionally adorned with the symbols of the quadrivium.

In Zelligar's day, a magic-user commenced practice of the mystical arts through careful study of a Book of First Level Spells. Although the student may possess a complete collection of the most commonly used first level spells, only those possessing the highest intelligence had a good chance of learning most or all of them. Spells that escaped their understanding typically remained unattainable throughout the remainder of their careers.

Upon gaining the ability to understand and memorize spells of the second level, a Book of Second Level Spells was required, and so forth. Zelligar's library of magic books was undoubtedly fairly comprehensive. Unfortunately, none of the volumes have ever been discovered. This is quite unusual, given that magic-users are typically loathe to risk traveling with their collection of magic books, and only deepens the mystery surrounding the disappearance of the masters of Quasqueton.

The sectioned fresco on the east wall of the unfinished museum also contains a cameo of Zelligar as an earnest magician changing water to wine before a delighted audience. This rare miracle demonstrates his early mastery of alchemy, a magical art dealing with transmutation of base materials into precious substances. It requires manipulation of elemental forces, something reflected in a magical inscription on a stretched leather skin in Zelligar's laboratory:

*What mysterious happenings have their birth here?
Only the greatest feats of wizardry, for which
every element of earth, water and sky is but a tool!*

It is also likely that Zelligar could speak and understand the language of the elves, based on the discovery of an elvish encyclopedia of various types of plants found in his closet. Marevak, an elf, served as advisor to both Rogahn and Zelligar, although it is presumed that the relationship with Zelligar may have been the older or stronger one.

Of his partnership with Rogahn the Fearless, frescos on the north wall of the unfinished museum on the lower level of Quasqueton show Zelligar shaking hands with Rogahn for the first time in younger days, and the two men gazing upward together from the wilderness to a craggy rock outcropping (recognizable as the place their stronghold was built)

The final section of the fresco on the east wall is of a powerful wizard casting a type of death fog over an enemy army from a hilltop, (the latter possibly representing one of the spells of the fifth level, known as cloudkill, which creates a moving, poisonous cloud of vapour, heavier than air, and deadly to most creatures. The spell can only be mastered by magic-user of at least the ninth level of power, those known as sorcerers).

This event also seems to be represented in a very large and fairly detailed stone carving running most of the length of Zelligar's personal chamber (approximately 70 feet), depicting a mighty wizard on a hilltop casting a spell in the air over a valley below, with an entire army fleeing in confused panic. This is likely the greatest deed for which he shall be remembered.

The Question of Alignment

by Demos Sachlas

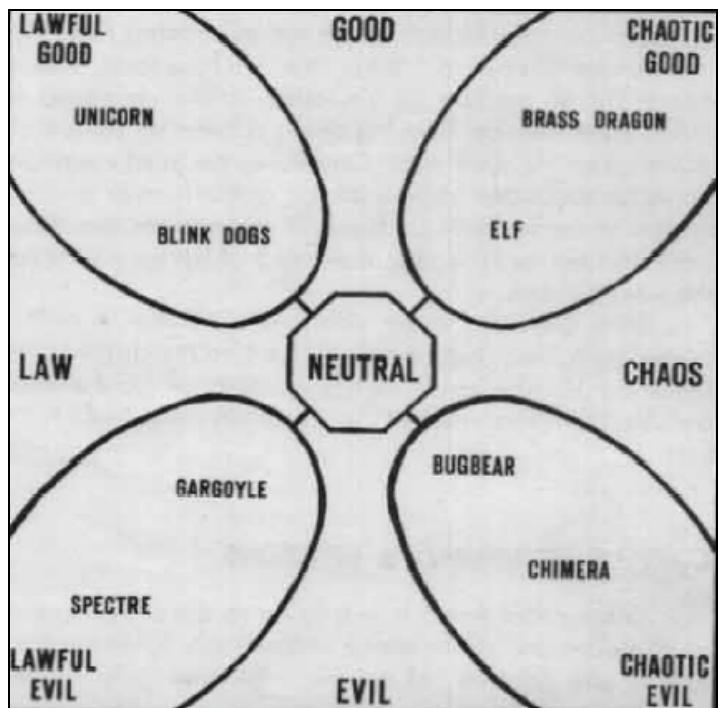
The deeds and adventures of these two characters were never well known, since they both kept their distance from civilization. Some say, and perhaps rightly so, that their motives were based on greed and some kind of vague (or chaotic) evil. No one knows for sure.

In Search of the Unknown
page 6

The possible alignment(s) of Rogahn the Fearless and Zelligar the Unknown has been the subject of endless speculation. In order to properly appreciate the concept of alignment in module B1: In Search of the Unknown, one must refer to the rules the adventure was originally written for, namely the D&D Basic Set edited by J. Eric Holmes.

Quote from Holmes (page 8):

Characters may be lawful (good or evil), neutral or chaotic (good or evil). Lawful characters always act according to a highly regulated code of behavior, whether for good or for evil. Chaotic characters are quite unpredictable and cannot be depended upon to do anything except the unexpected - they are often, but not always, evil. Neutral characters, such as all thieves, are motivated by self-interest and may steal from their companions or betray them if it is in their own best interest.



The AD&D Monster Manual was published the same year as the D&D Basic Set edited by Holmes, and uses these five alignments almost exclusively. In fact, the five-axis alignment system likely represents a transitional form of the nine-axis alignment system used in Advanced Dungeons and Dragons.

For a better understanding of the five alignments given in Holmes, one may refer to the descriptions provided in the AD&D Player's Handbook, published the following year:

Chaotic Evil: *The major precepts of this alignment are freedom, randomness, and woe. Laws and order, kindness, and good deeds are disdained. Life has no value. By promoting chaos and evil, those of this alignment hope to bring themselves to positions of power, glory, and prestige in a system ruled by individual caprice and their own whims.*

Chaotic Good: *While creatures of this alignment view freedom and the randomness of actions as ultimate truths, they likewise place value on life and the welfare of each individual. Respect for individualism is also great. By promoting the gods of chaotic good, characters of this alignment seek to spread their values throughout the world.*

Lawful Evil: *Creatures of this alignment are great respecters of laws and strict order, but life, beauty, truth, freedom and the like are held as valueless, or at least scorned. By adhering to stringent discipline, those of lawful evil alignment hope to impose their yoke upon the world.*

Lawful Good: *While as strict in their prosecution of law and order, characters of lawful good alignment follow these precepts to improve the common weal. Certain freedoms must, of course, be sacrificed in order to bring order; but truth is of highest value, and life and beauty of great importance. The benefits of this society are to be brought to all.*

True Neutral: *The "true" neutral looks upon all other alignments as facets of the system of things. Thus, each aspect - evil and good, chaos and law - of things must be retained in balance to maintain the status quo; for things as they are cannot be improved upon except temporarily, and even then but superficially. Nature will prevail and keep things as they were meant to be, provided the "wheel" surrounding the hub of nature does not become unbalanced due to the work of unnatural forces - such as human and other intelligent creatures interfering with what is meant to be.*

Clearly the masters of Quasqueton were not Chaotic Evil in alignment, especially given their long-term partnership and proven ability to work together. There is also the evidence of long-standing relationships with trusted henchmen, captain of the guard, Erig and advisor, Marevak.

A Chaotic Good alignment might seem a possibility. Certainly Rogahn and Zelligar cherished their freedom and had great respect for individualism. Their decision to live apart from civilization does not appear to reflect great respect for laws, although their defense of civilization by checking the barbarian horde remains noteworthy.

However, this alignment is difficult to reconcile with the knowledge the two maintained humanoid slaves for the construction of their underground fortress, as well as for menial work, thereafter. Moreover, the presence of a dwarf skeleton suspended from a pair of irons and the brass dragon skin in the trophy room would seem to be at odds with a Chaotic Good alignment (brass dragons are typically Chaotic Good themselves, although tending toward neutrality).

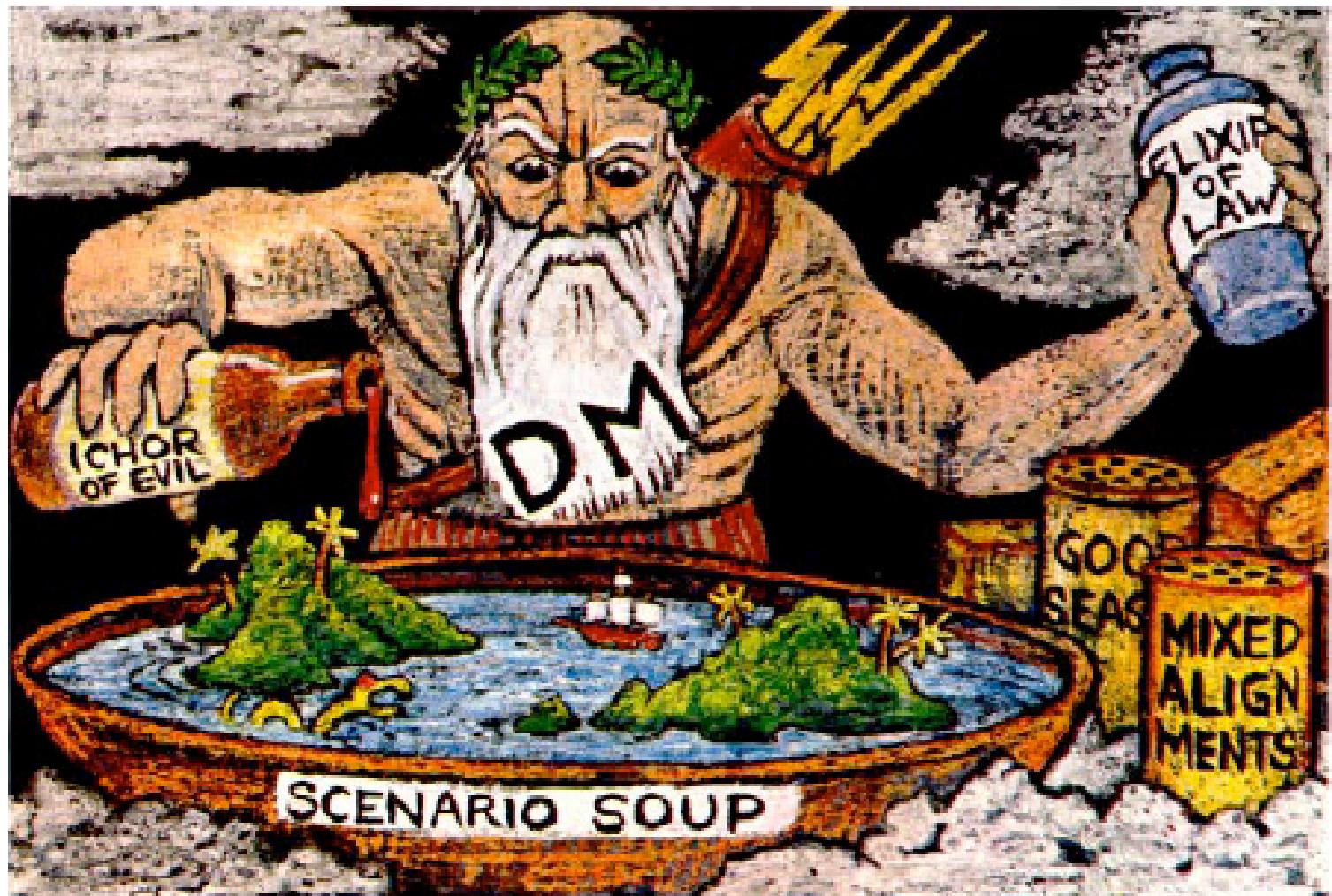
The large idol with the horned, evil visage in the worship area appears to represent some demon or devil. In addition, the skeleton of a barbarian chieftain and the large wooden torture rack in Zelligar's laboratory are of dubious purpose. However, a Lawful Evil alignment seems the poorest fit.

Judging from the contents of their personal chambers, both Rogahn the Fearless and Zelligar the Unknown appeared to appreciate works of art and things of beauty. The carved statue of a human female in the lounge on the upper level is particular evidence in this regard.

Finally, Rogahn's chivalrous rescue of Melissa certainly appears to represent a Lawful Good act, although once again, the practice of slavery, the contents of the trophy room, and the demonic, chthonian deity in the worship area collectively undermine the notion of a Lawful Good alignment.

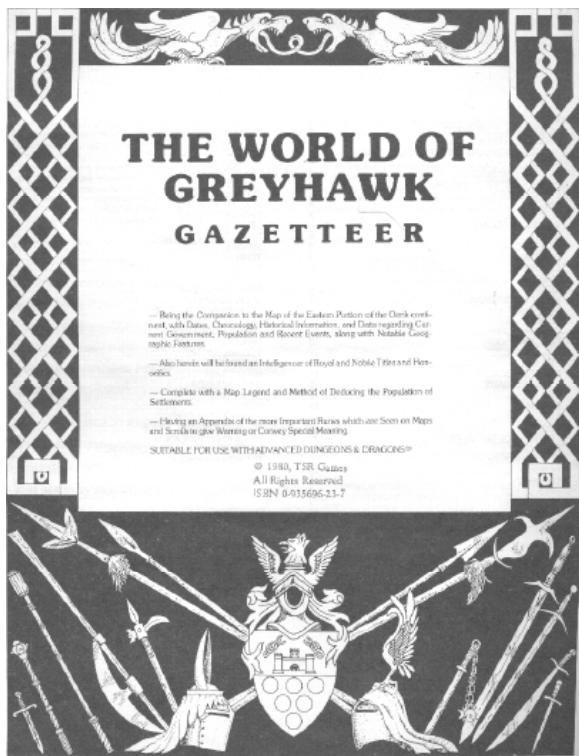
One is left with the conclusion that Neutrality best represents the known actions of the two, as their choice to construct a hidden stronghold in the wilderness possibly indicates. It may therefore be that each aspect - evil and good, chaos and law - were felt to be necessary to retain in balance.

The truth, however, is that the motivations and alignment of the masters of Quasqueton will remain forever a matter for debate.



Quasqueton in the World of Greyhawk

by Demos Sachlas



It is interesting to note that module B1: In Search of the Unknown was published a year or two prior to the World of Greyhawk Fantasy World Setting. Therefore, nothing was yet known about the three areas mentioned as possible locations for Quasqueton, although it is likely that Mike Carr had access to the manuscript for the World of Greyhawk.

What follows is a mini-gazetteer on the northeast of the continent of Oerik, the suggested location for Quasqueton. The entries are taken almost verbatim from the World of Greyhawk Fantasy World Setting. It is possible that some exchange of ideas between Mike Carr and Gary Gygax might have taken place in the conception of a setting for the adventure.

