

Legends OF THE Lance™

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Exclusive interview with Larry Elmore inside!



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Photo by Mary Kirchoff

AN OPEN LETTER FROM Miranda Horner

Ever since I was a small girl, I've been enthralled by fiction. My mother started me with mysteries like *Nancy Drew*, *Trixie Belden*, and the *Three Investigators*, but once she got me started, I found my way around the library and into such fantasy authors as J.R.R. Tolkien, Patricia McKillip, Ursula Le Guin, and so many others. Eventually, my love for fantasy fiction led me to start thinking along the lines of playing the *DUNGEONS & DRAGONS®* game. I had watched the cartoon, and I loved the concept of creating the story as you played, but I couldn't find anyone near me who was playing the game or who could fit another body into their group. To make matters worse, I realized that the *GEN CON®* Game Fair was held in Wisconsin up near where I visited my grandparents, but my parents always scheduled me to go up to Illinois at the wrong time of the summer. Finally, I admitted defeat on that front and picked up the *Chronicles* series, which immediately made me wish all the harder for someone to run the game for me!

My earnest wish to play this game constantly led me to the roleplaying section of the bookstore. I watched as the red and blue boxes were put on the shelf and eventually replaced by the second edition *Player's Handbook*. In the meantime, I kept reading novels based on the *DRAGONLANCE®* and *FORGOTTEN REALMS®* campaign settings. At last, I decided to take matters into my own hands! I bought the *Player's Handbook*, *DUNGEON MASTER® Guide*, and *MONSTROUS COMPENDIUM®, Volume I* and read them all! I knew that I would be visiting and leaving my grandparents just before *GEN CON* Game Fair again, but I was determined to make my sister and cousins play the game! We had a blast! Even better, I managed to plan my summer vacation the next year to include the game fair! I was fairly hooked!

To help support my reading and newfound gaming habit (and help pay for college), I got a job at a bookstore. While growing up, I knew vaguely that I wanted to work in the publishing industry. Once I experienced my first *GEN CON* Game Fair and snagged a job at a bookstore (where I saw every book as it came out), I realized that I wanted to work at TSR as an editor! As a result, once I achieved my degree in English (with that goal in mind), I started applying at the various game companies to see what would happen. I managed to get a job at West End Games for a brief time just before gaining a job at TSR! Now, every day I work with fiction. Even better, I work with the thrilling fantasy world that is known as the *DRAGONLANCE* Saga!

Those of you out there who also know that you would like to work with fiction should make every attempt to try! This newsletter could very well be your first step into a future filled with *DRAGONLANCE* stories and fantasy fiction in general. All you have to do is get a Standard Disclosure Form from the web page or by sending me a self-addressed stamped envelope requesting the form. Then, send the completed form in with your submission. Those of you out there who are simply looking for others to read with or play games with, please write to us and let us know! We have a classified section that could very possibly hook you up with a group of people who become friends for life. As always, have fun! ~

Miranda Horner

On the Cover: "Dragons of Deceit" by Larry Elmore first appeared in the 1985 *DRAGONLANCE®* calendar.

Exploring Larry Elmore's Art

By Pat McGilligan



Larry Elmore's name is familiar to devoted DRAGONLANCE® readers and to all fans of fantasy art. His best-known DRAGONLANCE paintings have sold to collectors for \$6,000 to \$8,000 each. Although for years Elmore worked for TSR and lived in Wisconsin, nowadays he resides in his native Kentucky. He keeps busy doing regular book covers not only for TSR and the DRAGONLANCE line but for Baen Books, a fantasy offspring of Simon & Schuster, as well as other roleplaying and computer game companies. We caught him in his studio with some moments to spare for this conversation, detailing his roots as an artist and his pioneering work for the DRAGONLANCE Saga.

McGILLIGAN:
When did you start painting?

ELMORE:
My parents bought me a little old painting set when I was in high school, and I started painting then. Then I went on to college—Western Kentucky University in Bowling Green—and got a degree in art. I always painted, and just kept painting.

McGILLIGAN:
How and why did you gravitate to fantasy?

ELMORE:
I was always interested in ancient history. I loved stories about the Vikings, for instance. When I was young, I saw a couple of paintings by N.C. Wyeth in old books—*Robin*

Hood, Treasure Island—high adventure stories. That excited me. I liked his paintings. I was pulled in that direction. Of course, because I was living in a small town in rural Kentucky, there wasn't much around for me to see. But whenever I went to a bigger city, I always went to the bookstores to look for the more elusive books.

Around the time I was a senior in high school, or freshman in college, I saw the first *Conan* covers by Frank Frazetta and flipped out. I said to myself, "That's neat. That's what I really want to do." I kept looking for ancient history reference materials and books on barbarian peoples, but there wasn't much written about them, or at least books that were popular in the mid-sixties. History books only dealt with the civilized nations. Historians considered the Celtic and Scottish peoples as uncivilized, for example. So I kept looking, even though I didn't even know what I was looking for, to be truthful.

I couldn't find much reference until I got out of school and was drafted, did two years in the army, and then got out of the army and joined a history book club. Of the first two books they sent me, one was about Celts and the other was about Vikings. After I read those, I was hooked, and I started painting those types, trying to be historically correct. But I still didn't have enough information, so where it wasn't correct I just called it "fantasy." I knew Celtic people had big wooden structures, for example—not stone structures like castles—so I'd do a drawing of a big Celtic or Viking-looking person with a big castle in the background and call it "fantasy." That was my earliest work.

McGILLIGAN:
What were your first ways of making money professionally as an artist?

ELMORE:
I started selling some of my originals in the mid to late seventies. I got published in

National Lampoon and *Heavy Metal*, because some friends of mine sent my samples into those magazines. Back then, Frazetta was doing work for *National Lampoon*, too. He was the god of most fantasy artists during that period, and he still is to a lot of us.

One day I went to the RiverCon Convention in Louisville, the first fantasy convention I ever went to, and sold two paintings and a bunch of drawings there. That really flipped me out—that I could sell my work and that other people were selling their work too. I had found the world!

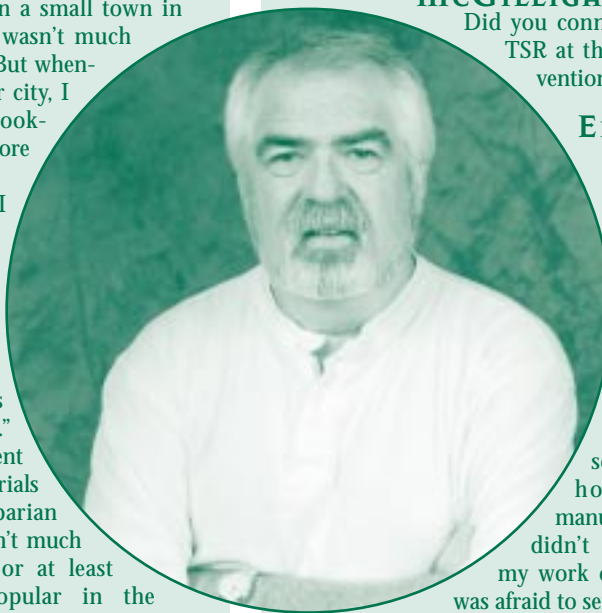
McGILLIGAN:
Did you connect up with TSR at that first convention?

ELMORE:
No. After I got out of the army, I had a job at Fort Knox as an illustrator, doing tanks, helicopters, and soldiers for how-to-fight manuals. At first I didn't really send my work off myself. I was afraid to send things off

to book publishers. I thought I wasn't good enough yet. Like I said, the first couple of times I was published it was because friends of mine had sent stuff in for me. I kept saying, "I'm not ready. . . ."

By this time I was almost thirty. I was still working there, and we hired a lot of young illustrators coming out of college. One of the new guys we hired was playing this game called *DUNGEON & DRAGONS*®. I had never heard of it before. He kept wanting us to play, and he finally talked us into playing. Lo and behold, it was the most fantastic game we had ever played in our lives. At the same time, all of the art stunk really badly. You remember those books! One of my friends said, "We can do better than that!" I said, "They must want art like that, because there are plenty of artists in the world who could do better than this." So he, again, sent in his samples, and mine along with his. His stuff was kind of cartoony, and they weren't really looking for a cartoonist. My stuff was more realistic, and also I had been published, so I was close to the first professional from the outside that they had dealt with.

