

The T&T Solo Design Guidelines **or** **HOW TO WRITE** **A SOLO ADVENTURE**



A primer and historical look back at making solitaire adventures

Stackpole ♦ Loomis ♦ St Andre

CLASSIC SOLO & GM ADVENTURE LOCATION MAP

The numbers and letters in the red boxes correspond to the locations of the 25 classic solo and GM adventures published by Flying Buffalo. The red lines are major trails and roads used to travel western Rrr'lff.

RRR'LFF

The Dragon
Continent

Far North at the top of the world



Classic T&T Solos:

- 1 = Buffalo Castle
 - 2 = Deathtrap Equalizer
 - 3 = Labyrinth
 - 4 = Naked Doom
 - 5 = Dargon's Dungeon
 - 6 = Weirdworld
 - 7 = Overkill
 - 8 = Beyond the Silvered Pane
 - 9 = City of Terrors
 - 10 = Sorcerer's Solitaire
 - 11 = Sword for Hire
 - 12 = Arena of Khazan
 - 13 = Sewers of Oblivion
 - 14 = Sea of Mystery
 - 15 = Blue Frog Tavern
 - 16 = Mistywood
 - 17 = Gamesmen of Kasar
 - 18 = Beyond the Wall of Tears
 - 19 = Captif d'Yvoire
 - 20 = Amulet of the Salkti
 - 21 = Red Circle
 - 22 = Caravan to Tiern
 - 23 = Dark Temple
 - 24 = When the Cat's Away
 - 25 = Saving Fang/Pits of Morgul
- EL = Elven Lords
GL = Goblin Lake
CI = Circle of Ice
27 = Agent of Death

On Phoron in or near Gull

9 13 EL

Khrayyt

Classic GM adventures

- DB = Dungeon of the Bear
- CB = Catacombs of the Bear Cult.
- UU = Uncle Ugly's Underground
- DS = Isle of Darksmoke
- GC = Goblin Crag
- TC = Trollstone Caverns
- VK = Vaults of K'Horror

On Isle of Darksmoke

DS

On Pepper Island in the Eastern sea

20

On Mane Land in the Burnished Plain

22 23

The sea area between the Continent of Zorr and Mane Land

14

Equator

Southeast coast of Mane Land

18

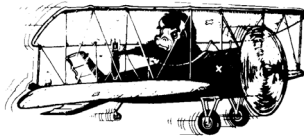
The T&T Solo Design Guidelines or HOW TO WRITE A SOLO ADVENTURE

Written by
Michael Stackpole

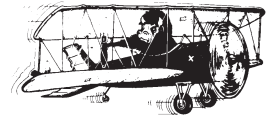
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Note: Some of the material in this book was originally published in 1986 as hand typed newsletters and was sent to prospective T&T authors. It is presented here for historical and educational purposes “warts and all” and makes references to company plans and publishing partners that Flying Buffalo is no longer affiliated with.

Flying Buffalo is still looking for well written solos and you are invited to submit yours to us for possible publication.

Digital scans and visual enhancements by Steve Crompton

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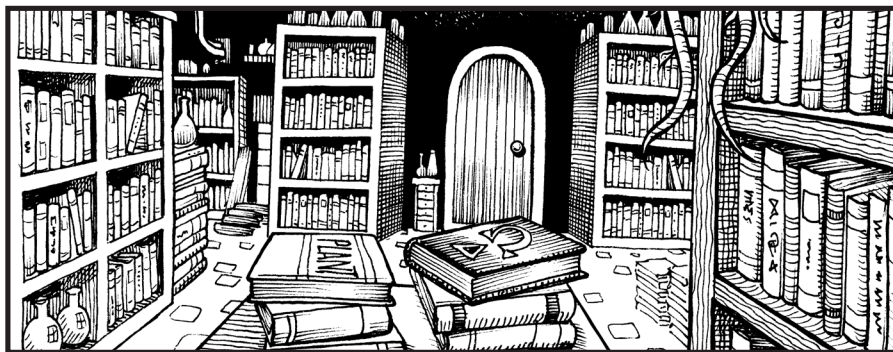
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THE DISCOVERY OF THE MISSING GUIDELINES

By Steven S. Crompton



Most of you are probably aware of the sad passing of Rick Loomis, the President and founder of Flying Buffalo. Rick ran Flying Buffalo out of his ranch house from about 1987 to 2019 - that's 32 years in one location. (Rick started FBInc in 1970!)

Needless to say in 32 years, a lot of things get piled up, boxed up or just plain filed away and forgotten. With Rick's passing, it has fallen to me to try to find and organize all the things related to the production and publishing of Nuclear War, the Catalyst line, Lost Worlds and of course Tunnels & Trolls.

In November 2019 I was cleaning up the old office and discovered in an ancient-looking pile of letters and samples, the *Solo Dungeon Design Guidelines*. Over the years, many, many fans and would-be-authors had requested a copy from us. Unfortunately neither Rick or anyone else at Buffalo knew where they were or what had happened to them.

The last time I'd seen the guidelines was in Buffalo's older offices in 1981. Back then they were about three pages long and just gave the very basics of what was expected from a solo adventure. I wasn't even sure why people were so interested in the old guidelines as they weren't all that useful to my way of thinking.

What I didn't know was that in 1982 the guidelines were expanded and in 1986 Mike Stackpole wrote a 20 page supplements to the guidelines that included not just what the solos needed to have, but an entire primer on HOW to write a solo and HOW to manage keeping track of connecting paragraphs. (See my *Corgi* article to learn why Mike wrote these.)

Here was Mike Stackpole who had written numerous highly-praised T&T solo adventures, giving the benefit of his advice and experience on how he wrote his solos and guidance on how YOU could write one too.

Suddenly I could see just why people had wanted a copy of these. No doubt they had heard from other creators about these expanded guidelines and wanted to get a copy of them too. Keep in mind this was all done before the internet and everyone having e-mail, so you couldn't just e-mail a pdf to someone back then. By the time that was a option, any copies of the guidelines had vanished into the mist.

So I have scanned in the hand-typed pages, cleaned them up, enhanced them a bit with some art and graphics from that era and have put them together in this booklet for any of you who would either like to learn how to write a solo, or see a piece of rpg history written by none other than Michael Stackpole.

Keep in mind, we are still interested in looking for new T&T adventures, so if you do write a solo that you feel is worthy, feel free to contact me and Ken St. Andre & we'll take a look at it.

I've also added an update on what we are looking for in 2020 and the licensing agreement for T&T if you decide you want to try to self-publish a solo adventure. (You'll need our approval for that.) I think that covers things. We hope you find these guidelines helpful and fascinating for their information and historical value!

Cheers - *SS Crompton*

You can e-mail me at skcrompton@gmail.com

T&T Solo Submission Guidelines: 2010

By Rick Loomis

T&T fan Andrew James sent me the short Dungeon Design Guidelines that Rick Loomis was using back in 2010. I have slightly updated it and am presenting them here so you can see the very basics of what we are looking for in a solo adventure.



Due to the latest technologies of print on demand, and eBooks, Flying Buffalo would like to publish more adventures, (both solitaire, and GM ones) for Tunnels & Trolls. That means we will be accepting outside submissions. Email your submission to rick@flyingbuffalo.com with a subject line of “T&T adventure submission”. If my editor likes it, I will contact you for payment terms and contracts. (Don’t expect a lot - we aren’t getting rich from this!)

I’m looking for adventures for either Deluxe T&T or 5.5, but ideally your adventure should work for either. I’m also willing to accept adventures written for Mercenaries Spies, & Private Eyes, or Monsters! Monsters!

You should indicate the number of characters, what type and kin are allowed, and what level character, (and rough number of adds), is appropriate for your adventure.

Adventures for low-level characters are perfectly reasonable, and in fact we’d like to have more of those.

Solo design Do’s and Don’ts

- If you are going to be writing a solo adventure, you should have read at least one of them, to see how they work. You can find one online at www.flyingbuffalo.com/bcintro.htm, or you can buy one from us.

- If you are going to allow magic spells in your solo adventure, you should probably include a Magic Matrix, as in Captif d’Yvoire, Amulet of the Salkti, Caravan to Tiern, or When the Cat’s Away.

- Don’t jumble the paragraphs (we’ll do that). This makes it easier for us to edit it. That is, paragraph 1 should lead to 2, 3, and 4. Paragraph 2 should lead to 5, 6, and 7. Or even better, paragraph 2 could lead to 2a, 2b, and 2c. An example of this numbering style can be found at: <http://www.gristlegrim.com/khosht/entrance.shtml>.

- Put double brackets [[]] around your paragraph numbers, so we can easily do a “search and replace” when we jumble them.

- Don’t have a paragraph that leads to only one other paragraph, unless really necessary for continuity.

- Try not to have any “instant death” choices. Allow the player a saving roll to escape, even if it is a tough one, if he made a particularly bad choice.

- It is possible to write an adventure that is completely linear, (there is only one way to win), but it is more likely to be popular if there are a lot of possible ways to go, and possibly completely different outcomes if you make different choices. (See “The Case of the Pacific Clipper” by Dave Arneson for a good example.)



T&T Submission Guidelines continued

General Design Advice.

- It is better if your adventure has a theme of some kind, (Buffalo Castle is just a lot of random encounters thrown together - but after all, it was our first one, back in 1975.) But if you have a theme, please try to stick to it. Don't throw Norse Gods into your Egyptian themed adventure.
- Also please try to avoid anachronisms. If your characters are using swords and bows, they shouldn't be attacked with submachine guns or lasers.
- Humor is very tricky - use it sparingly unless you are really good at it!
- We are not interested in adventures (or jokes) that are offensive to any religion, race, disability, or sexual persuasion.
- Also do not use any characters or references to popular TV shows, movies, or comics. Some people get very possessive of their intellectual properties, and I just as soon not get sued. Please create your own specific monsters, places, sidekicks, and so forth (preferably use ones from our T&T Trollworld). A troll or a goblin can be however you describe it, but a Nazgul or Wookiee is something specific, and not ours!

If your adventure is really long, you can put it on a CD and mail it to T&T Adventures, c/o Flying Buffalo, PO Box 8467, Scottsdale, AZ 85252. But I really don't want just a printed manuscript. If it isn't already in computer format, it has two strikes against it.

Additional Suggestions from Steve Crompton - 2019

Since Rick wrote those guidelines we have released Deluxe T&T, which is packed with information about the people, kindreds and places in Trollworld. We even created a map that shows where all the existing solos take place (*See page 2*). So here are some things to keep in mind:

- **Where is your adventure located?** My advice is that as you create your solo think about WHERE in Trollworld your adventure might likely take place. Look at the world map in the dT&T rules and read the geographical information in the Trollworld section, then try to put your adventure where you think it makes the most sense.
- **Solo and GM Combo?** We have recently published several books that include a solo and a related GM adventure all in the same book, so we are looking to do more books like that going forward, so keep that in mind.
- **New & Unusual Locations.** Take a look at the locations we have already done solos for and try to find new and different places and situations you might write your solo adventure in. We've had castles, arenas, cities and caverns, so what other places can be done? How about a lighthouse, a large school, dockyards, a zoo, a winery, a hospital/sanitarium, place of great magic or even a palace? See if you can think of some unique location or situation (like a natural disaster) that hasn't been done yet.

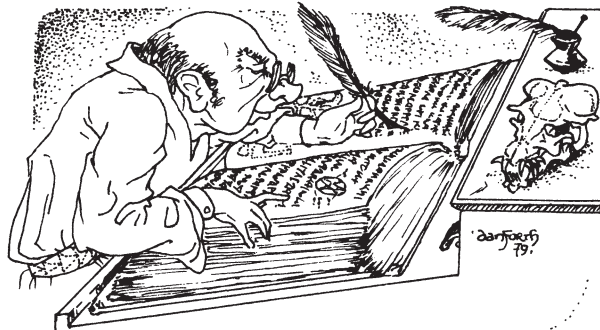
If you have further questions about writing or doing art for Flying Buffalo, feel free to contact me at:
skcrompton@gmail.com

Steven S. Crompton
Art Director/Manager
Flying Buffalo



Some Quick Solo Advice from Ken St Andre

Here's a very short piece with a few tips from Ken St Andre



Writing solo adventures for Tunnels and Trolls can be a tricky thing. It occurs to me that it might be useful to share some techniques for clear writing. Here's the first one that I want to share:

There should usually only be one saving roll per paragraph. If you make it go to **A**. If you fail it go to **B**.

There might be a situation where saving rolls are needed on two attributes at once. If you make them both, go to **A**. If you fail them both, go to **B**. If you fail the first but make the second, go to **C**. If you make the first but fail the second go to **D**. This kind of thing can be done, but it gets confusing. Please try to avoid it.

One thing you can get away with is setting up a series of options, each of which calls for a saving roll, but even that would be better served by using more paragraphs. Example: You are facing three doors, each with a sign posted on it. Door A says only Smart Guys get through this door. If you wish to enter, make your L3SR on INT (30 - INT) If you make it, go to **A**, if you fail take 3 points of CON damage and try something else. Door B says only Lucky guys get through this door. If you wish to enter make your L3SR on Luck (30 - LK). If you make it go to **C**; if you fail go to **D**. Door C says only Nimble Guys get through this door. If you wish to enter make you L3SR on DEX (30 - DEX). If you make it go to **E**;

if you fail, go to **F**. If you tried all 3 doors and failed them go to **Z**.

