

A golden dragon with green eyes and a pink d20 die showing a 20. The dragon is the central focus, with its head and front paws visible. The background is a dark, textured purple. The text is overlaid on the dragon's body and the background.

**PERCEPTION
CHECK**



Critical Success!

**YOU GET A
SNEAK PEEK
INSIDE...**

SECRET DOOR

Designers & Dragons

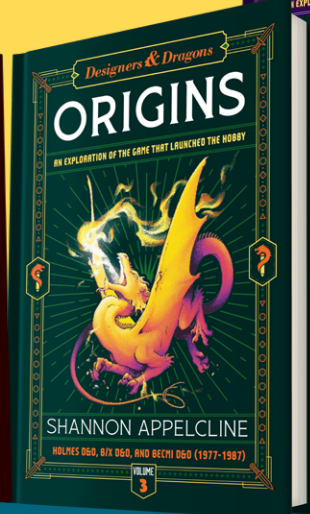
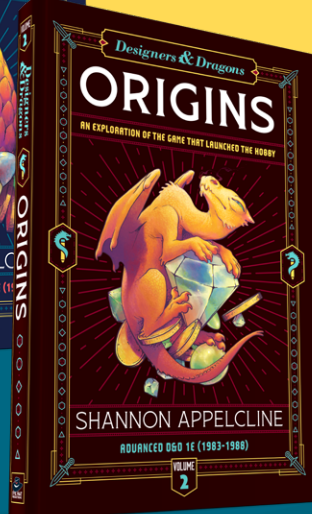
ORIGINS

WHAT'S THIS?

Secret Door is a sneak peak at a tiny portion of *Designers & Dragons: Origins*, a massive four-volume history that covers **each and every product** released by TSR for OD&D, AD&D 1e, and Basic D&D. *Unearthed Arcana*, the legendary orange-covered B3, the super-rare *Up the Garden Path*—you'll find it all in the full release of *Designers & Dragons: Origins*.

Our crowdfunding campaign debuts on October 21st. We hope to see you there! And thank you, as always, for your support, from Shannon and everyone here at Evil Hat.

Click to find out more about the campaign!



Designers & Dragons

ORIGINS

AN EXPLORATION OF THE GAME THAT LAUNCHED THE HOBBY



SHANNON APPELCLINE

ORIGINAL D&D AND ADVANCED D&D 1E (1971-1983)

VOLUME

1

CONTENTS



PART

1

OD&D: THE ORIGINAL GAME 9

Chainmail	11
Dungeons & Dragons 3-Volume Set.	16
D&D Supplement I: Greyhawk	26
D&D Supplement II: Blackmoor.	31
D&D Supplement III: Eldritch Wizardry	37
D&D Supplement IV: Gods, Demi-Gods & Heroes	43
Swords & Spells.	48

PART

2

OD&D: THE ORIGINAL ACCESSORIES 53

Dungeon Geomorphs, Set One: Basic Dungeon	55
Monster & Treasure Assortment, Set One: Levels One-Three . . .	58
Monster & Treasure Assortment, Set Two: Levels Four-Six	60
Character Record Sheets	62
Dungeon Geomorphs, Set Two: Caves & Caverns.	64
Outdoor Geomorphs, Set One: Walled City	66
Dungeon Geomorphs, Set Three: Lower Dungeons	68
Monster & Treasure Assortment, Set Three: Levels Seven-Nine .	69

PART

3

AD&D: THE 1E CORE 73

Monster Manual	75
Players Handbook	82
Dungeon Masters Guide	91
Deities & Demigods	99

PART

4

GREYHAWK: THE GYGAX SEVEN 107

G1: Steading of the Hill Giant Chief.	108
G2: The Glacial Rift of the Frost Giant Jarl.	115
G3: Hall of the Fire Giant King	118
D1: Descent into the Depths of the Earth.	122
D2: Shrine of the Kuo-Toa.	126
D3: Vault of the Drow.	129
S1: Tomb of Horrors.	135



PART 5	AD&D: MORE EARLY ACCESSORIES	143
	Permanent Character Folder and Adventure Records	145
	Player Character Record Sheets	147
	Non-Player Character Records	150
	Dungeon Masters Screen	153
	The Rogues Gallery	156
	Dungeon Geomorphs, Set One to Three:	
	Basic Dungeons, Caves & Caverns, Lower Dungeons.	159
	Monster & Treasure Assortment, Sets One	
	to Three: Levels One-Nine	161
	Dungeon Masters Adventure Log	164
PART 6	GREYHAWK: TSR DESIGNS	167
	T1: The Village of Hommlet	169
	S2: White Plume Mountain.	175
	C1: The Hidden Shrine of Tamoachan	180
	S3: Expedition to the Barrier Peaks.	185
	C2: The Ghost Tower of Inverness.	190
	Q1: Queen of the Demonweb Pits	195
	World of Greyhawk Fantasy World Setting	199
PART 7	GREYHAWK: THE GREAT CAMPAIGNS.	209
	A1: Slave Pits of the Undercity	211
	G1-2-3: Against the Giants	217
	D1-2: Descent into the Depths of the Earth	218
	A2: Secret of the Slavers Stockade.	220
	A3: Assault on the Aerie of the Slave Lords	222
	A4: In the Dungeons of the Slave Lords	225
	Worlds of Adventure	228
PART 8	AD&D: MORE MONSTERS	231
	Fiend Folio	233
	Monster Cards Sets 1-4	240
	Monster Manual II	243



PART 9	GREYHAWK: DIVERGENT DESIGNS	249
	L1: The Secret of Bone Hill	251
	U1: The Sinister Secret of Saltmarsh	255
	I1: Dwellers of the Forbidden City	258
	N1: Against the Cult of the Reptile God	261
	U2: Danger at Dunwater	265
	L2: The Assassin's Knot	267
	U3: The Final Enemy	270
	L3: Deep Dwarven Delve	273
PART 10	AD&D: THE RPGA ADVENTURES	277
	R1: To the Aid of Falx	279
	R2: The Investigation of Hydel	284
	R3: The Egg of the Phoenix	287
	R4: Doc's Island	291
	RPGA1: Rahasia	295
	RPGA2: Black Opal Eye	299
	RPGA3: The Forgotten King	300
	RPGA4: The Elixir of Life	303
PART 11	GREYHAWK: THE RETURN OF GYGAX	307
	S4: The Lost Caverns of Tsojcanth	309
	WG4: The Forgotten Temple of Tharizdun	317
	EX1: Dungeonland	321
	EX2: The Land Beyond the Magic Mirror	325
	World of Greyhawk Fantasy Game Setting	328
	WG5: Mordenkainen's Fantastic Adventure	334
	WG6: Isle of the Ape	340
	T1-4: The Temple of Elemental Evil	344
	REFERENCES: VOLUMES I-IV	353

D&D SUPPLEMENT I: GREYHAWK

AUTHORS

Gary Gygax and Rob Kuntz

COVER ARTIST

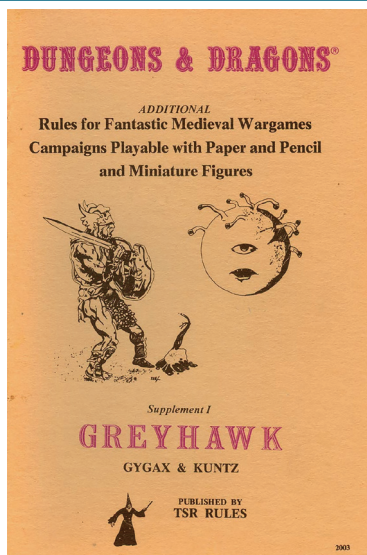
Greg Bell

SUMMARY

OD&D rules

PUBLICATION DATE

March 1975



Artwork & Design

THE BOOK. *Greyhawk* is an expansion of the original *OD&D* box (1974). In fact, it's organized like the original box, with different sections of the supplement explicitly expanding the three *OD&D* booklets: "Men & Magic," "Monsters & Treasure," and "The Underworld & Wilderness Adventures." And, as a digest-sized book, you could fit it with the others! This is the same pattern that would be used for the first three *OD&D* supplements.

THE COVER. One of *D&D*'s newest monsters is depicted: Terry Kuntz's beholder. In the original artwork, it was called a "sphere of doom." Unfortunately, the warrior is another swipe, this one taken from Esteban Maroto's "Dax the Damned" serial, which ran in *Eerie* magazine (1966–1983). That warrior is also one of the oldest pieces of *D&D* art to be homaged! The warrior can be found again in Metagaming's *Advanced Melee* (1980), this time fighting a dragon.

THE DICE. No, *Greyhawk* still doesn't come with dice, but it makes better use of Creative Publication's polyhedrals. In *OD&D*, everything except the d6 and the d20 was used very lightly. Now, weapons do from 1d4 to 2d12 damage, while monsters might do 5d8 or 1d12. Character classes also get varied hit dice, an innovation credited to Rob Kuntz but embraced by Gary Gygax as a way to balance the classes. These changes were a good argument for buying *D&D*'s polyhedral dice, which had previously seemed superfluous (other than the all-important d20).



Origins & Other Stories

I: THE GAP YEAR. Following the publication of *OD&D*, the young TSR spent a year producing other wargames. However, Gygax was well aware of the expandability of *D&D*. Though he wasn't yet releasing new *D&D* products through TSR, he was writing articles for Jim Lurvey's *Great Plains Game Players Newsletter* that extended and revised the *D&D* game.

This dynamic would change in January 1975. By that point, TSR had sold out of the first printing of 1,000 copies of *OD&D*. Meanwhile, they had also published *The Strategic Review #1* (January 1975), a six-page newsletter that for the first time ever offered official *D&D* expansions, including a new monster called the mind flayer and a solo dungeon system. In that first issue, Gygax also wrote: "DUNGEONS & DRAGONS supplement booklets are still high on our priority list, and we should be getting at least one off sometime before Gen Con."

That first book would be *Supplement I: Greyhawk*, which would appear in March as "the first of a long series of periodic supplements."

II: TRAGEDY. Unfortunately, tragedy struck TSR prior to that publication. At the end of January, TSR President Don Kaye died. Down the road, this would be the root cause of Gygax losing control of his company ... but for now, TSR and *OD&D* kept rolling.

III: INTRODUCING ROB KUNTZ. The *Greyhawk* supplement is usually considered the work of Gygax, but a coauthor is credited: Robert J. Kuntz. He was a Lake Geneva local who met Gygax (and family) in 1968 while he was still a teenager. He quickly became Gygax's protégé, a member of the LGTSA, a cofounder of the Castle & Crusade Society, and even the editor of the Society's zine, the *Domesday Book* (1970-1972), which carried both the original *Chainmail* rules and early Blackmoor reports.

Kuntz not only joined Gygax in the exemplar Blackmoor game that Dave Arneson and Dave Megarry ran in late 1972, but he also played in the second-ever game of *D&D* itself and was soon running his own campaign set in Kalibruhn.

IV: WHODUNNIT? Kuntz's design credit in *Greyhawk* comes not just from the all-important contribution of class-based hit dice, but also from the fact that he was the co-GM of Gygax's home campaign, focused on Castle Greyhawk. Even if *Greyhawk* itself didn't get much mention in the *Greyhawk* supplement, many of its new game elements such as tricks, traps, monsters, and magic items originated with Kuntz's designs that appeared in the *Greyhawk* campaign (sometimes drawn from his original Kalibruhn campaign, which had been incorporated into *Greyhawk*).

V: IT TAKES A THIEF. The rest of the material in *Greyhawk* was Gygas's, including content from one of his earlier articles, from *Game Players Newsletter* #9 (June 1974), where Gygas had debuted the thief class. The idea appears to have originated in southern California from the "Aurania gang," but this was Gygas's interpretation of the class. Its appearance in *Greyhawk* marked a slight revision that also turned the thief into a fully canonical class.

VI: SEEING OTHER GAMES. Though TSR had at last given in to the inevitability of supplementing *D&D*, they were still producing new games as well. And in 1975, these were actual roleplaying games, more or less. Two of them appeared in the summer following the publication of *Greyhawk*: *Boot Hill* (1975), which was a man-to-man combat game with some campaign features, and *Empire of the Petal Throne* (1975), which was more obviously an RPG, and in fact derived directly from the *D&D* rules.