TSR flew me out and had me look around. I had just bought a new house. I wanted to stay here in Kentucky and freelance for them. They didn't want me to freelance, so



they finally made me an offer I couldn't refuse and moved me up to Wisconsin. That was in 1981.

McGILLIGAN:

Did you start out doing DUNGEONS & DRAGONS covers?

ELMORE:

Yeah, DRAGONLANCE wasn't going yet. It wasn't invented yet. I kicked off their whole line of ENDLESS QUEST® books, did all those covers for them. That was fun. Tracy Hickman was hired somewhere along the line, and after I was there for a couple of years, Tracy and Harold Johnson¹ came to me one day and said Tracy had this idea for a big new storyline. They said, "We'd like to sell it to the board of directors. Would you do some artwork for it? It'd be free, and you'd have to do it at home on your own time. . . ." I said, "I don't know. What's the storyline?" They said, "We'll come over to your house and tell you." So one night we sat in my studio and basically they told me the whole DRAGONLANCE Saga. I said, "This is really great!" So I did some pieces of art as quickly as I could.

McGILLIGAN:

What was your first DRAGONLANCE work of art?

ELMORE:

A big, posterlike thing with some of the characters, including Caramon and Raistlin, in a montage. I did three or four pieces like this and put them on an easel for a presentation to the board of directors. The board liked the idea and decided to go with the project. Somewhere along the line Margaret Weis joined in because she was really good at writing, and she and Tracy became a team. Everything evolved from there.



McGILLIGAN:

What is the first full-blown DRAGONLANCE painting you did?

ELMORE:

It was a calendar cover for our 1985 calendar, I think. We also used it for a module cover. It had some of the characters. I remember Tanis pulling back his bow, and a blue dragon and the helmet of Kitiara the dragonlord in the background. Another montage. [The title is "Dragonlance."] I think the second one was the first *Chronicles* cover.

McGILLIGAN:

What was the process whereby Margaret and Tracy helped you understand what the characters were supposed to look like for those first covers?

ELMORE:

I was sort of the art director of DRAGONLANCE, but all of the artists worked on it and we always talked everything out. First of all, because we did a calendar first and that meant twelve paintings, we all *had* to work together: me, Keith Parkinson, Clyde Caldwell, and Jeff Easley. I got everybody together and said, "When you paint a new character that's not been painted, you ought to talk to Margaret and Tracy about that character and see what he or she is supposed to look like. And after someone paints a character for the first time, let's all try to follow that painting the next time."

I had already drawn five or six characters for that montage I mentioned, but I hadn't painted Goldmoon or Sturm, for example. So when I did the first *Chronicles* cover, I tried to follow Keith's painting of Sturm—that first one, in which Sturm is seen somewhat in the distance—trying to pattern his armor after Keith's idea. And Clyde had already painted Goldmoon by that time, making her a little sexy. Margaret was upset about that, but I wanted to be as consistent as possible, so when I drew her I ended up putting leggings on her, so she wasn't barelegged, and I hoped that would make her a little "unsexy."

We didn't really know what the characters were like until *Chronicles* came out, and then we started to get the feel of them. Over the years, we went back and tried to redo them a little and change them. I know, for example, that Keith redid Goldmoon and Riverwind so they looked more Indianlike [Native Americans], which they should have been, to begin with.



McGILLIGAN:

What was the hardest character to draw?

ELMORE:

Probably Flint, and Clyde nailed him down better than anybody. And I never did like the way Caramon was portrayed. He seemed to vary a lot. For instance, Clyde was one of the first to paint him and he painted him left-handed. Clyde liked to take artistic license. I thought if anybody should be left-handed, it ought to be Raistlin. Clyde said, "Oh, I just wanted that angle. . . ." The second time Clyde painted him, he painted him right-handed! I said, "Clyde, which is he?" We tried to be as consistent as possible, but there were discrepancies.

We never used any models in the beginning, so we patterned few of these characters after real persons. Perhaps we should have, even though we really weren't using models at all at the time. But if we knew what DRAGONLANCE was going to become, it would have been easier to do the characters from real people in order to do them again, over and over. Since it was all made up, even when I did a character again, I had to go back and look at what I did the first time and then try to get close to that.

Tanis ended up looking a lot like Clyde Caldwell. At first he looked like me, but I had Clyde pose for him a couple of times, until Tanis started looking like Clyde. Tika ended up looking like my wife, who posed for her. That's about it for real people.

¹ Harold Johnson is one of the co-creators of the DRAGONLANCE setting. For many years, he was the setting's creative director.

McGILLIGAN:

Do you or the fans have a favorite painting over the years?

ELMORE:

One of my favorites is "The Death of Sturm." But one the fans seemed to enjoy the most was the cover of *Legends* with Raistlin and Crysania and a stormy sky. Of course, Raistlin ended up being one of the most popular characters, anyway.

McGILLIGAN:

Who was your favorite character?

ELMORE:

Tasslehoff, I guess.

McGILLIGAN:

Is it hard for you to go back and draw DRAGONLANCE still, nowadays, or is it a little bit like re-encountering one's first girl- or boyfriend?

ELMORE:

There was a time when I was tired of it. Now, after so many years have gone by and understanding that it has turned out to be a classic series, now I do love it. Like recently, I had to do the painting for the cover of *The Soulforge*. It's a portrait of Raistlin surrounded by his magical items. I really got into that painting. I loved doing it. And it must have turned out well, because Margaret bought the painting from me.

McGILLIGAN:

Does she do that very often?

ELMORE:

She owns that one and one other—the one of Raistlin and Crysania. I own very few myself, and none of my favorites. I let them all go a long time ago, before I realized their value and the importance of the series. I wish I had some of them back today.

Pat McGilligan has recently finished working with Margaret and Tracy on editing the short stories for Relics and Omens.

BEHIND THE SCENES EXCLUSIVE!

Margaret Weis and Tracy Hickman Help the DRAGONLANCE® Team Plan for the Future



Upper row, left to right: Don Perrin, Steven "Stan!" Brown, Peter Archer, Mary Kirchoff, Sue Weinlein Cook, Miranda Horner.

Lower row, left to right: Margaret Weis, Tracy Hickman.

Margaret Weis and Tracy Hickman and other TSR creative visionaries crafted a new epic storyline to take the DRAGONLANCE Saga into the twenty-first century late last year. "I believe we have a project which will generate excitement in roleplaying in general," Weis said, "and in the DRAGONLANCE world and in SAGA® roleplaying in particular."

The creativity the team displayed in the story planning meetings called to mind the original brainstorming sessions that created the books and games of the DRAGONLANCE Saga in the early eighties. "This is the excitement we had in the original DRAGONLANCE team," Hickman said. "This takes me right back to the beginning."

The group is full of enthusiasm for the new story arc, tentatively titled "The War of Souls." "We want nothing more than to create this excitement for everyone else,"

Hickman said. The books and game supplements featuring the storyline will be unveiled starting next year, which marks the fifteenth anniversary of the DRAGONLANCE Saga. Authors and game designers, such as Steven Brown, are writing the first releases now. "I can think of no better way to celebrate the anniversary than with creative people working together, a uniting of the vision," Brown said. He added his hopes that the War of Souls would "make Krynn something that all the fans everywhere—readers and game players—can enjoy together."

TSR, Inc., a subsidiary of Wizards of the Coast, Inc., sponsored the DRAGONLANCE "summit meetings" on November 13 and 14 at the company's headquarters outside of Seattle, Washington. Weis and Hickman led the discussions, which included books managing editor Peter Archer, game designer Steven Brown, brand manager Sue Cook, game editor Miranda Horner, books executive editor Mary Kirchoff, and author Don Perrin. The group's next meeting takes place in the next month.