Duchy of Tenh

Tenh has always been under the rule of the Flannae, and most of its people are of that racial stock. The fertile uplands between the Artonsamay and the Griff Mountains proved sanctuary and home to Flan tribesmen as the influx of peoples elsewhere drove them off or absorbed them. The Tenh created their own state from the diverse groups within the boundaries of their land, and their greatest leader was proclaimed Duke.

This realm has retained its freedom and independence down to this day, although it is continually troubled by bandits from the west, raiders from the north, marauding humanoids, and border clashes with the Theocracy of the Pale.

Theocracy of the Pale

The highly religious peoples inhabiting the area between the Rakers and Yol River proclaimed their autonomy when the Kingdom of Nyrond became a separate nation. After warfare with their southern neighbor and a period of subjugation, the Pale regained its independence and since then has enjoyed a history of reasonable rule and relative peace.

Their clerical leaders are in effect the ruling nobles, and one of their number is chosen as supreme for his lifetime. Barbarian, humanoid, and bandit raiders plague the Theocracy, but Prelatal troops are tough and efficient and capable of handling most problems of this nature.

The Pale is not noted for religious tolerance.

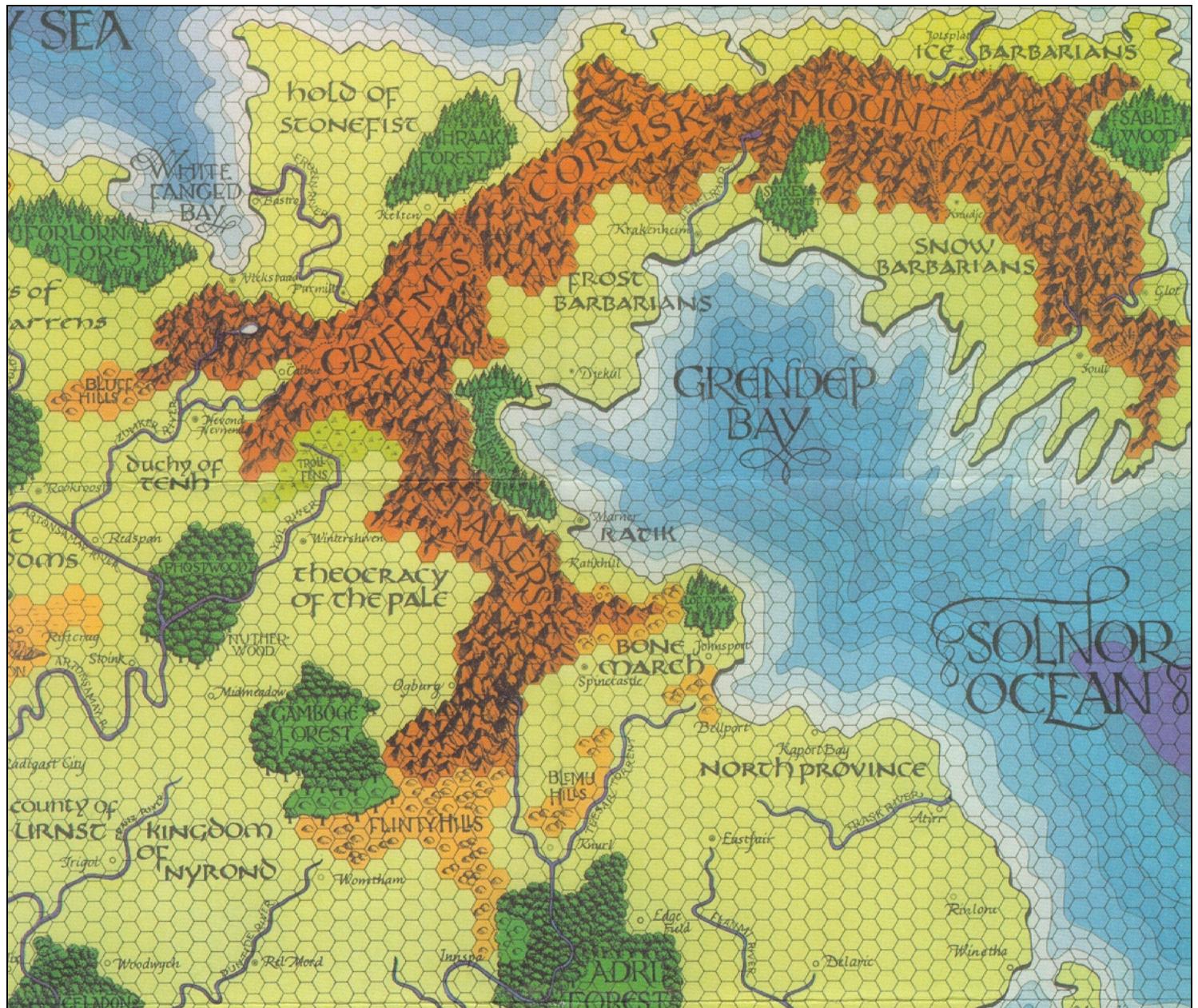
Bone March

When the Kingdom of Aerdy became an empire, its leaders determined to crush the troublesome barbarians pushing down from the Thillonian Peninsula and settling in the strip of land between Rakers and Grendep Bay. This culminated in the Battle of Shamblefield, with heavy losses on both sides. The newly won fief was named for the remains of this struggle.

When hordes of humanoids began making forays into the Bone March, within two years the land fell to these invaders, its lord was slain, and its army slain or enslaved. Humans in the area were likewise enslaved or killed, and the whole territory is now ruled by one or more of the humanoid chiefs.

The humanoids gained access to the area by moving through the mountains, and they use them now to raid the Pale, Ratik, and even Nyrond – although any movement through the Flinny Hills is at great peril due to the gnomes still holding out there.





Barony of Ratik

When Bone March was created by the Overking, a further outpost was desired, and the Aerdi banners pushed northwards as far as the Timberway. A military commander was appointed to see to the establishment of a secure territory and lumbering was gotten underway, as the great pines of the area were highly desirable in shipbuilding. The active commander soon sent such a stream of riches southwards (he was a just man, friendly with the Dwerfolk, and an able tactician too) – accompanying them with detailed reports of successful actions against the last of the Frost barbarians in the area – that the Overking took notice.

After a raiding fleet was roundly beaten, the Overking elevated this general to the nobility, creating him Baron Ratik.

Thereafter a succession of his descendants have ruled the fief, bravely combating raiders so as to gain their respect and friendship from some, while humans and demi-humans alike prospered.

When the hordes of humanoids began attacking, Ratik had had ample warning from the dwarves dwelling in the mountains. Companies of men and gnomes hurried west to aid their countrymen against the invaders, while couriers were sent south (and north) to alert the people there. Resistance was so fierce that the area was bypassed, and the attackers fell instead upon the Bone March. The isolated barony has since been ruled as a fief palatine.

The Baron's forces are able to defend Ratik, but they are not strong enough to dislodge the humanoids from the mountains of the plain to the south.

Frost Barbarians (Kingdom of Fruztii)

The Frost Barbarians are the weakest of the three nations (of Suel peoples) inhabiting the Thillonrian Peninsula, called Rhizia by these peoples.

They have never recovered from the Battle of Shamblefield, and have been under the suzerainty of the Schnai for the past two decades – and several times previously as well. The supposed figurehead placed upon the throne of the Fruztii has, however, built his kingdom carefully, and in actuality is now independent in all but oath. A recent pact concluded between Fruztii and Ratik saw a joint army wreak havok in the Bone March, and during the next campaigning season clear the north pass of the “Fists”.

Snow Barbarians (Kingdom of Schnai)

The Snow Barbarians are the strongest and most numerous of the northern peoples. Several decades ago they captured the west coast below Glot and have managed to hold it since. For a time the Frost Barbarians were under the thumb of the King of the Schnai, but the Fruztii are now free except in pledge. This has not affected general concord with either neighbor, as all three consider the great Kingdom and the Sea Barons as their most natural source of easy loot and profit.

Although fighting invading humanoids has become a national pastime, there are sufficient men left to man the longships when campaigning season in the south is at hand.

It is rumored that the Baron of Ratik has sent messages to the King of the Schnai proposing four-way cooperation to take the Hold of Stonefist and the Bone march. Supposedly this proposal offers Glot and Krakenheim as possible gains for the Schani, while Fruztii and Cruski would divide the Hold, part of Timberway would be returned to the Frost Barbarians, and Ratik would rule Bone March. The reaction to these proposals cannot be guessed, but the Schnai are undoubtedly keeping an eye on the joint Fruztii-Ratik ventures of late.

Ice Barbarians (Kingdome of Cruski)

The Ice Barbarians inhabit the bleak shores of the Thillonrian Peninsula's north and east coasts. They will raid their cousins to the south, the Snow and Frost Barbarians, or raid with them into Ratik or the more tempting Great Kingdom. In high summer they will often find fighting by rounding the coasts of the Hold of Stonefist, and the Cruski have both a hatred and respect for the dour inhabitants of that land.

Hold of Stonefist

Standing warbands (the “Fists”) commonly raid Fruztii, Tenh, and even the Rovers of the Batons. About 30% or so of the population of the Hold dwell in permanent settlements, and from these people are drawn the bulk of the footmen. Most of the balance of the population are semi-nomadic, moving into the northern tundra in the summer, and migrating south in the fall. From these people come the horsemen and light infantry of the “Fists”

* * *

Corusk Mountains

The Corusks form a bow, the backbone of the Thillonrian Peninsula, which runs from the Solnor Ocean in the east, north and west, and then southwest where the range terminates (Hraak Pass). While the lower parts of the mountains are inhabited by humans, various bands of evil humanoids and monsters of all sorts dwell in the central fastness. It is thought that this range possesses little in the way of valuable ores or gems.

Griff Mountains

As the name implies, the peaks of these mountains are the habitat of many monstrous creatures. The Griff range extends from the western terminus of the Corusks at Hraak Pass, southwest and west for over 100 leagues. These mountains divide the Hold of Stonefist from the Duchy of Tenh and the Theocracy of the Pale below. Being only a trifle lower than the Corusks, the Griff Mountains are similarly uninviting to human settlement, although there are some sprinkled here and there, for these mountains do contain valuable mineral deposits.

There is supposedly a small and beautiful land in the heart of this range. Ruled by a powerful prince, and protected from all invasions by magic and might, this tiny realm is said to have buildings rooted in copper and silver, gold used as lead is elsewhere, and jewels lying about on the ground.

Rakers (The)

A southern arm of the Griff Mountains which run downward into the central part of eastern Flanaess is known as the Rakers, since the tall, sharp peaks seemingly rake the skies. Although infested with humanoids and fearsome creatures, these mountains also provide a home for a number of groups of dwarves and mountain dwarves. It is not known how much valuable ore is contained within these peaks.

THE CAVERNS OF QUASQUETON I

Suggestions for stocking by Geoffrey McKinney
Posted on Dragonsfoot Forums, Jan 16, 2006

UPPER LEVEL ENCOUNTER AREAS

II. KITCHEN

Monster: 4 Giant Rats—DX: 10; HD: 1/2; HP: 3, 3, 2, 2; #AT: 1; D: 1-3; AC 7/12; SA: Bite has 5% chance of causing disease (save vs poison if disease occurs).

Treasure & Location: A gold ring (non-magical) worth 10 g.p. is underneath the ash in the larger cooking pit.

III. DINING ROOM

Monster: 4 Orcs armed with swords—DX: 8; HD: 1; HP: 4, 4, 3, 2; #AT: 1; D: 1-6; AC 7/12; SA: None.

Treasure & Location: A crystal goblet, worth 15 g.p. (engraved with the word "Quasqueton"), is one of eight goblets on the tables. The other goblets are of worthless stone, and the crystal goblet looks identical to the rest since it is smeared with grease and caked with dirt. It is in front of Rogahn's chair.

VIII. WIZARD'S WORKROOM

Treasure & Location: Behind the jars on the top shelf of the far left cabinet is a false magic wand (finely detailed; radiates magic but has no other magical properties)

IX. WIZARD'S LABORATORY

Treasure & Location: A bag of devouring is on the floor behind the wooden coffin.

XVII. CHAR STORAGE CELLAR

Monster: 4 Kobolds armed with battle axes—DX: 11; HD: 1/2; HP: 3, 3, 2, 1; #AT: 1; D: 1-4; AC 7/12; SA: None.

Treasure & Location: Under the small pile of fuel are 200 s.p.

XVIII. SMITHY

Monster: 5 Kobolds armed with swords—DX: 11; HD: 1/2; HP: 3, 3, 3, 2; #AT 1; D: 1-4; AC 7/12; SA: None.

Treasure & Location: The kobolds carry a total of 28 g.p. in their pockets.

XX. DEAD END ROOM

Monster: 1 Zombie—DX: 9; HD: 2; HP: 10; #AT: 1 every other melee round; D: 1-8; AC 8/11; SA: None.

Treasure & Location: Under a loose stone along the floor in the center of the southernmost inner wall is a scroll of 1 Spell (Magic User): sleep

XXI. MEETING ROOM

Monster: 4 Goblins armed with spears—DX: 13; HD: 1-1; HP: 4, 3, 3, 3; #AT: 1; D: 1-6; AC 6/13; SA: None.

Treasure & Location: A small wooden box with 35 g.p. inside it is stashed inside a hole on the left side of the large stone slab near the wall. It is concealed by a small pile of broken rocks.

XXIII. STORAGE ROOM

Monster: 4 Goblins armed with morning stars—DX: 4; HD: 1-1; HP: 5, 5, 4, 3; #AT: 1; D: 1-6; AC 6/13; SA: None.

Treasure & Location: Under the wooden stools in the southeast corner of the room is a silver mirror of exceptional quality (90 g.p. value). It is covered with a thin layer of wood chips and sawdust.

XXVI. TROPHY ROOM

Monster: 4 Skeletons armed with swords—DX: 13; HD: 1/2; HP: 4, 3, 3, 2; #AT: 1; D: 1-6; AC 8/11; SA: None. They stand motionless along the east wall, two to either side of the dwarf skeleton. Each holds its sword in a different manner. The first holds it by its side with the tip down, the second over its chest, the third above its head, and the fourth along its waist. They will attack once anything (other than the five skeletons) in the room is touched.

Treasure & Location: A bronze statuette, inlaid with silver and copper (worth 115 g.p.) is on a small shelf behind the largish black shield.

XXX. ACCESS ROOM

Monster: 4 Stirges—DX: 10; HD: 1; HP: 4, 3, 2, 2; #AT: 1; D: 1-3; AC 7/12; SA: Bite drains 1-4 HP of blood per round after first. Attacks at +2 on all die rolls.