That's kind of long and confusing. A better way to do it, IMHO, A better way to do it would be to say: You see three doors. Each is labelled. Door A says Smart; door B says Lucky; Door C says Nimble. If you wish to try Door A, go to **X**; for door B, go to **Y**; and for door C, proceed to **Z**.

(The **X**, **Y**, and **Z** paragraphs would of course each consist of the saving rolls. And the results of success or failure send the player to new paragraphs.)

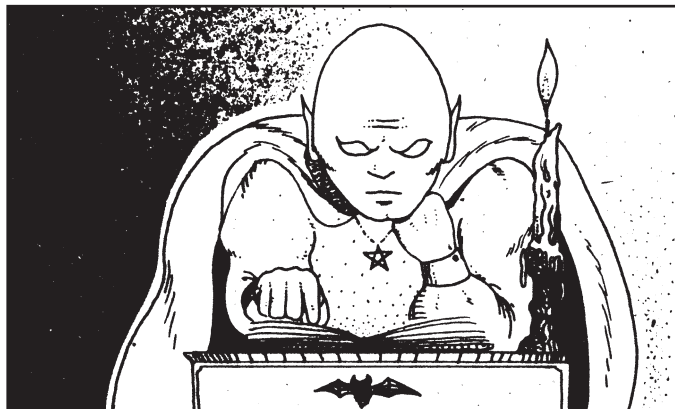
The benefits of having all saving roll results appear in different paragraphs is that it reduces the temptation to cheat. If your paragraph says, Make a L1 LK saving roll and if you make it take 100 gold pieces; if you fail it then it's a contact poison trap and you die is that the player knows what he'd better do before even reading the rest of the paragraph. Make them turn the pages. It increases suspense and playability.

I won't claim I've never violated this stricture in the past. All I can say is that I'm trying to do better these days. For the sake of simplicity and clarity, let's have all of you do better also.



T&T Solo/GM Submission Guidelines: 1982

These are the Adventure guidelines used from 1982 to around 1987 and are one of the most complete set of overall suggestions and requirements we have. Around 1988 the masters to make copies from were unusable and the remaining photocopies were mailed out. Fortunately Steve found a copy of these guidelines in an unopened returned envelope that had been sitting in a pile of unopened mail that had remained untouched for over 25 years.



Blade (Flying Buffalo) frequently purchases solitaire dungeon designs from outside designers. We are working to publish quality solos, and there are several things we'd like the potential designer to be aware of, and to keep strongly in mind.

At this time, we are publishing two types of solitaire adventures: the full-sized solos and the mini-solos in *Sorcerer's Apprentice*. We will consider submissions of both of these types for publication; please remember, though, that each type has slightly different requirements. The full-size solos are typically 140 to 200 paragraphs long. Mini-solos for SA are 22-35 paragraphs. We will pay \$150 for full-sized dungeons designs and \$25 for a mini-solo. This price gives us all publication rights, including rights to copyright, rights to reprints, serialization, foreign publication, and adaptation for script and computerized uses. Payment is made upon publication of your dungeon, and includes at least two complimentary copies.

Format

Your manuscript must be typewritten, with all typographical errors corrected. We would prefer to receive the manuscript in some sort of a binder or (word file). Please use ample spacing between numbered paragraphs

Jumbling Paragraphs


Don't do it. It should be easier for you not to, and it is certainly easier for the staff here to read, edit, and illustrate if the designer does not mix the paragraphs ahead of time. Just leave the solo in straight storyline format, numbering the paragraphs from 1 to whatever you need (up to about 200 for a full-size solo).

Artwork

Occasionally designers include artwork for their dungeons: Unless the art is of professional or near-professional quality, we discourage this. On the other hand, if it is good quality art and we choose to print it, the price will be negotiated separately, based on the quality and quantity used. Be aware that just because something is "as good as" art in a previous dungeon does not mean we will accept its equivalent now. If a paragraph describes something only you know about, or would require research by the artist (for example, if you've described a heraldic device and it has some significance in the adventure), you might include a sketch reference for the artist.

General Comments

We urge our designers to get their heads above ground! The concept of underground dungeons can be somewhat limiting. Instead of thinking in terms of designing a "dungeon", try to think in terms of creating an 'adventure'. The best dungeons resemble



stories written with multiple plots and interchangeable characters. In fact, you are telling a story, where the reader supplies the main characters or hero of the tale. Don't fall into the trap of leading the player-character around by the hand... the readers should feel that the ability of their characters and their choices and decisions will genuinely make a difference in the outcome of the "story."

Theme

Give your solo a strong setting or flavor — a theme to tie the whole thing together. One way to do this is to present the reader with a specific challenge, a direction, a goal — some reason for the delver to have come to the place, instead of just appearing in a complex of rooms and corridors with no particular purpose except to knock off the odd ore or two and cart away all the cash he can lay hands on! Develop obstacles and side-tracks to divert the delver and keep him moving.

Consider giving solos a cultural theme or mythos. The solo *Labyrinth* is distinctly Grecian in background and in the situations the delver can get involved in. *City of Terrors* and *Arena of Khazan* are dependent on invented (but self-consistent) world views which provide a setting for the character to be a part of.

It is pointless to pick a theme and then not carry it through. An adventure set in darkest Africa should not have Greek centaurs, Celtic druids, and Australian wombats running around inside (at least not without a very good reason!). This is a common error.

Some designers have asked us if it is acceptable to place a solitaire adventure in the far future, the old west, buccaneer days or anywhere else outside the conventional, quasi-medieval milieu of the usual T&T world. If you have a good idea and want it set in an unusual time or cultural setting, that's fine. There is one condition, however, which must be met: *the average dungeondelver type of character must be given a good reason and means to travel between the various universes... into your adventure and then back "home" again.* (It is conceivable that you could "start" the adventurer off within your solitaire as a "first level character," but you'll still need to provide a means "out") There are many T&T'ers who play only through the solitaires,

and they will want to use old familiar characters if you are not starting with newly-rolled characters. And if those characters survive, the players will want to continue their adventures elsewhere. We will not and cannot accept closed-system solo designs, even if you promise to write us bunches of others within that system.

Descriptive Narrative

In addition to creating a story of many plots, it is important to give the reader a good deal of description in the adventure. This provides a feeling for the surroundings, gives our artist something to work with, and provides a world-sense for the players to identify with. (It may also give you ideas for more options to provide for the delver while you are writing.) Descriptive narrative is the key, whether you're describing a combat sequence or just the general surroundings. Don't just say something like:

You are facing a Troll with a monster rating of 100. Kill him and then go to (paragraph) 50.

Try something like:


Suddenly there comes a bloodcurdling roar from behind you. You whirl to face an immense Troll, his eyes aflame with bloodlust and his black lips set in a ferocious snarl. His powerful hands are but inches from your throat and unless you can make your third level saving roll on tuck, he will twist your head off with a single practiced flick of his wrists.

If you make the roll, you must fight him. Being one of the largest and ugliest Trolls you have ever encountered, he rates a MR of 100. If you survive the combat, go to (paragraph) 50. If however, you missed the saving roll, you may take some measure of solace in the fact that the Troll's skill was such that you suffered only briefly before meeting your gruesome end.

Not all your paragraphs need be this long or involved, but players definitely deserve something more interesting than the first example.

Efficiency and Logic in Choices

By "efficiency" we mean *the effective use of paragraphing.* There should not be extensive or numerous paragraphs between scenarios and combat results.



Never send a delver to a paragraph which reads “Go to (paragraph) 20.” You should send a player directly to paragraph 20. Furthermore, paragraphs can occasionally have several uses. A paragraph describing the interior of a tavern and the options available can be used when a delver enters from the front door, the back door, or the roof — the same tavern description might serve for all.

As for humor, too many designers try to use illogical situations as a device for a chuckle. On the whole, this is discouraged. Although anything is possible in the T&T universe, it is still (for the most part) subject to cause and effect. The causes may be different or even downright bizarre, but they should still be there.

Use common sense when determining the options given to a player, and provide a real choice wherever possible. A paragraph with several options, only one of which produces a result, isn't well devised or very efficient. You should be able to justify the presence of each paragraph in the design. There's no sense wasting your time padding out an adventure with useless paragraphs. Nearly every paragraph should have something for the character or player to do -- a combat, a saving roll, a real-choice decision, a random-effect roll: something.

Corridors, Roads, Paths and Such

If your design has them, keep them interesting! Paragraph after paragraph of “You are on a north south road. Do you want to go north or south? For north go to (paragraph) 10. For south, go to (paragraph) 11” is incredibly tedious, and provides nothing for the character to do. Put in wandering creatures, traps, or some strange encounter to spice things up.

Also, make it difficult if not impossible - for someone to wander the corridors or pathways, avoid all dangers, and exit. It's not fair that they garner experience just for walking in and then back out again.

Treasure and Options

A degree of randomness in a printed, published adventure is *desirable* to provide differences between the experiences of one delver and another. If you of-

fer options like opening a chest, drinking a potion, examining a book or what-have-you, it can be a good idea to have several possible random results (This is common in the solitaires *Buffalo Castle* and *Sorcerer's Solitaire*). For example:

You find an ornately carved wood chest with a simple clasp. Once you get it open, roll one die to find what is inside. If you rolled 1-3, the chest contains 100 newly-minted gold pieces. If you rolled a 4, you found a small diamond worth 150 g.p. If you rolled a 5 or 6, the chest was a trap and you have triggered it. A cloud of stinking poison gas rises to engulf you. You must make a third level saving roll on luck to save yourself from its effects, or Like 2 dice worth of hits directly from your Constitution.

Thus, a player is never absolutely certain what they are getting into. If the possibilities are both good and bad, or even neutral, hell be tempted but unsure. If a chest (or whatever) is always a trap or always a treasure, it's boring: always avoided as a trap, always grabbed up if its a goodie. On the other hand, a wholly random dungeon isn't desirable either — don't carry this to extremes.

Completeness

Every solo adventure has basic parameters which should always be noted. How powerful are the characters you expect to challenge? To date, most solitaires specify the character levels that should enter. This is acceptable, but rarely suitable because different groups increase the power of their characters at different rates. What is a weak 12th level character to one playing group might be a juggernaut of destruction to another group. A suggested range of personal adds is a better gauge of ability. Or, you can suggest a level of “average” attributes as was done in the solo *Sword for Hire*. Be realistic — players want a serious challenge, not a suicidal sure-death trip, and not a cakewalk through a supermarket of available goodies.

Also, remember that all saving rolls must be made at *some specified level and on some specified attribute*. Too often, submissions say “Make a saving roll. If you make it, go to 25. If you don't, go to 27.” *Every saving roll must be noted for level and attribute.*

Maps

Draw and mark a map of your solitaire. If a certain intersection of corridors is described by paragraph 25, Then mark your map there with a #25, Then if you approach the same place from another direction, you'll remember that paragraph 25 describes that place. And if you make an error in your own copy and don't notice it for a week or two, you'll have a much easier time trying to find out where you went wrong. And finally, players will probably map it for themselves, and will be unhappy if they find the map doesn't work. You should be internally consistent in your designing, and a map will help you.

Obviously, some designs (such as *Arena of Khazan*) have no maps and need none. If your design needs one, you should take the time to do it correctly. A copy included in the manuscript you send to us would be appreciated. (*Even if it is just a rough sketch*)

Magic

Since the invention of the Magic Matrix, players seem to expect to be able to use such most of the time. If you simply do not wish to include magic in your solitaire, fine. (A mini-solo for SA is not likely to have room or sufficient options for such.) An extensive discussion of the Magic Matrix (and also a number of other comments, hints, and suggestions for the potential dungeon designer) can be found in *Sorcerer's Apprentice* #5. For the designers who do include magic-use, the Magic Matrix provides an efficient way to chart the effects of spells cast, preventing an over-abundance of rarely-used (hence inefficient) paragraphs.

At this time, the adventures *Dargon's Dungeon* (Stackpole's rewritten version with Danforth's Magic Matrix), *Arena of Khazan*, *Abyss*, *Circle of Ice*, and *Overkill* (Stackpole's rewritten version) all use a Magic Matrix. It is suggested that you examine these as examples, although the use of the Matrix is still experimental (in other words, play around and see what you can do with it).

The basic format is this: All the spells which can be expected to be used in the entire adventure are listed

across the top of the Matrix. All the paragraph numbers that call for magic are listed down the left-hand side. The reader, when coming to a paragraph where he expects to throw magic, turns to the Matrix after writing down the name of the spell he wishes to cast. He then cross-references the spell with his paragraph number and finds the result in the form of a code.

This code may tell him whether or not the spell had any effect, or to what degree it had an effect. For example, "!" means normal effect, "?" means no effect at all, "!!" means double normal effect, "!/2" means half normal effect, "*" means the spell rebounded on the user, or perhaps had the opposite effect intended. You can introduce a level of uncertainty by having the code something like "1-4" meaning roll a die and it only works if you roll between 1 and 4.

The code can also include paragraph numbers, either as part of the above Code or as a separate system in and of themselves. In the former case, the paragraph numbers in the code might be a means to provide information above and beyond just whether or not the spell was normally effective. For example, the code/paragraph number might lead to a place where all the magical items which have been Omni-eye'd are described in a single chart:

(Item from) **9A**: *The ball is suitable for fortune-telling, accurate on a roll of 1-4 on a six-sided die, enchanted at level six usable, only by rogues, only once a day.*

(Item from) **25D**: *The Demonlord's Dagger. You sense evil magic of at least 12th level.*

Ultimately, you might get a mix of all the variations, something like the greatly abbreviated example below. (You would usually have more kinds of spells and more paragraphs).