Weis and Hickman rejoined the TSR staff last summer as creative consultants on the DRAGONLANCE team. Now they look forward to writing further DRAGONLANCE novels, both as a team and separately, while assisting TSR in plotting out the Saga's future.



Peril in the New Swamp

By Steve Miller



nysablen the Black, called Sable by most humans, makes her home in the New Swamp, which consists of portions of the New Sea, New Coast, old Blöde, and Blödehelm. The black dragon overlord claimed this land as her own early on in the Fifth Age. However, before she shaped this land into the swamp that it is today, she spent many years teaching herself a wide range of physical and magical scientific disciplines. She has also studied in depth the histories and philosophical beliefs of the dragon realms from whence she came.

Somewhat more introspective than most black dragons, Sable has spent long years considering the knowledge she has accumulated. As a result, she has arrived at the “only logical conclusion” regarding Ansalon: It’s a gift from the Elders—the supposed creators of Sable’s kind, according to one set of draconic myths—where dragons who have reached the limits of what can be learned about their own homeland, like herself, can find new horizons and new challenges.

Sable has worked hard to make the most out of the brave new world of Ansalon. In the past decade, she has learned more about the life forms that exist across these new lands than she had learned about those of her homeland for centuries. Before becoming aware of Ansalon, Sable feared that she might go mad with boredom, but now she feels like a young dragon again.

Sable currently studies the relationship between spirits, magic, and physical existence. As part of her investigation of the lesser races’ (anything but dragons, in her eyes) relationship to the foundational magic of the world (as manifested by their ability to wield mystical powers, or the magic known as the power of the heart in the Fifth Age), she has devised a regiment of torture to draw out the magic. So far, she has an 85 percent success rate at triggering uncontrolled mystical talents in her victims.

A sideline study involves the relationship of the spiritual to the physical. Khellendros the Blue’s process for creating dragonspawn (see *Heroes of Defiance* or *Wings of Fury*) sparked her interest in this research, since the replacement of one spirit with another also triggers a physical transformation in the subjects involved. She transfers animal spirits into human bodies and vice versa, merges two or more spirits into a single entity, and, of course, creates dragonspawn. Her findings remain preliminary, and she so far voices no theories or speculations to her dragon assistants.

Sable is also intrigued by elven longevity. Her studies of physical beings in general have told her that size typically dictates a being’s life span; being roughly the same size as most other humanoids, elves should not be able to live much more than one hundred fifty years, yet in Ansalon they frequently reach ages in excess of five centuries. Unfortunately, Sable cannot get her claws on enough elves to properly investigate this phenomenon: Beryl the green dragon jealously guards her population, while the Silvanesti Shield, which continues to block anything from entering or leaving the Silvanesti Forest, baffles Sable’s agents just as

ADVENTURE NUGGETS

Sable typically takes care not to kill the victims of her tests, unless the subject she is researching can be fully explored only by causing its death. By keeping victims alive in the zoo that forms the heart of her realm, she can observe the long-term effects of her experimentation and even combine the effects of several tests on the same subject.

Her “gentle” nature with her subjects means Narrators can have heroes who try to infiltrate Sable’s domain become test subjects. After suffering through her tortures, they can find opportunity to escape . . . but the results of her experiments stay with them for a long time. (Alternatively, the Narrator can introduce a character suffering from the aftereffects of Sable’s experiments, such as Marda who is featured in the *Heroes of Defiance* and *Citadel of Light*.) Possible results of Sable’s experiments include the following:

- ✦ The hero suddenly manifests a mystic wild talent after suffering grueling tortures at the hands of Sable and her minions. The torture may or may not reduce the hero’s Presence rating. (The Narrator can use guidelines about wild talents presented in *Heroes of Hope* or *Citadel of Light*. Alternatively, the Narrator can choose a sphere of magic and whenever the hero fails a Spirit or Presence action, or is in danger of losing his life, the wild talent activates with effects dictated by the Narrator.) The hero must learn how to control the wild talent.
- ✦ The hero wakes up to find her awareness has been transferred into the body of an animal of the Narrator’s choice. The hero’s physical ability scores reflect that of the animal (such numbers are in the *Book of the Fifth Age* in the DRAGONLANCE®: FIFTH AGE® boxed set), but her Mental ability scores and all her codes (including Physical codes) remain the same. For a particularly offbeat adventure, the hero and her companions (once she has escaped and conveyed that she is trapped inside the animal body) may have to track down the hero’s original body, which has been released into the wilds of Sable’s realm to see how an animal in the body of humanoid might fare. Once they find the body, they must discover a way to swap the spirits back.
- ✦ An elf who has escaped from Sable’s zoo starts eating more and more food in order to stave off starvation, but he also heals from injuries and recovers spell points at the rate of 10 points every hour. With a little judicious application of sensitivity mysticism, it becomes clear that the elf ages at an extremely rapid pace—one year for each day! The elf must find a way to stop his rapid aging, or die within the space of ten to eleven months.



much as it does the Legion of Steel and the many homesick Silvanesti trapped outside it.

Sable treats her realm like one big laboratory. Unlike Malys and Beryl, Sable does not seek to conquer territory or expand her domain because she lusts for power, but because she needs test subjects. Sable needed to claim a significant portion of Ansalon so she had a region with a population base upon which to experiment. Still, much to her frustration, human and ogre forces constantly harass her harvesting teams—Sable ran out of local “uncorrupted” stock on which to conduct her experiments some time ago.

The humans and ogres constantly establish outposts on the fringes of her lands and launch “rescue missions” to free the populations they believed she enslaved, or retrieve beings brought to her by her harvesters. Little do those self-styled saviors realize that aside from recently abducted victims, it has been many years since anything they’d consider worth rescuing has existed in Sable’s realm. Further, their continued disturbances of Sable’s efforts and invasion of what she views as her territory prompts her to spend energy developing creatures and other weapons to help defend her domain from intrusion—something which she finds very irritating.

One of Sable’s most insidious weapons against her harassers emerged as a result of her experiments to create her own breed of “spawn.” Specifically, it is a variety of spawn that self-replicates—a plague-bearer that can turn whole communities to Sable’s service.

THE DARK SPAWN

The dark spawn (as opposed to the more normal black dragonspawn that exist in Sable’s domain) retain roughly the same size they had before the transformation, gaining only a bit more muscle bulk. Their skin is jet black and leathery. Their faces remain as they were, except that their eyes turn milky white, with no pupils or irises visible, and their mouths grow wider to accommodate large, curved fangs. Their hands change shape as well, becoming long and narrow with bony talons where once the fingers were.

ONE OF SABLE’S MOST INSIDIOUS WEAPONS AGAINST HER HARASSERS EMERGED AS A RESULT OF HER EXPERIMENTS TO CREATE HER OWN BREED OF “SPAWN.” SPECIFICALLY, IT IS A VARIETY OF SPAWN THAT SELF-REPLICATES—A PLAGUE-BEARER THAT CAN TURN WHOLE COMMUNITIES TO SABLE’S SERVICE.

Illustration by William O’Connor



CREATING DARK SPAWN

The creation process for dark spawn differs completely from that creating black dragonspawn (see *Wings of Fury* for more information on this process). Instead of replacing a human spirit with the fragment of a draconian’s spirit, Sable infects a victim with a magical disease of her own creation. The victim then “escapes” imprisonment. Since the disease is highly contagious, anyone the victim comes into contact with risks infection—either by touch or by being close to the victim in an enclosed space. When the moon becomes a waxing crescent (or twenty days after the dark spawn carrier escaped), the first infected victim undergoes the transformation into a dark spawn within the space of minutes. All those he has infected transform as well, and they then turn on those around them who have not yet been infected.

Although smaller and weaker than dragonspawn, dark spawn have the advantage in that

Sable needs to create only one, which then goes forth and multiplies on its own accord. Dark spawn also retain all memories and almost all skills they possessed before their transformation (the exception is mysticism), but they lose all emotional attachments they once had and become fantastically loyal to the goals and objectives of Sable.