Treasure & Location: The topmost of the stone stairs has a wooden plank glued to it. If this is pried off, a small hollow will be revealed in the stair. Inside is a scroll of 2 Spells (Cleric): 2 cure light wounds.

XXXIII. BARRACKS

Monster: 5 Orcs armed with battle axes—DX: 12; HD: 1; HP: 6, 5, 4, 4, 2; #AT: 1; D 1-6; AC 7/12; SA: None.

Treasure & Location: Underneath the bed in the southeast corner of the room are 840 c.p., 290 s.p., 120 e.p., and 25 g.p. in a locked chest.

XXXV. GUEST CHAMBER (northernmost)

Monster: 3 Hobgoblins armed with pole arms—DX: 10; HD: 1+1; HP: 8, 6, 4; #AT: 1; D: 1-8; AC 6/13 (5/14 for the largest hobgoblin since he uses the +1 shield); SA: None.

Treasure & Location: A +1 shield is carried by the largest hobgoblin.

XXXVI. UTILITY ROOM

Monster: 3 Orcs armed with spears—DX: 10; HD: 1; HP: 5, 4, 3; #AT: 1; D: 1-6; AC 7/12; SA: None.

Treasure & Location: The largest orc keeps a dagger with a jeweled handle (two 50 g.p. gems, onyx) inside his right boot.

LOWER LEVEL ENCOUNTER AREAS

XLI. CAVERN

Monster: 1 Ochre Jelly—DX: 14; HD: 5; HP: 16; #AT: 1; D: 2-12; AC 8/11; SA: Will destroy wood, leather, or cloth. Affected only by fire or cold.

Treasure & Location: In the easternmost part of the cave are 820 s.p. under a pile of rocks about 6' in diameter and up to 3' high.

XLIII. CAVERN

Monster: 1 Troglodyte armed with the +1 mace—DX: 5; HD: 2; HP: 10; #AT: 1; D: 1-6; AC 5/14; SA: Emit odor when enraged.

Treasure & Location: A +1 mace is carried by the troglodyte.

XLIV. CAVERN

Monster: 2 Troglodytes armed with stone battle axes—DX: 10; HD: 2; HP: 7, 3; #AT: 1; D: 1-6; AC 5/14; SA: Emit odor when enraged.

Treasure & Location: An onyx statue worth 200 g.p. is hidden inside the skull of a large lizard. It is on the floor in the southwest corner of the cave.

XLVII. CAVERN

Monster: 3 Shriekers—DX: 15; HD: 3; HP: 10, 10, 8; #AT 0; D: Nil; AC 7/12; SA: Light within 30' or movement within 10' will trigger shriek for 1-3 melee rounds, with 50% chance to attract a wandering monster. They are in the western part of the cavern.



Treasure & Location: In the western part of the cavern are 2450 c.p. scattered among rock chips and debris. The coins are not especially noticeable since they are covered with a thin layer of dust.

XLVIII. ARENA CAVERN

Monster: 1 Carrion Crawler—DX: 16; HD: 3+1; HP: 6; #AT: 8; D: Nil; AC 7/12; SA: Tentacles do no damage but necessitate save vs paralyzation.

Treasure & Location: At the bottom of the arena are several piles of dung. Underneath one are 4 small gold rods, each worth 30 g.p.

LI. SIDE CAVERN

Monster: 2 Gnolls armed with two-handed swords—DX: 8; HD: 2; HP: 7, 6; #AT: 1; D: 1-6; AC 5/14 (4/15 for the larger gnoll since he wears the ring of protection +1); SA: None.

Treasure & Location: A ring of protection +1 is worn by the larger gnoll.

The Continental Map: D&D Game Campaign Setting

by Demos Sachlas

A revision of the D&D Basic Set was published in 1981, edited by Tom Moldvay. This coincided with the release of a D&D Expert Set, detailing character advancement from levels 4-14, edited by David Cook with Steve Marsh. (The Expert rulebook also contained mention of a Companion supplement, detailing character advancement from levels 15-36, which never saw print.)

The 1981 D&D Basic rulebook contained a sample dungeon "The Haunted Keep", located in the western part of "The Grand Duchy of Karameikos" (the sample wilderness described in the 1981 D&D Expert rulebook). The scenario seems inspired by HP Lovecraft's short story "The Rats in the Walls" (an observation posted by ken-do-nim on the Dragonsfoot Forums).

Module X1: The Isle of Dread by David Cook and Tom Moldvay was included with the new Expert Set, and contained a large continental map, upon which the Grand Duchy of Karameikos was located. This campaign setting was further detailed in additional modules using the 1981 rules (sometimes referred to as B/X D&D) including: B3 (9044), B4 (9049), O1 (9050), X2 (9051), X3 (9056), M2/SOLO (9060), M1/SOLO (9067), X4 (9068), X5 (9069), and B5 (9078).

Neither module B1: In Search of the Unknown, nor module B2: The Keep on the Borderlands were located on the continental map, as both had originally been released for use with the previous Basic Set. In B1, the area around Quasqueton is sketched out in broad strokes (civilization and a great valley to the south, with barbarian lands to the north). In B2, the Keep is described as being on the eastern frontier of "the Realm of mankind". Both modules were retroactively placed within the Grand Duchy of Karameikos in the 1983 revision of the Basic and Expert Sets by Frank Mentzer, location of the starting village of Threshold.

Incidentally, the map of the continent reproduced in the 1983 Expert rulebook contained a minor error involving the indicated placement for modules X4 and X5. (Events in these modules were later revealed to take place west of Akesoli, rather than northwest of the Principality of Glantri).

What follows are the original entries for the various locations on the continental map in module X1, together with suggestions for placement of module B1, and information regarding the other modules published prior to the 1983 Basic and Expert Sets.

Principality of Glantri. Glantri is a magocracy; that is, the princes and princesses who rule the state are all high level magic-users. They live in Glantri City most of the time, though each ruler also has a castle hidden in some remote wilderness area. Actually, the rulers are more concerned with magical research than with ruling. Most decisions are left to the various local councils of elders and the princely stewards. The princes and princesses do not trust each other and live in a state of uneasy truce. In the face of invasion or rebellion, however, they are quick to unite. In extreme emergencies, they will elect one of their number as "dictator", to serve for one year.

The original version of module B3: Palace of the Silver Princess by Jean Wells was set northwest of Glantri, on the Adri Varma plateau. The blank hexes on the continental map in this area may date from the recall of the module, which was rewritten by Tom Moldvay.

Module X2: Castle Amber by Tom Moldvay is set in Glantri and serves as a fitting sequel to module B3.

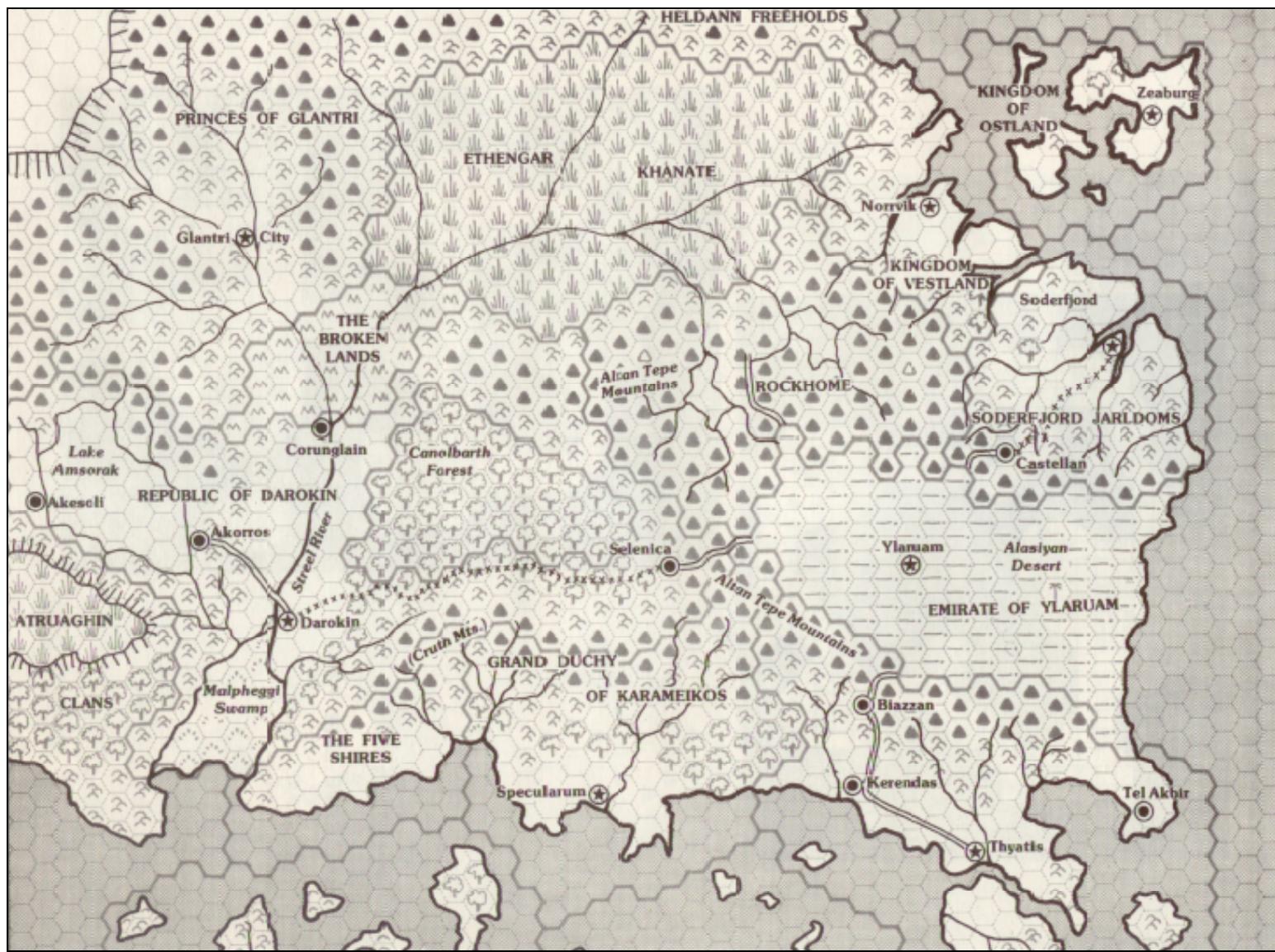
The Broken Lands. The "broken lands" are an area of rocky badlands and old volcanic lava beds. The land is extremely wild and inhabited mainly by outcasts and monsters.

Ethengar Khanate. The Ethengar are nomadic herders of horses, cattle, and goats. They are divided into small family clans. Usually the clans raid and quarrel with each other, but occasionally a strong leader (khan) emerges to unite the entire Ethengar people into a strong "nation". However, with the eventual death of the khan, there is rarely an heir strong enough to hold the Ethengar together. They often break apart and the family clans begin warring with each other once more. Their culture is similar to that of the horsemen of the central Asian steppes (Huns, Mongols, Magyars, Turks, and so on).

David Cook later wrote a novel for the Forgotten Realms setting ("Horselords") which provides insight as to how the Ethengar culture might have been envisioned.

Rockhome. Rockhome is the homeland of the dwarves. It stretches throughout the northern Altan Tepe mountain range. The dwarves have built and maintain a road through the mountains for caravans. They charge toll from all who pass.

Atruaghin Clans. These grassy plateau, forest, and hilly regions next to the sea are inhabited by herders, hunters, and fishermen who live in small villages. All the villagers claim to be descended from the ancient hero Atruaghin. If threatened by war they will unite under a temporarily elected leader.



The Continental Map from Module X1: The Isle of Dread (1981) by David Cook and Tom Moldvay

Heldann Freeholds. The Heldann are a barbaric, fair-haired people who hunt, fish, and raise crops on isolated farms. They are related to the people in the northeastern kingdoms but acknowledge no ruler among themselves higher than the individual household leader. Their culture is very similar to that of medieval Iceland.

The Heldann best fit the description of the barbarians in module B1. The region was further detailed in module X13: Crown of Ancient Glory by Stephen Bourne, including the description of a chaotic barbarian god.

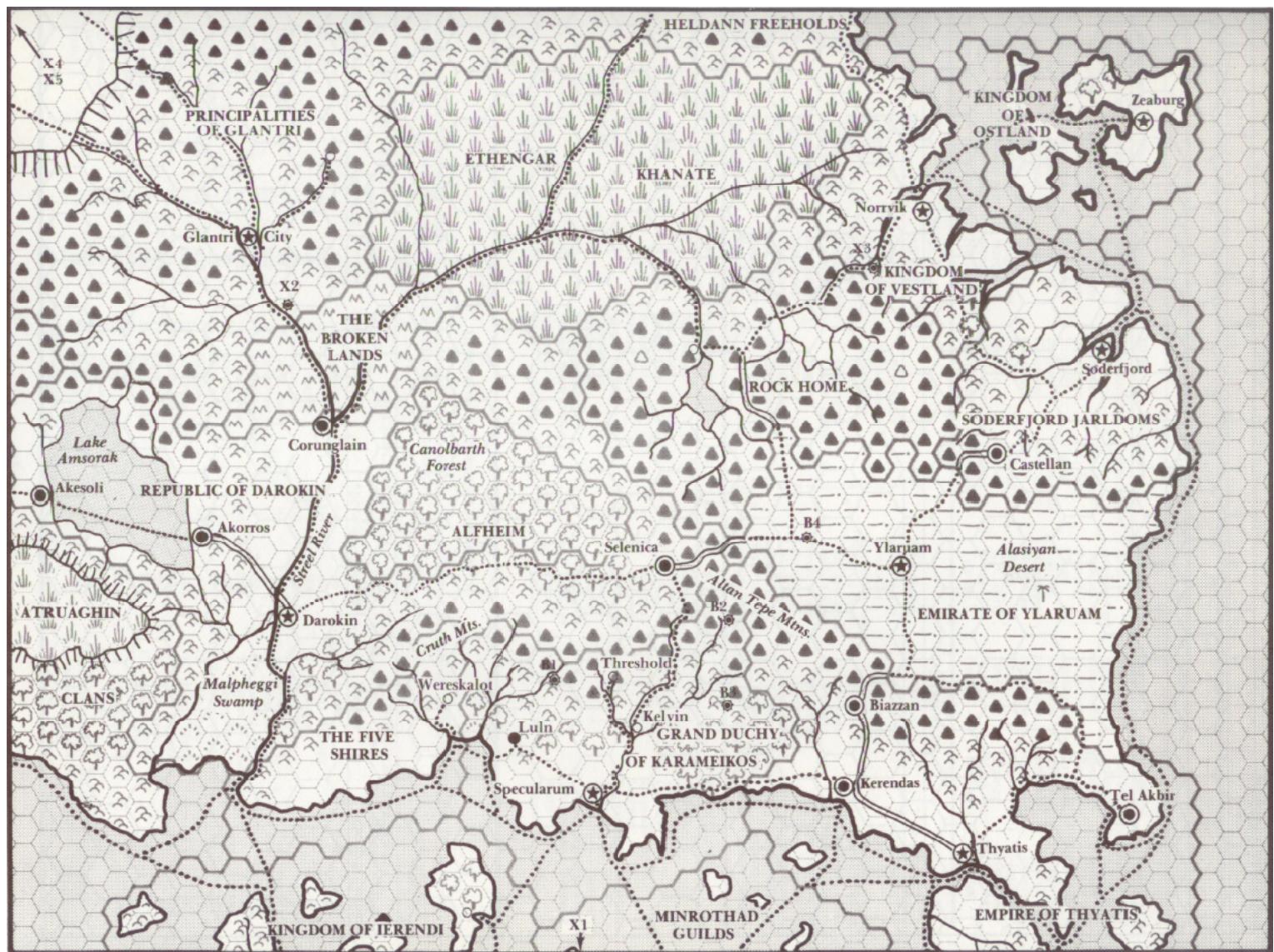
Kingdom of Vestland, Kingdom of Ostland, and the Soderfjord Jarldoms. Each of these northeastern states is composed of many petty "kingdoms" that are loosely united under one ruler. In Vestland and Ostland the underchiefs are called "kings"; in Soderfjord they are known as "jarls". Their culture resembles that of the Vikings.