Over its lifetime, TSR would publish over a dozen alternative RPGs, also including *Metamorphosis Alpha* (1976), *Gamma World* (1978), *Top Secret* (1980), *GangBusters* (1982), *Star Frontiers* (1982), *The Adventures of Indiana Jones* (1984), *Marvel Super Heroes* (1984), *Conan Role-Playing Game* (1985), *Bullwinkle and Rocky* (1988), *Buck Rogers XXVc* (1990), *Amazing Engine* (1993), *Buck Rogers Adventure Game* (1993), *Dragonlance: Fifth Age* (1996), and finally, the limited preview edition of *Alternity* (1997). However, they were almost all short-lived (with *Marvel Super Heroes* being the main exception), because nothing could hold up to the sales of *D&D*. Wisdom from the wargaming industry aside, supplements were the way to go!

Expanding Dungeons & Dragons

Though the OD&D boxed set technically contains the complete rules for OD&D, most modern players wouldn't recognize it. That's because it wasn't until the Greyhawk supplement that OD&D really settled into its modern form. Gygas recognized the core nature of Greyhawk at the time, saying that it contained the "rest of the stuff" that he'd wanted to include in OD&D.

COMBAT. The most important update in *Greyhawk* is the introduction of *D&D*'s first fully featured combat system, expanding on the skeletal "alternative combat system" in the original rules. Now, the "alternative combat system"—meaning an alternative to *Chainmail* (1971)—gets a full six pages of descriptions. There actually aren't many new rules. Most of the space is spent better describing attacks: some monsters now get multiple attacks, while both monsters and weapons now vary their damage instead of always doing 1d6.

CHARACTERISTICS. *Greyhawk* better defines characters by allowing their characteristics to make more of a difference in play.



Armor class also receives some major updates: the descending range from 9 to 2 in *OD&D* is expanded to go as low as -8. In later years, many players would find the range dropping down into negative numbers a bit confusing, but it would remain in place until the release of *D&D 3e* (2000).

CLASSES. Besides the thief, *Greyhawk* also introduces the paladin, who was notable for being *OD&D*'s first "subclass," a variant of an existing class (the fighting-man). Subclasses would proliferate throughout *OD&D* and *AD&D 1e* (1977-1979) until *AD&D 2e* (1989) replaced these hierarchies of classes with flattened categories.

One other classic *D&D* class doesn't quite make it: the druid. He appears solely as a monster!

SPELLS & ITEMS. Finally, *Greyhawk* introduces the rest of the classic spells (up to 7th level for clerics and 9th level for magic-users), and many of the classic magic items of the game (such as vorpal blades, rings of shooting stars, potions of extra-healing, rods of rulership, the deck of many things, and bracers of defense).

Worlds of Adventure

EXPLORING THE GREAT WHEEL. The Astral and Ethereal Planes are hinted at for the first time. The Astral Spell fully reveals the Astral Plane; the Ethereal Plane doesn't exist yet, but ethereal magic items appear that put characters "out of phase." There's also a mention of "cosmic portals" in the Gate spell.

EXPLORING GREYHAWK (SORT OF). The name of this supplement suggests that it'll reveal Greyhawk, Gygas's campaign world from his days in Lake Geneva ... but it doesn't. Gygas used the name of his setting for this supplement, but little more.

Though tricks, traps, monsters, and magic items might have originated in Gygas and Kuntz's classic dungeons, there are just three explicit reference to their Castle Greyhawk. At one point the text states: "'Greyhawk' had a fountain on its second level which issued endless numbers of snakes." There's also a picture of "The Great Stone Face, Enigma of Greyhawk." For many early players, these two references would be the full extent of the information on Castle Greyhawk for years. The third reference, to a "Living Room" of animated furniture, didn't mention that it was part of Castle Greyhawk, but it was, and Rob Kuntz would eventually detail it in *The Living Room* (2007).

The Creature Compendium

DRAGONS. The traditional pantheon of dragons is completed in *Greyhawk*. The lawful metallic dragons are filled out with brass, bronze, copper, and silver specimens. Meanwhile, the dragons also get their lawful king and chaotic queen. They're simply called the Platinum Dragon and the Chromatic Dragon, without personal names.

ICONIC MONSTERS. *OD&D* only introduced a few of *D&D*'s iconic monsters, but more appear in *Greyhawk*. New iconic creatures include: blink dogs, bugbears, carrion crawlers, displacer beasts, doppelgangers, gelatinous cubes, a set of three golems, hell hounds, lichs, ogre magi, owl bears, phase spiders, rust monsters, shadows, stirges, storm giants, umber hulks, and will o' the wisps. Bugbears get the award for the most bizarre illustration: they have a pumpkin head in this early depiction! Meanwhile, the displacer beasts get the award for weirdest origin, as they are derived from an A.E. Van Vogt story.

Related Books

- ♦ For the core *OD&D* rules, see [*Dungeons & Dragons 3-Volume Set*](#) (1974).
- ♦ For the next *OD&D* supplement, see [*Supplement II: Blackmoor*](#) (1975).
- ♦ For Kuntz's next work, see [*Supplement IV: Gods, Demi-Gods & Heroes*](#) (1976).
- ♦ For more on Kalibruhn, see [*S4: The Lost Caverns of Tsojcanth*](#) (1982) and [*WG5: Mordenkainen's Fantastic Adventure*](#) (1984).
- ♦ For more on Southern California game design, including the Aurania gang, see [*Dungeons & Dragons Basic Set*](#) (1977).
- ♦ For the appearance of the druid class, see [*Supplement III: Eldritch Wizardry*](#) (1976).
- ♦ For a real deck of many things, see *Dragon #148* (1989) or [*The Book of Many Things*](#) (2024).
- ♦ For more on solo dungeons, see the [*Dungeon Masters Guide*](#) (1979).
- ♦ For the actual future of Greyhawk, see [*G1: Steading of the Hill Giant Chief*](#) (1978) and more notably [*The World of Greyhawk*](#) (1980).
- ♦ For an actual Castle Greyhawk, see [*WGR1: Greyhawk Ruins*](#) (1990).

PART

8

AD & D

MORE MONSTERS

1981  1983



In *The Dragon #28* (August 1979), Gary Gygax was contemplating the end of the core rulebook line for *AD&D* with the *Dungeon Masters Guide* (1979) and *Deities & Demigods* (1980). But he did offer a caveat: "We ... contemplate adding monsters to the game because monsters get burned up."

That promise would be fulfilled in the early '80s, when TSR not only produced two new hardcover rulebooks full of monsters, but also monsters in other formats.

NAME	TYPE	AUTHORS	DATE	PAGE
Fiend Folio	Stats	D. Turnbull	July 1981	233
Monster Card Sets 1-4	Stats	H. Johnson	May 1982	240
Monster Manual II	Stats	G. Gygax	August 1983	243



FIEND FOLIO

EDITOR

Don Turnbull

COVER ARTIST

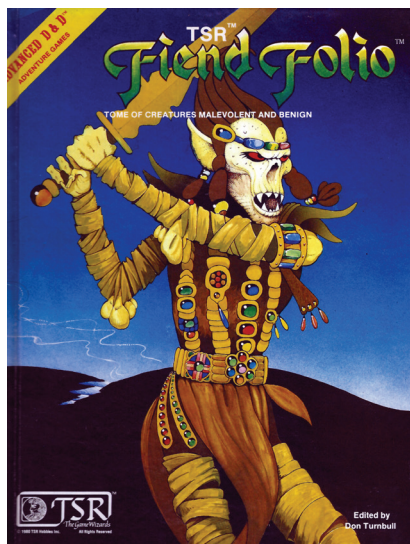
Emmanuel

SUMMARY

AD&D monster manual

PUBLICATION DATE

July 1981



Artwork & Design

THE BOOK. *Fiend Folio* was the fifth hardcover book for AD&D, following the three core rulebooks (1977-1979) and *Deities & Demigods* (1980).

THE COVER. The iconic cover depiction of the githyanki is by Emmanuel, a newcomer to TSR who previously illustrated for *White Dwarf* magazine (1977-Present).

THE TITLE. The British creators of *Fiend Folio* wanted to offer a different approach to monsters rather than just another “monster manual.” So, they insisted on a different name, which also reflected the origins of some of the monsters, which came from a “Fiend Factory.” Gary Gygax, reportedly, didn’t care what it was called.

Origins & Other Stories

I: BEYOND THE PLAN. AD&D was laid out as a four-book series containing the *Monster Manual* (1977), *Players Handbook* (1978), *Dungeon Masters Guide* (1979), and *Deities & Demigods* (1980). However, in *The Dragon* #28 (August 1979), Gygax revealed that there might be a few more monster manuals. Most interestingly, he said: “The people in the UK are going to have their chance to add some monsters to the game.”

II: MAKING MONSTERS. That story begins in the pages of *White Dwarf* (1977–Present), a UK roleplaying magazine published by TSR distributor and licensee Games Workshop. It featured considerable *D&D* content, including a column of *AD&D* monsters edited by UK gamer Don Turnbull called “The Fiend Factory,” which ran from *White Dwarf* #6 (April/May 1978) to *White Dwarf* #73 (January 1986).

Early on, Turnbull found that he was getting more content than he could publish in the pages of *White Dwarf*. Fortunately, Games Workshop’s Ian Livingstone was arranging a deal with Gygax for a British-led sequel to the *Monster Manual* (1977). Livingstone commissioned Turnbull to edit the new volume, which allowed Turnbull to produce a manuscript that consisted mostly of content that had been submitted for “The Fiend Factory,” but only some of which had actually been published there. Even the published monsters were expanded and cleaned up, such as the “gluey” from *White Dwarf* #7 (June/July 1978), which became the adherer in the actual *Fiend Folio*.

III: INTRODUCING DON TURNBULL. Though many early roleplayers came into the hobby through emulative token-based or miniatures wargames, for Don Turnbull it was the more abstract, alliance-focused *Diplomacy* (1959). He was particularly interested in playing *Diplomacy* by post, which led to his creation of the *Albion* fanzine (1969–1975), which published articles, reviews, and descriptions of ongoing games.

None other than Livingstone helped Turnbull with later issues of *Albion*, assisting in both production and illustrations. In turn, when Livingstone cofounded Games Workshop, Turnbull provided him with *Albion*’s mailing list so that Livingstone could get their first magazine, *Owl & Weasel* (1975–1977), off the ground.

It was Livingstone who introduced Turnbull to *D&D* (1974); Turnbull enjoyed it so much that he abandoned *Diplomacy*! His “Greenlands” dungeons were the stuff of legend, and when Games Workshop began publishing the more professional *White Dwarf* magazine, Turnbull immediately began sharing his creativity with the wider UK community. His contributions started with “The Monstermark System” in *White Dwarf* #1 (June/July 1977), a system for rating monsters that would presage the CRs of years later. But it was his editorship of the “Fiend Factory” that would set his path to his future.

IV: LEGAL LIMBO. Turnbull started work on *Fiend Folio* in early 1979, before *AD&D* was completed; he finished work on it in August 1979, the same month that Gygax alluded to the project in *Dragon*. At the time, it was to be published by Games Workshop as an official *AD&D* book. However, it

sat unpublished for almost two years. Turnbull later said that it had been trapped in “legal limbo” for those two years as the result of disagreements during negotiations between TSR and Games Workshop.

V: MAYBE MERGER. That’s because TSR was seeking a merger with Games Workshop by late 1979. It was a natural connection because Games Workshop had been TSR’s exclusive distributor into first Europe and then just England for years and had even been allowed to publish some of their own products, such as a version of Holmes *Basic D&D* with artwork more appealing to the English palette (1977).

But the merger failed. Livingstone stated that he and Games Workshop cofounder Steve Jackson were too independent to ever be interested in running a company split between London and Lake Geneva. Gygax claimed that the Blumes were opposed to the merger because giving stock to Jackson and Livingstone (somewhere between 25% and 33% based on different accounts) would have taken away their controlling interest in the company. Whatever the cause, Games Workshop and TSR didn’t merge. Meanwhile, Games Workshop lost their exclusivity in the UK and Europe while *Fiend Folio* sat unpublished.