So far, Sable can create dark spawn only from human, elven, or ogre bases. Mixed-race beings such as gully dwarves and half-elves, and the Graystone-created races such as kender and dwarves, remain immune to the magical disease. Sable is working on solving this problem, however, and is known to have standing bounties on gully dwarves, half-elves, and kender in order to keep her pens well-stocked with subjects for her experiments.

During the dark spawn’s first appearance, it seemed that females of all races possessed an immunity to the magical infection the dark spawn carries. This is, sadly, not the case. An infected female who is pregnant or later becomes preg-

USING DARK SPAWN

Heroes can encounter dark spawn either within the borders of Sable's domain or in villages close to its borders. The dark spawn do not typically leave their communities; instead they lie in wait for unsuspecting travelers to kill or to infect and imprison for absorption into their community. The infection spreads only when someone escapes. While Sable is not trying to spread the spawning infection—that would mean a complete loss of test subjects—she wishes to establish a border perimeter of the creatures to discourage incursions into her realm.

The Narrator decides whether a village has dark spawn and then draws a card from the Fate Deck. The number on the card multiplied by ten represents the number of servitor spawn the resident master spawn controls. (Of course, for a truly horrifying experience, the heroes could arrive in a village shortly before the transformation takes place—and then have to fight their way out.)

Whenever a hero faces a dark spawn in combat, he runs the risk of infection. For every blow a spawn lands that causes injury, the hero must make a successful *daunting Endurance* action immediately after discarding to resolve damage points. If he fails the action, the hero has the spawning disease. A mishap causes the hero to fall unconscious for a number of hours equal to the value of a card turned from the top of the Fate Deck.

Heroes who wield healing magic can cure heroes and characters of the spawning disease if they heal it before the transformation takes place. Only one attempt can be made to cure an individual hero or character. If someone succeeds in healing a master spawn in this way, the transformation fails in all the servitors-to-be he had infected, but has no actual effect on the master spawn. Servitors healed in this manner merely suffer a night of high fever and vomiting. When the sun rises in the morning, the disease is gone.

To defeat the disease in a person who hasn't yet transformed into a servitor spawn, the mystic must cast a healing spell of 12 spell points or more, opposed by a value equal to the target's *Endurance* subtracted from 10. Once the transformation has taken place, the only thing that can release a being from his new existence is death.

Regardless of whether a hero becomes a master spawn or a servitor spawn, he immediately becomes a character under the Narrator's control.

DARK SPAWN CHARACTERS

The following statistics represent average dark spawn. Should any characters or heroes become transformed in the course of a story line, their ratings and codes remain the same, except that they lose their ability to wield mysticism (the exception being the limited telepathic powers mentioned above), regardless of their code. They also become fanatically loyal to the master spawn that created them, and, ultimately, to Sable.

♣ **Average dark spawn:** *Monster* AG 4, DX 4, EN 5, ST 5, RE 4, SP 4, PR 5, Dmg +3 (claws and fangs), Def -2 (natural resistance), also mentalism (telepathy) and any other special abilities wielded before transformation (excluding mysticism skills).

nant is invariably slain five months into the pregnancy when a hideous, footlong worm creature with vicious spikes all along its body tears itself from her womb. The only blessing is that the disease does not appear to be spread by females or the terrible worms.

THE ECOLOGY OF THE DARK SPAWN

Dark spawn eat similar foods to what they ate before the transformation. However, they are more prone to eating raw meat than before.

As a matter of course, Sable's overseers typically send females in spawn-controlled communities back to Sable's realm and the test-subject pens. The black dragon wishes to find out more about the strange worm that results in infected pregnant women.

Dark spawn have two categories: master and servitor. Master spawn result from Sable's original magical infection, while servitor spawn are those spawn created by the master spawn's infection. Sable can telepathically contact the master spawn at any time the dragon desires it. Aside from issuing commands to it, Sable can see anything the spawn can see as well as read its thoughts and memories. The master spawn cannot resist these commands and always obeys them without hesitation. The spawn are intelligent beings, however, and always carry out the orders in a fashion that will most likely lead to their success; if ordered to seize a castle, for example, the spawn won't commit to a frontal assault if stealth is an easier way to succeed. The servitor spawn have a similar relationship with the master spawn, but the range for mental contact is limited to one mile.

When someone kills a master spawn, Sable receives a brief telepathic flash; if the victim saw who killed it, she knows the killer's appearance and can telepathically relay it to other master spawn so that they can recognize the killer. Similarly, when someone slays a servitor spawn, the master spawn receives a telepathic flash of what the servitor saw at the moment of its death. Like the ability to issue mental commands, the range of the telepathic flash is limited to one mile.

SINCE THE DISEASE IS HIGHLY CONTAGIOUS, ANYONE THE VICTIM COMES INTO CONTACT WITH RISKS INFECTION—EITHER BY TOUCH OR BY BEING CLOSE TO THE VICTIM IN AN ENCLOSED SPACE

Each master spawn controls ten to one hundred servitor spawn. No obvious physical differences exist between masters and servitors, though. In combat, if a master spawn is present, he tends to remain outside the fray, relying on missile weapons or sorcerous powers, if he possesses any. Experienced warriors might notice this and target the master spawn. When a hero destroys a master spawn, the other spawn suffer from momentary confusion, which should allow the heroes enough time to finish them off or flee. Servitor spawn never fight with weapons, instead using their claws and fangs so that they have a chance to infect their targets with the spawning disease.

The most lethal aspect of combating the dark spawn is that anyone wounded by them can become infected with the disease, carry it back to his base, and thus replenish the spawn he has just slain.

After working on projects for the DRAGON DICE® and MARVEL SUPER HEROES™ Adventure games, Steve Miller has started writing DRAGONLANCE game products again! ~



BEHIND THE TAPESTRY

Daring Deeds of Krynn's Co-Creators

NANCY BERBERICK

Nancy's short story "Betrayals" will appear in *On the Eighth Day*, which is an anthology recounting alternate bible history. Another short story, called "Legacy," appears in *Relics and Omens*. The online publisher Alexandria Digital Literature is reprinting six of her short stories. The short story "A Song for Croaker Nordge," which she co-authored with Greg LaBarbera, appears in Bruce Coville's anthology *A Glory of Unicorns* (Scholastic Books). Interested readers can find out more about her work at http://ourworld.compuserve.com/homepages/Nancy_Berberick on the web!

SUE COOK

Sue continues to spend her days shepherding and guiding all things in the DRAGONLANCE setting, and she has recently devoted countless hours to developing the forthcoming DRAGONLANCE encyclopedia project. Look for more details on this project in a future issue!

STEVEN "STAN!" BROWN

After a brief stint writing for the MARVEL SUPER HEROES™ Adventure Game, Stan! wrote the *Palanthas* supplement and now turns his attentions back to the Marvel universe. He also assists Sue with DRAGONLANCE® and MARVEL project management.

ROLAND J. GREEN

Roland, who has written for the DRAGONLANCE *Warriors* series of novels, recently turned over a novel to Tor called *The Seas of Kilmoyr: Voyage to Eneh*, wrote a chapter in a game supplement for White Wolf, and worked with Harry Turtledove on an alternate-history anthology called *Alternate Generals*. He is working on a STAR*DRIVE™ novel called *On the Verge* for TSR. He also reviews novels for various publications such as *Publisher's Weekly* magazine.

MARY HERBERT

Mary, the author of the *Dark Horse* series, has turned over several projects, among them "A Passing Shadow" for *On the Eighth Day*, *Unicorn's Gate* for the *Peaceable Kingdoms* shared world series (Vision Books), and "Thieves' Justice" for the FORGOTTEN REALMS® *Realms of Mystery* anthology (TSR). She is in the process of working on her first DRAGONLANCE novel called *Legacy of Steel* (TSR).

TRACY HICKMAN

Tracy finished the second novel in the *Starshield* series entitled *The Nightsword* (available in June). He has also completed writing his first solo fantasy novel, which is tentatively entitled *In the Witchweaver's Eye*. He is in the process of selling a new party entertainment that he is very excited about.