Northern Vestland is a possible location for module B1, notwithstanding the reference to a culture resembling that of the Vikings.

It should be noted that module X3: Curse of Xanathon by Douglas Niles takes place in Vestland, and a Viking flavour is not particularly evident.

Emirates of Ylaruam. Ylaruam is built in the midst of the largest oasis in the Alasiyan Desert. It is the centre of caravan routes crossing from north to south and from east to west, and is controlled by the Emir of Ylaruam and his royal family. The culture is similar to that of the Arabic desert states or the Central Asian city-states of Palmyra, Damascus, or Samarkand.

The suggested location for module B4: The Lost City by Tom Moldvay is "anywhere in the Alasiyan Desert". The Greek names for some of the Cynidiceans suggest a remote connection with the Empire of Thyatis, perhaps as a long-forgotten colony.



The Continental Map from the D&D Expert rulebook (1983) edited by Frank Mentzer

Grand Duchy of Karameikos. This part of the continent is a wild and unsettled land claimed by Duke Stephan Karameikos. In reality, little of the land is under the duke's control. Large areas are overrun with monsters and hostile humanoids.

The suggested placement of modules B1, B2, and B3 within the Grand Duchy of Karameikos is roughly in keeping with geographical descriptions of the surrounding areas within these modules.

Quasqueton is located in the middle of a hilly, forested wilderness, (the only mention of mountains is in the tapestry in Rogahn's chamber depicting Rogahn and Melissa on horseback). Although the closest barbarians are far to the north, a massive invasion or great migration might have brought their tribes further south a generation previously. Interestingly, there is an unmarked cave complex on the map of the Grand Duchy in the 1981 Expert rulebook south of the later suggestion for B1, closer to the town of Luln.

The Keep is described as being situated on an eastern frontier and would more logically be placed further south, along the river on the path across the mountains into Thyatis, (as proposed by Shadow Shack on the Dragonsfoot Forums). The river south of the Keep on the Player's Map in B2 flows westward after moving through the fens, and could drain into the larger river.

Haven is a poor fit for the Grand Duchy of Karameikos, and should likely remain situated northwest of Glantri regardless of which version of the module is used.

Module B5: Horror on the Hill by Douglas Niles was never formally situated on the continent, although somewhere along the eastern border of the swamp in western Karameikos would be quite appropriate. Guido's Fort is at "the end of the traders' road", on the eastern bank of the river Shrill. (The rivers in the Grand Duchy were intentionally left unnamed in the 1981 Expert rulebook).

Empire of Thyatis. The empire of Thyatis is an autocracy. The emperor holds absolute power, but his decisions must allow for the desires of powerful nobles and for the threat of mob riots over unfavourable laws. The city of Thyatis is built beside a large canal that separates the southern peninsula from the mainland, so the city is a major trade centre. The Thyatis culture is similar to the medieval Byzantine empire.

A short story entitled "Black Lotus Moon" by Tom Moldvay appeared in the 1980 anthology "Dragontales" published by TSR. It was set in the city of "Biazaan" and a merchant named "Akorros" is in the story.

Module O1: The Gem and the Staff by John and Laurie Van De Graaf was based on an earlier tournament module "Quest for the Fazzlewood". It takes place in an imperial city, and may therefore be located in one of the cities of the Empire of Thyatis.

Minrothad Guilds. The Minrothad island cluster is a syndocracy: the government is run by the heads of the various trading guilds. Minrothad is closely allied to Thyatis.

Kingdom of Ierendi. The trading ships of Ierendi rival those of Thyatis, and the kingdom sports a magnificent royal palace carved from pure white coral. The king and queen of the land are usually popular adventurer-heroes, however, they are without true power and serve only as figureheads. Actual rule is held by certain aristocratic families (making Ierendi an oligarchy).

The Five Shires. The five shires are the homeland of the halflings. The area is ruled by a council of five sheriffs who each control a shire. Four times a year the sheriffs meet at a great feast and there decide shirewide policy by vote.

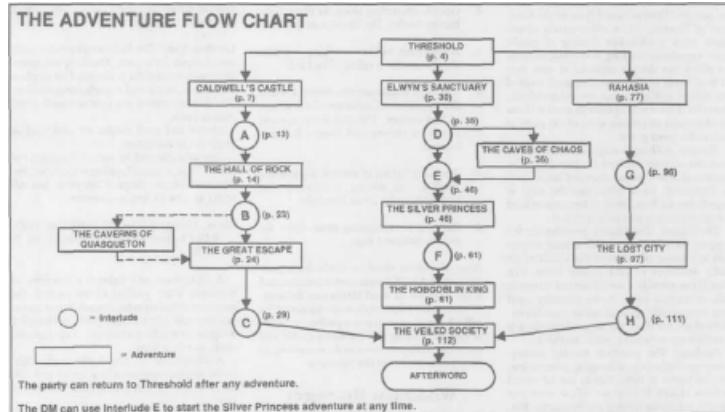
Module M1: Blizzard Pass by David Cook is set along "the treacherous path that winds over the Cruth Mountains between the Five Shires and Darokin".

Republic of Darokin. The republic is centered around the capital, Darokin. Its wealth is based on trade from Lake Amsorak (the large inland lake), the Streel river, the eastern caravan route and sea trade filtering in through Malpheggi Swamp. Darokin is a plutocracy, that is, the government is run by the wealthiest merchant families. The culture resembles that of Venice or Genoa in medieval Italy.

Alfheim. As the name implies, Alfheim is the homeland of the elves. The elven king rules the great forest of Canolborth. Because Canolborth is tended by the elves, it is far larger than a natural forest in this area would be. Darokin pays the elves to protect the caravan route through the forest to Selenica.

Additional modules were published for use with the 1983 Basic Set (which together with the subsequent Expert, Companion, Master, and Immortal sets are sometimes referred to as BECMI D&D). Module B6: The Veiled Society by David Cook was set in Specularum. Module B7: Rahasia by Tracy and Laura Hickman was a combined reprinting of modules RPGA1 and RPGA2. (RPGA1 was itself a reprinting of "Rahasia" published by Daystar West Media in 1979, written for use with the original D&D rules.) The adventure takes place in an elven forest and uses Indonesian names. Module B8: Journey to the Rock by Mike Malone was a reprinting of a tournament module, with suggestions for placement in the Cruth Mountains or north of Lake Amsorak. Module B9: Castle Caldwell and Beyond by Harry Nuckols contains five short adventures not formally located anywhere on the continent, although they would work well in the Kingdom of Vestland and/or the Kingdom of Ostland (based on the many petty "kingdoms" mentioned in the short adventures), as well as the Viking style apparel of the adventurers in the illustrations.

In 1986, Jeff Grubb oversaw the design of B1-9: In Search of Adventure, which attempted to bring together all nine previous basic modules into a campaign set in and around the Grand Duchy of Karameikos (see adventure flow chart, below):



This ambitious project yielded mixed results. In terms of module B1, no more than the maps were provided for a short side-excursion. A rumour has it that Rogahn the Fearless may be in league with Baron "Black Eagle" von Hendriks, but no additional information is provided. (In fact, the module itself would be required should the adventure be played).

Taken as a whole, the continental map provides a rich tapestry of cultures to serve as a backdrop for a D&D campaign, with a variety of material to support low-level play. The individual nations would later become the subject of the high-quality Gazetteer series and given the name "Mystara" in which some minor changes to the setting were made in comparison to the previously published material.

THE CAVERNS OF QUASQUETON II

Suggestions for stocking by C. Wesley Clough
Posted on Dragonsfoot Forums, May 2, 2008

I have a second printing of B1, but made some slight changes to make it compatible with the version of D&D that I was playing at the time—BECMI, so I have changed stuff like huge spiders to crab spiders, and I do not have Dex listed for the monsters, etc.

ENCOUNTER AREAS

3. DINING ROOM

Monster: 7 Kobolds (AC 7, hp 4,4,3,3,2,1, #AT 1, D 1-4) they are armed with small (kobold-sized) spears and clubs.

Treasure and Location: Each Kobold has 2d6 cp in its pockets.

4. LOUNGE

Monster: 5 Kobolds (AC 7, hp 4,3,2,2,1, #AT 1, D 1-4) they are armed with small (kobold-sized) spears and clubs.

Treasure and Location: Each Kobold has 2d6 cp in its pockets. In addition, a crystal goblet (engraved with the word Quasqueton) can be found at the bottom of the ale barrel. It is worth 15 gp.

6. CLOSET

Monster: None

Treasure and Location: Scroll with 1 spell (Magic-user; Sleep) folded up and shoved into the back of the book about weather.

8. WIZARD'S WORKROOM

Monster: 6 Skeletons (AC 7, hp 4,4,3,3,2,1, #AT 1, D 1-6) three are armed with spears while the other three wield maces.

Treasure and Location: A glass vial hidden behind the cat jar holds a potion of invisibility.

12. LIBRARY

Monster: 3 Giant Centipedes (AC 9, hp 2,2,2, #AT 1, D poison).

Treasure and Location: On the floor under one of the divans (and covered with dust, so it is hard to notice) is

a scroll of 2 spells (Cleric; Cure Light Wounds & Protection From Evil).

14. AUXILIARY STOREROOM

Treasure and Location: A leather pouch with 10 ep is buried in the rubble pile.

17. CHAR STORAGE CELLAR

Monster: 3 Orcs (AC 6, hp 5,4,3, #AT 1, D 1-8) they are armed with normal swords.

Treasure and Location: Each Orc has 2d4 sp in its pockets.

18. SMITHY

Monster: 6 Orcs (AC 6, hp 5,5,4,4,3,2, #AT 1, D 1-6) they are armed with spears and warhammers.

Treasure and Location: Each Orc has 2d4 sp in its pockets. In addition 200 sp have been buried under the ashes in one of the unused firepits.

19. ACCESS ROOM

Monster: 5 Orcs (AC 6, hp 5,5,4,3,3, #AT 1, D 1-6) armed with spears and hand axes. Orc Leader (AC 4, hp 8, #AT 1, D 2-9) armed with a normal sword and using a magical shield +1.

Treasure and Location: Each Orc has 2d4 sp. The Orc Leader has 2d6 sp and 2d4 gp, and also has a magical shield +1 (mentioned above).

24. MISTRESS' CHAMBER

Treasure and Location: A silver bracelet (worth 8 gp) is under the pillow on the bed.

25. ROGAHN'S CHAMBER

Monster: 1 Crab Spider (AC 7, hp 7, #AT 1, D 1-8 + poison).

Treasure and Location: 840 cp, 290 sp, 120 ep, and 25 gp are stored in a locked chest sitting in the cabinet (the key is long lost).

27. THRONE ROOM

Monster: 4 Bandits (AC 7, hp 7,5,4,2, #AT 1, D 1-6) they are armed with light crossbows, 10 bolts each, and short swords.

Treasure and Location: Each bandit has 2d6 cp. In addition the leader (7 hp) has 8 agates (worth 10 gp each).



30. ACCESS CHAMBER

Monster: 2 Troglodytes (AC 5, hp 7,3, #AT 1, D 1-6) they are armed with spears (the 7 hp troglodyte's spear is magical. It gets +2 to hit and deals 3-8 damage).

Treasure and Location: The 7 hp Troglodyte wields a magical spear +2.

33. BARRACKS

Monster: 7 Giant Rats (AC 7, hp 4,3,3,2,2,1,1, #AT 1, D 1-3 + disease)

Treasure and Location: None

38. ACCESS ROOM

Monster: 2 Troglodytes (AC 5, hp 10,4, #AT 3, D 1-4/1-4/1-4) they are unarmed.

Treasure and Location: 4 small gold rods (worth 30 gp each) can be found in the bottom of a rock cart.

40. SECRET CAVERN

Monster: 1 Ochre Jelly (AC 8, hp 16, #AT 1, D 2-12).

Treasure and Location: an onyx statue (worth 200 gp) and 28 gp, near a mace head (no handle) and rusted suit of plate mail (the Jelly dissolved the former wearer right out of it).

42. WEBBED CAVE

Monster: 1 Crab Spider (AC 7, hp 7, #AT 1, D 1-8 + poison).

Treasure and Location: the web-cocooned body of an elf in the back corner of the cavern wears chainmail +1 and a (non-magical) gold ring (worth 10 gp).

43. CAVERN

Monster: 1 Ghoul (AC 6, hp 6, #AT 3, D 1-3 each + special).

Treasure and Location: The ghoul wears a silver medallion on a chain (worth 50 gp).

46. SUNKEN CAVERN

Monster: 6 Goblins (AC 6, hp 6,5,5,4,3,2, #AT 1, D 1-6). They are armed with spears and short swords.

Treasure and Location: each goblin has 2d6 sp.

47. CAVERN

Monster: 6 Goblins (AC 6, hp 7,5,4,3,3,2, #AT 1, D 1-6). They are armed with spears and short swords.

Treasure and Location: each goblin has 2d6 sp. A small wooden box sits in the eastern corner. It holds 35 gp and a silver mirror of exceptional quality (worth 90 gp).

50. WATER PIT

Monster: 4 Stirges (AC 7, HP 4,4,3,2, #AT 1, D 1-3).

Treasure and Location: 820 sp are scattered loosely over the floor of the pool.