	VORPAL	WHAMMY	HIDEY HOLE	OMNI EYE
1E	!	!	!	(22D)
5C	*	!/2	!(13G)	--
6A	1-2	1-4	!	--
6D	--	--	?	(12E)

In this case a "--" might also mean the spell was simply not a reasonable choice under the circumstances. For instance, at **6D** the character would never have

a weapon available to *Vorpal*. The code at **5C** under *Hidey Hole* might reflect the fact that yes, the spell took effect and you're now invisible, but there is other information you must have. So, you turn to **13C** — where you might find out that your opponent can see invisible things, or is a feline and hunts by smell, or is a wizard who casts an *Oh There It Is*, or whatever. Something specific happened as a direct result of the character having cast the spell.

Be sure there is always a way to send the character back into the regular stream of the adventure. In the case of most combat spells which take effect, you can simply write “go back to the paragraph you came from.” This won't always work, however (*Arena of Khaian* is rather more complex, for example). Also, be sure you've explained your code clearly.

These are the advantages of the Magic Matrix:

1) All results are codified and in one place. The more elaborate results can be scattered, but the everyday results are simplified. 2) Few players can memorize a sizeable chart. Although the honor system against checking first must be relied on, it doesn't hurt to help it along. The Matrices in *Abyss* and *Circle of Ice* are somewhat shorter than preferable, but were all that was needed for those particular solos. 3) The designer can get much more mileage out of a chart than individual paragraphs for the magic. There is a premium on effective, efficient paragraphs to get the most adventure into a moderate length of booklet, and we hope that the Magic Matrix can help.

Proofreading

Error can always creep in and can only be eliminated by careful and painstaking lengthy checking,



It's not much fun, but it has to be done. Carefully go through the entire adventure when you finish writing it, and be certain that every “Go to” goes to the right place, and that every paragraph has a place that refers to it. Even if an adventure looks promising, we'll have to return it if it looks like we'll have to track down a dozen missing paragraphs.

Go To / Come From

To help us remove these kinds of errors, we ask you to provide a note next to each paragraph slating what paragraphs lead to it. For example:

14. You open the chest and find a pouch containing 50 gold pieces and a small green gem which radiates magic. To take the gold, go to 15. To take the gem go to **22**, To take booth, go to 16. (**12,13**)

This tells us that paragraphs **12** and **13** lead into paragraph **14**. “Exit the dungeon” and “you are dead” paragraphs don't need this, as a great many paragraphs could lead in. This will help us immensely.

The T&T 5th Edition

Since the publication of the Fifth Edition of *Tunnels & Trolls*, we have asked designers to try to write the dungeon/adventures with those rules in mind. The 5th edition rules do effect solo play: warriors in armor will be much harder to kill, spell books will be a very useful treasure for wizard and rogue alike, and the monsters will probably have to be just a little tougher (about 10 MR higher, on the average) than they have been in the past to challenge the average first level character. We will not reject a dungeon simply because it has been written under earlier editions, but we may need to re-edit it to accommodate. We would appreciate it if you would mention which edition of T&T you are using.

To Sum it All Up

We are looking for inventive, clever, descriptive, original, story-like adventures. A tall order to be sure, but we are trying to give the players the very best we can. If you do your best, so can we.

By submitting your dungeon to us, you certify that the dungeon belongs to you and you do have the right to sell it to us.



Submitting Game Master Adventures:

Flying Buffalo will consider for publication original Game Master Adventures. These should be submitted typewritten, on one side of the sheet only. We would prefer to receive these in some sort of binder or folder. Clear, complete maps should be included. You need not make these printing-perfect, as an artist will re-draw them for publication, if the design is accepted. You should make them as complete as possible, with all encounters thoroughly detailed.

Please do not use game mechanics, monsters, or situations derived from any other game systems. You do not need to stick to published information relating to the known T&T “universe”, and indeed, we recommend you invent your own background material. However, it is important that you do not “borrow” material developed by others, either in whole doth or by derivation. (In other words, if you have a creature that attacks like a Rust Monster, thinks like a Rust Monster, and smells like a Rust Monster, it is a Rust Monster, even if you call it a “ruster” or an “ironeater” or “Fhred”, and you should not use it.)

Because there are many formats to write in, there is no set fee for authors. When we have examined a GM adventure which you have submitted, we decide if Flying Buffalo should consider publishing it. If so, we will write to you with a price offer, which you may accept or decline. It is impossible to be more specific without seeing a proposed project, so please draft write a letter which says, “I have a 15 level dungeon that my friends really like; how much will you pay me for it?” As with the solitaire adventures, we pay for both quality and quantity, although more important than either are originality, cleverness, and completeness.

Flying Buffalo is currently expanding its line of GM adventures, and it is recommended that you glance at any of those noted below for examples of what we are accepting. (Not all are available as this is being written. However, look at what can be found, for the reasons given, to see how we are improving the new material over older adventures.

1) *Catacombs of the Bear Cult:*

Although it is only one level, we'd prefer several levels at once, the adventure has a reason for being

there, a definite background, and a sizeable assortment of NPCs. There are also suggestions which can change scenarios beyond the basic adventure.

2) *Isle of Darksmoke:* Recommended lot its length and complexity, and the thoroughness of description. Also for the formal of room descriptions.

3) *The Adventurers Guild:* This is a series of short unconnected adventures which can be inserted into an on-going campaign, or used as a pickup scenario for an evening's gaming. An alternative format to the long deep digging of massive tunnel complexes. (*This ultimately became the Citybooks series*)

(*Update: you might also want to look at Trollstone Carverns, Vaults of K'Horror and the T&T Adventures Japan GM releases from 2016 on - Steve*)

Other formats are entirely possible, and we urge you to write your own adventure in your own style. These are merely examples of what we have found desirable so far.

When you submit your Game Master Adventure to us, you are certifying that the material does belong to you, and you do have the right to sell it to us. Please include a self-addressed, stamped envelope large enough to return the manuscript to you, in the event that it is not accepted. (*or email us at skcrompton@gmail.com*)

Modules for Games other than T&T

We are not interested in scenarios designed for game systems not published by Flying Buffalo. We will be very interested indeed in freelance designs for solitaire and GM adventures for our upcoming *Mercenaries, Spies and Private Eyes* game, and the space RPG, *Web*. Although they are compatible with T&T, and we intend to publish solo adventures for these games, the actual game mechanics will be slightly different and you will need to see the games before writing supplemental adventures. When the games are released, we will have more specific guidelines, and you can request them even as you've asked for and received these. Please include a self-addressed, stamped envelope.

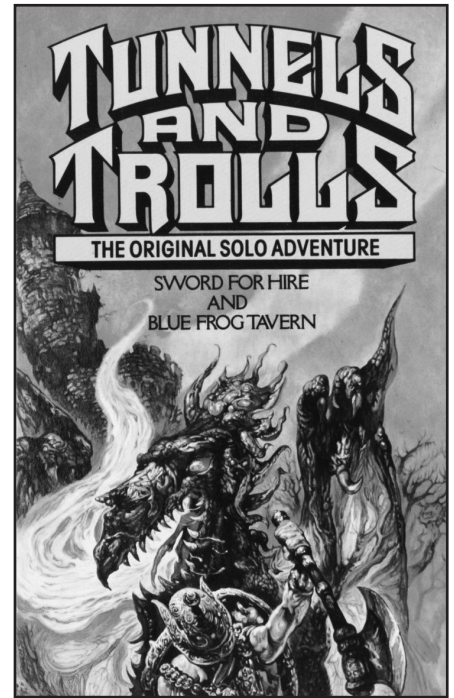


Corgi Books & their part in these Guidelines

Note: Since the 1986 guideline supplements mention the Corgi T&T books numerous times, I'm adding some background on what their importance was to Flying Buffalo in 1986 -1989 so you can read the material on the following pages in their historical context.

When Mike Stackpole wrote the guideline supplements in 1986, Corgi Books in the UK (and Europe) was publishing their paperback versions of many of the T&T solos. The plan was that Corgi was going to publish dozens of paperback solos in the same way that the choose your own adventure books had done. Mike's task was to make sure that a good number of solos were in the pipeline so that Corgi could release them on an ongoing basis, presumably at least one a month. For whatever reason though, (either sales or Corgi changing their priorities) only the nine books were published.

We are still left with a mystery yet to solve. Below is the list of books that were published or were planned to be published by Corgi. (This list appeared in the solo guidelines that Mike wrote). There are three solos on this list that were apparently written and paid for, but where are they? It's possible that sitting somewhere on a shelf or in a filing cabinet at Flying Buffalo are the manuscripts for Raven Swamp, The Wizard King's Crown or the Living Tomb. Needless to say, we'll be looking for these in the near future.



CORGI SOLO LINEUP:

Sewers of Oblivion/Overkill
Sword for Hire/Blue Frog Tavern
The Red Circle/Caravan to Tiern
Gamesmen of Kasar/Mistywood
The City of Terrors
Naked Doom/Deathtrap Equalizer
Captif d'Yvoire/Beyond the Silvered Pane
The Amulet of the Salkti/Arena of Khazan
T&T rulebook
Dargon's Dungeon/Sorcerer's Solitaire

Other solos bought but not Scheduled:

- * The Wizard King's Crown
- * The Living Tomb
- * Ravenswamp/The Golden Book of Ilgarim

(The Corgi list as it appeared on the back page of the solo guidelines. We plan to search for these missing, unpublished solos.)

What happened After Corgi Stopped the T&T Series?

Once they decided to end the series, Flying Buffalo President Rick Loomis very wisely was able to negotiate purchasing all the remaining books from Corgi, rather than have Corgi shred them. *(No doubt Chris Harvey played a part in helping to make that happen).* We have been selling them since the early 1990's. In fact, if you go to <http://www.flyingbuffalo.com/solo.htm> you can still buy the Corgi versions of *City of Terrors*, *Amulet Salkti/Arena Khazan*, *Captif d'Yvoire/Beyond Silvered Pane*, and *Gamemen Kasar/ Mistywood* for \$6.95 each.

BREAKING NEWS! We recently found 80 copies of the Corgi version of the *T&T Rulebook*. We thought we had been out of print of these for over ten years! We are now making these available again for USA customers for \$12 each plus \$4 shipping. You can order one now by paypaling us \$16 to postmaster@flyingbuffalo.com Be sure to include your name, address and that you want a copy of the Corgi T&T Rulebook.





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T&T Solo Design Guideline Updates: 1986

SOLO DESIGN GUIDELINES SUPPLEMENT No. 1

By Michael Stackpole

This design guide is being prepared 1/20/86 and is meant to solve some of the problems that have arisen with adventures submitted for the Corgi line of solo adventures. Nothing contained below is direct criticism of work submitted to date. Yes, some of the solo adventures submitted have contained problems noted here, and most solo adventures have them at one point or another. The majority of the problems presented below are really a bother only when the recur repeatedly and PREDICTABLY in a single solo adventure. Many of the things commented on below have appeared in solos we have printed before, some of them very well liked, but that is not an excuse for using them in the future.

I apologize in advance for using my solo adventures as examples in this text. I know I won't offend myself and I know I've done some things right. In addition my solo The Red Circle is one the Corgi editor said was "good", which is as glowing as he has been about any of them so far. Please forgive what you might read as Mike patting himself on the back; I know my solo adventures and can generally find examples for everything in them. Examples teach better than a list of rules.

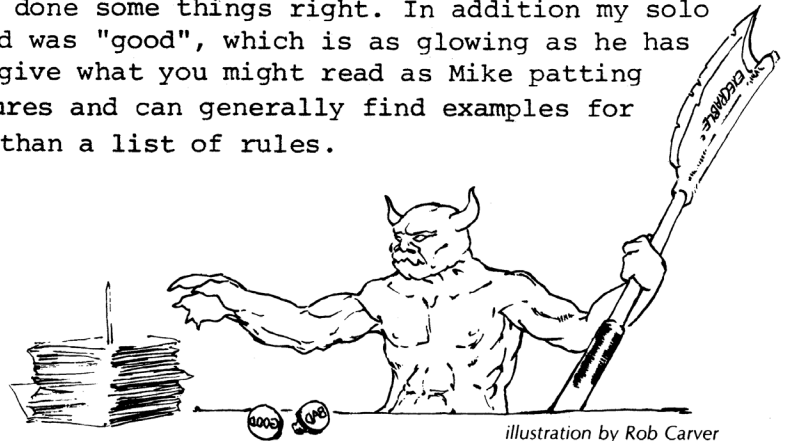


illustration by Rob Carver

THE STORYLINE FORMAT

Corgi, and Flying Buffalo, wants solo adventures that approach novel length and really feel like a story. This means that the authors have to consider more than stringing adventures together like pearls on a necklace (ala COT) and look at a full adventure like Overkill (2nd Edition). This may require more work in the beginning than a normal solo adventure, but I think you'll find it more intriguing and fun to write.

To start, think more of a novel than a solo adventure. In a novel you have certain elements that must be included. The biggest is CONFLICT. Conflict is the struggle in the novel. In a solo, like Overkill, it might be a military struggle and mission or, as in Gamesmen of Kasar, it might be a simple survival test. The conflict is what challenges the character. If you will it is where the character is given something more than the potential of reward to enter the solo.

This is very important, and can make a solo a success or a failure. I've seen hundreds of adventures where my question, after reading the intro, is "Why would my character go in there?" Presenting the characters with a need to redress a wrong, or something just as heroic, is a very good way of getting characters into the adventure. Face it, no player can deny his character the opportunity to be the HERO of the city. That's how you hook them, and set them up for the adventure.