J. ROBERT KING

Rob King, author of *Vinas Solamnus*, co-wrote with Ed Greenwood and turned over *The Diamond* (the ninth book in the DOUBLE DIAMOND TRIANGLE SAGA™ novel series) not long ago. His other recent projects include several short stories for TSR and *Troll* magazine. He has also edited several novels in the new *Tales of the Mornmist* fantasy world (Vision Books), created by Lynn Abbey and Ed Greenwood.

DOUGLAS NILES

Doug's recent work primarily consists of finishing up the *Watershed* trilogy (*A Breach in the Watershed*, *Darkenheight*, and *War of Three Waters*) for Ace

books (Berkley group). He has turned over *The Last Thane* novel and the *Seeds of Chaos* DRAGONLANCE adventure, both offerings in the *Chaos War* series. He hopes to work with Michael Dobson on an alternate history techno-thriller and also to write a fantasy that contains elements of Earth's history.

DAN PARKINSON

After writing novels such as *The Gully Dwarves* and the *Dwarven Nations* trilogy for the DRAGONLANCE setting, Dan finds himself currently embroiled in a trilogy called *The Gates of Time*, the first of which has been available since February. His novels for Universal's *Timecop* series (under the name John Thomas Wolf) should find their way to the stores soon. Once he finishes both of these series, he will begin work on a western novel for Kensington.

DON PERRIN

Don has left Archangel Entertainment, but continues to work on the *Sovereign Stone* game system (based on the fantasy world of Larry Elmore). His miniatures company (Perrin Miniatures) has launched a full line of American Civil War miniatures, Franco-Prussian War miniatures, Colonial British and Zulu miniatures, and a first start at World War II (1944 Western Europe) vehicles and infantry miniatures.

PAUL B. THOMPSON

Paul's most recent contribution to the DRAGONLANCE Saga includes his short story "The Summoners" in the *Relics and Omens* anthology. He also edits an online magazine called *ParaScope*, which deals with paranormal news, conspiracies, and so on (check it out at www.parascope.com or keyword "parascope" on AOL). He also has five articles in *Surplus Firearms*, Volume VI published by Petersen, and one article in the November 1997 issue of *FATE* magazine. He is currently working on a new science fiction novel about exploring the planet Venus and a contemporary novel about UFOs and their effect on a small southern town.

EDO VAN BELKOM

Edo van Belkom, the author of *Lord Soth*, has recently sold a number of short stories to the Canadian magazine *On Spec*, the DAW Books anthology *The Conspiracy Files*, the Canadian alternate history anthology *Arrowdreams* (published by Nuage Editions), and a young adult anthology to be published by Tundra Books. Recently he turned over his book of interviews, *Northern Dreamers: Interviews with Canadian Authors of Science Fiction, Fantasy and Horror* and to Quarry Books of Kingston, Ontario, for publication this spring. He also turned over to Quarry Press his first short story collection, *Death Drives a Semi*, which features stories and an introduction by Robert J. Sawyer (available soon).

MARGARET WEIS

Margaret finished a rewrite of the first *Sovereign Stone* novel tentatively called *Dagger of the Vrykyl*. She and the rest of the *Sovereign Stone* team madly put the game system together recently. Margaret also wishes to open a jewelry and fantasy/science fiction art gallery. It will be in the Lake Geneva, Wisconsin, area and offer hand-crafted quality beading. If the gallery part goes through, a fine selection of prints and originals in the fantasy and science fiction arena will be available. The Game Guild, Margaret and Don's store in Lake Geneva, opened a new location in Columbia, Missouri, in mid-February. Finally, Margaret and Don are working together on a proposal for another DRAGONLANCE novel.

THE HERALD'S REPORT

The Latest News from Krynn

M

y name is Dana Foxtail, a vagabond bard and a Keeper of the Word*. In my wanderings, I hear many tales filled with promise and portent, offering many lessons to be learned, if only one can decide where in these tales the truth lies.

MALYS RETURNS?

The conflict at the Window of the Stars was surely the most important battle yet waged in this Age of Mortals. We saw metallic dragons fly through the skies over Ansalon for the first time in many a year, and a group of heroes, Goldmoon's own "heroes of the heart," stood tall and brave before the assembled dragon overlords. When Skie turned on Malys and threw her into the sea, we all hoped that we had seen the last of the mighty Red, who has led the dragons from the start. However, several ships have docked in Port Balifor with identical tales of Malys dragging her battered body from the waters. Somewhere along the southern coast of the Desolation, near where she is rumored to lair, the Red lies on the beach, gathering her strength and cursing her betrayer.

THE DIMERNESTI TRADE AGAIN!

Better news is also to be had in Port Balifor. The Dimernesti, that race of sea elves who until recently were menaced by the Sea Dragon Brine, have reopened trade with the land-dwelling world. In times past, the Dimernesti dealt mostly with their elf cousins the Silvanesti. However, the shield that yet encircles the Silvanesti Forest forces them to seek other markets. The shops in Port Balifor now carry all manner of exotic seafood, herbal medicines prepared from rare underwater plants, and strange clothing and jewelry, all for quite reasonable prices.

WHERE IS SHEN KORRAS?

On the Isle of Schallsea, the mystics at the Citadel of Light report that their greatest single benefactor, the half-elf merchant Shen Korras, has been missing for a month or more. Still an active merchant, Korras spends a great deal of time away from the Citadel, but he was expected to return to the Citadel for a discussion about some unusual dryads that have come out of Malystryx's Desolation and the swamp controlled by Sable the Black. When he failed to attend, First Mystic Goldmoon sent a messenger to Korras's shop in Palanthas, hoping that the employees there might shed some light on the situation, but the mystery only deepened. No one at the

shop knew their master's whereabouts, assuming that he was in Schallsea as scheduled. It is far too early to panic (I personally can attest to the number of benign delays that may plague a traveler in these wild days), but Goldmoon is weighing the option of sending search parties out along the caravan routes Shen Korras is known to frequent.

EMMA AND BRIONY ON THE ROAD

Briony Thistleknot is a member of the Citadel already on a mission. She and Emma Xela, from the Academy of Sorcery, walk the land to teach the spellcasters of Ansalon the newly discovered technique of combining sorcery and mysticism to cast spells of hybrid magic. The pair recently visited a village of free draconians in Teyr. Reports say that the village is home to female draconians who are fully capable of laying eggs, something heretofore believed impossible. Unlike some dracophobic individuals, Emma and Briony want only to understand the circumstances by which this miracle occurred. It is their belief that the same phenomenon may be responsible for recent events in Nordmaar, where reports say fire dragons have begun to breed and threaten to overrun the town of Willik.

THE SILVANESTI SHIELD QUESTION

Currently, I travel to the City of Morning Dew where my master, the Herald, has been speaking privately with Alhana Starbreeze and her son Silvanoshei, the heir apparent to both the Qualinesti and Silvanesti seats of power. It is said that they sought an audience with my master to ask him about conditions behind the Silvanesti Shield. Since it is said that the Herald's memories are those of Krynn, they feel sure that he has information about the fate of their people. Whether this supposition is true, I know not. However, I do know that my master will not speak of such things. He never speaks of hidden circumstances, only of truths that may be gleaned from a careful review of present or past events. "The answers lie in what you know," I have heard him tell many an audience, "not in what you seek." I doubt, though, this will prove any comfort to Silvanoshei or his mother.

That is all that I have time to tell you, my friends. I hope to arrive in the City of Morning Dew before my master departs and, if I am lucky, to witness him spin a tale I have never heard before.

Dana Foxtail

*Keeper of the Word: A bard who has devoted his or her life to studying the tales and storytelling techniques of the Herald. ~

RECIPES FROM KRYNN

By Mary Kirchoff

Although the Great Dragons have taken over various parts of Ansalon, people must eat! You can try the following three recipes from Krynn at home.

GIANT EEL WITH FRIED PARSLEY

1 eel	Oil (for deep fry)
Batter	Fried parsley (below)
2 cups flour	1 cup fresh parsley
1 teaspoon baking powder	Oil (for deep fry)
1 teaspoon garlic salt	Four lemons (cut into wedges)
1/4 teaspoon ground red pepper	
2 beaten egg	
1 cup milk	
4 tablespoons oil	

Spawned in the Khurman Sea, giant eels travel back to fresh water haunts in the rivers and streams frequented by their parents. They have no electrical discharge, but they strike with amazing speed using their teeth. Because eels are both rare and dangerous to hunt, Dimernesti sea elves consider them to be a great delicacy. These elves consider finding one in their fishing nets good luck and a cause for celebration—in the restrained way of all elves.