51. SIDE CAVERN

Monster: 5 Hobgoblins (AC 6, hp 9,8,6,4,3, #AT 1, D 1-6 or 1-8) they are armed with short bows, 20 arrows each, and normal swords.

Treasure and Location: Each hobgoblin has 2d4 gp, and the leader (hp 9) has 4 garnets (each worth 100 gp) in addition.

54. TREASURE CAVE

Treasure and Location: the second chest searched will hold a bronze statuette, inlaid with silver and copper (worth 115 gp).

55. EXIT CAVE

Monster: 2 Zombies (AC 8, hp 10,7, #AT 1, D 1-8)

Treasure and Location: None

I used the false magic wand as well, I had the PCs find it on the body of a wandering monster

Module B1: Updated for a Mystara Campaign

by Jenni A.M. Merrifield
strawberryJAMM

In order to add spice to the old fashioned dungeon crawl module B1: In Search of the Unknown, I wrote a few literary essays that give more information to the players regarding the history and feats of the two main characters of the adventure, and I have also added a couple of rumors that the fearless adventurers could hear about the two previously mentioned heroes. All this has been done to add what the module lacked dramatically (being the first D&D Basic module): roleplaying opportunities and realism to the whole story.

The History of Rogahn the Fearless and Zelligar the Unknown

The great warrior Rogahn the Fearless and the fantastik magician Zelligar the Unknown were two of the finest champions Darokin has ever been lucky enough to see. No one knows what occurrences or coincidence brought these two men together, but it is known that they were quick to form a strong bond of friendship. And it was a union that would last for ages.

It is commonly agreed that these two great heroes chose to pool their resources and expertise to construct a home and stronghold for them to use as a base of operations for their ventures into the known world. They chose the location of their complex with care, since both men disliked unexpected visitors and intruders. Rumours agree that they placed the fortress far from the nearest settlements and away from well traveled routes and that they carved it out of a high, defensible rock formation.

As to exactly where in the republic of Darokin they their mystical hideaway, no source seems to agree: near the source of the Helleck River in the Cruth Mountains, a rocky mountain ledge just north of Lake Amsorak overlooking forested hills yet completely surrounded by mountains, a craggy outcropping at the Southern point of the Silver Sierras, a cave-ridden cliff at the very western tip of the Dwarfgate Moutains. The list goes on, but these are the places most frequently suggested. Even less well know than its location is the name the occupants called the fortress by, the only conclusive information being that it was something starting with 'Q'. It is interesting to note that most

stories agree that the initial construction of the complex took over a decade, even with the use of great magics and the toil of many humanoid slaves and hired labourers.

Rogahn and Zelligar lived in their joint sanctuary for quite some time, conducting most of their affairs from within except for their sporadic adventures in the outside world where both added to their growing reputations as foremost practitioners of their respective arts. It is interesting to note that, at the time, the deeds and adventures of these two men were not well known since they kept their distance from civilization. It was only in later years that songs and stories of their exploits seem to have popped up in all regions of Darokin. Because of their secrecy and rejection of regular society some stories suggest that their motives were based on greed or some kind of vague evil, though no one seems to know for sure.

Despite their questionable alignment, it is apparent that Rogahn and Zelligar capped their reputations of power when they joined forces with the Darokin Army to help stop an Orc invasion in the summer of 967. No one is sure why they chose to involve themselves in this crisis, but it is known fact that in a crucial battle, on the eleventh day of Fyrmont, at the border of the Broken Lands between Fort Runnels and the ruins of Ardelphia, they appeared unexpectedly on the battlefield and combined their powerful force with that of Darokin and decisively turned back the invasion. Many of the stories claim that Rogahn slew a horde of Orcs single-handedly and then Zelligar put the Orc army to flight with his powerful magic. While the personal deeds of Rogahn and Zelligar have no doubt been exaggerated by the storytellers, there is no doubt that the presence of their private army was decisive in routing the humanoid warriors. It is well known that the grateful populace of Darokin rewarded the pair and their numerous henchmen with a considerable amount of treasure.

After this adventure the two disappeared into their fortress again continuing to venture forth for adventure from time to time. Most of the stories about them tell of this period and how they accumulating more and more wealth (while simultaneously building upon their reputations). It is in these stories that the other people who are commonly associated with Rogahn and Zelligar begin to appear. Erig "the Brave", son of Rogahn's childhood friend Darren Boras (or Toras, though about 70% of all references use the former), student and ally of Rogahn and Captain of The Guard of their army of henchmen. Marevak, trusted advisor to both, and apprentice to Zelligar. Melissa "the Fair", the young, beautiful and capable woman who won the heart of Rogahn and charmed the reluctant Zelligar into a warm and lasting friendship. Although these three must have been much younger than the two heroes, the stories tell of the extreme devotion between all five, and how they lived, loved

and adventured together during much of the next decade.

The latest known stories about Rogahn and Zelligar tell of their decision to foray into the Broken Lands in an attempt to eradicate the looming Orc menace in the north. Taking most of their henchmen and associates along in a great armed band, the two personages disappeared into the forbidding alien lands.

As to the current whereabouts of these great men and their followers, virtually nothing is known. There are no further stories about the heroes after this time, and the stories we do have tell only of their "wondrous" army and their "determined" march into the Broken Lands. Nothing is said of the results or if they ever returned. There are a few reports of wandering bards singing songs that tell of some great battle where Rogahn and Zelligar met their demise, but as yet there are few details and no substantiation of the story. If it is true, this rumoured clash must have occurred some years ago, as the existing stories date their initial excursion to somewhere around 979/80. The only thing certain is that Rogahn and Zelligar have not been heard of or from since.

Melissa "the Fair"

The tales of Rogahn the Fearless mostly tell of his own wondrous deeds, and those of his companion Zelligar the Unknown. However, there are a small number of others who are frequently mentioned in conjunction with these heroes in many of the later stories. This exposition shall discuss what is commonly believed about his mistress, Melissa "the Fair", and will attempt to sift some of the facts from the embellishments.

To begin, the stories frequently tell that Melissa exhibited an incredible prowess in fighting and most accounts claim that this, in combination with her beauty, was how she managed to capture the heart of her lover. The most frequently recorded account claims that he came upon her in the woods as she was in the midst of an encounter with two large, unfriendly Orcs and as a result of their victory he became enamoured of this woman who was both beautiful and capable in a fight. A few of the stories tell how she had managed to kill both Orcs before he had a chance to "rescue" her, but it is more frequently claimed, and therefore believed, that he came to her aid, and fought by her side.

Though they were years apart in age (typically, the stories claim that Melissa was but 17 or 18 while Rogahn was somewhere between 46 and 50), it is said they loved each other deeply and truly. Because of this, and because of her grace and charm, she built a strong friendship with Rogahn's longtime companion, Zelligar. Eventually, her name is mentioned as frequently as the two heroes in stories of their

conquests and adventures throughout the known world. There are a few accounts which place her at the famous battle where Zelligar and Rogahn defeated the Orc invasion near Ardelphia, but this is unlikely since the accounts of the lover's first meeting would place it between 5 and 10 years after this date.

Several stories say that Melissa's feminine influence brought some beauty to the subterranean stronghold she agreed to live in with her lover. There are other rumours that she even orchestrated a small number of gala dinners for a select number of Darokinian nobility who were whisked into the fortress by magical means, though this does seem unlikely as Rogahn and Zelligar had always preferred their relative solitude to associations with regular society. Nonetheless, Melissa's presence in their hidden fortress must have changed much of the "household" workings of Wizard, Warrior and Henchmen.

As an interesting final note, Melissa is not directly mentioned in any of the stories regarding the last known excursion of Rogahn and Zelligar into the Broken Lands. This is unusual, especially since the two other people who are frequently mentioned in the stories (Erig, the Captain of the Guard, and Marevek, the Esteemed Advisor) are discussed in the majority: Erig directs the army, of course, as it enters the Orc's homelands, and Marevek remained in Darokin to wait for the hero's return or word of their demise in any one of a number of cities and towns. As puzzling and vague as this is, it is generally agreed by scholars that she must have gone into the Broken Lands with the army, as the stories always say that, after they met, she always joined Rogahn on his adventures. There appear to be few reasons why she would not have gone, and so I must also agree with the general consensus that she is as missing as Rogahn, Zelligar and Erig have been these past 20 years.

* * *

Zelligar and Rogahn have, in fact, died, and so has their adviser Maravek. Rogahn's mistress, Melissa the Fair, and his captain of the guard, Erig the Brave, are, however, alive and well.

It is not generally known that Melissa did not journey with her beloved and his companions on their final journey. Melissa was 23 at the time (Vatervmont, 979) and she had just recently realized that she had conceived Rogahn's child. Rogahn, the father to be, was ecstatic, but he was also concerned for her safety and that of their unborn child. For this reason, he requested that Melissa travel with them only as far as Corunglain, where she would wait with Maravek, who would also serve as her personal aid. She agreed that this was reasonable, even though she truly wanted to ride into battle at her lover's side.

Just before they were to leave Quasqueton, Rogahn asked Zelligar if there was any way to find out what the child would be before they left. Zelligar agreed and achieved this aim by casting Contact Outer Plane. Though he was only granted three questions, the results were pleasing to all: the child would be a boy, his best assets would be his intelligence and his beauty, and he would live a long and prosperous life. Rogahn was happy to have an heir, Zelligar thought that an intelligent boy could provide him with another apprentice (besides Maravek) and Melissa was pleased that her son would have a long life. Together, Rogahn and Melissa decided to name the boy Jorn, after Rogahn's long dead father.

On Vatermont 28th the army marched to Corunglain, where the army of Zelligar and Rogahn left Melissa and Marevak with high hopes and some teary-eyed good-byes.

Alas, the only member of that mighty army that Melissa and Marevak ever saw again was Rogahn's trusty captain and friend, Erig.

Nine months after leaving Corunglain, Erig had stayed in the camp to fix a broken saddle strap when Zelligar and Rogahn marched off to their final battle. Within hours a stream of wounded men started to trickle into the camp. It had been a massacre. A lucky shot had taken Zelligar through the lung. Without his magic, the tide quickly turned, and the Orcs had started to slaughter their men. One man had seen Rogahn run to Zelligar's side to comfort him as he died. Soon after Rogahn gave the word to retreat and so those men who were wounded but could still run left as a few stalwart fighters, Rogahn included, tried to keep the Orcs off of them. Just then, as Erig was trying to take the camp apart so they could flee, four men straggled in with a wounded Rogahn in their arms. Rogahn, who had taken an arrow in the side, told Erig to forget the camp, and get everyone who could ride on a horse and headed out of the badlands as fast as possible. The Orcs were only minutes behind them. "Leave me", he said, "I can't run, but I can still give those monsters a fight to remember." Then he held out a golden ring and a silver pendant (Zelligar's) and told Erig to return to Melissa. "The ring is the key to my Strength, and the pendant is the key to Zelligar's secrets. She will know how to use them." Handing the items to Erig, Rogahn then added, "Tell her how much I love her, and how I wish I could watch Jorn grow. Promise me that you will take these to her and that you will do whatever you can to keep her and Jorn safe. Now go."

Taking the ring and pendant, Erig promised to do as he was asked and then rode like a madman to Corunglain. He nearly killed his horse in the process, but he made it back alive. Melissa wept, and accepted the tokens.

The ring is a "Hero's Ring" (+2 to Strength, +1 to Dexterity, +1 to Charisma while worn). The pendant

serves as a magical "key" that will open Zelligar's permanent Spell Books by being placed over top of a similar design on their covers.

Originally, Melissa chose to wear the ring herself, however she did not want to return to the stronghold with a babe in arms and with memories of Rogahn to haunt her, and so Zelligar's secrets would have to wait. Since then, Erig and Marevak stayed with her, and helped to her raise Jorn. Over time, Erig and Melissa fell in love though they never married. As a result of their relationship, Erig took on the role of Jorn's father while Marevak acted as an older Uncle. Jorn was eventually told who his real father was.

Jorn is unfortunately not as strong or healthy as either his mother or his father, though he is incredibly intelligent and amazingly handsome. Because her son was obviously weaker in body than in mind, Melissa gave him his father's ring for protection, and then asked Marevak to teach him the ways of magic. (He is now 19 and at the 4th level of mastery in magic.) Because she lost Rogahn, Melissa has always been very close to her son, and tends to keep him close to her, rarely letting him go anywhere without herself or Erig to protect him. Jorn loves his mother dearly, but he often wishes she would "give him more space" and let him experience more of the world on his own.

As a way to survive in the mercantile world of the Darokin cities, Melissa, Erig and Marevak took up roles as Art and Antiquities Collectors/Dealers. To help themselves blend in to Corunglain society and to hide their identities, the three friends assumed pseudonyms: Mereth Ashbridge, Erok Toras and Marek Vak. They have been quite successful in their new life, with wealthy clients to be found throughout Western Darokin. After a few years, Melissa and Erig moved a significant portion of their operations to Akesoli (Melissa preferred the lakeshore environment of Akesoli to the arid plains of Corunglain), and Marevak stayed in Corunglain to handle affairs there. Journeys were frequently made by the friends between these cities in order to allow Jorn to receive further training in magic and to catch up on old times. Most of the dealings of the Ashbridge House of Art and Antiquities are done in one of the following four cities: Akesoli, Darokin City, Akorros and Corunglain.

It has been 19 years since Erig returned to Corunglain, and Marevak, already old then, has just died a peaceful death in the last year. Unfortunately, this means that Jorn no longer has a private teacher in the magic arts. As a result, Melissa is now ready to return to the stronghold to reclaim Zelligar's spell books. However, it has been discovered that many of the protections on Quasqueton have failed over time, and it is now overrun with all sorts of monsters. Melissa does not want to leave Jorn on his own, and refuses to take him with her into such a dangerous place. She also doesn't want Erig to go because she is afraid that he will not return

to her, just like Rogahn. Thus, she has decided to hire a number of adventurers (the PCs) to go in and get the items she wants using a small subterfuge. Her plan is to claim to have "discovered" an old diary belonging to an associate Marek Vak and have found that was in fact Marevak. She is going to assume that the PC's don't know squat about the Art and Antiquities business and will modify her relationship with Marek Vak for the purpose of this subterfuge.