OK, we start with a general conflict: good versus evil. To be more specific let's bring it down to this: The Rangers are trying to take over Gull. Your character's adventure revolves around his role in the battle, either as a ranger supporter or a character fighting on Gull's behalf. The characters automatically have a goal here: helping or stopping the invasion. It is something beyond the promise of gold and eps to get the characters motivated to participate.

The second step is probably the most difficult to handle. In a novel we'd choose one line to follow, one character to set out on that line, and we'd make all the appropriate choices for that character. In a solo we can't do just that. In addition to the correct line, the one that will win most easily, there have to be the lines that make victory more difficult, or deny victory all together. We have to weave in deadly traps and paragraphs where choices might stop an adventure, or short it out and force the character out of the adventure. This can be difficult to handle because you can get into the feeling that you're writing a story and the player is "reading" it in a strange fashion. Too many solo adventures submitted here have forced characters along a line where the character is not the hero, and where choices devolve down to "does the character reach 18B healthy, or does he get here chewed up?"

At this point you should sketch out several possible lines of victory. In our Gull invasion example I might have the following: 1) Character goes north and beats a Ranger party to Cial's tomb and gets the fearsome sword Typhon, returns and destroys fleet; 2) character helps Prince Arion escape Ranger captivity and fights in pitched battle for victory; 3) character joins thief band and steals payroll for Ranger Mercenaries, taking them out of the fight; 4) Character joins assassin group and kills lead Ranger. These four paths to victory need not be the only ones, and might end in weird ways. In #2 the character might be faced with stiff opposition and escape with the Prince away from Gull. In that ending I might tack on a whole adventure where the Rangers have won yet the Prince, the character and a few other expatriots return to kill the Ranger King and the city rises up to revolt against their overlords. In addition I could decide on another course, or allow another adventure for any character who gets captured and decides to betray the city. Writing down possible adventures does not restrict you to just those adventures, nor does it prevent you from dropping one entirely if it seems stupid.

It is very important that there are several different endings, and multiple levels of victory. Different endings mean that players have to go through the adventure many times to be certain they've tagged everything. In Sewers there is an option that occurs once every 20 trips into a particular room, and that's if the player has strong and unlucky characters. That option has three different endings to it so the solo requires an honest player to make at least 60 trips into the solo to fully scope it out. Different endings also means a character does not have to constantly go through a gauntlet of paragraphs to escape the solo. There is nothing more frustrating than having to go through the same series of paragraphs everytime the game is played. I recently reviewed a solo where, out of 50 characters, 1 made it beyond the first four paragraphs. That gauntlet was the only way in, and was tough. (The other character died like a dog shortly after getting in.)

Multiple levels of victory are extremely important. They go hand in hand with a variety of endings and really make a difference in the solo. Characters should not be punished for not getting as far as others might. If I take an underpowered character into a solo, and he manages to stumble along until the solo spits him out, I should be rewarded for having lived that long. I should not get the same reward as the guy who wins the scenario by killing the evil [fill in the blank] and saving the world, but I should get something. (ABSOLUTE RULE #1: Aside from severe brain damage or a return to a previous time, there is absolutely no justification for subtracting experience points.) Different endings and multiple levels of victory let a character who might not be up to being the hero of this epic to survive long enough to be a hero of another epic.

One last note that does not, or should not, need stating: be flexible. When I write a solo I have some general idea where things should go, but new options often pop up as I am typing. I'll throw them in and deal with them as the new paragraphs come up. I know this might be more disorganized than some may like, but options that appear like that come from a basic sense of logic, I think, and are demanded by the situation. (Of course there are times when these "inspirational" options begin to get a bit much and can make your solo balloon, so you might want to cut really weird ones, or weave them back into the main line rather quickly.)

So, we have a conflict and some sample plotlines to follow. We know we'll spit some characters out prematurely, letting them live to try another solo later, and others will get shunted into the climax adventure, where our conflict is resolved. (There may well be more than one climax adventure, as with Overkill.) Now we have to put it all together, and that can get messy.

In the past a large number of solo adventures have been "Wander around" types like Labyrinth or Buffalo Castle. They give you the feel of a normal dungeon run, and that's fine. Ken St. Andre's Deathtrap and Naked Doom give you more of a story feel but still involve moving from encounter to encounter in a roughly geographical progression. (DED, it could be argued, does not except that the Trip of the Lion really strings the adventures along as a gauntlet, implying a geographical progression.) City of Terrors and Sewers do much the same, but they begin to bring in a time element: certain adventures are only available after you have completed a previous adventure. Overkill is the first adventure where TEMPORAL PROGRESSION is first used. Temporal progression is what makes a storyline solo tick.

In Sewers one of the exit adventures has the character come upon a scene where some peasants are attacking warriors on horseback. If the character decides to help the peasants he is hired to assassinate the local Count. If he decides to help the soldiers he is hired by the Count as a guard and has to stop an assassin from getting to the Count. Either leg of the adventure deals with the same incident, but comes at it from a different viewpoint. The final outcome of that adventure, unlike wander around adventures carries the character beyond any point where he could loop around and run through that encounter again on that trip into the adventure.

In Overkill there are portions of the adventure where once the character has reached that plateau he cannot go back, he has to go on. Once you reach the stairs inside the citadel (if memory serves correctly) you cannot enter the maze again. If you get into the courtyard you'll never get to the volcano valley in the north.

In novel-type solo adventures, then, the choices are not geographical as much as they are temporal. The choices move the adventurer on toward a possible ending of the story as opposed to along a path that leads to a room-monster-treasure encounter. This difference is a key to writing a good solo, and one that we'll be able to accept quickly with little reworking. Force characters to make Heroic choices; not roadmap direction choices.

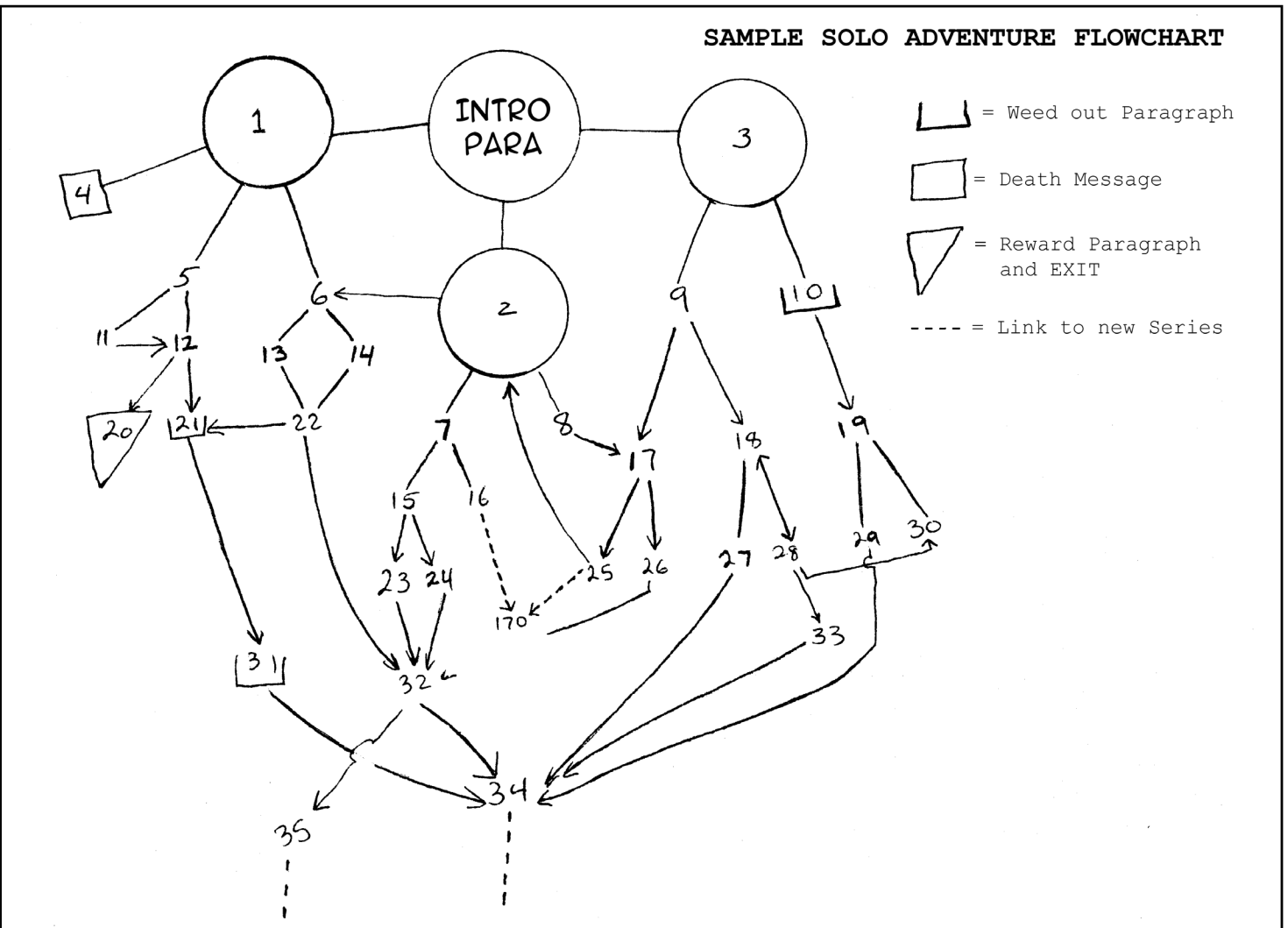
The time element becomes most tricky when you're trying to decide if one adventure in your solo can link into another. Assume you have the possibility of questing after one of three magical items in your solo; and you only want each character to get one of them. The three quests would occupy the same "time" as far as the solo was concerned. At the end of any quest the character would move forward and could not go back and do another of the quests. By completing a quest the character has moved ahead in time and must leave those other parts of the adventure behind. This is a major break with wandering solo adventures and, in my opinion, makes storyline solos superior.

This temporal progression leads to a pair of traps you have to avoid at all costs: temporal fugues and impossible choices. Fugues are the worst. They are where the text assumes a character has done something and acts as if he has. Beyond the Wall of tears has a place where characters from two lines come together. In one line the character has been in the desert, in the other he has not. The intersection comments on the long journey through the desert, which makes sense half the time. We've had lots of letters on that one, with players wanting to know what the "right" paragraph is because they're not in the desert. This sort of continuity problem has to be worked out, even if it means writing two sets of paragraphs deal with the same incident from two different points of view before you get back into an adventure where things can resume normally.

The impossible choices problem is similar but more direct. I've seen solo adventures where a player is offered an option if he has an item he cannot possibly have gotten yet. This is confusing and frustrates the players. They become convinced there was an error in paragraph numbers somewhere and that's why they're having trouble.

There is a third problem: looping, that is not restricted to temporal situations, and will be covered a bit later.

The difficulties with solo adventures can be ironed out with, and diagnosed with, a flowchart. Below I present a partial flowchart that will illustrate a number of different problems, and show you how I'd like to see the flowcharts I'd like you to send in with your solo adventures.



THE FLOWCHART UNBOUND

The flowchart on the previous page is very orderly, which is probably how very few flowcharts end up. I tried to organize one from The Red Circle as an example, but it only works in three dimensions. The flowchart above is also fairly simple and you are encouraged to make your adventures more complex if you wish.

1) Sudden Death Paragraphs: Paragraph 4, the one in the box, is a sudden death paragraph. Any character who reaches that paragraph is dead. These are fine as long as there is a saving roll of some sort before you reach it. I agree that choosing the option "Commit suicide" should not require a saving roll before you ace the character, but include one before you do. I like to think of it as a chance for the character to survive the stupidity of the player. An IQ or Luck saving roll has become our standard for a "bad vibes" saving roll and is injected before ALL sudden death paragraphs, without exception.

Death message paragraphs are interesting, but get boring after a while. I prefer the style of "weed out" paragraphs, discussed below, because no one like a wiseguy author gloating over the horrible death his character faced. If my character's dead I don't want to read another paragraph telling me all the gory details every single time I croak. Try and keep them down to a minimum, and make the ones you do include very entertaining.

2) Weed out paragraphs: Paragraphs 10, 21 and 31 are weed out paragraphs. They generally have a saving roll or combat in them, and one way out for the victor or the character who does not die after he misses the saving roll.

EXAMPLE: You start climbing the hill after the fleeing Orc. He looks back in terror and starts a rock slide to sweep you away. Make a 3rd level saving roll on Dex (30-DEX). If you make it you side step the rocks and catch up with him at paragraph 43. If you miss it take hits equal to the number you miss by and go to 43.

The paragraph above weeds characters out of the adventure. Combat paragraphs can work in this format as well. The advantage to these paragraphs is that they include the bad news, in the case of a failure, right there and don't require another paragraph to tell you about the horrible death your character faced. Face it, everyone expects to die when they miss a saving roll, so putting the consequences in another paragraph prolongs suspense for, gosh, upwards of a second or two. These graphs can also include rewards after combat or for making a saving roll where the reward, like money, is no secret and it won't matter if the player knows what he didn't get by missing the roll. Use these paragraphs to avoid making bunches of small paragraphs out of stuff that really only needs one graph to cover.

3) The infamous TRIANGLE pattern: Paragraphs 5, 11 and 12 (on the left) form a triangle. This pattern can be a big problem if it's repeated over and over again without justification. The worst example was a paragraph (call it #5) that read: If you want to march on in the night go to 12. If you want to camp for the night go to 11.