The Dimernesti know of more than one way to skin a fresh eel. The best way, however, is as follows: Slip a noose around the eel's head and hang the other end of the cord on a hook, high on the wall. Cut the eel skin about three inches below the head all around, so as not to penetrate the gall bladder which lies close to the head. Peel the skin back, pulling down hard—if necessary with a pair of tongs—until the whole skin comes off like a glove. Clean the fish by slitting the white belly and removing the gut which lies close to the thin belly skin.

The eel may be poached for 9 to 10 minutes, but traditionally, the Dimernesti clean, bone, and cut the eel into 3-inch pieces, dip in batter, and deep fry until golden brown. Serve with Fried Parsley (below) and lemon wedges. Halibut, salmon steaks, or sea trout are suitable substitutes, but eating them will not guarantee good luck.

FRIED PARSLEY

Put in a frying basket: 1 cup clean, fresh, well-dried, stemmed parsley. Immerse the basket in hot cooking oil brought to the smoking point (a least 2 to 3 inches per cup of parsley). Leave in 1 to 2 minutes, or until no hissing noise is heard. Remove, drain on paper, and serve with eel immediately.

COOSHEE TONGUE CAKE

1/4 cup butter	Frosting or filling (latter is optional)
1/4 cup sugar	1 cup powdered sugar
4 eggs	1/4 teaspoon vanilla
1/2 cup all-purpose flour	2 tablespoons cocoa powder
1 teaspoon vanilla	1/3 cup crushed nuts (baker's choice as to which)

This is a traditional Qualinesti treat, both because elves love their doglike pets and also because Qualinesti enjoy any foods containing nuts, which are plentiful in their forests. Although the baker can choose which particular nuts she wishes to use, the Qualinesti recipe usually calls for walnuts.

Preheat oven to 350 degrees.

Cream: 1/4 cup butter and 1/4 cup sugar. Beat in 4 eggs. Fold in 1/2 cup all-purpose flour and 1 teaspoon vanilla. Pour batter into madeleine pan (thus the tongue shape). Bake about 15 minutes or until light brown. Serve frosted, or put a filling between two of the cakes of 3 parts chocolate icing and 1 part crushed nuts. (Sometimes the Qualinesti use crushed nut brittle instead of simple crushed nuts for the filling!)

PIG-AND-WHISTLE SLUSH

8 ounces lemon-lime soda	12 ounces orange juice plus 12 ounces water
2 cups sugar	3 diced bananas
2 cups water	1 medium jar maraschino cherries
2 cups crushed pineapple	

In its new underground location, the Pig-and-Whistle Inn on the Blood Sea serves this drink during Yule season. The inhabitants of this dry and sandy land are fascinated by stories of snow and its accompanying slush told by travelers, and so this slushlike drink is very popular with patrons.

Boil sugar and 2 cups water until dissolved and clear. Cool. Add soda, orange juice and water, then bananas, pineapple, and cherries. Freeze, stirring periodically. Remove from freezer one hour from serving.

Mary Kirchoff, the executive editor of Wizard of the Coast's book department, still finds time to write about Krynn when she isn't busy working with authors and contracts!



MEET AIREN BLAKOVICH

By Pat McGilligan

Airen Blakovich started young—in high school, in fact. He is still young, going on nineteen, and still a DRAGONLANCE® fan extraordinaire.

Born in California, raised mostly in Colorado, Blakovich lives in Tallahassee, Florida, nowadays, where he attends Tallahassee Community College and studies computer programming. In his spare time, he reads everything he can get his hands on from the DRAGONLANCE setting while moonlighting as Tavin Springfingers, Internet investigative reporter at large in the world of Krynn. His “Tavin’s Nuggets of Joy” column is written under the alter ego of a kender journalist who writes “humorous text about things that might be happening on Krynn concurrent with the Fifth Age.”

Kender and gnomes are his favorite races, natch. He got hooked on the DRAGONLANCE setting initially after reading an early TSR short story about the death of Lord Toede called “Lord Toede’s Distroous Hunt.”

But Sturm is the character he admires and is drawn to the most. “I relate to the whole outlook of Sturm,” explained Blakovich. “Even though he was, in essence, the only true knight around, he wasn’t allowed the honor of that title, not even after his death. The fact that, even though he knew he would never be honored with the title of knight, yet he stood firm in his views and beliefs, makes me like him a lot.”

Blakovich’s scribblings as Tavin brought him to the attention of TSR, and recently he was appointed monitor of the DRAGONLANCE mailing list, a fan-generated Internet club hosted by Major-domo, which contains three hundred to four hundred people who follow the fictional happenings of Krynn and exchange their views and opinions on the fantasy world. As monitor, Blakovich tries to channel the email debate and occasionally has to censor inappropriate communications.

Ironically, he booted himself—as Tavin—off the mailing list, because it was too close to an “In Character Post,” which is discouraged. (People are not encouraged to post email as if they were extant characters; for example, Raistlin giving alternative views of the actual published history.) So, in the future, Tavin’s nuggets will appear in another email publication, “DragonNewz.”

Not only that, but Blakovich has volunteered to become a researcher for the forthcoming DRAGONLANCE encyclopedia that TSR will be putting out. He is also hard at work on an extended piece of fiction, set in the Fifth Age and featuring a kender knighthood, which he hopes to interest TSR in publishing at some point. He also has hopes of combining his professional and fan interests, somewhere down the road after graduation, by creating a video game set in the DRAGONLANCE world.

Do you subscribe to the DRAGONLANCE usenet group alt.fan.dragonlance or the mailing lists dragonlance@mpgn.com and fifthage@mpgn.com? If not, contact your Internet service provider to find out how!

Do you know a special DRAGONLANCE fan? Please write to us with a suggestion! Be sure to include the contact name and phone number! ~

TALK BACK

In our first issue, we asked fans who their favorite DRAGONLANCE® character is and why they like him or her. Here is one of the responses we received:

Actually, it is so very difficult to have just one favorite character, especially for me. I’ve been reading DRAGONLANCE since 1984 (I was nine), and I guess my favorite character was Raistlin. In fact, he still is. I know that’s not terribly original to say, since the “shalafi’s” popularity is so high overall with readers, but for me, Raistlin is more than just a character: He’s like someone I know, or perhaps even a part of me come to life on the pages. If I had to say the biggest reason why Raist is my all-time favorite, it would be because he is the most realistic, interesting type of person to know and observe in the novels. He is someone who possesses qualities and thought that everyone who has imagination and desire can relate to. Besides that, Raistlin is unique in fantasy. His appearance is mystifying, his past is compelling, and most of all, his life is so enthrallingly tragic and full of danger, pain, and sacrifice. One finds sympathy for him even though he committed great acts of evil and cruelty. Finally, I love Raistlin as a character because he can outwit anyone and his will is his weapon from which the Art of High Sorcery flowed.

—Jordan Girard
Granby, CT

For the next issue, think about and send us your response to the following question:

Of all the Good and Evil dragons of Krynn, which one is your favorite and why?

Remember to keep your response down to one hundred words or less!

UP AND COMING

The month of Summer Run approaches quickly, which means that you will soon receive the third issue of this newsletter. In the meantime, here are some new DRAGONLANCE® products to look for in your local book and hobby stores!

MAY

A Saga Companion

by William W. Connors

A DRAGONLANCE: FIFTH AGE® dramatic supplement

At the heart of the DRAGONLANCE: FIFTH AGE game is the art of storytelling. Here are the tools for novice and experienced players and Narrators alike to create better, more enchanting heroes and stories in the flavor of Krynnish tales. This book shows how to get the most out of the SAGA® roleplaying rules and answers many questions that come up in play. It also tells how to create new monsters to challenge heroes, offers new takes on hero creation, gives alternate ideas for magic use, and provides game ideas that will challenge even the most experienced players!