There are two items that Melissa wants: All of Zelligar's spell books, which she want for Jorn's use; and a small, ornate chest full of momentos and letters from Rogahn. Erig and Melissa also know that there is a hidden treasure room in the unfinished second level of the Stronghold (room 54), and are somewhat interested in what may still be there. Tell the following to the players when they are being briefed by "Mereth & Erok":

"Mereth" (Melissa): Being buyers and sellers of fine art and antiquities we are always traveling, looking for items that we or many of our clients may be interested in. About a year ago, we went to Corunglain and discovered that our associate, Marek Vak, another well-known dealer in antiquities and magic, had apparently died in his sleep. After his death had been discovered, the city found that no one knew who his relatives were or where they might be located. There was also no known will. As a result, the city had taken control of the estate and was auctioning off his wares and personal belongings. We attended the auction and managed to purchase a few items at a very good price. One item in particular was a clerk's desk which had been a personal possession of his.

"Erok" (Erig): Very nice, finely crafted desk, too. We'd admired it previously, even tried to buy it from him, but he refused to part with it. Something about being part of his past life. Never did explain that. It needed some repairs too, that's why we managed to purchase it for so little. Same with some of the other items we bought.

M: Exactly. So, we set ourselves up in a small place in that city and started cleaning, repairing and refinishing anything that needed it before trying to sell it or move it to our home city, Akesoli. While he was cleaning this desk, Erok accidentally triggered a secret compartment which had been overlooked when the desk had been cleared out before the auction. Inside the compartment, he found some journals, maps and other papers.

E: It appears that our friend Marek Vak was actually Marevak, trusted adviser to Rogahn the Fearless and Zelligar the Unknown.

M: We've read through the journals, which document much of his life after the date when he was apparently asked to stay in Corunglain and wait for the return of

the army. After some time he realized that they were not going to return, and chose to build a new life for himself, as Marek Vak rather than attempting to return to the stronghold. Much of the information was interesting but useless to us. However, in his earliest journals he often discusses the reasons why returning to the fortress could be beneficial, mentioning several items which he could reclaim, some of which interest us ... and some of our clients ... a great deal.

We want you to attempt to retrieve some of these items on our behalf. We have selected you from all the applicants we have seen because we feel that, together, you have the skills and power necessary to do this job. It most likely won't be easy, the fortress has been abandoned for close to 20 years now, and is likely filled with newer denizens, ones who will not appreciate your trespassing anymore than Rogahn and Zelligar would have.

As for payment, we will provide some money to outfit you with horses, a cart, and other reasonable equipment. Whatever you bring back, aside from the items we are asking for, is yours, but we request the opportunity to see it before anyone else so that we might offer to purchase it, for a reasonable price, if it appeals to us. Are there any questions?

After answering the questions that they may have, make sure that the PCs know which items the Ashbridge's want, and especially that they should NOT attempt to open the spell books due to a deadly magical enchantment on them. Melissa might also mention the potential "treasure room" on the bottom level.

Now, give them the maps and then get the PCs to determine what items they would like to add to their equipment. If anything seems unreasonable, have Melissa veto it. Then let them travel to the fortress: 5 days to Akoros, 1 day to Crowlerd and 2 days to the site.

Suggested Module Changes

Zelligar, being a high level Mage, should have several spellbooks with a fair number of suitable spells inside them. The Ashbridges should mention how many the 'diary' said there should be. Place one of the books in Zelligar's Chambers (room 5), one in Marevak's Chambers (room 32) and any others in Zelligar's Workroom (room 8) or Laboratory (room 9). The higher level ones (most of the ones found in the Workroom and/or Laboratory) should be sealed with a Magic that can only be successfully opened using Zelligar's amulet (now worn by Jorn). Something VERY BAD should happen to PC's who attempt to open the sealed spellbooks without returning them to Melissa first.

Because Melissa is now supposed to be a good fighter, and not someone who was helpless and rescued by Rogahn, the tapestry in her Chamber (room 24) must be redesigned as follows:

A small tapestry, measuring 3' x 4' hangs on the east wall. It depicts a handsome and robust warrior fighting back to back with a beautiful warrior maiden, both in a fighting pose and with swords in their hands. The fight is set in a burning village, two large orcs are attacking our hero and heroine, numerous dead combatants litter the ground around them, and a horde of ominous-looking enemies view the scene from afar. Embroidered in gold cloth at the top of the scene are the words: "Melissa, the greatest of all my treasures." The tapestry is within a wooden frame, and is firmly anchored to the wall. It cannot be removed without damaging it, in which case it will only carry a value of 40 g.p.

Note that the likeness of "Melissa" is very good. Give any PC who studies the tapestry for a few minutes some chance of making the connection between Melissa and Mereth.

Also in Melissa's Chambers (room 24), add the small chest that "Mereth" requested:

Under the bed is a small chest about 2' x 1' x 1'. It is ornately and finely carved with a detailed floral motif. If it is examined, the name "Nayetar" will be discovered carefully etched into the bottom. Nayetar was a very well known craftsman from Thyatis, whose carved furniture is highly prized in the known world. (PC's with knowledge of antiquities, furniture or Art should be able to make the connection). This is the box that "Mereth" and "Erok" asked for - inside it contains several love letters, a few love tokens, a small vial of perfume and some pressed flowers - various momentous given to Melissa from Rogahn.

Add something worthwhile to the contents of the Treasure Room on the lower level (room 54) to make the journey into that part of the dungeon worthwhile for the PCs.

Rumours

1. The great warrior Rogahn the Fearless and the fantastik magician Zelligar the Unknown were two of the finest champions Darokin has ever been lucky enough to see.

2. Marevak, had been a Darokinian Diplomat and became the trusted advisor to Rogahn and Zelligar. Eventually, Zelligar took him on as an apprentice.

3. Rogahn and Zelligar pooled their resources and expertise to construct a home and stronghold near the source of the Helleck River in the Cruth Mountains.

4. Construction of the complex took over ten years. There are three levels, two watch towers and hundreds of natural maze like tunnels that the unwary could get lost forever in.

5. There is a rear entrance into the complex, which is secret and well hidden.

6. Rogahn's most trusted friend, and the Captain of the Guard was Erig "the Brave".

7. The hideaway of Rogahn the Fearless, Zelligar the Unknown, Melissa The Fair, and Erig the Brave was carved out of a craggy, cave-riddled outcropping of rock near the Southern point of the Silver Silver Sierras.

8. It is impossible for an uninvited guest to find the main entrance to the stronghold. However, invited guests can easily find the sumptuous golden archway that graces the entrance cave.

9. Despite their good deeds, Rogahn's and Zelligar's drive for power and wealth was actually fed by greed (or maybe even kind of vague evil). They are not actually missing, but are conspiring with the Ogres of the Broken Lands to overrun all of Darokin.

10. Zelligar and Rogahn used Orc and Kobold slaves to help build their stronghold.

11. Rogahn and Zelligar once joined forces with the Darokin Army to help stop an Orc invasion. In the mighty battle that occurred, Rogahn slew a whole horde of Orcs single-handedly and then Zelligar put the Orc army to flight with nothing but his powerful magic.

12. In the long, and unexpected absence of its owners, Toglodytes and other nasties have moved into the complex and have made it their home.

13. The treasures of Rogahn and Zelligar were safely stored at the bottom of a pool of water, deep within the bowels of their cavernous, before they embarked on their last adventure.

14. Melissa "the Fair" was the young, beautiful and capable mistress of Rogahn. She won his heart by defeating four Orcs single handedly before he had a chance to come to her aid.

15. Almost 20 years ago, Rogahn and Zelligar took their army into the Broken Lands and they have not been heard from since.

16. Before leaving their stronghold, Zelligar wrapped an incredible defensive spell around the entire mountain it was built into. Anyone entering without the proper password will be instantly killed!

THE CAVERNS OF QUASQUETON III

Suggestions for stocking by Aldarron
Posted on Dragonsfoot Forums, Oct 8, 2009

I always balked at the crazy map for the 1st level of Quasqueton, but the brilliant redraw by Mike of Beaverton OR, has inspired this stocking list. The placement of monsters and treasure came largely from trying to mesh the stocking lists of Geoffrey and "Cwslyclgh". From the review posts, I followed Edsans idea that Melissa was the ghoul and rogueattorney and others comment that the rats should be in the kitchen and the shriekers in the garden. To make it all fit I put in a fair bit of my own, particularly the skeletons lying about.

Plot notes:

The module as presented can be quite gonzo with a wide variety of monsters showing up. While plots could be structured around this, the room descriptions present an abandoned structure, ransacked a few times perhaps, but with much remaining virtually untouched from the day that Z and R went off to fight the barbarians. Groups of orcs, goblins, and troglodytes randomly wandering about the place then, doesn't mesh with the long untouched theme. I took them out of the lists and added in Fire Beetles, which do appear in the library description but nowhere else. Anyway, they seem to fit the dungeon well. The wandering monster list has been changed to reflect the plot change but as much of the original has been retained as possible.

So, now it's like this: When Z and R went off to fight the barbarians they took all their men with them. Not wanting to leave the place unguarded, Z put powerful spells on the entrance - long since broken - and left behind some 50 - 60 zombies and skeletons to guard the place. Over the years, break-ins by various humanoids, adventurers, bandits, vermin and such have taken their toll on the guard force with less than a score left. Nevertheless, very few of those entering Quasqueton have come out alive.

UPPER LEVEL WANDERING MONSTERS

1 (1-3) Zombies - DX: 8; HD: 2; HP: 6,8,7; #AT: 1 every other melee round; D: 1-8; AC 8/11; SA: None.

2 (1-3) Giant Centipedes - DX: 7; HD: 1/2; HP: 2,3; #AT: 1; D Nil; AC 9/10; SA: Bite does no damage but must save vs. poison at +4

3 (1) Zombie - DX: 9; HD: 2; HP: 9; #AT: 1 every other melee round; D: 1-8; AC 8/11; SA: None.

4 (3) Skeletons wearing scraps of armor and carrying spears - DX: 9; HD: 1/2; HP: 3,3,3; #AT 1; D: 1-6; AC 7/12

5 (2-5) Giant Rats - DX: 12; HD: 1/2; HP: 3,3,2,2,1,1; #AT: 1; D: 1-3; AC 7/12

6 (1-3) Large Spiders - DX: 15; HD: 1+1; HP: 4,3,3; #AT: 1; D: 1; AC 8/11; SA: Bite necessitates save vs. poison.

Note: the zombies and skeletons will attack all humanoids they see, but will ignore animals, insects and related monsters.

UPPER LEVEL ENCOUNTER AREAS

I. ALCOVES

The guards - skeletons 4 and 5 - are dead zombies, not berserker fighters.

II. KITCHEN

Monster: 4 Giant Rats - DX: 10; HD: 1/2; HP: 3,3,2,2; #AT: 1; D: 1-3; AC 7/12; SA: Bite has 5% chance of causing disease (save vs poison if disease occurs).

Treasure & Location: None

IV. LOUNGE

Monster: None

Treasure and Location: A crystal goblet (engraved with the word Quasqueton) can be found at the bottom of the ale barrel, it is worth 15 g.p.

VI. CLOSET

Monster: None

Treasure and Location: Scroll with 1 spell (Magic-user; roll at random) folded up and shoved into the back of the book about weather.

VII. LIBRARY

Monster: 3 Giant Centipedes - DX: 12; HD: 1/2; HP: 2,2,2; #AT: 1; D Nil; AC 9/10; SA: Bite does no damage but must save vs. poison at +4

Treasure and Location: On the floor under one of the divans (and covered with dust, so it is hard to notice) is a scroll of 2 spells (Cleric; Cure Light Wounds & Protection From Evil).

XIV. AUXILIARY STOREROOM

Monster: None

Treasure and Location: A leather pouch with 10 e.p. is buried in the rubble pile.

XIX. ACCESS ROOM

Monster: 1 Huge Spider - DX: 13; HD: 2+2; HP: 7; #AT: 1; D: 1-6; AC 7/12; SA: can leap up to 30', bite is poisonous - save at +1 or die.

Treasure and Location: Partially buried under a pile of goblinoid bones along the southern wall is a magical shield +1

XX. DEAD END ROOM

Monster: 1 Zombie - DX: 9; HD: 2; HP: 10; #AT: 1 every other melee round; D: 1-8; AC 8/11; SA: None.

Treasure & Location: Under a loose stone along the floor in the center of the southernmost inner wall is a potion of invisibility with 2 doses remaining, each lasting 2 hours.

XXI. MEETING ROOM

Monster: 1 Huge Spider - DX: 7; HD: 2+2; HP: 7; #AT: 1; D: 1-6; AC 7/12; can leap up to 30', bite is poisonous - save at +1 or die.

Treasure & Location: 15 g.p. are stashed inside a hole on the left side of the large stone slab near the wall. It is concealed by a small pile of broken rocks.

XXII. GARDEN ROOM

Monster: 3 Shriekers - DX: 15; HD: 3; HP: 10,10,8; #AT 0; D: Nil; AC 7/12; SA: Light within 30' or movement within 10' will trigger shriek for 1-3 melee rounds, with 50% chance to attract a wandering monster. They are in the western part of the room.

Treasure: One of the overgrown heaps of vegetation near the shriekers covers a moldy human skeleton wearing what used to be leather armor (worthlessly rotten) and carrying a worm eaten wooden cudgel. On the little finger of the left hand is a gold ring (non-magical) worth 10 g.p.

XXIII. STORAGE ROOM

Monster: None

Treasure & Location: Leaning against the wall near the wooden stools in the southeast corner of the room is a thin crate containing a silver mirror of exceptional quality (90 g.p. value) packed in wood chips and sawdust.

XXIV. MISTRESS' CHAMBER

Monster: 1 female Ghoul - DX: 16; HD: 2; HP: 12; #AT: 3; D 1-3/1-3/1-3; AC 6/13.

The Ghoul is Melissa, Roghan's mistress. How and when she became a ghoul is one of the mysteries of this place. She however regards Quasqueton as her home and faithfully awaits the return of her lover. The zombies and skeletons will obey her. If she is engaged in combat, roll a wandering monster die once every 4 rounds the combat lasts. If the die indicates either zombies or skeletons, they will show up and come to her aid. Ignore any other wandering monster result.

Treasure and Location: The ghoul wears a silver medallion on a chain (worth 50 g.p.). A silver bracelet (worth 80 s.p.) is under the pillow on the bed. It is inscribed "To the fairest of all in my eyes."

XXV. ROGAHN'S CHAMBER

Monster: None

Treasure and Location: 840 c.p., 290 s.p., 120 e.p., and 25 g.p. are stored in a locked chest sitting in the cabinet (the key is long lost).

XXVI. TROPHY ROOM

Monster: 4 Skeletons armed with swords—DX: 13; HD: 1/2; HP: 4, 3, 3, 2; #AT: 1; D: 1-6; AC 8/11; SA: None. They stand motionless along the east wall, two to either side of the dwarf skeleton. Each holds its sword in a different manner. The first holds it by its side with the tip down, the second over its chest, the third above its head, and the fourth along its waist. They will attack once anything (other than the five skeletons) in the room is touched.