(One can only imagine how history might have been written differently if Gygax, Steve Jackson, and Livingstone had together owned a majority of TSR stock.)

VI: TSR IN THE UK. TSR wasn’t deterred. They were confident that the UK marketplace was strong, and they were concerned that Games Workshop was beginning to produce their own product lines, which would soon result in *Warhammer Fantasy Battle* (1983). So, they set up their own company: TSR UK.

Since Turnbull had worked with TSR while producing *Fiend Folio* for Games Workshop, it was natural for Gygax to pick him to run the new company. His mandate was to develop the British market, including the creation of unique publications for the British audience. TSR UK opened for business on March 31, 1980, with an ad cheekily appearing in *White Dwarf* #18 (April/May 1980), which said that they were to be “importers and distributors of D&D/AD&D and other fine TSR products.”

TSR eventually came to an agreement with Games Workshop to publish *Fiend Folio* themselves, which they announced in *The Dragon* #37 (May 1980). But limbo maintained its intangible hold on *D&D*’s second official monster book: publication was intended for spring 1980, but it was put off for yet another year. Livingstone believes the final publication was timed to correspond with the broader opening of the new TSR UK division.

VII: I'M INTERCONTINENTAL. TSR UK was also tasked with supporting the entire European continent by distributing English-language products under the supervision of the TSR home office. But, that was only until further business development could be done, and Gygax started that work immediately. On the same European trip when he created TSR UK, Gygax also visited France and Switzerland. In France, he picked Francois Marcela-Froideval to head TSR France and in Switzerland, he set up a short-lived distributor agreement for the German market.

Unfortunately, the TSR France plans were short-lived too, with the culprit once more being politics at TSR. The Blumes brought in brother-in-law Dick Gleason to head international business, and he killed the TSR France plans.

TSR UK would last much longer.

VIII: GYGAX STEPS IN. Though *Fiend Folio* was edited by Turnbull at TSR UK, it was not produced by them. That meant that TSR's home office got the final editorial say on the book. Gygax insisted that some of the "truly silly monster entries" should be pulled and replaced by his own work. Design Department head Lawrence Schick demurred.

IX: FAIR GAMES & JUST ANOTHER GEN CON, 1981 EDITION. *Fiend Folio* was officially released at the first GamesFair, a *D&D* convention founded by TSR UK. It was still the year's biggest release a month later at Gen Con XIV (1981). That was likely because TSR was facing considerable upheaval that year.

Design Department head Lawrence Schick left TSR after the company reneged on a "creative bonuses" program, which may have delayed "Aliens Worlds" into the next year when David "Zeb" Cook finalized it as *Star Frontiers* (1982). A *Basic D&D* companion set was more definitely intended for Gen Con XIV release, but its designer, Paul Reiche III, was one of several employees let go during the "Great Purge" of 1981 when a number of creative staffers were fired or left because of discontent with management. TSR's internal conflicts of the year definitely impacted what they had ready for Gen Con.

That wasn't to say Gen Con XIV was barren. Besides having the *Fiend Folio* as a relatively fresh release, TSR also debuted the RPGA at their new organized play organization so that TSR themselves would no longer need to produce tournaments, as they had for the "A" adventures the previous year.

X: THE LOST HARDCOVER. Records indicate that over the next few years, *Fiend Folio* would sell approximately 190,000 copies, but it dropped out of print quite quickly, with the final printing occurring around 1982. This would make it a rarity by the mid-'80s. Notably, that also meant that *Fiend*

Folio was the only one of the original five *AD&D* hardcovers to not receive a 1983 revamp with *AD&D*'s new trade dress and iconic orange spine.

XI: CONSIDERABLE CRITIQUE. When *Fiend Folio* was released, it received a surprising critique from Ed Greenwood in the pages of TSR's own magazine, *Dragon* #55 (November 1981). Greenwood didn't like some of its inconsistencies with the *AD&D* rules (the result of the *Fiend Folio*'s early genesis), nor the fact that some monsters filled existing niches, nor the fact that other monsters didn't seem to have any niches at all. Turnbull offered a rebuttal in the same issue: he acknowledged the problems that arose from the *Fiend Folio* sitting around for two years, but otherwise wrote off Greenwood's complaints as a matter of opinion.

More broadly, the *Fiend Folio* gained a reputation in the '80s as being "that book of silly monsters." With critters like the adherer—which looked like a mummy but instead got weapons stuck to it—one can kind of understand. The *Fiend Folio* was also the source of the infamous flumph, the flail snail, the lava children, and other monsters that were indeed ... silly.

XII: THE GITHYANKI CONNECTION. That's not to say that everything was silly. In fact, the githyanki of the *Fiend Folio* were so loved that they could have been featured in a follow-up trilogy of adventures. Creator Charles Stross wrote a 40,000-word, 26-map campaign module exploring an ancient, devastated githyanki fortress that he offered to Turnbull, but it was ultimately rejected because TSR had decided to "deprecate" their psionics rules.

XIII: THE SINISTER SECRET OF TSR UK. TSR UK would publish many other adventures. Shortly after the release of *Fiend Folio*, the first of TSR UK's adventures saw publication: *U1: The Sinister Secret of Saltmarsh* (1981). There would be a total of 20 TSR UK books and modules in all.

The Creature Compendium

NEW MONSTERS. The new monsters in *Fiend Folio* included both Fiend Factory monsters and those from TSR adventures that had been published since the *Monster Manual* (1977). Despite initial claims of silliness, history has been kind to the *Folio*, which turned out to contain some of the most unique and interesting critters seen to that date in *AD&D*.

STROSS CREATIONS. No *Fiend Folio* creator was as successful as future science fiction novelist Charles Stross, whose creations came from a multi-GM game where everyone was creating new monsters to offset the fact that the co-GMs all had access to the *Monster Manual*. Stross contributed the death knight, the githyanki, the githzerai, and all of the slaad. Of these, the

githyanki, the githzerai, and the slaad have become 3 of the 11 protected monsters in the Product Identity of Wizards of the Coast's d20 SRD, suggesting that they're some of the most well-recognized and (mostly) original monsters in the world of *D&D*.

The death knight would become a crucial feature in settings such as *Dragonlance* and *Ravenloft*, while the githyanki appeared because Stross needed an interesting species for the ethereal plane. He borrowed the name from *The Dying of the Light* (1977) by George R.R. Martin. Their master/slave relationship was likely influenced by Larry Niven's *World of Ptavvs* (1966), while their relationship with red dragons recalls Michael Moorcock's *Melnibonéans* (1961+). Stross admits that he was "a bit of a magpie when designing monsters."

The githzerai were designed as a "foil" for the githyanki, but Stross quickly lost interest in them.

Finally, the slaad were created by Stross while he was sick with a fever. He later described them as his first bit of Lovecraftiana, before he read H.P. Lovecraft. Stross would go on to write the successful, Cthulhu-based *Laundry Files* series (2006-Present), which would get its own RPG (2010).

TV EMIGREES. Neville White's shadow demon and Livingstone's hook horror and phantom stalker would all make the jump to the *Dungeons & Dragons* cartoon (1983-1985). The latter two have become iconic elements as well (but not protected elements!).

AARAKOCRA. Though never a particularly popular monster, the aarakocra have been used consistently in *D&D* over the years, primarily due to the fact that they fill an important niche, as an intelligent flying species.

BULLYWUG. The well-loved batrachian species of bullywugs was created by a young Luke Gygax after exploring the creek in his backyard with his father (Gary) and catching tadpoles.

DROW. The drow made their first monster manual appearance in the *Fiend Folio*. The book also contains a kindred monster, the xvart, which had been called the "svart" when published in *White Dwarf* #9 (October/November 1978) and was a derivative of the dark elves of Norse myth: the Svartálfaheimr.

The Rogues Gallery

PRINCES OF ELEMENTAL EVIL. There are a few unique monsters in *Fiend Folio*, the most intriguing of which may be the "Elemental Princes of Evil." They're all by Lewis Pulsipher, also the creator of the giant bat, denzelian,

and poltergeist. Each *D&D* element gets its own unique ruler: Imix for fire, Ogrémach for earth, Olhydra for water, and Yan-C-Bin for air. Curiously, there's a fifth element as well: Cryonax is the prince of evil cold creatures.

The Princes have been popular over the years, despite being neglected in *T1-4: The Temple of Elemental Evil* (1985). In more recent years, they've often been called “archomental,” a term coined by *Manual of the Planes* (1987) for “the most powerful elemental creatures.”

Related Books

- ◆ For the original book of monsters, see [*Monster Manual*](#) (1977).
- ◆ For the next book of monsters, and the sixth *AD&D* rulebook, see [*Monster Manual II*](#) (1983).
- ◆ For an alternate monster supplement, see [*Monster Card Sets*](#) (1982).
- ◆ For more aarakocra, see “The Wings of Eagles” in *Dragon #124* (1987) and supplements such as [*PHBR10: The Complete Book of Humanoids*](#) (1993), [*Races of Faerûn*](#) (2003), and [*Elemental Evil Player's Companion*](#) (2015).
- ◆ For *D&D*'s most famous death knight, Lord Soth, see [*DL8: Dragons of War*](#) (1985).
- ◆ For death knights in Greyhawk, see “The Death Knights of Oerth” in *Dragon #290* (2001) and *Dragon #291* (2002).
- ◆ For the origins of the drow, see [*D3: Vault of the Drow*](#) (1978).
- ◆ For an assault on a githyanki fortress, see [*OP1: Tales of the Outer Planes*](#) (1988).
- ◆ For a few githyanki magazine adventures, see “Fedifensor” in *Dragon #67* (1982), “Into the Silver Realm” in *Dungeon #43* (1993), and “Interlopers of Ruun-Khazai” in *Dungeon #92* (2002).
- ◆ For a major githyanki saga, see *Dragon #309* (2003) and *Dungeon #100* (2003).
- ◆ For details of another githyanki fortress, see “Tu'narath, City of Death” in *Dragon #377* (2009).
- ◆ For more on the Princes of Elemental Evil, see [*Manual of the Planes*](#) (1987), [*Princes of the Apocalypse*](#) (2015), and others.
- ◆ For Elemental Evil without the Princes, see [*T1-4: The Temple of Elemental Evil*](#) (1985).
- ◆ For their good kin, see [*Planescape Monstrous Compendium Appendix III*](#) (1998).
- ◆ For more on Francois Marcela-Froidevel, see [*Oriental Adventures*](#) (1985).