\$13.95 U.S./\$18.95 CAN

ISBN: 0-7869-1197-2

DRAGONLANCE 1999 Calendar

Edited by Lizz Baldwin

The 1999 DRAGONLANCE Calendar features twelve stunning illustrations from popular DRAGONLANCE artists. It also includes calendar notes, major Krynn holidays, and birthdays of popular characters.

\$12.99 U.S./ \$16.99 CAN

ISBN: 0-7869-1193-X

JUNE

The Last Thane

by Douglas Niles

The Chaos War Novel Series

The Hylar have grown complacent in their leadership of the thanes of Thorbardin. While their best battalions are off fighting in the Chaos War, the lowliest clans plot insurrection, aided by demon creatures dispatched by Chaos, threatening the Life-Tree and Thorbardin itself.

\$5.99 U.S./ \$6.99 CAN

ISBN: 0-7869-1172-7

JULY

Citadel of Light

by Steve Miller

A DRAGONLANCE: FIFTH AGE dramatic supplement

In a world shadowed by dragonwing, the Citadel of Light is both a beacon of hope and a valuable weapon in the struggle against the Great Dragons. This resource offers a wealth of new information on mysticism and the Citadel to encourage campaigns based on this center of mystical power. The adventure included in this supplement allows heroes to follow the path of mysticism with the guidance of the Citadel mystics.

\$21.95 U.S./\$28.95 CAN

ISBN: 0-7869-0748-7

Spirit of the Wind

by Chris Pierson

Bridges of Time Novel Series

Riverwind, the fabled plainsman, answers a call for heroes to aid the kender in their struggle against the great red dragon, Malystrixx. This is the first in a new series to bridge the years between Classic and Fifth Age DRAGONLANCE novels.

\$5.99 U.S./\$6.99 CAN

ISBN: 0-7869-1174-3

BRIDGES OF TIME

By Peter Archer

The gods had departed from Krynn. In the heavens, a single moon shone palely, mourning for a world made desolate by fire. As the flames of the Chaos War slowly died, heroes arose from the ashes and prepared to shape Krynn anew.

Then, from the skies, a new threat descended: hordes of chromatic dragons, led by Malystrixx, the mighty Red. For twenty years the dragons battled ferociously among themselves, rending the earth in their struggle for dominance. When at last the Dragon Purge was complete, Krynn lay under the rule of new tyrannical overlords: Khellendros the Blue; Onysablen the Black; Beryllintranox the Green; Gellidus the White; and Malystrixx herself. And now begins fully the Fifth Age, the Age of Mortals.

Though the story of the years between the end of the Chaos War and the beginning of the Fifth Age has been alluded to in novels and game supplements, many stories from this time have yet to be told. Now, in a new series of novels, TSR's authors have set pen to paper to recount the tales of these years. This spring, TSR launches the *Bridges of Time* series of novels, conceived by Margaret Weis and Tracy Hickman, the DRAGONLANCE® Saga's best-loved storytellers. Two novels in the series will appear in 1998, with more to come in 1999.

The first, *Spirit of the Wind* by Chris Pierson, tells the story of Riverwind the Plainsman, who aids the kender in their struggle against Malystrixx. It is a fight full of heroic deeds—by human and kender alike—but in the end fraught with sorrow even in victory. Chris Pierson, a resident of Canada, has written a number of DRAGONLANCE short stories that have appeared in such anthologies as *The Dragons of Chaos* and *The Dragons at War*. This is his first novel for TSR.

In November, TSR will publish *Legacy of Steel* by Mary H. Herbert, author of the *Dark Horse* novels. Herbert's novel tells the story of Sara Dunstan, adoptive mother of Steel Brightblade, who resolves to construct a new knightly order, dedicated to justice, based upon selflessness and mutual aid. The Legion of Steel will, in time, grow to be one of the most important organizations in Ansalon, drawing knights to its ranks from both the Knights of Solamnia and the Knights of Takhisis. In this way, Sara truly honors the sacrifice made by her son in *Dragons of Summer Flame*.

Through the *Bridges of Time* series, Weis and Hickman believe DRAGONLANCE fans will better understand the transition from the Summer of Chaos to the Fifth Age. And through the stories of this time, the virtues of strength, courage, and loyalty—with a healthy dose of kender curiosity—are once more reaffirmed.

As the managing editor of the Wizards of the Coast book publishing department, Peter Archer has a busy schedule editing books, talking to authors, and so on. Amazingly enough, he still finds time to write articles for the newsletter! ~

The DRAGONLANCE® Saga Across the World

By Sunita Ramgoolam



T

he DRAGONLANCE® Saga, which is the most widely published of all TSR's fantasy literature, has been translated into no less than eighteen languages, which includes fifteen European languages. Its popularity stems from three main factors: the breadth of the DRAGONLANCE Saga, which ensures continuity in readership; its medieval yet generic flavor, which allows it to appeal to a mass readership, and its strong association with the renowned duo of Margaret Weis and Tracy Hickman, who anchored the list with their initial *Chronicles* and *Legends* trilogies.

Nine times out of ten a publisher outside the United States chooses to begin publication of TSR titles with a DRAGONLANCE title, after reviewing a selection from the range available. In fact, they rarely stop printing new novels in the Saga after publishing the first two trilogies. Even in markets such as Scandinavia, which translate niche literature cautiously due to their size and strong English-speaking ability, DRAGONLANCE has made the breakthrough and will continue to have a presence in translation, albeit small, alongside its English-language counterpart.

Because of the chronological, event-structured nature of the list and its longevity, the DRAGONLANCE Saga is ideally suited for publication exclusively with one publisher instead of being sold to a number of different ones. This type of exclusive relationship has forged enduring relationships with particular publishers, whose commitment to the list over the years has not wavered despite

frequently fluctuating market conditions. The first foreign language edition of the *Chronicles* series was published in Spain by Editorial Ceac in 1986. Since that time, Ceac has published over forty DRAGONLANCE titles, all of which remain in print today. Italian editions from Armenia Editore and German editions from Goldmann followed in 1987 and 1988, and in 1994 came the first French editions by U.G.E. Poche. Although a relative latecomer, U.G.E. Poche has since become one of our most prolific and innovative licensees, thanks to their fantasy and science fiction editor Jacques Goimard, a forward-looking, trend-seeking sixty-something, who loses no time in identifying every appropriate marketing opportunity for the books! Elsewhere, DRAGONLANCE publication continues strong with Tellerup in Denmark, Egmont Fredhois in Norway, Wahlstroms in Sweden, Kustannus Oy Jalava in Finland, Editora Bertrand in Portugal, Szukits in Hungary, Navrat in the Czech Republic, Zysk in Poland, Azbooka in Russia, Opus Press in Israel, and Arka Bahce in Turkey. (See the end of the article for phone numbers for some of these companies.)

The year 1998 promises to be good for the DRAGONLANCE Saga. In Frankfurt, the news of Weis and Hickman's return, a lead title by Margaret Weis in the first quarter, and Wizards of the Coast's plans for the list were greeted enthusiastically. But the best news at the end of 1997 was that our Italian licensee, Armenia Editore, would be reinstating a regular publication program in Italy, encouraged by the success of *Dragons of Summer Flame*, which they published in the first quarter of 1997. Armenia had previously suspended all publications for two years due to management differences with TSR. They have already bought Italian rights to *The Soulforge* (which will be published this month), have agreed on a number of cross-marketing exercises with our AD&D® licensee, Twenty Five Editions, and will be drawing up their 1999 publication program during the course of 1998. Spanish language rights have also been placed in *The Soulforge* and other deals are forthcoming.

If you wish to contact one of the publishers mentioned to obtain a foreign edition of a DRAGONLANCE novel or game, please refer to the following list of phone numbers:

Czech Books
Navrat Publishing
+42-5-755639

Czech Games United Fans
+42-2-6913357

Danish Books
Tellerup Publishers
+45-53-56-32-20

Finnish Books
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Sunita joined TSR in 1995 after five years of experience in the publishing industry with The Penguin Group and Evans Brothers. She is a languages graduate with an MA in International Relations. ~

TALES FROM THE RPGA® NETWORK

By Jeff Quick

RPGA® Network events have been fixtures at conventions for almost fifteen years now, but members have had no other way to play DRAGONLANCE® tournaments and other cool games than conventions. Until now.