Paragraph 11 then read: "Nothing happens during the night. Go to 12." From there the adventure continues. Paragraph 11, obviously, was worthless and should have been cut. All paragraphs should force the players to do something other than read and go on to a paragraph.

The time when the triangle pattern is OK, and in fact good, is when paragraph 11 has special instructions for a character who has done something previously and will have an

impact on the situation. If 5 reads: "The witch looks at you with an evil leer and grabs her sacrificial dagger. She advances on you. If you have the Hawk Amulet go to 11. If not you have to fight her. Go to 12." (Of course this could be best handled with a weed out paragraph at 5 and 11 coming from and going to 5 alone.) Paragraph 11 would read (in either case), "The Hawk amulet will double all the hits you get on her. Go to 12 (or 5)." Sidebar paragraphs, like 11, are useful for imparting exclusive information, often available only after a saving roll, and increase the repeat playability of a solo greatly.

4) The TERMINAL Loop: Paragraphs 17, 25, 2, 8 and 17 again form a loop. It is possible for a character to cycle through paragraphs 17 and 25 over and over again. This is a problem when 17 is a combat and 25 is a reward. In one solo I saw a loop where if the character beat the monster at 17 he got 5 added to his strength at 25. At that point the character would end up in scientific notation for his strength in no time at all. This, needless to say, is bad.

Looping often happens when the author wants a paragraph like 25 to make available the choices at a paragraph like 2. It is best to rewrite 2 in another form and have it lead to 6 and 7, leaving 8 out all together. There is one intersection in City of Terrors that does this, and offers a different choice depending upon the direction you are coming at it from. This also increases playability.

5) The Diamond Pattern: Paragraphs 6, 13, 14, and 22 form a diamond. This pattern is not bad unless it is a constant. The flowchart as a whole spreads out and then contracts. That makes sense, and it takes up to 7 paragraphs, not counting the loop, before a character is out of this adventure. A diamond pattern is a problem if they follow one after the other again and again. That retards the expansion of the solo and really creates one track adventures.

Though this flowchart does not illustrate the problem really well, try to avoid too much bottlenecking. Often an adventure will start, blossom out and then all tie back into one paragraph that starts the next in a series of adventures. I'd prefer at least 2 adventures running concurrently at any one time in a solo. The Red Circle has an intro adventure, then three larger adventures. Those three bridge down into two rather large adventures, and those finally gather into one adventure. I would have preferred two final adventures, but that solo had to be written in a week, so I was pressed for time. Try to remember that you want players to run through your solo time and time again, discovering new things with each character for at least the first thirty journeys.

The length on the solo adventures we want now is MASSIVE. The Red Circle counted out at 214 paragraphs, and it was barely long enough. That's 100 typed, double spaced pages. We need them longer folks, roughly twice the size of City of Terrors.

OTHER PROBLEMS AND CONCERNS

Death Ratio: I don't care if your solo never kills a character, as long as the players think their characters could die. I love it when a solo uses the "Take hits equal to what you missed the roll by" method for handing out damage. That nickel and dimes characters and keeps them constantly wondering if they're going to survive. That makes for tension and thrills. As it is I'd prefer relatively bloodless solo adventures where, instead of killing everyone, the characters are given alternate ways out of the adventure. Face it, the more characters there are, the more solo adventures they'll have to buy to run them through. And no one has fun when a character kicks off.

Rules Variations: Go ahead and change the rules of T&T IF YOU HAVE A GOOD REASON WITHIN THE FRAMEWORK OF THE SOLO. "Because I want to," is not a good reason. If you want wizards to recoup strength at half the normal rate note: "This world is very poor in magical energy and recovering strength is difficult, therefore..." Explain your rules change in terms that will make it easy to remember. Instead of saying that broadswords get 5 dice in your world because they are made of steel and everyone else uses bronze weapons just create a new weapon, a "heavy sword" that gets 5 dice but handles like a broadsword. Make it easy for the player to remember.

Making it easy also goes for additional bookkeeping things. If you want players to eat food, think of a simple way to do it. Put an asterisk by each paragraph where they should eat or deduct strength. (With temporal shifts this should be easier.) Please don't force the characters to eat, though, if you're going to make food unavailable in the first two thirds of the adventure. And think about creating a character form to be printed with the book that will help everyone keep track of that sort of stuff easily. (I will admit I am not a fan of bookkeeping, so it better be explained well, or be simple to keep track of.)

Geared to the Character Adventures: City of Terrors was the first adventure where characters were asked to make saving rolls on their level. I thought it was a brilliant idea until one person asked, "Why should it be tougher for my tough characters?" Good question. Since that time the only saving rolls that have been asked for at a characters level are saving rolls that should, in some way, be tied to the experience the character has had, or in situations where the character is working against forces that want to test him. (Overkill and treason rolls as the former example, and Gamesmen of Kasar, Abyss and Beyond the Wall of Tears as the latter examples.) If you are going to use that mechanic please have a sound reason for it. I really like the idea, but I have to answer the questions and letters from those who spend characters in the adventures.

FINAL COMMENTS

I hope this supplement clears up some problems. There probably will be a second supplement as I get more information from the UK.

Good Luck. Please remember that you should not have explicit violence (eye gouging and horrible splatter scenes) nor should you include sex options. It is fine to segregate a section on the basis of sex, but sexual conduct is taboo. The British market for solo adventures is a tad younger than the US market. We are not above publishing an unexpurgated edition in the States later.

Concentrate on using HEROIC choices. A heroic choice is where the character is forced to decide if he's going to get out of the burning building, or if he's going to find the child trapped within the burning building and throw the child to rescuers outside before he can get out himself. I guess it's moral choices that can be fun, and can force role playing into a solo. That's not to say that there can be no directional choices, but frame them differently. Instead of "If you want to go North go to 10, East 12." try "If you want to follow the wizard's hunch and head north go to 10. If you'd prefer to search for clues in exotic Tashkent head east at 12." It's all in the window dressing...



 HOW TO DETERMINE THE NUMBER OF ADDS YOUR ADVENTURE SHOULD BE RATED TO ACCEPT

All of our solo adventures of late are rated for adds for the characters involved -- to more easily match the characters with an adventure that will challenge them. The system used for determining what the max and minimum adds are is fairly simple and outlined below. Please use this information for reference when creating a solo.

1) The power of the monsters to be faced is taken into account. This is done through the following formulae $(D \times 3.5) + \text{adds}$ and $(D \times 6) + \text{adds}$. These give you two numbers, the average combat roll for a monster and the maximum combat roll for the biggest monster in the adventure.

(Example: MR 18 monster yields $(2 \times 3.5) + 9$ (16) and $(2 \times 6) + 9$ (21) as the totals.)

We compare those numbers with the average dice roll for a player character. That is figured at 6 dice and 0 - 7 adds (28 and 43 with 7 adds). It is truly wimpy character or a sorcerer who cannot get that number of dice and adds between a sword and dagger.

The difference between the average character roll and the average monster roll for the biggest monster in the adventure, within +/- 5 points, is the maximum number of adds allowed in the adventure. When there are multiple foes, the number determined by the roll of a die, the number used to determine the foes to be calculated is the average die roll. (d6=6, 2d6=7, 3d6=10, etc.)

EXAMPLE: 6 15 mr rats yields an mr of 90. That is 10 dice and 45 adds. That gives us 80 for an average roll and 105 for a max roll. If the character is counted as having 28/43 for weapons that means the max adds should be 52 +/- 5 points to make it interesting.

2) Saving roll computation

If your adventure has a series of higher level saving rolls, especially on STR, DEX or LK, the characters are going to need to be tough to handle them. We subtract 10 from the number that must be compared to the attribute to make the saving roll to determine the value of that attribute for a good character for the adventure. (Example: 4th level SR on Luck uses a 35 to compare to the attribute. By the above computation a Luck of 25 would be the minimum value for luck, if that was the consistent level of saving rolls in the adventure.) Well, a luck of 25 generates 13 adds all by itself. That means the minimum adds have to be at least 13, and if there are higher level rolls for STR and Dex they should be totaled to provide the minimum adds for the adventure, giving fair warning to the players about what they will meet within.



CARVER 76

This supplement is being prepared 2/4/86 and is the result of more information coming to light about the solo adventures Flying Buffalo has produced. At the suggestion of Roy Cram (Mistywood and Gamesmen of Kasar) I've gone through the rating sheets sent in from all our solo adventures and have compiled all the data therein. The information gleaned was interesting. I'll also cover some questions that resulted from the first supplement.

STATS

The main category I worried about was Quality and Enjoyment. The ratings for the solos in that category were as follows: Arena of Khazan: 8.4, Sewers of Oblivion: 8.3, (Gamesmen of Kasar: 8.3), City of Terrors: 8.2, (Mistywood: 8.1), Dargons (2nd ed): 7.8, Blue Frog Tavern: 7.7, Sword for Hire: 7.7, Sorcerer's Solitaire: 7.7, Overkill (2nd ed): 7.6, Naked Doom: 7.5, Deathtrap: 7.1, (Beyond the Wall of Tears: 6.9), Beyond the Silvered Pane: 6.8, Labyrinth: 5.7, (Weirdworld: 5.6) Buffalo Castle: 5.5.

The solo adventures in parentheses had less than 50 responses so I view their ratings as a bit "soft," though I do think the ratings for Mistywood and GMK are on target. Of the people expressing any sort of preference for a favorite solo, (question #9 on the rating sheet) the majority chose City of Terrors as their most favorite. Arena, Deathtrap, Sewers and Naked Doom finished in that order. The reasons for the choices, however, were more revealing than the choices themselves.

Most people said, and their ratings for longevity confirmed, that being able to play the adventure over and over again was most important to them. The Longevity rating for the solo adventures correlated very strongly and positively with Quality and Enjoyment. What this means, folks, is that the best solo adventures are ones that have lots of choices and ways out. Yup, we're talking epics here so try to bear that in mind when you're working on your new project.

In the stat department the only other factor that reflected at all in the ratings was deadliness of the adventure. People like the adventures to "challenge" their characters. The solo with the highest kill ratio was Overkill with a 7.1. Arena, Sewers, COT, DED and Naked Doom all cruised in the 6 area and were generally rated as being just right. In the deadliness category a 5 meant "just right" and the most common rating for all the adventures mentioned above was a 5. (In fact the highest rated solo adventures tended to have, more often than not, a rating of 10 in all categories but Danger and Deadliness, where they were given 5s.) Most of you know far better than I what the kill rate feels like in my solo adventures, but I can remember what playing through Ken's were like, so we need to work toward that sort of kill ratio. Let's trash the truly putrid characters and let the rest escape when they think they've had enough.

Yes, I still want a saving roll before all "instant death" paragraphs.

I was surprised that both Dargons and Overkill were picked as favorites because they allowed groups. It would be a good idea to look at allowing groups into the adventures again. In doing both those solo adventures I found no great difficulty in working with groups -- English being so convenient with the word YOU -- and I provided places where one character could adventure off on his own. In a similar way Sorcerer's Solitaire's strong ratings surprised me and a solo with a greater role for a wizard will probably be a winner.

MAGIC JUNK and other mementoes of your visit

One of the factors that didn't get enunciated was the garbage everyone drags out of the adventure. The adventures that leave the characters changed or touched in one way or other generally rate high. I've always held the conviction that any character who comes away from a solo changed (like bearing a diamond hand) or with a title/rank/special award is remembered well and the solo is really appreciated.

In general the magic items in the solo adventures are good. They balance great power with a need for a sacrifice on the character's part for them to work. The prime example is the number of swords that will be hell in battle, but require strength or con to work. This balance idea is good and I'd like all of you to think about it when you give out magic junk. Some of the stuff produced early on in the solo adventures (like DED and Naked Doom) are pretty tough, but are mostly combat items anyway so you can work around them through traps and ambushes. (Yuurrks are the reason ALL magic items get stripped off characters in Sewers. You can't kill anyone who has one of those things.)

One of the things we'll all have to watch in this area is the duplication and use of magic abilities in the solo adventures. There are at least four different charms or gifts that prevent characters from drowning in the first 20 solo adventures. There are 3 ways to see in the dark, two to shapeshift or become immune to poison and one to become immune to fire. Please provide an option for the places where drowning, fire or poison is supposed to kill a character. Using lava to suffocate the fire immune characters, while it burns others to death, is fine. I just hate, and this used to happen in my playing days with annoying regularity, when a dungeon tells me I'm dead because I just drank poison. (Oddly, you realize, any poison immune character cannot become drunk or drugged. So much for nights out in the tavern.)

CHARTS (so called because I can't spell matrices)

Kevin Crossman wondered what sort of charts and matrices we can use in the solo adventures. As far as I'm concerned you certainly can use anything that's been used before. I'd really like to see magic matrices in every dungeon. The Item matrix idea from Amulet is a good one, and probably could be adapted over for some of the magical abilities or trash from other adventures. (Face it, a full third of the T&T universe is running around with a diamond paw. I had so many characters with that gift that I ran out of catchy names for them all.) Wandering Monster charts make sense and I'd really like to see some of the monsters/people affect the characters the way some of the wandering people from COT affect characters.

I really like charts and I'm trying to work out a system where NPCs can be used to help you complete a mission. It looks good right now, but I'll have to work out the bugs before I send the design out. I'm also waiting for word on how much of the "game" mechanics the British want. I think it's safe to suggest that anything is fine as long as it does not dominate the game and is easy to use. We really don't want players rolling five sets of dice between each paragraph.