Designers & Dragons

ORIGINS

AN EXPLORATION OF THE GAME THAT LAUNCHED THE HOBBY



SHANNON APPELCLINE

ADVANCED D&D 1E (1983-1988)

VOLUME
2

CONTENTS



PART

1

AD&D – THE TRUE GENERICS 9

I2: Tomb of the Lizard King	11
I3: Pharaoh	15
I4: Oasis of the White Palm	19
I5: Lost Tomb of Martek	22
I6: Ravenloft	25
N2: The Forest Oracle	31
MV1: Midnight on Dagger Alley	34
C3: The Lost Island of Castanamir	37
C4: To Find a King	40
C5: The Bane of Llywelyn	41
I7: Baltron's Beacon	43
N3: Destiny of Kings	45

PART

2

UK – THE BRITISH ADVENTURES 47

UK1: Beyond the Crystal Cave	48
UK2: The Sentinel	53
UK3: The Gauntlet	57
UK4: When a Star Falls	60
UK5: Eye of the Serpent	64
UK6: All That Glitters...	67
UK7: Dark Clouds Gather	70
I8: Ravager of Time	74

PART

3

DRAGONLANCE – CHRONICLES 77

DL1: Dragons of Despair	78
DL2: Dragons of Flame	88
DL3: Dragons of Hope	93
DL4: Dragons of Desolation	96
DL5: Dragons of Mystery	100
DL6: Dragons of Ice	102
DL7: Dragons of Light	106
DL8: Dragons of War	110
DL9: Dragons of Deceit	114
DL10: Dragons of Dreams	116
DL11: Dragons of Glory	119
DL12: Dragons of Faith	122
DL13: Dragons of Truth	125
DL14: Dragons of Triumph	127



PART 4	CONAN – A NEW WORLD	131
	CB1: Conan Unchained!	132
	CB2: Conan Against Darkness!	137
	RS1: Red Sonja Unconquered.	139
PART 5	AD&D – THE 1.5E CORE	143
	Battlesystem	144
	Unearthed Arcana	149
	Oriental Adventures	156
	Dungeoneer's Survival Guide.	165
	Dark and Hidden Ways	168
	Wilderness Survival Guide.	171
	Wild Things.	174
	Manual of the Planes	176
PART 6	LANKHMAR – A NEW CITY.	181
	Lankhmar: City of Adventure.	182
	CA1: Swords of the Undercity	189
	CA2: Swords of Deceit	191
PART 7	THE REALMS – PRELUDE TO ADVENTURE	194
	H1: Bloodstone Pass.	195
	OA1: Swords of the Daimyo	199
	OA2: Night of the Seven Swords	202
	H2: The Mines of Bloodstone	204
	N4: Treasure Hunt	207
	OA3: Ochimo: The Spirit Warrior	210
	I3-5: Desert of Desolation	212
	H3: The Bloodstone Wars	216
	OA4: Blood of the Yakuza	218
PART 8	AD&D – 1.5E GM AIDS	221
	REF1: Dungeon Master's Screen	222
	REF2: Player Character Record Sheets	223
	REF3: The Book of Lairs.	225
	REF4: The Book of Lairs II.	228
	Dungeon Master's Design Kit.	230



PART 9	AD&D – MORE GENERICS	233
	I9: Day of Al'Akbar	234
	I10: Ravenloft II: House on Gryphon Hill.	238
	I11: Needle.	241
	I12: Egg of the Phoenix	245
	C6: The Official RPGA Tournament Handbook.	249
	I13: Adventure Pack I	253
	OP1: Tales of the Outer Planes	255
PART 10	DRAGONLANCE – WHAT'S NEXT?	258
	Leaves from the Inn of the Last Home	259
	Dragonlance Adventures.	262
	Atlas of the Dragonlance World.	268
	DL15: Mists of Krynn	271
	DL16: World of Krynn	274
PART 11	GREYHAWK – WHAT'S NEXT?	277
	A1-4: Scourge of the Slavelords	278
	GDQ1-7: Queen of the Spiders	282
	S1-4: Realms of Horror	286
	WG7: Castle Greyhawk	289
	Greyhawk Adventures	294
PART 12	THE REALMS – A NEW ADVENTURE.	299
	Forgotten Realms Campaign Set	301
	N5: Under Illefarn	311
	DQ1: The Shattered Statue	315
	I14: Swords of the Iron Legion	319
	H4: The Throne of Bloodstone	321
	FRC1: Ruins of Adventure.	325
	OA5: Mad Monkey vs. the Dragon Claw	331
	REF5: Lords of Darkness	334
	FRC2: Curse of the Azure Bonds	338
PART 13	THE REALMS – A NEW SETTING	
	FR1: Waterdeep and the North	343
	FR2: Moonshae	347
	FR3: Empires of the Sands	350
	FR4: The Magister.	353
	City System	355
	FR5: The Savage Frontier	357
	Kara-Tur: The Eastern Realms	361
	FR6: Dreams of the Red Wizards.	365
	FR7: Hall of Heroes.	367

PART

12

THE REALMS

A NEW ADVENTURE

1987



1988

In 1987, TSR released their third major setting for *AD&D*, following Oerth and Krynn. The new Forgotten Realms was published in a boxed set, much as the **WORLD OF GREYHAWK** (1980, 1983) before it. Just like Greyhawk, the new world also incorporated older adventures, the first of which was **I3: PHARAOH** (1983), which had officially been brought into the Realms with the publication of **I3-5: DESERT OF DESOLATION** (1987). That new collection was the first to bear the Forgotten Realms logo.

Immediately after the publication of the Forgotten Realms, TSR began supporting it with new scenarios, starting with **N5: UNDER ILEFARN** (1987). Looking back, one can see that was likely a scramble: Ed Greenwood had the background covered, but his character-focused adventures weren't appropriate for publication. TSR had to go out to their staff and freelancers to get as many adventures as they could as fast as they could.

Seven new Realms adventures appeared for use with **AD&D 1E** (1977–1979), most of them in 1988—plus one more straggler as **AD&D 2E** (1989) was being released. The hodgepodge of publications spanned seven different module codes and included both old settings retrofit into the Realms and new adventures commissioned for the new setting. These Realms debuts also marked the end of two long-running series, the level-coded “N” and “I” series.

Ultimately, these adventures would be the least of the Realms explosion: the other way TSR supported the new setting would be much more innovative (but we're holding that for the final chapter).

Name	Type	Authors	Date	Page
Forgotten Realms Campaign Set	Setting	E. Greenwood	July 1987	
N5: Under Illefarn	Adventure	S. Perrin	September 1987	
DQ1: The Shattered Statue	Adventure	J. Jaquays	January 1988	
I14: Swords of the Iron Legion	Adventures	Various	April 1988	
H4: The Throne of Bloodstone	Adventure	D. Niles M. Dobson	May 1988	
FRC1: Ruins of Adventure	Adventure	Various	August 1988	
OA5: Mad Monkey vs. the Dragon Claw	Adventure	J. Grubb	December 1988	
REF5: Lords of Darkness	Encounters	Various	December 1988	
FRC2: Curse of the Azure Bonds	Adventure	J. Grubb G. MacDonald	March 1989	

N5: UNDER ILLEFARN

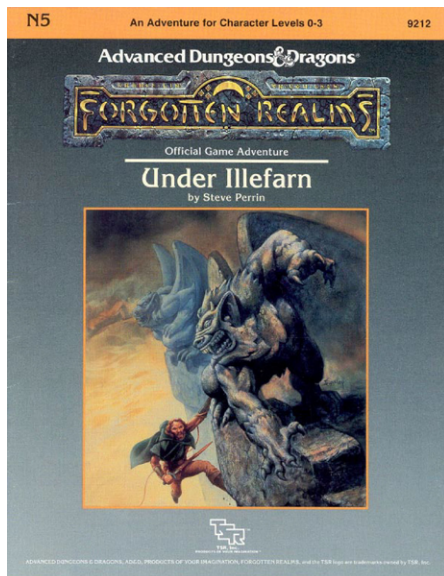


1987 - 1988

THE REALMS



AUTHOR
Steve Perrin
COVER ARTIST
Jeff Easley
SUMMARY
AD&D adventure
PUBLICATION DATE
September 1987



Artwork & Design

THE COVER. The cover was completed before Steve Perrin even started working on *N5: Under Illefarn*. As a result, the gargoyles on the balcony in room 41 of Illefarn were inspired by the cover, rather than vice-versa.

THE GRAPHIC DESIGN. The graphic design for the cover of *Under Illefarn* was a classic example of TSR's revised adventure cover style, which meant an orange stripe at the top, above a gradient background, with a square of artwork in the middle. There was one difference: the Forgotten Realms logo at the top. This logo had previously appeared on the back cover of *I3-5: Desert of Desolation* (1987), and of course on the *Forgotten Realms Campaign Set* (1987). *Under Illefarn* was the first to use it as (minimal) trade dress.

THE MAPS. *Under Illefarn* feels like a very classic dungeon in part because of its intricate set of stairways, ramps, and shafts providing numerous connections between a large series of areas spread across four different levels. This was the result of Perrin trying to give a real feel of a buried town. However, the interconnections were so intricate that *Under Illefarn* had to include a map labeled "Keeping the Stairways Straight." Freelance Coordinator Bruce Heard thought the result was too hard on the cartographers, so Perrin wouldn't create such designs in later books for TSR.

THE MODULE CODE. *Under Illefarn* marked the beginning of the end for TSR's classic module codes. Following the publication of the *Forgotten Realms Campaign Set* (1987), a total of six Realms modules would appear using classic module codes such as "H," "I," "N," "OA," and "REF." They were a dying breed. When *AD&D 2e* (1989) dawned, almost all module codes would shift over to a spaghetti mess of setting-based codes such as "FA," "FMA," "FMQ," "FRA," "FRE," "FRM," "FRQ," and "LC." The first of these would appear in the waning days of *AD&D 1e*, as *FRC1: Ruins of Adventure* (1988).

Origins & Other Stories

I: LETTER TO A FREELANCER. How do you start the product line for TSR's major new setting? The answer was to send out queries to freelancers such as Perrin, who would produce the Realms' first few adventures. (They were some of TSR's top freelancers, with impressive resumes prior to the work at TSR.)

To support Perrin's work, Ed Greenwood provided some general notes on the area chosen for the module, including how Daggerford got its name and the fact that Illefarn existed. TSR also had a cover all ready to go. Beyond that, the adventure proper was the work of designer Perrin.

II: INTRODUCING STEVE PERRIN. Steve Perrin got his gaming start as a founding member of the SCA. By the mid-'70s, he was involved with roleplaying, where he produced the "Perrin Conventions" (1976), an early set of alternate combat rules for *D&D*. His *All the Worlds' Monsters* (1977) followed—and beat TSR's *Monster Manual* (1977) to the punch. But his most notable early work would be as the lead designer of Chaosium's *RuneQuest* (1978), one of the few RPGs to ever offer a credible threat to *D&D*, and also one of the few from the era to survive into the '20s (albeit with major bumps along the way).

Perrin continued working with Chaosium for several years, producing a whole series of related games, including *Worlds of Wonder* (1982), *Superworld* (1983), and *ElfQuest* (1984). Meanwhile, he also started freelancing, with early work for Hero Games and Mayfair. Perrin's freelance work began appearing at TSR in 1987, beginning with a short adventure in *I13: Adventure Pack I* (1987). His first full-length works were *Under Illefarn* and *CM9: Legacy of Blood* (1987), both out in September 1987.

III. One-Stop Design Shop. As a freelancer, Perrin not only produced *Under Illefarn* for TSR, but also rigorously tested it. It was playtested by Perrin's normal gaming group, and one player even took it and ran it for yet another group, to make sure everything ran smoothly.



IV: A NEW LINE BEGINS. *Under Illefarn* was the fifth product officially produced for the Forgotten Realms, following *I3-5: Desert of Desolation* (1987), the novel *Darkwalker on Moonshae* (1987), *H3: Bloodstone Wars* (1987), and the *Forgotten Realms Campaign Set* (1987)—all of which had been released in the previous several months. Unlike *The Bloodstone Wars* and *Desert of Desolation*, *Under Illefarn* was an entirely original adventure that had been intended as a Forgotten Realms publication from the start. It was the first such module.

Sources & Tropes

ADVENTURE TROPE: LEVELS, INTRODUCTORY. *Under Illefarn* follows in the footsteps of *N4: Treasure Hunt* (1987) as the second truly introductory adventure for the *AD&D* game.

To support introductory play, the module includes advice on creating characters, background on the Realms (and the town of Daggerford), and tips on running *D&D* games. Perhaps more notably, *Under Illefarn* provides GMs with a great home base in the town of Daggerford and a great reason for all of the players to be together: they're all members of the local militia.

Following this first set of episodic adventures, *Under Illefarn* could also be a great starting point for a campaign—with Dragonspear Castle, Illefarn, Daggerford, and Waterdeep providing almost everything you'd need for long-term play.

PLAYSTYLE TROPE: SITE-BASED. The majority of the adventure focuses on a mini-mega-dungeon, Illefarn.

DESIGN TROPE: HOME BASE. As noted, *Under Illefarn* uses the (by then) old trope of providing a town as a home base for nearby adventuring areas.

PLOT TROPE: YOU'RE IN THE ARMY NOW. The placement of the adventurers in the local militia is not just relatively unique, but also a strong basis for adventure. It's used as the foundation for a trio of brief, plot-based adventures prior to the site-based descriptions of Illefarn. The militia must defend the town ("Base Under Siege"), escort a caravan ("Safety in Numbers"), and rescue a noble woman ("MacGuffin Quest").

Worlds of Adventure

EXPLORING THE REALMS: THE SWORD COAST. Prior to *Under Illefarn* the Realms seen by the average fan consisted of Bloodstone Pass, the Desert of Desolation, and the Moonshae Islands—a varied group of atypical locations, none of which were part of Greenwood's original conception of the Realms.