The RPGA Network proudly supports play of roleplaying games in local retail stores through our Retail Play Program (or ADVENTURER'S GUILD™ program). At this local level, the retail store becomes a focus of member activity outside of conventions, which benefits the members and the retailers. Retail play operates on a league-like schedule lasting six months. Each store is provided with two brand-new adventures each month. TSR designers write these events, which show off the latest and best new TSR products in the store. Each event is scheduled for a two-week run and will be sanctioned only for that time. During those two weeks, the event can be run as many times as the retailer can get sessions going. All of the events are set in TSR-produced systems: AD&D®, SAGA® (DRAGONLANCE: FIFTH AGE® and MARVEL SUPER HEROES), and ALTERNITY® games.

In February, stores across the country ran the DRAGONLANCE event called *Leviathan's Deep*, an adventure that took heroes out into Brynseldimer the sea dragon's territory. This adventure gave the players a hint of what was in store for them in the *Heroes of Hope* supplement. Stores participating in this program are also running the next DRAGONLANCE event this month, which parallels the release of *Wings of Fury*. This adventure, named *Pyramids of Brass*, allowed heroes to explore a site in the legendary Dragon Isles. Other adventures will follow these two, so plan to join in the fun!

For the six-month term of a "league," players use a generic "Living" character creation system for AD&D events. A character is created at 1st level and advances as the AD&D games are played. Despite the fact that the tournaments feature different AD&D game worlds, the characters remain the same and go plane-hopping. The character is retired at the end of the six-month period.

Members play in these "campaigns" for the term of the league and accumulate player/judge points. Those players and judges who participate fre-

quently will accumulate more points. The players who do the best will be invited to participate in "Retail Play Invitational" events at the GEN CON® Game Fair or next year's WINTER FANTASY® convention, where they can play their characters one last time and win extra fame and prizes.

All this fun and activity costs the retailer \$40 per six month "league" period. The supplemental adventures cost an additional \$40, so retailers can run a tournament a week in their stores for a scanty \$80.

Stores can supplement their two monthly events by ordering an additional two events (for an additional fee), which would allow them to offer a different event every week. The supplemental events combine retired LIVING CITY® games and Classic events with characters. For DRAGONLANCE events, heroes are provided.

So, how can you become involved in this great program? Several ways. First, you can help by getting your local retailer into the program if he or she is not participating. Just show them this page and have them call 1-800-821-8028. If your retailer does not have space for gaming in the store, then perhaps you can help him or her work out an arrangement for space in a nearby church or school or community center to hold the games. This approach is recommended only if there is no gaming space, as the primary goal is to encourage activity in the store. Second, you can help out by running some of the events in the store. You get RPGA judging points for doing so, as usual, and lots of people who would never know about the Network get exposed to it through your efforts. You might even work out some arrangement with the retailer that gets you something in return. Third, you can invite your friends to come to a store. All participating stores will be listed in POLYHEDRON® (for members) and DRAGON® Magazine (for everyone else), so you can find out easily which stores are involved. Just drag your friends down to the store on the weekend. If you are judging there, it works out even better. The more the merrier!

By bringing Network events to the store, we hope that even more members will be able to enjoy the fun that veteran members know from convention tournaments. And promoting quality gaming experiences, in any role-playing venue, is what we are all about.

When Jeff Quick isn't attending Puppet Slams, you can find him at the Wizards of the Coast building, busily putting away another POLYHEDRON Newszine! ~

~ GEN CON® Game Fair 1998 DRAGONLANCE® Events ~

Here is a sneak preview of the DRAGONLANCE® events TSR will sponsor at the 1998 GEN CON Game Fair. The game fair takes place in Milwaukee, Wisconsin, at the Midwest Express Center on August 6-9. Not only can you play in all kinds of games, but you can also visit exhibitors, see celebrities, enjoy the art show, buy or sell game product at the game auction, and much more!

DRAGONLANCE/SAGA Seminars

Songs of the Saga
News from the World of Krynn
Writing and Judging SAGA Adventures
Weis and Hickman Q&A
A Saga of Your Own
DRAGONLANCE Dramatic Reading
DRAGONLANCE Game Demo: Wild Thing!

DRAGONLANCE/SAGA High-Profile/Celebrity Events

SAGA Spell-O-Rama! (with Steven Stan! Brown)
Dragon War! (with Douglas Niles)
Hickman's Killer Happy Hour

DRAGONLANCE Events at the SAGA Tower

Moonsteel Rising: Visions of Destiny series, Part I.
Stormwind Raging: Visions of Destiny series, Part II.
Autumn's Crown: Visions of Destiny series, Part III.
Nightsinger's Flight: Visions of Destiny series, Part IV.

SAGA Game Events

Leviathan's Deep
Learn to Play the DRAGONLANCE: FIFTH AGE Game
Pyramids of Brass

AD&D® Game Events

Hickman's Killer Breakfast

Live-Action/Interactive Game Events

Playtest TSR's Live-Action Game!

Other DRAGONLANCE-Related Events

Author Dramatic Readings
The Books of Weis and Hickman
TSR Periodicals Panel
Introducing the World of Sovereign Stone
The Starshield Universe

For more information on the game fair, visit www.andonunlimited.com, see DRAGON® magazine #247, or call 1-800-529-EXPO. Look for more information on these events and seminars in the next issue of the newsletter!

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CLASSIFIEDS

CLASSIFIEDS AND LETTERS TO THE EDITOR

As we stated in the first issue, we wish to have you send in various types of submissions. Feel free to write in a letter to the editor! Let us know what you think so far. If you don't have the submission guidelines published last issue, send a self-addressed stamped envelope or email to the address below.

Also, we are still interested in seeing classified ads about such things as gaming and reading groups looking for new members, people looking for gaming and reading groups, and people wishing to buy or sell out-of-print DRAGONLANCE® products or hard-to-find DRAGONLANCE items. You can send an ad of twenty-five words or less to one of the following addresses:

LEGENDS OF THE LANCE™ newsletter
Wizards of the Coast
P.O. Box 707
Renton, WA 98057-0707
email: legends@wizards.com

Be sure to include your name, address, and phone number in the ad request!

Classifieds

- ♣ Jonas Williams where are you? If you know this person, who went by the AOL screenname "Gilean2", please have him contact Stan! at StanB@wizards.com.
- ♣ Gamer/college student looking for other AD&D/DL gamers in the Virginia Beach, VA area. Email: nhaywood@internetaddress.com.
- ♣ Sword & Staff Games has great deals on new and used DL games and novels. Special "Trilogy" deal on novels. Contact Chris at ssgames@bconnex.net for more info. Check us out at www.bconnex.net/~caramon/ssgames.htm.
- ♣ Buying, selling, and trading used roleplaying games. AD&D, DRAGONLANCE®, and SAGA® products available. Contact: Charlie Martin; RFD #2, Box 20; St. Johnsbury, VT 00819.
- ♣ Twenty-three-year-old VA prisoner seeking correspondence with worldwide gamers for exchange of ideas or membership to PBM gaming networks. Email me at James@love_penn.com.
- ♣ Looking to buy/sell/trade any AD&D products. Lots of out-of-print material, tons of DL novels for sale (cheap), lots of DL modules, etc. Also back issues of DRAGON®, DUNGEON®, and POLYHEDRON® magazines. Email mickey@carrollswb.com.
- ♣ FREE DL STUFF! To receive a free promotional DRAGONLANCE: FIFTH AGE® comic book, poster, and product conspectus, send a large, self-addressed stamped envelope with \$2.00 postage to Sue Cook; C/O TSR, Inc.; P.O. Box 707; Renton, WA; 98057-0707. While supplies last.
0002XXX1501

CLASSIFIED AD REQUEST FORM

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♣ State: _____

♣ City: _____

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