PIPE DREAMS

There are some ideas I'd like to share with you that you might be able to use in your solo adventures.

- 1) I would not mind seeing some situations in solo adventures that make use of the magical garbage we've all gotten out of the solo adventures. On the back of this mailing is a list of the solo adventures that will appear in the Corgi line as we know it. Pick items from those adventures and see if there is something you can do with them. A situation, for example, that uses the Cat Control ring from Beyond the Silvered Pane would be a Godsend for someone who only plays solo adventures. It'll breathe some life into the whole solo universe and suggest we aren't creating in a vacuum. It'll also spur sales of other books in the line and that will be good for everyone.
- 2) Think about titles and ranks in your solo adventures. I got a bunch of comments on or about the ranks characters attained in Overkill. People were proud when their characters got to be a Hawk Colonel. Again, for those folks who aren't playing any face to face games where characters have a chance to build up a reputation and have NPCs reacting with horror or awe, titles and ranks can mean a great deal. As the titles become more important winning them should be difficult. And I'd suggest not sticking anyone with a throne or anything that ties that character, for all time, to a solo. (Even in COT it was assumed you could run around adventuring while Steward of Time or quit your job and wander when it suited you.)
- 3) I'd also like atmosphere stressed in the solo adventures. Reading through all of them in compiling my list of magic items I found myself repeatedly sucked into reading paragraphs instead of skimming them if the atmosphere was strong. Description for all the monsters and everything should be stressed, both for the reader and the artist. You may know what a troll looks like to you, but share that vision with the rest of us.
- 4) I also like "inside" jokes. I noticed that trolls with roofing beams kept showing up in solos written in Phoenix, then one appeared in Captif! I like the idea of the same troll, or his kin, showing up from time to time in different adventures. I'd take it easy with name characters, like Six Pack, Quartz or Ignxx, but certainly allowing them "cameo" appearances is AOK. (This begins to sound like Thieves' World.) Again, I'm not encouraging outright swipes from one solo into another, but allusions from one to the other (like an NPC telling your character, "Gods, you're the toughest foe I've had since the Shuggoth in the Arena." certainly gives us some depth to the characters and will make most players run with terror or grin with remembering) is great. And by all means do continue characters from one of your own adventures to another, as Roy Cram did with Duke Bronzo and I do with Biorom and Marek. (Just gotta keep those characters away from being killed.)

I would like some feedback on this stuff, if you have time. Perhaps we can set up some sort of information exchange so we could work strands of information and adventure back and forth through the solo adventures that come out now. Linking to other solos in the line is perfectly fine and encouraged. In addition, working with others on creating (or just talking about) solo adventures does help spark ideas. Why just reading the solo adventures over has me brimming with ideas for City of Terrors 2 (heh, heh, heh.)

END



This is being typed 2/20/86, roughly two weeks after the previous set of guide supplement material. Since #2 I've spoken with Chris Harvey on the phone several times, worked hard to add supplemental material to Andrea Mills' Caravan to Tiern (Andrea and I added two adventures to her solo when asked to. The request came a week past the deadline for the solo...) and I've been sorting through other solo adventures and information. Because of a conversation with Chris this morning I've got to inflict a few things on all of you designers out there. With any luck you won't find this too much of a hardship, and it will make things a great deal easier for me.

PRE-JUMBLED SOLO ADVENTURES

Corgi wants fully scrambled solo adventures on their desks. Apparently because they do their typesetting in Singapore it is inconvenient for them to scramble the solo adventures the way we do over here. Their editors don't want to do it, and, while it is easy (bear with me), I count scrambling solo adventures just a notch above alligator wrestling in my list of fun things to do when old, blind and lame. Because no one wants to do it I have devised a simple system that will let you jumble the solo, but still leave it in the sequential format I like for editing solo adventures. Once I've edited the solo I'll be able to switch things around and we'll be set.

What follows is a way to "pre-scramble" your solo. It is this "pre-scrambled" format that I'd like to see them show up in. This is slightly different than our basic guides would have you believe we want. The end product will be a solo where the paragraphs follow each other sequentially on paper, but the numbers will be a nightmare for all but me to follow. Please note: IF YOU HAVE A SOLO IN PROGRESS(i.e. beyond the first draft stage) DO NOT TRY TO IMPLEMENT THIS SYSTEM. It will only confuse both of us. If you do, and mess it up, and don't commit suicide in the attempt, I'll be forced to hunt you down and kill you. (Yes, your heirs will get rich off your work.) Use this system only if you are just starting to put type to paper as it were (or power to microchips). If you are beyond that stage I have a system, only slightly more complex, that will handle the scrambling.

On page 2 of this supplement is a "Solo numbering Worksheet." It is the graph sheet that has my finely sculpted and hand drawn numbers on it from 1 to 651. This sheet is what you use to mix your solo without mixing it.

Please notice that as you look along a row of numbers that each number is 31 higher than the previous number. This is rather neat. This means that if you have paragraph 1 go to 32 and 63 those paragraphs are already a healthy number of pages apart. This spacing is important because it is what allows you to write a mixed solo without mixing up the paragraphs. This system does work; I playtested it on the small adventure I added to Caravan. Andrea used a similar system and sent me her manuscript in a "pre-scrambled" state, which made editing it very easy.

These numbers on the sheet correspond one per paragraph and will allow for a solo up to 651 paragraphs long. Right now the optimum length for a solo to stand alone in its own book is 400 paragraphs. Half of a 2 in 1 is roughly half that length. I don't think anyone will quibble over a solo that runs longer, but these are the rough lengths we're set to deal with. (See full Worksheet and a blank one on next two pages)

SOLO NUMBERING WORK SHEET

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	1	32	63	94	125	156	187	218	249	280	311	342	373	404	435	466
2	2	33	64	95	126	157	188	219	250	281	312	343	374	405	436	467
3	3	34	65	96	127	158	189	220	251	282	313	344	375	406	437	468

SOLO NUMBERING WORK SHEET

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	
1	1	32	63	94	125	156	187	218	249	280	311	342	373	404	435	466	497	528	559	590	621	1
2	2	33	64	95	126	157	188	219	250	281	312	343	374	405	436	467	498	529	560	591	622	2
3	3	34	65	96	127	158	189	220	251	282	313	344	375	406	437	468	499	530	561	592	623	3
4	4	35	66	97	128	159	190	221	252	283	314	345	376	407	438	469	500	531	562	593	624	4
5	5	36	67	98	129	160	191	222	253	284	315	346	377	408	439	470	501	532	563	594	625	5
6	6	37	68	99	130	161	192	223	254	285	316	347	378	409	440	471	502	533	564	595	626	6
7	7	38	69	100	131	162	193	224	255	286	317	348	379	410	441	472	503	534	565	596	627	7
8	8	39	70	101	132	163	194	225	256	287	318	349	380	411	442	473	504	535	566	597	628	8
9	9	40	71	102	133	164	195	226	257	288	319	350	381	412	443	474	505	536	567	598	629	9
10	10	41	72	103	134	165	196	227	258	289	320	351	382	413	444	475	506	537	568	599	630	10
11	11	42	73	104	135	166	197	228	259	290	321	352	383	414	445	476	507	538	569	600	631	11
12	12	43	74	105	136	167	198	229	260	291	322	353	384	415	446	477	508	539	570	601	632	12
13	13	44	75	106	137	168	199	230	261	292	323	354	385	416	447	478	509	540	571	602	633	13
14	14	45	76	107	138	169	200	231	262	293	324	355	386	417	448	479	510	541	572	603	634	14
15	15	46	77	108	139	170	201	232	263	294	325	356	387	418	449	480	511	542	573	604	635	15
16	16	47	78	109	140	171	202	233	264	295	326	357	388	419	450	481	512	543	574	605	636	16
17	17	48	79	110	141	172	203	234	265	296	327	358	389	420	451	482	513	544	575	606	637	17
18	18	49	80	111	142	173	204	235	266	297	328	359	390	421	452	483	514	545	576	607	638	18
19	19	50	81	112	143	174	205	236	267	298	329	360	391	422	453	484	515	546	577	608	639	19
20	20	51	82	113	144	175	206	237	268	299	330	361	392	423	454	485	516	547	578	609	640	20
21	21	52	83	114	145	176	207	238	269	300	331	362	393	424	455	486	517	548	579	610	641	21
22	22	53	84	115	146	177	208	239	270	301	332	363	394	425	456	487	518	549	580	611	642	22
23	23	54	85	116	147	178	209	240	271	302	333	364	395	426	457	488	519	550	581	612	643	23
24	24	55	86	117	148	179	210	241	272	303	334	365	396	427	458	489	520	551	582	613	644	24
25	25	56	87	118	149	180	211	242	273	304	335	366	397	428	459	490	521	552	583	614	645	25
26	26	57	88	119	150	181	212	243	274	305	336	367	398	429	460	491	522	553	584	615	646	26
27	27	58	89	120	151	182	213	244	275	306	337	368	399	430	461	492	523	554	585	616	647	27
28	28	59	90	121	152	183	214	245	276	307	338	369	400	431	462	493	524	555	586	617	648	28
29	29	60	91	122	153	184	215	246	277	308	339	370	401	432	463	494	525	556	587	618	649	29
30	30	61	92	123	154	185	216	247	278	309	340	371	402	433	464	495	526	557	588	619	650	30
31	31	62	93	124	155	186	217	248	279	310	341	372	403	434	465	496	527	558	589	620	651	31

SOLO NUMBERING WORK SHEET

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21			
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Use this form to help chart your own solo adventure (Permission given to photocopy)

Good, now we can all look at the chart without having to flip a page over. Instructions in use are as follows.

- 1) Guestimate how long your solo will be. Find and draw a red box around the last graph number on the chart. You should number no paragraphs higher than that number. If you find you are running short you can expand your range.
- 2) Guestimate the number of " intersection" graphs you will have. These are graphs where a particular adventure begins and often has a large number of paragraphs leading to it. Because these graphs will often be refered to you want to get them down on the sheet early. This lets you know what number they'll be so you can put go to statements in as you complete adventures that will lead into that intersection. I suggest making those intersections the paragraphs 1-(31). By keeping them in the first column you'll always have them at least 31 away from any paragraphs coming into them. (If one intersection leads into another you will have to spread them out a bit more, perhaps by shuffling them in that first column). Circle those paragraph numbers in red or green.
- 3) Absolute rule: A paragraph that goes to or comes from another paragraph should be no closer than 15 paragraph numbers apart. That means if you have to put two paragraphs in the same column and they run back and forth twixt each other they must be at least 15 paragraphs apart. Generally this is not a problem because you will lay paragraphs out along the rows.
- 4) Write the first paragraph and select numbers along the first row for the paragraphs leading from that first paragraph. Paragraph 1, then, will go to 32, 63, and 94.
- 5) Write the next paragraph. In this case it would be 32. 32 will lead to 125, 156 and 187. Continue to write paragraphs in this manner. Make sure you never let a paragraph come from a paragraph 15 above or below it, and do bear in mind that the numbers do wrap around. 217, at the bottom of column 7, does touch 218 at the top of column 8, despite the distance between them on the chart.
- 6) When you assign a number to your solo cross it out on the chart. Use a simple line so it is easy to erase if you make a mistake. Using colored (coloured since this is for the UK) pencils might give you a nice, colourful chart, each colour indicating a particular adventure within your solo.
- 7) YOU MUST KEEP A RUNNING FLOWCHART WHEN DOING THIS. If you do not you will become so lost you'll think you're in the Buffalo Castle maze. But then you've all got flowcharts because you were going to send them to me with the solo anyway, right?

The solo produced through this method will have paragraphs 1, 32, 63, etc... on the same page. In fact the numbers on the solo will be a horrible jumble, which is the purpose of this exercise. When I get the solo I will be able to read through it graph by graph and edit it. Then, when editing is done, I will make a copy, cut the paragraphs apart, and make up a new copy of the adventure with all the paragraphs in number order, which should make Corgi happy.

Go ahead and make a copy of the chart so you don't use up this copy and have to get me to send you a new one. Play with this system a little bit before you start and I'm sure you'll see how easy it is. And keep that flowchart, for both our sakes.





In the second supplement I mentioned a system I was working on that would allow for NPCs to have some sort of personality and independence within a solo. I present that system below and I invite any and all questions, comments and improvements on it.

The system comes in two parts. The second part, which I will discuss first because it is very similar to other things being used already, is an NPC matrix. In the solo you will write in certain encounters or paragraphs that will take place if and only if a particular NPC is present. It will look just like a magic matrix, and will function in a very similar way.

Assume you have a tavern in your solo with a one eyed bartender. With most of the NPCs who could hang around with your hero nothing happens. But when Alric the Barbarian is in the Tavern and you try to speak with the bartender, he speaks freely with Alric. This is because Alric is from the same place this guy is and so he trusts him. How do we do this in the solo?

Example: In the Rusty Sword you find the rest and relaxation you've all been looking for since you left Tashkent. If you want to speak with the one-eyed bartender go to 14 (Alric: 24). If you want...

If Alric is with my party I'll go to 24 if I want to speak with the Bartender. If Alric is not on the trip I'll be stuck at 14. Simple, right?