Daggerford was the first window into Greenwood’s own Realms. It had been briefly mentioned in the *Forgotten Realms Campaign Set* as a “small, walled community of 40 stone buildings, dominated by the small [castle] of the ‘Duke’ of Daggerford,” but *Under Illefarn* provided the first real details of the area. By doing so, it opened up a fourth adventure area within the Realms: the Sword Coast, one of the richest areas for adventuring in the Realms. It was supplemented almost immediately by *FR1: Waterdeep and the North* (1987), which detailed a major city several hundred miles north of Daggerford—but still within “The Fallen Kingdom” that’s at the heart of Illefarn’s myths.

Related Books

- ♦ For the setting, see *Forgotten Realms Campaign Set* (1987).
- ♦ For the “N” novice series, see *N1: Against the Cult of the Reptile God* (1982), *N2: The Forest Oracle* (1984), *N3: Destiny of Kings* (1986), and *N4: Treasure Hunt* (1986).
- ♦ For Perrin’s other early TSR work, see *I13: Adventure Pack I* (1987) and more notably, *CM9: Legacy of Blood* (1987).
- ♦ For his return to the Realms, see *FR4: The Magister* (1987).
- ♦ For the first details of the Sword Coast, see *FR1: Waterdeep and the North* (1987).
- ♦ For the second brand-new Realms adventure, see *DQ1: The Shattered Statue* (1988).
- ♦ For an even-more in-depth look at Daggerford, see *The North: Guide to the Savage Frontier* (1996).
- ♦ For future Daggerford adventures, see *FRQ2: Hordes of Dragonspear* (1992), *Ghosts of Dragonspear Castle* (2013), *Dreams of the Red Wizards: Scourge of the Sword Coast* (2014), and *Dreams of the Red Wizards: Dead in Thay* (2014).

Designers & Dragons

ORIGINS

AN EXPLORATION OF THE GAME THAT LAUNCHED THE HOBBY



SHANNON APPELCLINE

HOLMES D&D, B/X D&D, AND BECM D&D (1977-1987)

VOLUME
3

CONTENTS



PART 1

BASIC D&D – THE HOLMES ERA 9

Dungeons & Dragons Basic Set	11
B1: In Search of the Unknown	24
B2: The Keep on the Borderlands	31
Player Character Record Sheets	38

PART 2

BASIC D&D – THE B/X ERA 40

Dungeons & Dragons Basic Set	42
B3: Palace of the Silver Princess (Orange Cover)	48
B3: Palace of the Silver Princess (Green Cover)	58
ED1-3: The Educational Adventures	62
B4: The Lost City	64
M1: Blizzard Pass	69

PART 3

EXPERT D&D – THE B/X ERA 73

Dungeons & Dragons Expert Set	74
X1: The Isle of Dread	80
X2: Castle Amber (Château d'Amberville)	87
X3: Curse of Xanathon	93
X4: Master of the Desert Nomads	97
M2: Maze of the Riddling Minotaur	100
X5: Temple of Death	103

PART 4

BASIC D&D – THE BECMI REVAMP 106

Dungeons & Dragons Basic Rules	107
Dungeons & Dragons Expert Rules	112
O1: The Gem and the Staff	116

PART 5

BASIC D&D – THE BECMI ADVENTURES 120

B5: Horror on the Hill	122
B6: The Veiled Society	125
BSOLO: Ghost of Lion Castle	129
B7: Rahasia	133
B8: Journey to the Rock	135
B9: Castle Caldwell and Beyond	139



PART 6	BASIC D&D – THE FIRST ACCESSORIES	143
	AC1: The Shady Dragon Inn	144
	AC2: Combat Shield and Mini-adventure	149
	AC3: 3-D Dragon Tiles featuring The Kidnapping of Princess Arelina	152
	AC4: The Book of Marvelous Magic	157
	AC5: Player Character Record Sheets	160
PART 7	EXPERT D&D – THE BECMI ADVENTURES	161
	XSOLO: Lathan's Gold	162
	XL1: Quest for the Heartstone	166
	X6: Quagmire!	171
	X7: The War Rafts of Kron	175
	XS2: Thunderdelve Mountain	178
PART 8	BASIC D&D – THE BRITISH INVASION	181
	X8: Drums on Fire Mountain	182
	O2: Blade of Vengeance	187
	B10: Night's Dark Terror	190
	ST1: Up the Garden Path	195
PART 9	COMPANION D&D – RULERSHIP & WAR	198
	Dungeons & Dragons Companion Rules	200
	CM1: Test of the Warlords	209
	10th Anniversary Collector's Set	213
	CM2: Death's Ride	216
	CM3: Sabre River	219
	CM4: Earthshaker!	222
	CM5: Mystery of the Snow Pearls	225
	CM6: Where Chaos Reigns	228
	CM7: The Tree of Life	232
	CM8: The Endless Stair	236
	CM9: Legacy of Blood	239



PART 10	MASTER D&D – THE BASIC CAPSTONE 242
	Dungeons & Dragons Master Rules 244
	AC6: Player Character Record Sheets 250
	AC7: Master Player Screen featuring The Spindle 251
	M1: Into the Maelstrom. 254
	M2: Vengeance of Alphaks 258
	M3: Twilight Calling 262
	M4: Five Coins For A Kingdom. 267
	M5: Talons of Night 270
PART 11	BASIC D&D – THE END OF ACCESSORIES 274
	AC8: 3-D Dragon Tiles featuring The Revenge of Rusak 276
	AC9: Creature Catalogue 278
	AC10: Bestiary of Dragons and Giants 281
	AC11: The Book of Wondrous Inventions 287
PART 12	EXPERT D&D – THE END OF AN ERA 291
	X9: The Savage Coast. 292
	X10: Red Arrow, Black Shield. 295
	X11: Saga of the Shadow Lord 301
	X12: Skarda's Mirror 304
	X13: Crown of Ancient Glory 306
PART 13	IMMORTAL D&D – DEITIES & DEMIGODS 310
	Dungeons & Dragons Immortals Rules. 311
	IM1: The Immortal Storm. 317
	IM2: The Wrath of Olympus. 321
	IM3: The Best of Intentions 325
	APPENDICES 328
	Appendix I: Pick-a-Paths. 329
	Appendix II: Gamebooks. 338

PART

2

BASIC D&D

THE B/X ERA

1981



1983

By the dawn of 1981, the **AD&D** rules (1977–1979) were complete in their four-book glory, from the **MONSTER MANUAL** (1977) through **Deities & Demigods** (1980). So, what was next? TSR decided to revamp their introductory rules, which were growing increasingly popular following the publicity that TSR received in the wake of the James Dallas Egbert III affair in 1979.

This revamp would see two major changes in the rule set.

First, whereas the Holmes **BASIC D&D** (1977) was seen as an onramp to **OD&D** (1974) and to a lesser extent **AD&D**, the new **BASIC D&D** by Tom Moldvay would be a standalone game, simplified and differentiated from the **AD&D** and **OD&D** rules.

Second, the new **BASIC SET** was now the start of a line. David “Zeb” Cook’s new **DUNGEONS & DRAGONS EXPERT SET** (1981) was being developed simultaneously as a complement to the new **BASIC SET** and would be released around the same time. Additional adventures and other supplements would follow.

Together, these facts would keep **BASIC D&D** a separate and growing concern from **AD&D**, from here until its final demise in 1993.

Surprisingly, this new Basic line would see some of the biggest innovations for **D&D** over the next several years, but also some of the biggest missteps, including one adventure that was destroyed after being printed and three even more introductory “Educational” adventures that were fully authored and typeset but never published.

Name	Type	Authors	Date	Page
Dungeons & Dragons Basic Set	Core	T. Moldvay	February 1981	
B3: Palace of the Silver Princess (Orange Cover)	Adventure	J. Wells	Early 1981	
B3: Palace of the Silver Princess (Green Cover)	Adventure	T. Moldvay J. Wells	June 1981	
ED1-3: The Educational Modules	Adventures	D. Snow J. Ward	Unpublished	
B4: The Lost City	Adventure	T. Moldvay	June 1982	
M1: Blizzard Pass	Solo Adventure	D. Cook	February 1983	

B3: PALACE OF THE SILVER PRINCESS (ORANGE COVER)

AUTHOR

Jean Wells

COVER ARTIST

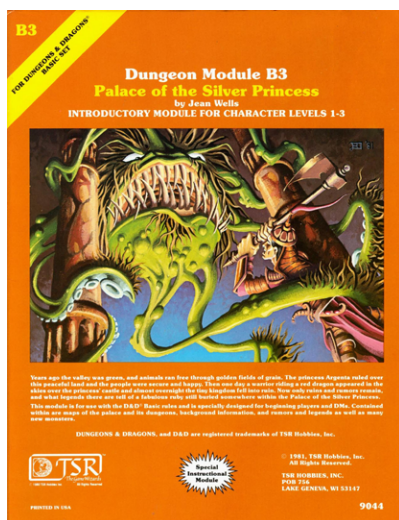
Erol Otus

SUMMARY

BASIC D&D adventure

PUBLICATION DATE

Early 1981



Artwork & Design

THE COVER. *B3: Palace of the Silver Princess* exists in two editions, both featuring a cover that depicts a warrior fighting a blobby tentacular monstrosity. (That’s the “decapus” in its true form.) The two covers are distinguished primarily by the color of the frame. The first edition of the module, which was recalled and largely destroyed, has an orange frame.

THE INTERIOR ILLUSTRATIONS. Many reasons have been cited over the years for why this orange-covered *Palace of the Silver Princess* was recalled, but most discussions come back to a few illustrations by Erol Otus that appeared in the first printing and were expunged from the second.

The most infamous is “The Illusion of the Decapus,” which appears on page 10 and shows a woman in bondage being tortured by a number of ugly men (or as some saw it: demonic monsters). This is the illusory form of the decapus from the cover. Wells recalled it being called “S&M” by management and other staff members agree.

Another problematic illustration appears on page 19 and shows a family of three-headed “ubues,” each of them a hermaphrodite, mixing male and female heads. Lawrence Schick says they were caricatures of people on the creative side of TSR but that management thought they might be

the ones being made fun of. A framed picture of “Mali” the moose god in the picture may have been yet another trigger. This manufactured deity, who offered “the way to Hedonism,” had been the casual creation of the Development Department at TSR.

Not all of the art was problematic! *Palace of the Silver Princess* also contained the first published artwork from Stephen D. Sullivan, usually an editor and writer. The art depicts a small party of adventurers, one of whom is black—possibly a first for *D&D*.

THE TITLE. The Silver Princess was Jean Wells’s character in the SCA, who artist Bill Willingham described as “a hauntingly lovely woman who destroyed hearts.”

Origins & Other Stories

I: INTRODUCING JEAN WELLS. Late in 1978, Gary Gygax realized that he had even less time for creative work, so he began thinking about creating a Design Department to pick up the slack. Schick was hired in January 1979, and would soon head the department, but around the same time Gygax, made a second hire. As he announced in *The Dragon* #24 (April 1979), he was interested in “game material with a feminine viewpoint,” because 10% of *D&D*’s players were women, and so he had hired a woman: Jean Wells.

Wells was a *D&D* player and a writer of romance novels. She didn’t have any experience with game design, but instead had been hired for her imagination: Gygax was to provide her with lessons in game design to help bridge that gap between that imagination and the art of creating actual supplements. But Gygax’s increasingly busy schedule, which was the very reason that he was creating a Design Department, meant that training would never occur.

Nonetheless, Wells was quick to demonstrate her chops as an artist, an erudite game player, and a writer. She added illustrations to later editions of the *Monster Manual* (1977) including the eye of the deep, the giant Sumatran rat, the otyugh, and (probably) the violet fungi; she became the first regular sage of the rules column, “Sage Advice,” offering answers to *D&D* players from *The Dragon* #31 (November 1979) through *Dragon* #42 (October 1980); and she edited several early products, including *B2: The Keep on the Borderlands* (1980). She was TSR’s first female designer, and one of the earliest in the industry.

Unfortunately, problems would arise when she was given the task of writing an adventure module of her own: the original *Palace of the Silver Princess*. It would end up being TSR’s first publishing catastrophe.