Treasure & Location: A bronze statuette, inlaid with silver and copper (worth 115 g.p.) is on a small shelf behind the largish black shield.

XXVII. THRONE ROOM

Monster: None, however roll for wandering monsters twice per turn while any characters are in this room.

A terrific battle seems to have been fought here. Piles of bones, many broken smashed and scattered lie about the room. Half a dozen arrows are stuck in the wall or lie on the floor. Random bits of armor and broken spears lie here and there and dark stains can be seen beneath some of the bones.

The battle fought here was between zombies and a band of orcs who had once served Z & R and when several years had elapsed since their disappearance, thought they could claim Quasqueton for their own. There are ten orc skeletons and 12 human skeletons (dead zombies). The Orcs survived but lost a third of their number and more died of wounds later. They fled and word soon spread among Orcs and goblins to stay clear of this place.

Treasure & Location: None. Close examination of the skeletons reveals some bones have been moved and the remains apparently looted.

XXX. ACCESS ROOM

Monster: None

A pile of bones, human apparently, lies in a heap at the top of the stair.

Treasure & Location: None

XXXIII. BARRACKS

Monster: 7 Giant Rats - DX: 10; HD: 1/2; HP 4,3,3,2,2,1,1; #AT: 1; D: 1-3; AC 7/12)

The mattresses have been ripped and chewed by the rats, who have been nesting on them.

Treasure & Location: Underneath the mattress of a bed in the northeast corner of the room is a dagger with a jeweled handle (two 50 g.p. gems, onyx).

XXXV. GUEST CHAMBER

Monster: None

At the end of the corridor are three human skeletons. Another lies in the doorway of the last guest bedroom, blocking open the door. Next to it is a moldy cloth sack. Two of the skeletons in the hallway and the third in the doorway are wearing moldy tunics and trousers. One has a leather belt and pouch. Two long extinguished torches, a broken wooden longbow, an orc falchion, and two daggers lie on the floor.

The three clothed skeletons are bandits who met their end here. The forth is that of a dead zombie.

Treasure & Location: Inside the sack is all the loot the bandits managed to find (from the Throne room) before being cornered by zombies when exiting this guest room. There are three orc helmets, two daggers, a pair of orc bracers, half a dozen rusty arrowheads and a small bag containing 11 c.p. The pouch contains a small knife and a perfectly serviceable fire starting kit. Beneath the skeleton in the doorway is a moldy and rotting quiver full of rotted arrows. There is a 50% chance the arrows will break if they are shot. The string of the broken bow, having been well waxed is in very good shape, however.

LOWER LEVEL WANDERING MONSTERS

1 (1) Giant Tick - DX: 10; HD: 3; HP: 13; #AT: 1; D 1-4; AC 4/15; SA: Bite drains 4 HP of blood per round after first and causes disease.

2 (1-4) Large Spiders - DX: 15; HD: 1+1; HP: 4,3,3; #AT: 1; D: 1; AC 8/11; SA: Bite necessitates save vs. poison.

3 (3-7) Kobolds - DX 11; HD: 1/2; HP: 4,4,3,2,2,1; #AT: 1; D 1-4; AC 7/12; SA: None

4 (1) Carrion Crawler - DX: 10; HD: 3+1; HP: 9; #AT: 8; D: Nil; AC 7/12; SA: Tentacles do no damage but necessitate save vs paralyzation.

5 (2-5) Stirges - DX: 12; HD: 1; HP 3,3,2,2,1; #AT: 1; D: 1-3; AC 7/12 SA: Bite drains 4 HP of blood per round after first. Attacks at +2 on all die rolls.

6 (1-3) Fire Beetles - DX: 14; HD: 1+1; HP: 4,7,5; #AT: 1; D: 2-8; AC 4/15; Glands give off a red glow for 1-6 days illuminating 10'.

LOWER LEVEL ENCOUNTER AREAS

XXXVIII. ACCESS ROOM

Monster: 3 Hobgoblins, 2 armed with pole arms and one with a spear - DX: 10; HD: 1+1; HP: 8,6,4; #AT: 1; D: 1-8 (3-10 for the largest hobgoblin since he uses the +2 spear); AC 6/13; SA: None. The Hobgoblins have been hired by the Kobolds as guards. Any sounds of combat occurring in room 41 will attract their attention and they will go to the fight, arriving in 5 rounds.

Treasure & Location: A +2 spear is carried by the largest hobgoblin. The shaft is filthy and the spear does not look remarkable unless examined closely. The head of the spear will feel slightly warm to the touch however.

XL. SECRET CAVERN

Monster: None.

Treasure & Location: In the western part of the cavern are 2450 c.p. scattered among rock chips and debris. The coins are not especially noticeable since they are covered with a thin layer of dust.

XLI. CAVERN

The Kobolds have begun a mining operation here. They have only been working at it for a few weeks. If they are able to continue, in approximately 2 months they would uncover a rich vein of silver ore valued at approximately 1000 g.p. and taking about 2 years to exhaust.

Any sounds of combat occurring in room 38 will attract the kobolds attention and they will go to the fight, arriving in 5 rounds.

Monster: 5 Kobolds - DX 12; HD: 1/2; HP: 3,3,3,2,2; #AT: 1; D: 1-6; AC 7/12; They are armed with small (kobold-sized) spears and clubs.

Treasure and Location: Each kobold has 6 c.p. in its pockets. Hidden in the easternmost part of the cave, where the Kobolds are mining, is a cloth bag holding 35 g.p. buried under a pile of rocks about 6' in diameter and up to 3' high. Also in this section are a dozen Kobold sized pick-mattocks, hammers, and stone wedges scattered about. There are also 22 buckets and 8 mirrored candle lanterns (worth 1 g.p. each) with a long burning candle (lasts 8 hours) in each. One candle is lit. A small wooden chest on a pedestal contains an additional 14 candles.

XLII. CAVERN

Monster: 1 Huge Spider - DX: 10; HD: 2+2; HP: 7; #AT: 1; D: 1-8; AC 7/12.

Treasure and Location: The web-cocooned body of an elf in the back corner of the cavern wears chainmail +1.

XLIV. CAVERN

Monster: 6 Fire Beetles - DX: 13; HD: 1+1; HP: 3,4,3,3,5,2; #AT: 1; D: 2-8; AC 4/15; Glands give off a red glow for 1-6 days illuminating 10'.

Treasure & Location: An onyx statue worth 200 g.p. is hidden inside the skull of a large lizard. It is on the floor in the southwest corner of the cave.

XLVII. CAVERN

Monster: 1 Ochre Jelly - DX: 6; HD: 5; HP: 16; #AT: 1; D: 2-12; AC 8/11.

Treasure and Location: 28 g.p. near a mace head (no handle) and rusted suit of plate mail (the Jelly dissolved the former wearer right out of it).

XLVIII. ARENA CAVERN

Monster: 1 Carrion Crawler - DX: 16; HD: 3+1; HP: 6; #AT: 8; D: Nil; AC 7/12; SA: Tentacles do no damage but necessitate save vs paralyzation.

Treasure & Location: At the bottom of the arena are several piles of dung. Underneath one are 4 small gold rods, each worth 30 g.p.

L. WATER PIT

Monster: 4 Stirges - DX: 10; HD: 1; HP: 4,3,2,2; #AT: 1; D: 1-3; AC 7/12; SA: Bite drains 1-4 HP of blood per round after first. Attacks at +2 on all die rolls.

Treasure and Location: 820 s.p. are scattered loosely over the floor of the pool.

LII. SIDE CAVERN

Monster: 5 Fire Beetles - DX: 7; HD: 1+1; HP: 3,4,3,3,5; #AT: 1; D: 2-8; AC 4; Glands give off a red glow for 1-6 days illuminating 10'.

Treasure & Location: A small wooden box lies behind some stalagmites in the eastern corner, it holds a pearl (100 g.p. gem).

LIV. TREASURE CAVE

Monster: None.

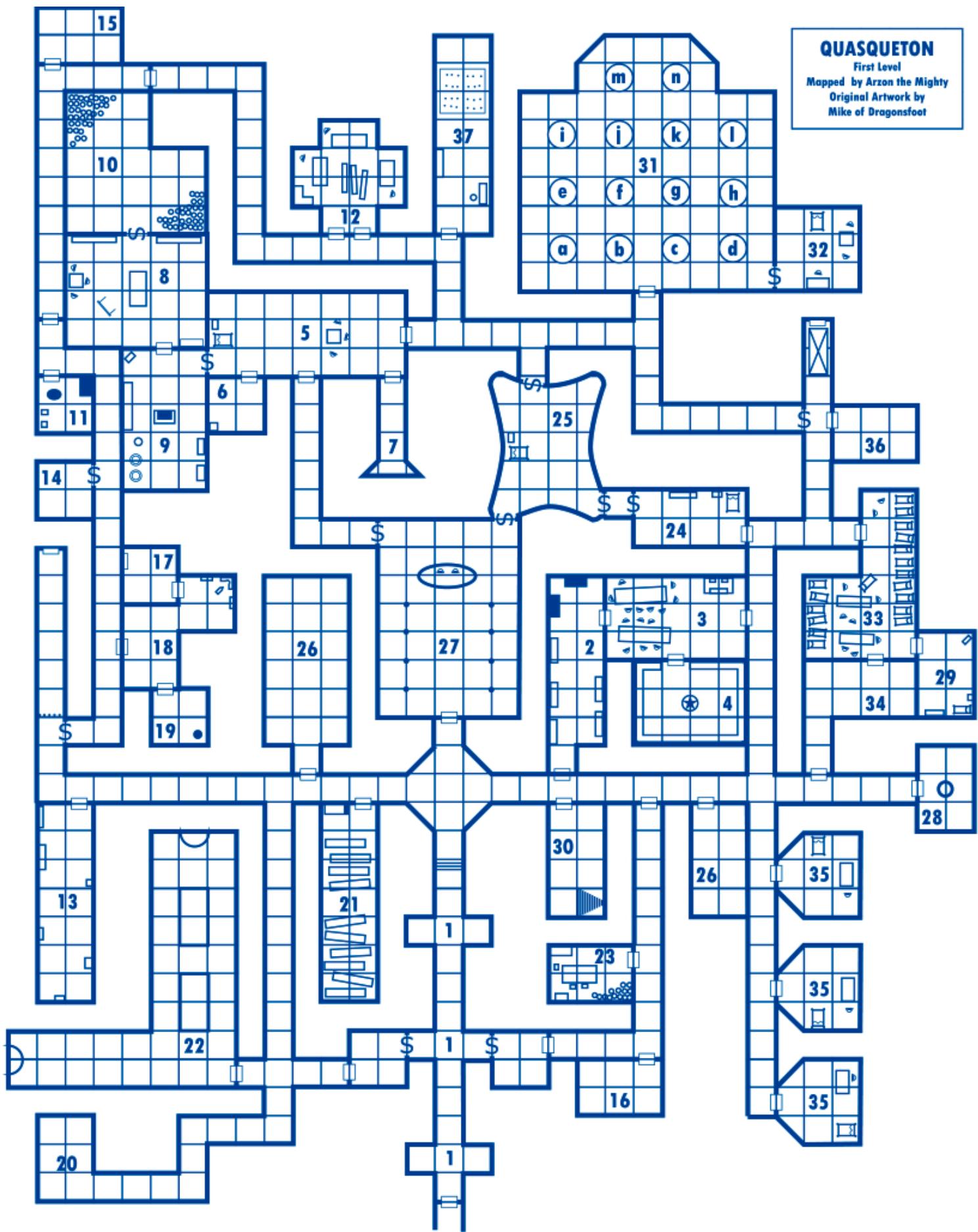
Treasure and Location: The room has largely been cleaned out. The chests are empty. They are all built with longer side "legs" which raise them about two inches off the floor. Should a second chest be moved or looked under, a small bag containing garnets (100 g.p. each) will be found.

LVI. CAVERN

4 Kobolds armed with swords - DX: 11; HD: 1/2; HP: 3,3,3,3; #AT 1; D: 1-6; AC 7/12; SA: None.

The Kobolds are aware of the pit trap and are able to walk around it. They enter and exit the dungeon through the secret door in room 55.

Treasure & Location: The kobolds carry a total of 28 g.p. in their pockets.



Quasqueton Tower

by Shadow Shack

Construction of the new complex, it is said, took over a decade, even with the aid of magic and the work of hundreds of slaves and laborers. Vast amounts of rock were removed and tumbled off the rough cliffs into large piles now overgrown with vegetation. A single tower was constructed above ground for lookout purposes, even though there was little to see other than a hilly, forested wilderness for miles around.

In Search of the Unknown
page 6

I mapped out a 90' tall, 10-story tower, plus a basement (for 11 levels total). I was going to go with a partially constructed tower, but opted to have it completed albeit in the early stages of dilapidation (the back cover artwork from another edition of the module pretty much sealed the completion too).

The entrance is in the basement, via a secret door leading to the cavern. Aside from scaling a wall or flying, there is no other access into the tower.

A central iron spiral staircase extends upward from the basement to connect all levels. The tower is a three tier tower-within-a-tower structure, with the base supporting four outer turrets and central tower, and a secondary tower extending from the central tower.

The basement originally served as a storage area for dry goods, the ground level was for perishable goods (standard rations that wouldn't otherwise spoil in a basement/dungeon environment, water, etc). Both have stone floors.

Monster:

Treasure & Location:

The second story was the lower line of defense with arrow slits piercing the exterior wall in all directions, along with troop barracks. The third story served as office space and officer quarters, with windows overlooking the environment. Both have wooden floors.

Monster:

Treasure & Location:

The fourth and fifth levels replicate troop and officer quarters again, with arrow slits on the fourth story and windows on the fifth, and each has a wooden floor.

Monster:

Treasure & Location:

The sixth level splits off into the central tower and the four turret tops, the latter each sporting a pair of ballistae, and battlements are staggered to offer protection from enemy fire. A stone floor comprises the entire sixth level.

Monster:

Treasure & Location:

The seventh level was the "castellan office" (smaller room) and wizard's retreat, the latter being where Zelligar allegedly stored a secondary spellbook for use in defending the tower from assault. The seventh level has a wooden floor.

Monster:

Treasure & Location:

Level eight served as the secondary turret, allowing archers a 360° field of fire from a 70' elevation, high enough to thwart most siege towers and scaling attempts. Battlements also line the outer barrier, again for protection against enemy fire. The eighth level floor is comprised of stone.

Monster:

Treasure & Location:

The ninth level served as an observation platform, at 80' above the ground it allowed a protected full field of view of the surrounding area. It has a wooden floor. The rooftop, at 90' above the ground, served as a platform for a light catapult. Battlements also protect this area, giving the structure a total height of 96' minus a detachable 20' flagpole centered on this level. The floor is made of stone.