Some paragraphs might have the first sentence as follows. "Suddenly the alley is filled with Shambling shadows of gutterkin. (Shando the Wizard: 15, Bob the thief: 67 or Alric the Barbarian: 88)"

Right at that paragraph the player would head to 15 if he had Shando. If there was no Shando he'd go to 67 with Bob. If Bob wasn't there he'd hit 88 with Alric unless the barbarian was not there either. It would also be possible for us to have Bob: *69* and or Alric: (56). Having the number surrounded by ** would mean "read this before making another choice" and would be used when the NPC wants to make a comment like "It looks

like 10 gutterkin, Comrade, and they're angry" or has something of substance to offer like "jumping that chasm will take someone as dexterous as an elf" (suggesting a high Dex saving roll to make the jump). The (parentheses) around a number means "this option takes precedent". Usually players would take the options in order, and run through them as they go along, but there might be need to designate an option as taking place above and before all others, including any with **. You can create other symbols and use them if you have a good idea for a reason behind them. (Like ## indicating this character will find something at the paragraph numbered if he survives the combat below.)

The options can be listed in the text as above or you could just have the names in parentheses so the players know at that point to turn to the matrix in the book and look at the paragraphs where they are going to be sent.

The first part of this system takes a little bit of explaining, but has interesting implications and makes for lots of fun things to do. It provides each NPC with a personality all his own.

I've isolated eight different "attributes" or "traits" for NPC personalities. These are by no means the only ones possible, and in a face to face game I'd expect to see more, but these are the ones I visualize as coming into play most often in a solo game. Unlike attributes, the lower the number for these "traits", the better off the character. If a character's traits meet or exceed his attributes he's a basket case pure and simple. Traits may go negative and have no limit either way. Traits also rise and fall on a permanent and temporary basis as deemed applicable by the GM.

The traits are as follows:

- 1) Pugnacity: This measures a character's willingness to fight, even unto death.
- 2) Courage: This measures the rough temp of the ice water running through a character's veins. Low numbers indicate fearlessness of things in general.
- 3) Honor: This indicates how easily an NPC will stab others in the back.
- 4) Phobia: Phobia measures a character's reaction to certain things. Phobia has sub-classes like Spiders or Fire. A character may have more than one Phobia and may develop a Phobia during an adventure.
- 5) Fury: Fury measures a character's anger at actions taken by individuals or by groups of individuals or by those people/places/things themselves. Fury has sub-classes as does Phobia like Orcs or Wanton Slaughter.
- 6) Loyalty: Loyalty measures the NPC's reaction to the player character and others in his party. Loyalty may counteract a missed Honor roll or other roll that would leave the party in dire straits if the NPC gives in to his baser instincts and leaves or betrays the group.
- 7) Curiosity: This measures a character's inquisitiveness. Succumbing to curiosity might get a character killed, or could lead to a discovery of something interesting.
- 8) Caution: This measures a character's native cunning and ability to see trouble coming.

At various points in a solo a paragraph the player would be asked to make trait rolls for his NPCs. To do this he would roll two dice, doubles add and reroll, and try to EXCEED a character's rating in any particular trait. If the roll exceeds the trait the player retains control of the NPC. If the roll is less than the attribute the character

reacts appropriately for the missed roll. If the roll matched the trait exactly treat it as if the roll was made (so to make a roll you have to roll equal to or greater than the trait number).

The consequences of a missed roll should be fairly obvious, but might differ in each solo so I'll state no absolutes here. Still a missed Pug, Courage, Honor, Phobia, or Loyalty roll probably will send a character running away. A missed Fury roll would launch the character into an attack on the object of his fury. A missed Curiosity roll would let the character grab for the jewel exuding evil magic. A missed Caution roll would walk a character into trouble, and a missed Honor roll might well cause a member to betray the party in a dangerous situation.

The rolls are called for in the paragraphs by the following system: (Phobia Spiders:3) What this means is all character with a spider phobia must roll, and in this case they add three to their trait because this is a BIG spider. Negative adds to a trait, for a roll, indicate a situation where the phobia or other trait might play a part, but the GM figures the chances are small. They can also be written (Curiosity: 2/Caution: # missed by = 167) This means for any character who misses the Curiosity roll there is a Caution roll that has an additive of the number the roll was missed by. If that second roll is missed then that character has to go to 167. We could further break it down so that individual characters have to make different rolls at a paragraph as in the following example:

The dark Sorcerer sits on his throne and glares at the party. "If any of you join me I promise you eternal life and riches beyond your wildest dreams." (Bob: Honor: 2. If made then *55*. If missed then join the Dark Sorcerer's troops.) (Alric: Fury (Sorcerers):5 attack if missed unless leader makes a Chr saving roll Versus (Fury + 5 + # missed by.)

As you can see in the example above this can get a little messy, but it will produce a solo where NPCs can be used. Ultimately what I envision is a mission where Bob the thief is described as getting "a one level reduction in the level number for picking locks" so players have to bring him along, but they have to nursemaid him through and around every fight there is because Bob is Pug: 20 and runs if it looks like there is a fight. You can also ask any character to make a Pug roll during combat, adding hits taken to his Pug (or similarly apply additions to a phobia if they are battling something that scares the character) to change the nature of a battle.

This becomes a bit more than a mechanic if you remind yourself to give extra paragraphs that concern a character, and to make up his profile you'll need to figure things out about the character. In other words you'll need a bit of a background story for some of the characters. Alric might join your quest because, unbeknowst to you, his sister was taken by mountain raiders in that region. When you meet the raiders there might be an option open only to Alric where he finds his sister and she joins you or leads you to a secret tunnel through the mountains or a whole host of things. Some characters might kill NPCs in the adventure that give you information. Bob the thief might be full of funny comments and might be constantly making them. (As above he'd answer the sorcerer, at *55* "No thanks, my dreams are more than you can handle.")

I suggest, at first, we all look this system over and perhaps try it on a very small scale. By this I mean no more than one NPC hanging around with the character at a time. Give a choice of four or five NPCs to start with and work them out before any of us try huge parties of NPCs. We want to keep the system quick and easy. While this NPC stuff might work well on paper, in practice it might amount to more dice rolling and headaches than it's worth. Play with it and let me know.





HORSES

Roy Cram sent the following stats along for horses. He's using them in Shardquest, the solo he's doing right now. The stats look good to me so I'm printing them here for the rest of you to look at and decide if you want to use at some point.

WARHORSE	Riding Horse (or Pony)
May only be used by War or WW	May be ridden by anyone
Con = (1d6 + 12) x 5 (65-90)	Con = (1d6 + 9) x 4 (40-60) (x2 for Pony)
Carry master and 30 lbs only.	Will carry Con x 5 in lbs. (x 3 for Pony)
Mr = 1/2 Con	MR = 1/3 Con (for defense only; only if attacked)
Can wear quilted cotton or Plate armor for 4/14 hits	Pack Horses: same as above but carry 6 lbs per Con point. Cannot be ridden as they are not saddle broken.
Cost: Con x 100gps (includes training)	Cost: Con x 50/25/45 gps for Ride H/Pony/Pack Horse

Horses, in addition to increasing the amount of junk a delver can carry they increase the speed at which he can travel. I'd suspect they can double or triple it, but I'm not sure how much (or that speed is that crucial in an adventure). Does someone who knows horses out there have any idea how much further one could go with a horse in a day than on foot?

BIG NEWS

Just today I got the first of the Corgi solo adventures. Aside from a type on the Arena of Khazan cover (Area of Khazan it says) and misspelling Stephen Estvanik (Estanki) in Captif, they look good. The artwork has been redrawn and the solos have been renumbered. Some of the artwork looks very familiar to that which was in the adventures originally, and is not as good as the original, but the products look good. Cover price is 2.50.

The new print scedule looks as follows:

April: Rules, COT, Captif/BSP, Naked Doom/DED, Amulet/Arena

August: Gamesmen/MST, Sword for Hire/BFT

October: Overkill/SOO, Caravan/Red Circle

December: Ravenswamp/Golden Book, Sorcerer's Solitaire/Dargons

Feb: (Living Tomb/Wizard King's Crown) (Unnamed Draft Choice)

So far I have enough copies of the solos to send 3 to each of the authors who wrote them. Each of you will get at least three copies of your solo when it appears. I will see what I can do about getting more and or sending you a copy of one of the ones in house. As it was we got very few (less than 10) in of each so copies are sparce.

The Feb entries are soft because we need at least one more book and there are changes to Living Tomb that might slow it up. A short solo might get paired with WKC, and a longer one would be appreciated.

PARTING SHOTS

If you have any ideas or comments I'd love to hear them. Things have started rolling so I hope we can get our schedules worked out and produce solo adventures in a fashion that will leave the players gasping for more.

Best,

Mike

This is the fourth installment in the Solo Design guides. I'm Mike Stackpole and this is being typed 4/7/86.

NEWS

The Corgi books went on sale three days ago. There are no reports yet on how well they are doing, but initial orders to stores were about four times those we get here on new products. Last week we also got copies of the books currently in print. The editing on the books was very good, for the most part, and neatly skirted the sex scenes in COT and DED. I spoke with Chris Harvey 4/2 and he ran by me the changes in Sewers, Caravan and Red Circle, and they were fine. It looks as though things are progressing nicely.

SEX

The thing that surprised me about the editing of the sex paragraphs in the solo adventures was that care was taken to keep the situations in, just to alter them so their sexual content was lost. This means changing the word "seduce" to "Talk to" in many cases. This is good, and I'm glad there is a place for male/female interaction of some sort. Solos that had just violence and no chances to become friends with an NPC do present an odd view of the world.

In solos, if you want male/female interaction (formerly known as sex) lets try to keep it on a platonic, intellectual level. I think paragraphs describing "passionate" and "deeply probing" discussions of metaphysics would be a tad obvious, but there should be no reason why friends can't speak with friends and learn some information, or get some eps out of the routine. (Think up some mechanics for deciding who wins a game of chess or Hounds and Jackals, and award eps.)

IN BRIEF

-- These books might get translated into some other languages (T&T is already in German and French) so I'd appreciate it if you double check all your sources if you're setting your adventure in a mythos outside one you've created. In short, if you do a Japanese solo, make sure you have the mythology right.

-- It is OK to tie your solo to one that has appeared previously in the line. Just make sure the solo you want to tie into is not inappropriate for the tie. Remember, for example, that Naked Doom does not allow sorcerers, and that some solos have upper limits for characters to enter. Keep that stuff in mind and you won't have any problems.

TAXES (No, I've not done mine yet either)

The IRS requires us to fill out a 1099 form for anyone we send more than \$600 in a calender year. That means I'll need Social Security numbers for everyone. When I send out the first royalty checks I'll send a card for you to return with that information. Income will be listed as royalties, which means no SS tax is pulled out. You'll need to figure out how much tax you'll have to pay on that money and set it aside or make an estimated payment to the IRS.

On the other hand this income does legitimize some deductions you can put up against the income, and save yourself some money. All these deductions come off a Schedule C so you can take them even if you don't itemize your deductions. You can deduct the following items if they pertain to business:

Typing/computer paper
 Postage
 Phone calls about the solo
 games
 travel and expenses at a game con.

Envelopes
 copying costs
 Books (for research)
 Computers (to be depreciated)
 Disks and appropriate software.

The above is the stuff I keep track of and deduct each year. You might want to talk to someone more knowledgeable than me about this stuff. Just keep your receipts and add them up at the end of the year. There is no reason to pay the government more than it is due. (They'll only waste it on \$1,000 wrenches.)

MAGIC JUNK TABLES

I've typed up two pages of magic treasure and abilities from the solo adventures up to and including Red Circle, but not Caravan to Tiern(time, or lack thereof, is everything). Anyway, most of the stuff here is odd. Lots of it is "martial" and some solos are noted as having "martial" magic. By that I mean the magic only concerns combat, though some of the weirder weapons are noted on the list. Look it over so we don't duplicate as much stuff in the future. (Red Circle will make you fire immune again!) And try to work out options around instant deaths if the thing/ability comes from a solo in the line. That will give the whole line a cohesive feel. Eventhough our adventures are not all on the same world, the same characters are going to be trooping through them so being aware of what they might drag with them from place to place would be nice.

And if the authors who have a dungeon accepted would quickly breeze through their adventures and distill out their magic stuff for a supplemental list I'd really appreciate it. Thanks.

(You can see the List of Solo Treasures on the next two pages)

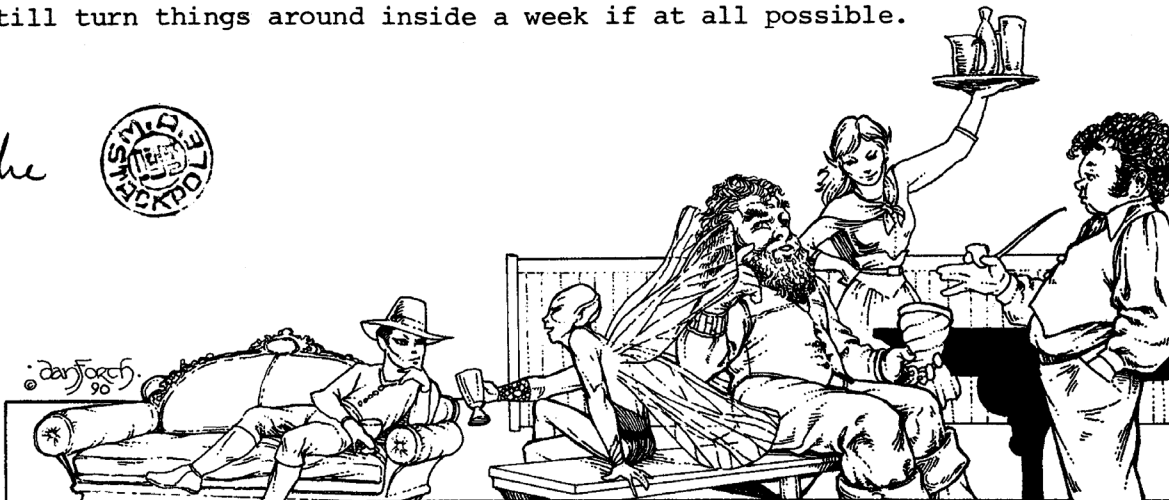
FINAL ITEMS

That's about it. I have a list of addresses for fanzines that deal with T&T. I'll send it to anyone who is interested. Three of them are in the US, the other four are in the UK. They don't pay for articles, but they are a good forum for ideas about T&T.