II: THE MANAGEMENT WARS. To truly understand the story of the ill-fated first *Palace of the Silver Princess* requires an understanding of TSR's culture in the early '80s. Following the James Dallas Egbert III affair, *D&D*'s fortunes were rapidly rising. As a result of that growth, upper management worked in a separate building from the rest of the employees: the management uptown and the designers downtown (in a converted hotel, above the Dungeon Hobby Shop). This physical segregation was a clear metaphor for a schism that existed in the company, creating an us-versus-them mentality. TSR creators said that management was "high-handed" and treated the rest of the staff as "second- or third-class citizens" or worse as "non-player characters."

As Gygas's protégé, Wells was working in the creative side of the business, but also highly associated with management. She didn't report to Schick despite theoretically being a member of the new Design Department. In fact, the other creators were told that they should treat Wells's content the same way they would treat Gygas's. Specifically, they were told: "Don't touch this language."

III: CASSANDRA SPEAKS. The adventure's editor, Ed Sollers, was the first one to send up an alarm about Wells's manuscript for *Palace of the Silver Princess*. He went to editor (and artist) Sullivan, concerned about the "bondage" and "kinky sexy things" in the manuscript. But Sollers and Sullivan ultimately decided that the adventure had to go out, because it was on the schedule, and the editorial staff had been told by Gygas not to change it.

When the manuscript was complete, Design nonetheless tried to edit *Palace of the Silver Princess*, but (so the story goes) Wells complained to Gygas. Gygas then reminded the Design Department that they were to just proof the module, not change the designers' words or intent. So *Palace of the Silver Princess* went to press with what's been called a "light" edit.

The completed manuscript then headed down to the Art Department, and artist Willingham was the next to raise the alarm. He found the adventure "ridiculous" and said that it was "clearly the private fantasies of the author." Other artists flat-out refused to work on the adventure, leaving people outside the Art Department like Sullivan and even Wells to provide artwork for the adventure (alongside Otus, of course). Meanwhile, Willingham was probably the first to bring the problems with *Palace of the Silver Princess* to the attention of Design Department head Schick, leading him to phone up management and warn them about the adventure. Management's reply was: "Just publish it."

Kevin Hendryx said that one of the core problems was that management didn't really care what they were publishing. They felt that *D&D* was so hot that it was better to have "anything to sell," whether it was good quality or not. This revealed yet another crack in the management/creative schism at TSR.

IV: MOLDVAY-E OR NOT MOLDVAY-E? Though it was produced as an adventure for Tom Moldvay's *Basic Set* (1981), *Palace of the Silver Princess* was largely created as an adventure for J. Eric Holmes's *Basic Set* (1977), only transitioning to the new rule set late in the creative process. The transition between the two *Basic Sets* was one of the first edition transitions ever, so perhaps it's no surprise that TSR treated it so casually. The early versions of *D&D* were pretty similar in any case.

And this wouldn't be *Palace of the Silver Princess*'s actual problem.

V: THE GREAT RECALL OF PRINCESS. Estimates suggest that somewhere between 5,000 and 10,000 copies of *Palace of the Silver Princess* were printed. When the book came back to TSR, several cases were sent out to distributors and copies were given to all of TSR's employees ... and that's when the problems began.

For the first time, members of TSR's management (including Will Niebling, Brian Blume, and likely Kevin Blume) saw the published module—the module that they had been warned about beforehand. And they went "berserk." They reportedly headed over to the creative building looking to fire everyone involved, but were held back when they were reminded of the memo that had told the Design Department *not* to edit Wells's work.

They were not held back, however, from recalling the adventure. Any copies that went out to retailers or distributors were immediately called back. Management also went through the building snatching up every copy they could find—while staff simultaneously did their best to hide them, already thinking about how much money copies of a recalled adventure could bring given *D&D*'s rising fortunes. Wells even lost her copy, though she was later given a copy by another staffer who had managed to hold on to two: he asked only that Wells sign his remaining copy and promise that she would never again sign another. Among the other copies known to survive was Sullivan's; he argued to keep it because it was the only example of his art being professionally published. A box of 72 copies was also saved from the trash by a clever staff member.

VI: LET ME COUNT THE REASONS. The precise reason for TSR's censorship of *Palace of the Silver Princess* remains much argued, with many different reasons put forth.

As noted, some of the Otus artwork was definitely a problem.

“The Illusion of the Decapus,” with its potential S&M overtones, was the most problematic. Though Wells claimed that she didn’t even know what S&M was, she was a fan of the John Norman *Gor* novels (1966–Present), which were definitely full of bondage and other S&M tropes. Management apparently found the “Decapus” artwork particularly problematic because the rising success of *D&D* had also put the game on the radar of uninformed religious zealots, who were then awash in the Satanic Panic. Where TSR had previously gotten away with actual sacrificial scenes on the covers of *Supplement III: Eldritch Wizardry* (1976) and *D3: Vault of the Drow* (1978), a few years later “The Illusion of the Decapus” was too much.

TSR management also felt that they were being made fun of by Otus’s artwork of the three-headed ubues, even if they didn’t know how. Hendyx claimed, “The illustration alluded to recent terminations and employee unrest,” which was a topic that management was quite uncomfortable with.

Beyond that, some say the text was at issue too. Whether it was Freudian or not, whether it was as Hendryx said “navel-gazing pseudo-porn” or not, many of the other designers felt that *Palace of the Silver Princess* was not up the standards of the Department due to the lack of serious editing caused by Wells’s immunity.

Finally, the design itself may have been a problem: Wells used *B1: In Search of the Unknown* (1978) as her model, rather than *B2: The Keep on the Borderlands* (1980). That means that she left GMs to fill in monsters and treasures from a listing for many individual sites. This previous idea of teaching GMs how to create dungeons had since been abandoned in favor of more complete designs.

Gygax had a different opinion on *Palace of the Silver Princess* from the rest of Management: he called it “a tempest in a teapot.”

VII: HEIGH-HO, HEIGH-HO, IT’S OFF TO THE LANDFILL WE GO. To ensure that *Palace of the Silver Princess* was destroyed, and that it wouldn’t be turned into fodder for religious censors, TSR Management sent the copies they had recalled out to be buried, most likely in the Lake Geneva landfill. They even sent along handyman Dan Matheson, described as “a big, imposing bear of a fellow, burly and bearded,” to ensure that there was no funny business, and that no additional modules were grabbed by staff.

Some people speculate that the buried modules were shrink-wrapped, perhaps even shrink-wrapped on pallets, and that they have survived decades of interment. If so, a buried treasure lies beneath the ground in Lake Geneva.

VIII: A CAREER-ENDING MISTAKE. No matter who was responsible for *Palace of the Silver Princess* being printed, then recalled, it proved to be a career-ending mistake for Wells. She was afterward confined to secretarial work at TSR. She proposed a few additional projects, such as a “L.A.S.S.” supplement for *Top Secret* (1980) and a space-travel board game, but wasn’t allowed to pursue them. She eventually left the company after marrying *Top Secret* supplement author Corey Kobernick.

Otus was largely untouched by the controversy, but he nonetheless chose to leave TSR later in the year. That was in large part because of a “Great Purge” in April 1981 that was part of the escalating battles between TSR Management and other staff. Otus’s high-school pal Paul Reiche was part of that Purge, which led fellow artists Willingham and Jeff Dee to leave as well. That, combined with Otus’s unhappiness over TSR keeping original art, led him to move on. He continued with roleplaying art for a short time more, and some of his later work was also controversial, particularly his drawings of teen sex and drug abuse in *Alma Mater* (1982). In more recent years, he’s done art for Goodman Games’s *Original Adventures Reincarnated* line (2018–Present).

IX: HISTORY HAS ITS EYES ON YOU. The original orange-covered *Palace of the Silver Princess* was an adventure full of firsts. It was the first supplement produced by TSR’s first female designer. It was also one of the earliest adventures produced solo by a female designer for any publisher, though Lillian “Lee” Russell’s *Tunnels & Trolls Solo Adventure #3: Labyrinth* (1978) was likely the very first in the industry as a whole.

However, *Palace of the Silver Princess* is best remembered as the first published product to be censored in the roleplaying industry. It’s one of very, very few to be entirely recalled, with *Wings of the Valkyrie* (1987) for *Champions* (1981), where players must save Hitler to save the world, being the only other one of particular note. However, many other products have been censored by individual distributors and retailers, including the *Alma Mater* roleplaying game that Otus contributed to just a year later.

Some few copies of *Palace of the Silver Princess* survived, and they have become collector’s items. In the ’00s, they were selling for \$600–\$800, and in the ’10s for \$1,000–\$2,000. A certain signed copy, the only one of its kind, apparently went for \$5,860 when last sold. There will definitely be no more, as Wells passed on January 25, 2012.

X: QUEST FOR THE HOLY GRAIL. In recent decades, the value of classic *D&D* products has shot up in price, even as they’ve become ubiquitously available in digital form through DriveThruRPG. The Acaeum, the prime *D&D* collector’s site on the internet, maintains a list of “The Rares” along with secondary-market sales information.

Besides *Palace of the Silver Princess*, the other Holy Grails of *D&D* collecting, which tend to surpass \$1,000 even for hard-worn copies and a shocking \$5,000 for the best copies, include:

- ✦ **10th Anniversary Collector's Set** (1984). A compilation of already-classic modules produced for sale at Gen Con 17 (1984), with a print run of just 1,000.
- ✦ **The Jade Hare** (1992) with cover. A promo adventure distributed through the Mail Order Hobby Shop, *The Jade Hare* is already a rarity, but the Holy Grail is a copy of *The Jade Hare* with a cardstock cover, as only a few were made, possibly for trademark purposes.
- ✦ **ST1: Up the Garden Path** (1986). A promo adventure produced by TSR UK and sold at the 1986 National Garden Festival and 1986 Games Day. Just one or two hundred copies are thought to have been sold.

Unsurprisingly, early printings of the earliest *D&D*-related releases also enter the Holy Grail category, including the original Guidon Games printing of *Chainmail* (1971) and all of the “woodgrain” editions of *OD&D* (1974): a set of three printings of the boxed set from 1974 through 1975, before it went to a white box with its fourth printing.

The convention printings of *The Ghost Tower of Inverness* (1979), *Lost Caverns of Tsojcanth* (1976), and *Lost Tamoachan: The Hidden Shrine of Lubaatam* (1979) fall into a similar category, as they were effectively first printings with a very small run, prior to the mainstream publication of the adventures.

Other Holy Grails were produced by third parties, who tended to have lower print runs than TSR. These include the DayStar West Media adventures *Pharaoh* (1980) and *Rahasia* (1980), the Wee Warriors accessory *Character Archaic* (1975), and the small-press *Quest for the Fizzlewood* (1978) adventure, which was another con publication.

There are numerous other products that sell for hundreds or even thousands of dollars in the best condition, but nothing quite reaches the heights of these Holy Grails. As of 2024, the Acaeum records the first two printings of the woodgrain *OD&D* box as the top sellers, with individual sales surpassing \$18,000.

Sources & Tropes

ADVENTURE TROPE: LEVELS, INTRODUCTORY? Though a *Basic*-level adventure, *Palace of the Silver Princess* isn't quite as introductory as *In Search of the Unknown* or *The Keep on the Borderlands*. Unlike its predecessor, there is no GM's advice on how to run *D&D* (or player's advice for that matter).

GENRE TROPE: FANTASY, FAIRY TALE. The background of *Palace of the Silver Princess* is very much a fairy tale. There's a beautiful princess, an enchanted



palace, an extraordinary ruby, a huge party, and of course a devious villain. Fairy tales were a fantasy genre that was very different from the sword and sorcery and pulp adventures that dominated *D&D*'s early days.

PLAYSTYLE TROPE: DUNGEON SITES. Other than its setting and background material, *Palace of the Silver Princess* is very much a dungeon (ruin) site with two levels: an “entrance level” and above it an “upper level.”

PLAYSTYLE TROPE: NARRATIVE. Though *Palace of the Silver Princess* is primarily a site-based adventure, it contains a fair amount of narrative as well—it's just a narrative that defines the site, rather than being a story that constrains the player. Players can learn about this backstory, and discover the ultimate fate of the Silver Princess, when they explore the ruin in the modern day.