Monster:

Treasure & Location:

Remembering Quasqueton

First time I ever DMed was this module. The portcullis trap in B1 gave the PCs nightmares. To this day all of the PCs keep at least three hacksaw blades in their backpacks – no exceptions. More than one DM has been surprised to discover this. Metagaming or not, got to have those blades just in case...

Posted on Dragonsfoot Reviews by Virel, Mon Nov 15, 2004



B1 was one of the first 2 or 3 D&D items I ever owned. I've never actually run it, but I must have read it a hundred times. It just pounds me with waves of nostalgia whenever I crack it open. The moldy cheese, the cat in the jug, the scorched area in Zelligar's workroom – man, that's D&D from my earliest days!

I think I had gone through it a couple of times before I realized I was supposed to put the monsters and treasure in myself. By that point, I was so into the atmosphere I had trouble envisioning monsters for it. Somehow tossing a couple of orcs into the major domo's bedroom would seem to spoil the feel.

I wish I could encounter it for the first time, as I suspect it would be helpful to a starting DM.

Posted by Evreaux on Dragonsfoot Reviews, Wed Apr 6, 2005



This is such a classic in "old school" design with twisty corridors (many that lead nowhere), weird-shaped rooms and dead end mazes...I love to throw these at players who are caught up in the "dungeon should be logically designed" mindset. Gotta love the teleporter rooms (my wife usually maps and these just drive her nuts!)

Posted by simrion on Dragonsfoot Reviews, Tue Apr 25, 2006

It is a wonderful intro module. For a while, the party explores the upper area and the focus is on finding new & wonderful things. Every time someone gets hurt it is no big deal, the party just retreats back out, rests, then returns.

Then everything changes. The party is dropped into the second level, and what was a relatively 'safe' module becomes a struggle for survival as the party now cannot return to a safe haven. They must find their way out.

Posted by Glgnfz on Dragonsfoot Reviews, Mon Jan 29, 2007



The first time I took my kids through it and the magic mouths went off right after they entered I thought my son (he was 9 or 10 at the time) was going to crap his pants and for the next 2 hours, my daughter kept trying to talk him into going back to town to "check on her horse". Overall, this is a great module for beginning players and DMs alike.

Posted by Slice812 on Dragonsfoot Reviews, Sat Mar 1, 2008

When I ran it about 5 years ago, I sectioned off the top-level into quadrants: the kobolds held this area, the hobgoblins this area, the bandits this area, and so forth. Naturally these creatures have sentries and traps for alarm purposes and so forth. Having the monsters have a central location but otherwise more mobile adds a much more lived-in feel to the dungeon. I remember one of the highlights of the game was that the party stumbled on two of the hobgoblins, and then the other two returning from a food run came in behind the party, surrounding them.

Posted by ken-do-nim on Dragonsfoot Classic D&D Forum, Wed Jul 9, 2008



I've run this adventure 20+ times the last 30 years, and it was the first adventure I ever ran. As a matter of fact I just ran it recently as the beginning adventure of an online group I am DMing. I consider it probably the best introductory adventure to any version of D&D there is, simply because of its versatility. I take the backstory, say the place has been abandoned for years, and then typically place another power group within the two levels. I've run it as the home base for orc bandits; as an evil necromancer's hideout (full of undead); as the base for a group of human and kobold bandits warring with each other; as the location of an evil cult; and sometimes just as written, using random rolls to populate it, and placing a climactic final encounter in the bottom level. Usually when I run B1, the "boss" bad guy is on the lower level, is about 3-5th level, and presents a daunting challenge for a 1st or low level party.

Posted by Badmike3 on Dragonsfoot Classic D&D Forum, Tue Jun 17, 2008

B1 was my first experience with DnD. The great, detailed room descriptions and foreshadowing of things to come for my lowly fighter should he survive to high levels like Roghan the Fearless, more than anything else, got me hooked into the hobby. We had such a blast exploring that dungeon. I did everything wrong, made every rookie mistake, fell for every one of the DM's tricks, and sprung every trap; and yet somehow my character survived. It also created a sense of wonder that no other module has managed to duplicate with unique encounters like the pool room and the magic stone.

Posted by Arzon the Mighty on Dragonsfoot Classic D&D Forums, Mon Aug 3, 2009

The party explored a good portion of the first level. At one point they met up with some bandits who they allied with. They were pretty badly beaten up by a couple of troglodytes (one of the bandits got killed) and then the party cleric got taken out by a kobold. The party fighter got drunk on the magical wine, too. Eventually, they had a bad encounter with a group of giant rats that left most of the party wounded and disease ridden, and the bandits decided to take that moment to betray the party.

The group was originally going to surrender to the bandits, but the drunken fighter decided to press the issue. A rip-roaring melee ensued, leaving all but the bandit leader and the party thief dead. The bandit leader decided to make a run for it and the party thief managed to throw a dagger into his back, killing him. The thief gathered up what treasure he could and headed back to town.

All in all, a highly entertaining and successful adventure.

Posted by rogueattorney on Dragonsfoot Classic D&D Forums, Mon Aug 4, 2008

...that spiral would make a fun spot for a first encounter with a gelatinous cube...

Posted by yellowskull on Dragonsfoot Classic D&D Forum, Mon Aug 17, 2009



Acknowledgements

“Retrospective: In Search of the Unknown” posted on Grogardia, September 24, 2008, by James Maliszewski
<http://grogardia.blogspot.com/2008/09/retrospective-in-search-of-unknown.html>

“Mike Carr has offered to answer our questions!” posted on Original D&D Discussion/Other/Links and Resources/People of Note on October 27, 2008, by Geoffrey McKinney
<http://odd74.proboards.com/index.cgi?action=display&board=people&thread=1573&page=2>

“Memories of David: Rob Kuntz’s personal memories of DCS III” in El Raja Key’s Magic Emporium, Volume 1, Issue #10, Special Dedication Issue, 2006, by Robert J. Kuntz

“Interview: Darlene” posted on Grogardia, June 20, 2009, by James Maliszewski
<http://grogardia.blogspot.com/2009/06/interview-darlene.html>

“Dungeons & Dragons – © 1978, TSR Inc.” posted on Dragonsfoot/Board Index/General Messages/Reviews on April 13, 2005, by TheDungeonDelver
<http://www.dragonsfoot.org/forums/viewtopic.php?f=38&t=10905>

“Printing History” posted on the Acaeum
<http://www.acaeum.com/ddindexes/modpages/b1.html>

“Dungeon layout, map flow and old school game design” posted on EN World D&D/RPG News/General RPG Forums/General RPG Discussion, July 15, 2006, by Melan
<http://www.enworld.org/forum/general-rpg-discussion/168563-dungeon-layout-map-flow-old-school-game-design.html>

“Adaptations to B1” posted on the Mystara Mailing List, February 15, 1998, by Jenni A. M. Merrifield
http://www.pandius.com/b1_intro.html

Redrawn map for B1 upper level posted on Dragonsfoot Forums/Board Index/Dungeons & Dragons/Classic D&D, August 8, 2009 by Mike:

“It’s no work of art but it’s adequate for play. It is meant to be easier to map and be less confusing to navigate. The one exception is the teleport rooms (15 & 16) which I retained, moved further apart, and made the immediate environs look identical in order to make them more confusing. The map is divided into the public areas (southern part) and the private areas (northern part). The only way into the private areas is by finding secret doors, or using the teleport rooms. The two corridor traps (13 & 36) are arranged to catch snooping visitors trying to follow the resident staff. In both cases the staff disappears around a corner and slips into a secret door. Someone following behind goes around the corner, walks past the secret door and into a trap.

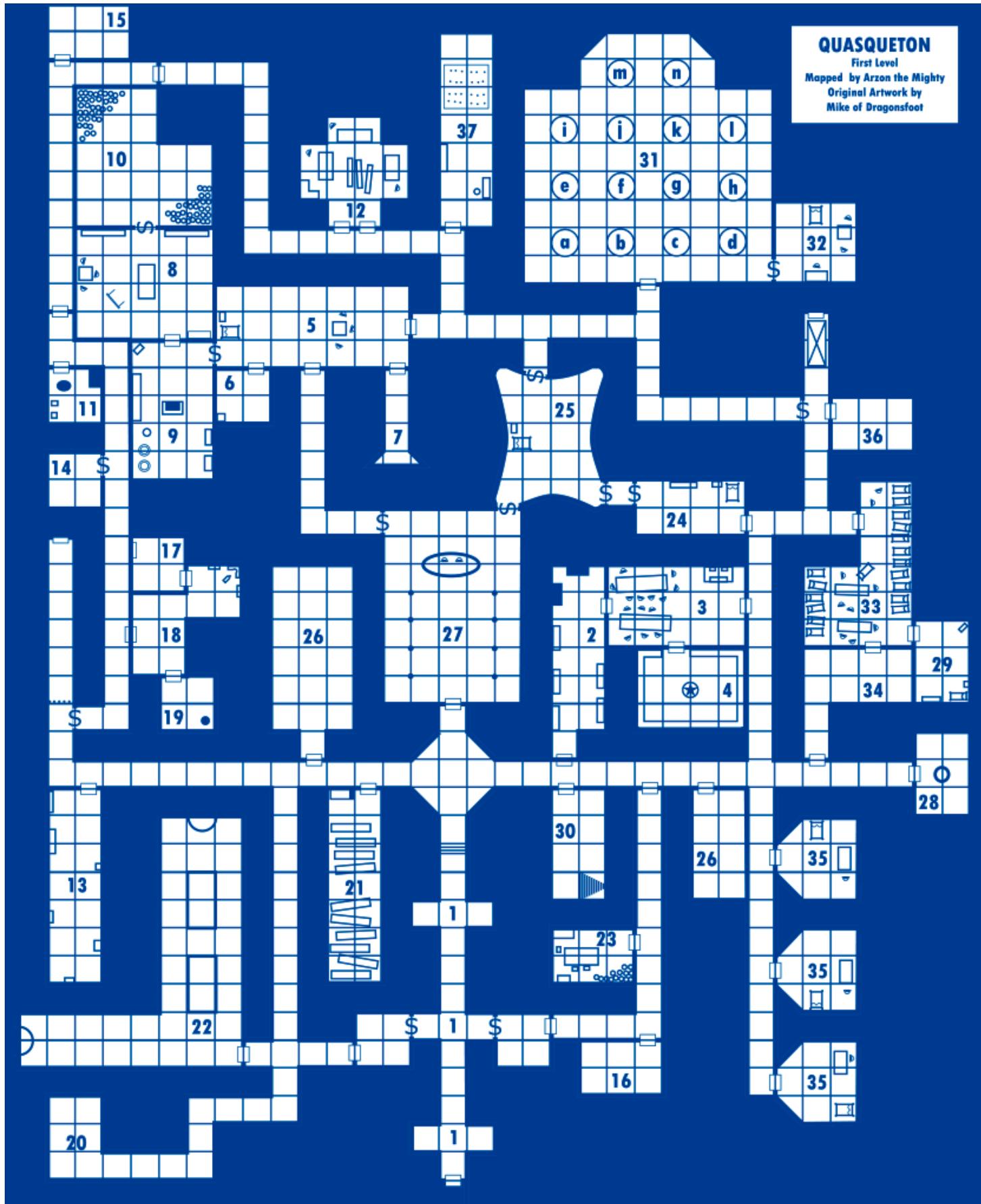
Classic look and printer friendly versions posted on August 14, 2009 by Arzon the Mighty.
<http://www.dragonsfoot.org/forums/viewtopic.php?p=768242#p768242>

Quasqueton Tower posted on Dragonsfoot Forums/Board Index/Dungeons & Dragons/Classic D&D, September 3, 2009, by Shadow Shack.

<http://www.dragonsfoot.org/forums/viewtopic.php?f=15&t=38213&p=779316&hilit=quasqueton#p779316>

Illustration credits:

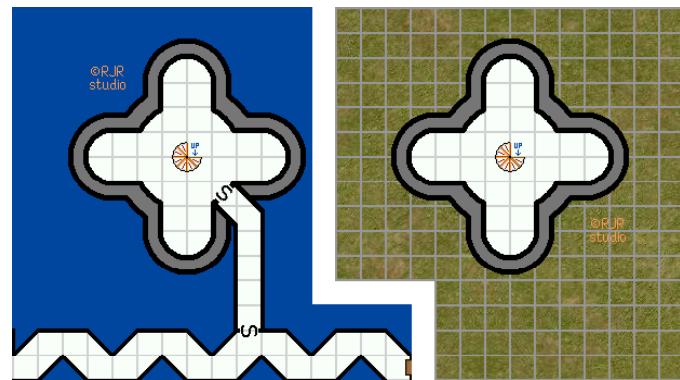
Darlene (map of Greyhawk, page 25), David Sutherland (pages 1, 2, 5, 12, 20, 24, 34, 41, 46, 47), David Trampier (page 7, from Dragon #96, and page 28, from the AD&D Monster Manual), Unknown (page 23, from The Dragon #9)



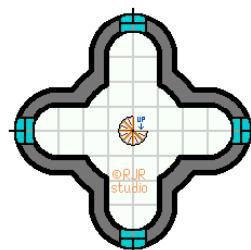
QUASQUETON
First Level
Mapped by Arzon the Mighty
Original Artwork by
Mike of Dragonsfoot



Second
level

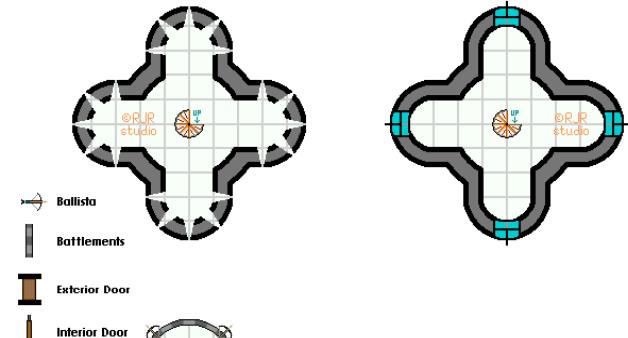


Ground
level



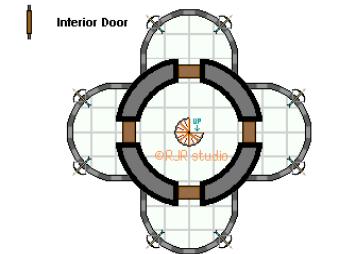
Third
level

Fourth
level



Fifth
level

Sixth
level



Seventh
level

A Map of
the Tower at
Quasqueton

by Shadow Shack



Eight
level



Ninth
level



Roof