DESIGN TROPE: BOXED TEXT. The simple description of each room is boxed off from the mechanical descriptions below. This repeated the trope from *C1: The Hidden Shrine of Tamoachan* (1980) and would be further polished in Moldvay's revision of the adventure.

DESIGN TROPE: DIY. *Palace of the Silver Princess* contains the same DIY dungeon-design style as *In Search of the Unknown*. For certain “empty” rooms, monsters, treasures, and traps are left blank in the text; though some tables are available at the end of the module, GMs are mainly left to fill in the blank spaces on their own, an advancement of the *In Search of the Unknown* design.

DUNGEON DESIGN TROPE: MEGADUNGEON? Despite the fact that it's just a few levels, many old-school researchers have called *Palace of the Silver Princess* TSR's only published example of a true megadungeon. That's because there are rubble-filled corridors, including some stairs downward, that can be filled in by the GM.

Palace of the Silver Princess certainly could be example of what real dungeons looked like in the '70s, as opposed to the tournaments that made up a lot of TSR's early adventure production. The fact that *Palace of the Silver Princess* was only lightly edited adds to its authenticity. However, an authentic dungeon doesn't equal a megadungeon. TSR's next Basic adventure, *B4: The Lost City* (1982), would offer a better example of the trope.

PLOT TROPE: MACGUFFIN QUEST. One of the main elements of the adventure is a search for “My Lady's Heart,” a fabulous ruby.

Worlds of Adventure

EXPLORING THE KNOWN WORLD: GULLUVIA. *X1: The Isle of Dread* (1981) for the first time revealed the Known World beyond the Grand Duchy of Karamikos. The setting would be extensively built out in the “X” *Expert*-level adventures, but would largely be ignored in the “B” *Basic*-level adventures, most of which would only be set in the Known World retroactively. *Palace of*

the *Silver Princess* was the major exception; it could have trailblazed a very different path for the Basic adventures if it hadn't been destroyed.

This first orange-covered edition of *Palace of the Silver Princess* chooses the unmarked plateau northwest of the Principalities of Glantri as its locale and describes a new Barony there called Gulluvia, complete with forests, mountains, and nearby ruins. The second, green-covered edition of *Palace of the Silver Princess* would relocate to Karamaikos, so presumably Gulluvia is now non-canon: it was certainly never mentioned again. However, the “Ardi Varma Plateau” had never been well-described except in fan works, so the lands detailed in this first *Palace of the Silver Princess* may still be up there.

The Creature Compendium

WEIRD STUFF. *Palace of the Silver Princess* is packed full of weird monsters: the three-headed ubues and the blobular decapus (who looks like “a helpless, beautiful woman, usually hanging from the ceiling and being taunted by nine ugly men”) were probably the most eccentric, but there were many others. Only the archer bushes and (surprisingly) the decapus survived, thanks to their inclusion in the green-covered revision. Many others, such as the six-legged ratlike barus, the giant marble snake, and the purple moss, have never been seen again.

Related Books

- ♦ For the other iteration of this adventure, see the green-covered edition of *B3: Palace of the Silver Princess* (1981).
- ♦ For the rules this adventure was written for, see *Dungeons & Dragons Basic Set* (1981) or maybe *Dungeons & Dragons Basic Set* (1977).
- ♦ For TSR's increasing self-censorship over the years, see the past of *Monster Manual II* (1983) and the future of the 2e *Player's Handbook* (1989) and *MC1: Monstrous Compendium Volume One* (1989).
- ♦ For Sullivan's origins, see *B8: Journey to the Rock* (1984).
- ♦ For more black representation, see the cover of *B4: The Lost City* (1982).
- ♦ For a look at other D&D Holy Grails, see *10th Anniversary Collector's Set* (1984), *ST1: Up the Garden Path* (1986), and *The Jade Hare* (1992).
- ♦ For DIY dungeon design, see *B1: In Search of the Unknown* (1978).
- ♦ For more near-megadungeons in the Basic line, see *B4: The Lost City* (1982) and *The Haunted Tower* (1992), and for D&D's first true megadungeon, see *WGR1: Greyhawk Ruins* (1990).
- ♦ For Shakespearean fairy tales, see *UK1: Beyond the Crystal Cave* (1989).
- ♦ For the introduction of the Known World, see *Dungeons & Dragons Expert Set* (1981) and *X1: The Isle of Dread* (1981).

Designers & Dragons

ORIGINS

AN EXPLORATION OF THE GAME THAT LAUNCHED THE HOBBY



SHANNON APPELCLINE

ORIGINAL D&D AND ADVANCED D&D 1E (1971-1983)

VOLUME

4

CONTENTS



PART

1

BASIC D&D – THE BLACKMOOR INCURSION 9

DA1: Adventures in Blackmoor	11
DA2: Temple of the Frog	17
DA3: City of the Gods	20
DA4: The Duchy of Ten	24

PART

2

GAZETTEERS – A NEW, KNOWN SETTING28

GAZ1: The Grand Duchy of Karameikos	30
GAZ2: The Emirates of Ylaruam	39
GAZ3: The Principalities of Glantri	43
GAZ4: The Kingdom of Ierendi	49
GAZ5: The Elves of Alfheim	53
GAZ6: The Dwarves of Rockhome	59
GAZ7: The Northern Reaches	63
GAZ8: The Five Shires	67
GAZ9: The Minrothad Guilds	71
GAZ10: The Orcs of Thar	74
GAZ11: The Republic of Darokin	81
GAZ12: The Golden Khan of Ethengar	84
Dawn of the Emperors: Thyatis and Alphatia	88

PART

3

GAZETTEERS – THE ADVENTURES 93

B1-9: In Search of Adventure	94
B11: King's Festival	99
B12: Queen's Harvest	102
DDA1: Arena of Thyatis	105
DDA2: Legions of Thyatis	108

PART

4

GAZETTEERS—MORE ACCESSORIES. 110

TM1: The Western Countries Trail Map	112
TM2: The Eastern Countries Trail Map	115
PC1: Tall Tales of the Wee Folk	117
PC2: Top Ballista	123
PC3: The Sea People	127
GAZ13: The Shadow Elves	131
GAZ14: The Atruaghin Clans	135
PC4: Night Howlers	139



PART 5	BASIC D&D – THE HOLLOW WORLD	144
	Hollow World Campaign Set	145
	HWA1: Nightwail	151
	HWA2: Nightrage	155
	HWA3: Nightstorm	157
	HWR1: Sons of Azca.	160
	HWR2: Kingdom of Nithia	165
	HWR3: The Milenian Empire	167
	HWQ1: The Milenian Scepter	170
PART 6	THE NEXT D&D – SCIONS OF THE BLACK BOX . .	172
	The New Easy to Master Dungeons & Dragons Game	174
	DDREF1: Character Record Sheets	179
	DDA3: Eye of Tralдар	180
	DDA4: The Dymrak Dread.	182
	The Dragon's Den	185
	The Goblin's Lair.	188
	The Haunted Tower	191
	The Jade Hare	193
PART 7	THE NEXT D&D – THE THUNDER RIFT	196
	Quest for the Silver Sword	197
	Assault on Raven's Ruin	200
	Thunder Rift	201
	Sword and Shield	205
	Character & Monster Assortment	206
	DMR1: Dungeon Master Screen	208
	The Knight of Newts.	211
	Rage of the Rakasta	214
	In the Phantom's Wake	217
PART 8	BASIC D&D – THE CHALLENGER RETIRES	219
	Wrath of the Immortals.	224
	AC1010: Poor Wizard's Almanac & Book of Facts.	231
	DMR2: Creature Catalog	235
	Champions of Mystara: Heroes of the Princess Ark.	237
	AC1011: Poor Wizard's Almanac II & Book of Facts.	243



PART 9	SIMPLIFIED D&D – MORE BOXES	247
	Dragon Quest	248
	Dragon Strike	252
	First Quest	256
	The Classic Dungeons & Dragons Game.	261
PART 10	MYSTARA – REBORN	264
	Karamaikos: Kingdom of Adventure.	265
	Mystara Monstrous Compendium Appendix	271
	Hail the Heroes	273
	Night of the Vampire	276
	Glantri: Kingdom of Magic	280
	Mark of Amber	284
PART 11	MYSTARA – RED STEEL	289
	Red Steel.	289
	Savage Baronies	296
PART 12	MYSTARA – THE ACCESSORIES.	299
	Poor Wizard’s Almanac III & Book of Facts	300
	Player’s Survival Kit	302
	Dungeon Master Survival Kit	306
	Joshuan’s Almanac & Book of Facts	308
PART 13	MYSTARA – AFTER THE FALL	312
	Savage Coast Campaign Book.	313
	Savage Coast Monstrous Compendium Appendix	318
	Orc’s Head	320
PART 14	APPENDICES	325
	Appendix I: Wee Warriors	327
	Appendix II: Judges Guild.	331
	Appendix III: Games Workshop	341
	Appendix IV: Chaosium	343
	Appendix V: Mayfair Games.	346
	Appendix References.	356
	FOR MORE	360

PART

1

BASIC D&D

THE BLACKMOOR INCURSION

1986  1987



The year 1986 marked a big transition for the *Basic Dungeons & Dragons (Basic D&D)* line. For four years, the line had been overseen by Frank Mentzer, who produced the famous line of BECMI rules, starting with the *Dungeons & Dragons Basic Rules* (1983) and ending with the *Dungeons & Dragons Immortals Rules* (1986). But Mentzer was on his way out the door, to join Gary Gygax at New Infinities. His last hurrah was *IM1: The Immortal Storm* (1986), published in August 1986.

Meanwhile, Bruce Heard was on his way in. He had become Acquisitions Coordinator back in July 1985, but with Mentzer’s departure, that role took on new meaning. That’s because none of the TSR staff were that interested in the *Basic D&D* line, which was seen as less prestigious than *Advanced Dungeons & Dragons (AD&D)*. As a result, *Basic D&D* work was increasingly being handed to freelancers, which put it under Heard’s purview.

Heard would have a pretty open hand in developing the Known World setting into what would soon become known as Mystara. But, he had one restriction going in: he was told that a prior agreement with Dave Arneson required him to include Arneson’s setting of Blackmoor in the *Basic D&D* world. The result was a set of four supplements that would be the best description of the primordial world of Blackmoor to date and that would offer a back door into the history of the Known World to come.

Name	Type	Authors	Date	Page
DA1: Adventures in Blackmoor	Adventures	D. Arneson D. Ritchie	October 1986	
DA2: Temple of the Frog	Adventure	D. Arneson D. Ritchie	January 1987	
DA3: City of the Gods	Adventure	D. Arneson D. Ritchie	March 1987	
DA4: The Duchy of Ten	Adventure	D. Ritchie	June 1987	



DA1: ADVENTURES IN BLACKMOOR



1986 – 1987

BASIC D&D – THE BLACKMOORINCURSION



AUTHORS

Dave Arneson and
David J. Ritchie

COVER ARTIST

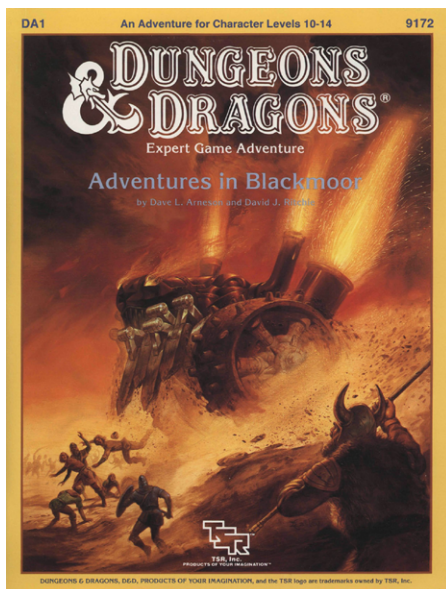
Jeff Easley

SUMMARY

BASIC D&D adventure

PUBLICATION DATE

October 1986



Artwork & Design

THE COVER. What’s that wacky machine on the cover!? A decade later, *Encyclopedia Magica Volume One* (1994) would reveal it to be an “Apparatus of Dreadful Construction.” It destroys everything in its path to create a road to nowhere, and it might be a relic of Blackmoor.

THE MODULE CODE. “DA” of course stands for Dave Arneson. It was another new code for the *Basic D&D* line.

Origins & Other Stories

I: INTO THE CRUCIBLE. When Arneson created the game that would eventually become *Dungeons & Dragons* (1974), he was following in the footsteps of the Braunstein live-action roleplaying games run by Dave Wesely. Wesely’s original Braunsteins were set in the German town of Braunstein and a small Latin America republic, but his players would go ever further afield after Wesely departed for the army: Duane Jenkins ran a western called Brownstone Texas, while Arneson decided to run a game of a different color: Blackmoor.

Blackmoor was the crucible in which *D&D* was forged. Players initially delved into the dungeons beneath Castle Blackmoor, but they also faced many other menaces, such as the Egg of Coot and Stephen the Rock. Along the way, many of the tropes of the *D&D* game emerged, such as when Mike Carr played the first cleric, Bishop Carr.

Blackmoor was one of the more important settings in the history of *D&D*, matched only by the Greyhawk setting that Gary Gygax created as he continued to develop Arneson's original design. But it had only been lightly touched upon prior to 1986 due to Arneson's departure from TSR and his subsequent lawsuit against the company.

II: A TALE OF THREE BLACKMOORS. The earliest appearances of Blackmoor had occurred thanks to TSR and their early licensee Judges Guild.

The first appearance was in *Supplement II: Blackmoor* (1975). Though the supplement didn't detail the setting, it did present "The Temple of the Frog"—an adventure set in Blackmoor that also offered some hints about its Lake Gloomey region.

The second appearance was in *The First Fantasy Campaign* (1977), a book that Arneson wrote for Judges Guild after his departure from TSR. It was the first in-depth look at Arneson's fantasy world. However, it wasn't presented as a standalone setting; instead Blackmoor was placed in Judges Guild's Wilderlands.

The third appearance was a minor mention in *World of Greyhawk Fantasy World Setting* (1980) from TSR. Here, Blackmoor was integrated into the World of Oerth as a kingdom. Though Gygax later said that it was "certainly not the same as Dave Arneson's campaign setting," the description suggested otherwise; it even mentioned Arneson's "City of the Gods."

That wasn't quite the end, as Blackmoor would make a fourth appearance prior to its return to TSR.

III: THE BLACKMOOR BOOKS THAT DIDN'T BARK. There were at least two missed opportunities for a fourth appearance of Blackmoor. Flying Buffalo was the first place where Arneson planned to publish a massive set of 12 Blackmoor modules, following his initial work with the company, which began in 1983. By 1985, it was instead Mayfair Games who was advertising a 12-book series of Blackmoor modules to be released as part of their Role Aids line. Neither set would appear.

Fortunately, Arneson was given a new opportunity before the year's end.

IV: THE DIFFERENT WORLDS DESIGN THAT DID. The fourth appearance of Blackmoor was with *Different Worlds* magazine (1979–1987), a general roleplaying magazine founded by Chaosium but later run by Tasashi Ehara



through Sleuth Publications. When Arneson moved out to California in 1985, he worked for Ehara as a Marketing Director. As a result of this connection, *Different Worlds* also published a new Blackmoor adventure: “The Garbage Pits of Despair,” which appeared in *Different Worlds* #42 (May/June 1986) and #43 (July/August 1986). It depicted a dragon’s lair populated by slavers in the Northern Marches of Blackmoor.

But that was just the appetizer, as Blackmoor was about to return to TSR a decade after Arneson’s departure.

V: DAVE & GARY’S. Arneson left TSR in late 1976. For several years after that, his main interaction with TSR was through lawsuits related to royalties for *D&D*. Though he continued to be a stockholder, the lawsuits made Arneson persona non grata at TSR; according to some reports, the Blume brothers fired a few TSR staffers during the Great Purge of 1981 because they were too supportive of *D&D*’s cocreator!

However, by the middle of the ’80s, things were starting to settle down. Most notably, the second of Arneson’s lawsuits against TSR ended in 1985, when Arneson was granted royalties for the *Monster Manual II* (1985). Meanwhile, Gygax, who had been mostly in California for a few years, returned to the Presidency of TSR in March 1985.

Gygax’s second stint as President of TSR was short-lived: he would leave the company entirely by the end of the year. In between, he headlined famous projects such as *Unearthed Arcana* (1985) and *T1-4: The Temple of Elemental Evil* (1985). He also mended fences with Arneson and asked him to produce a series of adventures for TSR set in the industry’s first fantasy world: Blackmoor.

Harold Johnson was the one who actually negotiated with Arneson and decided what would become of Blackmoor at TSR: he determined it would become part of the D&D Game World for the *Basic D&D* line. But, Blackmoor would not be placed on the Known World’s map. Instead, it would be set in the distant past.

VI: INTRODUCING DAVID J. Ritchie. Though Blackmoor was Arneson’s world, another designer came into the picture when the Blackmoor adventures arrived at TSR: David J. Ritchie. He was a wargame designer originally from SPI, where he produced several games including the WWII *Cobra* (1977). He also contributed to their FRPG, *Dragonquest* (1980).

Ritchie joined TSR in 1982 following TSR’s hostile acquisition of SPI. When SPI’s design department rapidly collapsed afterward, Ritchie was the last designer standing. His most important RPG work during this time was likely his contribution to *Gamma World 2e* (1983). But even he didn’t stay for long: he left for Coleco in 1983.

A few years later, Coleco's gaming department had too collapsed, and Ritchie was back. His main work this time around would be working on the four Blackmoor adventures.

VII: WHODUNNIT? Both Arneson and Ritchie are credited on the first three “DA” adventures, so people have long asked how much influence each author had.

Arneson would later claim that Ritchie was just “an editor,” and indeed much of the material in the “DA” adventures seems closely drawn from Arneson's campaign. But Arneson also complained that “there were changes made [by Ritchie] that [he] did not like,” suggesting that Ritchie had considerable influence on the final product.

Blackmoor player Greg Svenson later offered some clarification, saying that Arneson got to *review* the modules before publication. Given what we know about Arneson's work on previous products such as *Original Dungeons & Dragons* (OD&D) (1974) itself and *Blackmoor*, it seems most likely that Arneson supplied Ritchie with notes, that Ritchie formed those notes into polished supplements, that Arneson reviewed the finished work, and that Ritchie revised as necessary. (But we don't know for sure.)

VIII: THE LAST TEMPTATION OF BRUCE HEARD. Bringing Blackmoor to *Basic D&D* meant that it came under the purview of Bruce Heard, who later said that introducing Blackmoor to the Known World was something that he was “obligated to do.” Nonetheless, it may have created a real opportunity, as Blackmoor offered a backstory for the lightly sketched Known World and also provided Heard with a hook that he could use to attract management and readers alike to a more exhaustive set of Known World references: the *Gazetteers* (1987-1991), which would debut just six months later.

Sources & Tropes

PLAYSTYLE TROPE: INVESTIGATION. Though based on a classic world, *DA1: Adventures in Blackmoor* offers a fairly modern adventure of investigation and deduction: players must first learn about the history of Blackmoor, then figure out what's happened to the land's king. (This suggests that though the module's setting material was classic, the actual adventure was more likely new, to help set up the new series.)

PLAYSTYLE TROPE: SITE-BASED. You could call *Adventures in Blackmoor* an “inn crawl,” because it's entirely set in three incarnations of the Comeback Inn, at different points in the history of the Known World.



PLOT TROPE: COME FLY AWAY. *Adventures in Blackmoor* leads with a classic plot hook: players must travel to a magically faraway land to aid its rulers. It's the same hook used in any number of children's fantasy books, such as *The Chronicles of Narnia* (1950–1956), or newer portal fantasy books, but it's a rarity in FRPGs. The next few adventures would continue with this trope.

PLOT TROPE: LET'S DO THE TIME WARP. The Comeback Inn that transports players to Blackmoor is actually a time travel device!

Worlds of Adventure

EXPLORING THE KNOWN WORLD. Rather than just dropping Blackmoor into the Known World, Heard dropped it into the *history* of the Known World, 4,000 years back (hence the need for a time-traveling inn).

Though we know Blackmoor's chronologic location (more or less), its geographic location would be long argued. After reading *Adventures in Blackmoor*, many players thought that the Broken Lands of the Known World corresponded to the ruins of Blackmoor. This fit with the fact that Blackmoor was destroyed in a cataclysm, and it also matched the location of the Comeback Inn.

A few years later, the *Hollow World Campaign Set* (1990) officially placed Blackmoor on the map of the Known World, located on the continent of Skothar, on the other side of the Alphatian Sea. That seems to be the final and definitive answer for Blackmoor's physical location in the world.

ERAS OF THE KNOWN WORLD: 2000 BC. This first volume places the setting of Blackmoor as “3,000 years ago and 2,000 years before the crowning of the first Emperor of Thyatis.”

EXPLORING BLACKMOOR. *Adventures in Blackmoor* was TSR's first look at the setting of Blackmoor following the limited details of *Supplement II: Blackmoor*, but it too was pretty limited because of its focus on the Comeback Inn. The supplement nonetheless includes details on the history of Blackmoor, a map of the kingdom, and stats for a number of important NPCs.

One of the most interesting things about the map of Blackmoor is that it more than doubles the previous size of the kingdom. The original Blackmoor map from *The First Fantasy Campaign* laid out the world in 10-mile hexes, as was common for Judges Guild products. Though the hex map of *Adventures in Blackmoor* generally corresponds to the one in *The First Fantasy Campaign*, the hexes are now 24 miles across, matching the scale of the Known World maps beginning with *X1: The Isle of Dread* (1981). TSR would revert to nearly the original sizing when the map in *DA4: The Duchy of Ten* (1987) quietly reset the scale to 12 miles per hex.

The Rogues Gallery

BLACKMOOR CHARACTERS. Some of the NPCs in *Adventures in Blackmoor* were characters in Arneson's campaigns. The following is likely not a complete list!

Bosero the Drunkard is John Snider's character, Bozero, and Brother Richard, the Flying Monk, is his brother, Richard. Veslo Meridan is likely Dave Wesely's half-elf character who was only ever named by Arneson himself. Lortz Kharnundrhun was Steve Lortz, who went on to author *Perilous Encounters* (1978) and *Panzer Pranks* (1980) for Chaosium. Marfeldt the Barbarian was played by Marshall Hoegfeldt, another very early member of Arneson's gaming group. Mello the Halfling was Rick "Mel" Johnson, the Peshwan Na Shepro was Ken Shepro, Robert the Bald was Bob Meyer, Scott Debelfry was Scott Belfry, Timothy Curlytop was Tim Kirkpatrick, Toska Rusa was Deborah Nafziger, Uberstar Khazakhun was Walter Oberstar, and Willem of the Heath was Bill Heaton.

Related Books

- ◆ For how Blackmoor led to *D&D*, see [*Dungeons & Dragons 3-Volume Set*](#) (1974).
- ◆ For more on the origins of the Black Moor, see [*Supplement II: Blackmoor*](#) (1975).
- ◆ For how time travel could lead to an alternate timeline, see "Returned Blackmoor" in *Threshold #20* (2018).
- ◆ For Blackmoor in Greyhawk, see [*World of Greyhawk Fantasy World Setting*](#) (1980).
- ◆ For its unofficial expansion, see "The Archbarony of Blackmoor" in *Oerth Journal #5* (1997).
- ◆ For the placement of Blackmoor in the Known World, see [*Hollow World Campaign Set*](#) (1990).
- ◆ For a potential history of the Known World before Blackmoor, see "Hail Thonia!" in *Threshold #12* (2016).
- ◆ For another Easley cover that required later explanation, see [*Manual of the Planes*](#) (1987).
- ◆ For Arneson's lawsuits, see [*Monster Manual II*](#) (1985).
- ◆ For more on the *Dragonquest* RPG, see [*DQ1: The Shattered Statue*](#) (1988) and [*Dragon Quest*](#) (1992).
- ◆ For the next Blackmoor adventure, see [*DA2: Temple of the Frog*](#) (1987).