I hope everyone is madly working up solo adventures out there. Don't hurry to finish something before it's ready, but I'd love a solo or two to look over before we drop into the hectic summer season. Reporting times will be a bit longer then, but I'll try to still turn things around inside a week if at all possible.

Best,

Mike



Solo magic junk chart

Buffalo Castle:

Sword: 2xSTR/Takes 20 hits/worth 1000gps
"Kill Anything Once Wand"
Magic Ruby: Monsters go berserk
Monster Charm: 2d=12 and WMs leave w/o fight

Deathtrap Equalizer

Magic Purse: 5gps a day.
Sword: takes hits =die roll, hits always cnt.
Bear-claw necklace: 1/2 spell cost
Scimitar: one touch kills undead
Dear God Ability
Charm: Takes 30 non-magic hits.
Diamond Hand: 4 dice
Broadleaf: 6d sword for MUs. LlsrLK or Breaks
Black Pearl: see in the dark.
Yuurrk: takes 100 non-magic hits
Caliburn: 4d, sixes add and reroll sword
Bloodlover: Sword, add Con taken to STR
at cost of 1 IQ per use. 3d.
Tin man: STR and CON x 1/4
The Nothing Sword: 2d. Tunnels at 5 c. ft.
a turn. Weilder takes no
damage from TTYF or var
spells. Scares off Dragons.
Oiving: 6d sword, 2d flame for 2 str. Heals
3 con. After 3 rounds L2SRLK or BRK.
Immortality: IQ + eps return with memory.

Labyrinth

"Joy-of-Death" sword: 3d+3, mr-5 cuz monster
likes you.
Styx bath: body = ring mail.
Chastity Charm: females can't be seduced.
Lyre: soothes beasts, Wms leave w/o fight.
Sea Shell Charm: no drown.

Naked Doom

Hopeless sword: 200 hits a turn.
Hero Sword: 100 hits a turn.
Robes of Tuchme K'nott: take 200 hits
per turn unless you lose 3
rounds, then you are captured.
Ring of fire: shoots 100 hit fireballs.
Anti-magic belt: negates all mag up to 20th.
"Drainer" dagger: 1d, no adds for foe and
his weapons worth only 1d.
Funny-once gem: con 7 rebirth once if killed.

Dargon's Dungeon

fire immunity if make SRIQ of caster lvl
or other appropriate level (GM)
Chariot: 3x get home free

*= ability the character has at all times.

(Dargon's continued)

Ghost Hawk arrows: hit despite armor, may backfre
Sword: Con = sword adds, con recovered as STR.
Sword: SRDex vs hits and all are parried that rnd
Slave: 25 mr air elemental.
Absorb Electricity: at 1 con per round.
Chameleon ability
Gorgon talent: on 2 or 12 roll foes must make
a SRLK vs your level or turn to stone.
Troll Crusher: if you make IQSR vs Con or MR
of a troll it takes dif as damage and
retreats.
Poison Immune
limited Body Part regeneration
Magic: Chr is now "magic weapon" and Undead flee
Missile Immunity: 2 non-magic missiles can
pass through you in a round.
Gloves: No physical damage or magic below 5th
can harm wearer's hands.
Gem: Takes 3 hits.
"Ace of Swords": 6d + 8 + level for warriors.
Fire Immunity: exchanged for soul.
Water Control: can control a cup of water.
Immortal: must drink Kindred blood to work.
Lightning Control Ring: call bolts down. (LKSR
on level equal to dice in bolt to hit; -
and you take 2x damage.)
Dagger: no mental spells will control/hurt you.
TTYF block ring: if 2d, doubles add and reroll
is greater than the level number the spell
is history.
Gillfish: can breathe water.

Weirdworld:

see in dark/through 10 ft walls
no dam from physical or magic: 1 or other at
one time.
Magic box: 100 weight holds 1000 ft.
Hole: 50' deep, 3' diameter. mobile.

Overkill:

poison Immunity
Beyond the Silvered Pane:
Ring: Breathe water
Ring: Cat control
Ring: Shapeshift ability

City of Terrors:

Water Breathe ability
Dark Vision: Tiger eyes...
20 hits blocked if you miss SR, instant death
still counts.

Solo magic junk list cont:

Sorcerers' Solitaire:

Nothing of note.

Sword for Hire:

All martial magic.

Arena of Khazan:

Lots of martial magic.

Immortality: if dead but not dismembered in 1 hour Con = 10, life again.

Sewers of Oblivion:

Ring: no damage from 20' fall and can jump up or out 5 x height. (Cat based abilities).

Sea of Mystery:

Nothing of note

Blue Frog Tavern:

Magic Carpet: allows flight.

Anti-missile Shield: Takes 5 hits but stops all missiles. Its power is such that gravity would still drop a catapult stone on you and squash you.

Invisible clothes/armor: This char will always appear naked. All clothes, etc are invisible.

Death Vortex Sword: -1 con per round/ +2 con per foe slain.

Boots: 2 x Speed.

Whip: disarms foes.

Mistywood:

Voronir's Sword: 10d, 2x vs magic foes.

Rainbow sword: foe gets no Dex adds unless it has counter charm.

Oak Charm: counter to Rainbow sword.

Gamesmen of Kasar:

Sword: magic, 6d + 8.

Amulet: reflects 1 Hellbomb Burst or 3 Blasting Power/Freeze Pleeze or 10 TTYF spells. (1st spell locks the choice.)

Beyond the Wall of Tears:

Shield: takes two HBBursts

Captif d'Yvoire:

Amulet: shapeshift into any humanoid form.

Amulet of the Salkti:

Dronadin: sword, 6d + 15, Vorpaled at will and poisoned as well.

Boots: 1.5 x speed

Gloves: block all poison needles

Breathe poison gas: 1 hour at a time.

Silk Armor: 15 hits, can't be doubled.

Wergus: sword 9d + 20, zapped and poisoned.

Grtaz: 11d + 25, doubles as delux staff.

Red Circle:

Dhesiri Amulet: Makes wearer look like a goblin to another goblin...

Rex's Gauntlets (MK1): Tunnel 100 cu ft a turn for 1 STR.

Rex's Gauntlets (MK2): MK1 + 2xSTR for 5cbt turns once a day.

Rex's Helmet (MK1): 1/2 armor value of all foes.

Rex's Helmet (MK2): 2xCHR for spell foiling, leadership or scaring off foes.

Sunshard sword(MK1): 8 dice in combat

Sunshard sword(MK2): MK1 + level x 10 = % increase of combat roll for STR equal to level # per combat round.

Sunshard Sword(MK3): 8 dice and 1/2d6 per turn damage until wound is "forgiven" by the sword wielder...

Runeshield: Rune proclaims bearer a "dragon-friend." Might or might not work on all dragons.

Weretiger

Speak to Cats: They'll trust the Chr.

Hibernation: can't starve to death for 4 mos.

Fire Immunity

Hiding ability: Must be still, hider must make IQSR vs IQ of pursuer to stay hidden.

Sense Prey: IQSR vs prey IQ to locate. Won't see, does sense. If against above the one who makes it by the most wins.

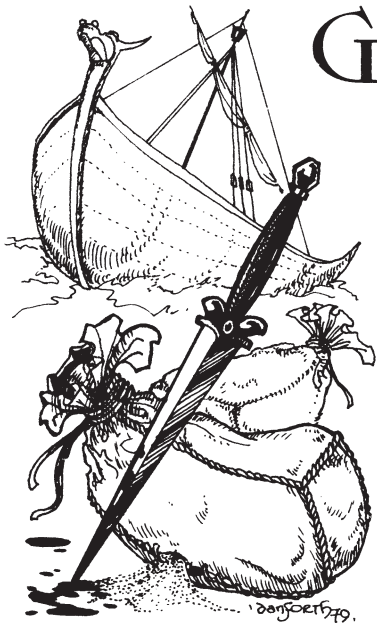
Flame Breath: level in dice for 1 STR.

Dex Armor: +DEXSR vs Dex of foe; armor = # SR made by.

END



Here is one of the mini solo adventures by Mike that ran in *Sorcerer's Apprentice*. We are including it here as a sample of how a solo works in terms of paragraphs, links and scrambling. You can study and play it...



Originally published in SA #4

Golden Dust, Red Death...

In *City of Terrors*, most characters experience a chance encounter with some of the criminal element in Gull. As the city has grown, so has its scope of criminal activities. In *Golden Dust, Red Death*... you leap from a casual acquaintance with the criminals of Gull to an intimate and dangerous relationship with them.

This is a solitaire adventure for 1st through 3rd level characters, to be played with the **Tunnels & Trolls** rules. The numbers of the "go to" statements are the page numbers those paragraphs will be found on.

Missile weapons are not allowed in this adventure, and only combat spells like *Take That You Fiend*, *Blasting Power* and *Freeze Pleeze* can be used. All foes here have been geared for the 5th edition of T&T. (If you have an earlier edition, just subtract 10 from the MR of all monster-rated monsters, and use the old values for the weapons of attributed characters.)
—Michael Stackpole

Gull, the largest City on the Island of Phoron in the Range Sea, is known to many as the **City of Terrors**. For you, however, it is a city of unemployment. Being from the outlands, no one knows enough about you to hire you as a bodyguard. You have no real marketable skills and therefore look with favourable interest upon an offer to smuggle drugs into Gull.

Your part in the operation is to take a small boat through the harbor to a boathouse, at dusk. Al-Dajjal, your employer, tells you that the job is

worth 1000 GP. His men would do it, but they are known to the men in the patrol boats.

You ride to the northeast of Gull and are supplied with a small boat laden with three bales of *Demregh-mno*, a golden drug that is magical in its effects and devastating in its aftermath. You pilot the boat around the end of Phoron, and as you enter the harbor a patrol boat heads in your direction. With luck it may pass you by. Make a 2nd level saving roll on Luck. If you make it, go to **11B**. If you miss it, go to **14B**.



Make a second level saving roll for each 1000 GP (four total). If you miss the first subtract 1000 GP from your total. If you miss the second, take 2000 from your total and so on.

Your take is not all that it might be, because anyone that makes money on the darker side of Gull will face Marek at one point or another. 4000 GP is a prize not to be passed up.

After making the saving rolls, you are done. This trip has been worth 1000 EP.



"No more talk," says the captain. "We know what you are doing out here. You know that smuggling *Demregh-mno* into Gull is a crime punishable by death. Aid us in getting the man who ordered the golden dust or I'll kill you where you stand."

If you decided to aid them, go to **28A**. If you don't, he kills you.



Three bales of the golden *Demregh-mno* go over the side. The men on the patrol boat curse but cannot touch you. You laugh until you realize that you have to face your employer's wrath.

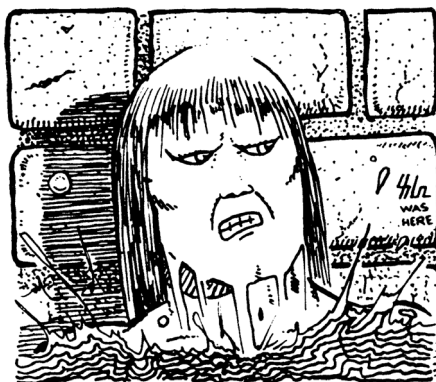
To escape fully you must subtract your level number from 6 and make that level SR on LK. If you make it you must leave Gull, never to return. If you miss, go to **29A**.



You steer the boat for shore and the patrol boat comes near. You smile and wave, your heart nearly beating free of your chest. They wave back and continue on their way. If you wish, you may take the drug to the chosen rendezvous point, **15C**, or you may try to hijack the shipment, **26E**.



Your bleeding has attracted a large shark, (MR 40). You can only fight with a dagger. If you kill it, go to **26A**.



"Kill the scum," says Al-Dajjal, pointing at you. Make a 2nd Level saving roll on Luck. If you make it, you managed to dive overboard. Go to **26B**.

If you missed, roll one die and divide by 2 (round up for odd numbers). That is the number of light crossbow bolts that have hit you. Figure the hits (cranequin, in the 4th edition of T&T), and if you live, go to **11C**. You have pitched into the water.



You attempt to look innocent, but to no avail. The patrol boat heads straight for you. You must make a decision quickly. If you want to jettison your cargo go to **11A**, or if you want to bribe your way out go to **23**. You can try to talk your way out — do that by going to **29B**.



You find 150 GP on their bodies. You also pick up the magic dagger (a dirk) they tried to get you with. When thrown, if it does at least one hit of damage on your target, it will paralyze the target for three combat turns. This effect will only work on living things, and only those of flesh and blood (no undead or stone creatures). You are done, and have earned 1000 EP.



As your head clears you are fished out of the water. Standing over you is Marek, master rogue of Gull, and a number of his men. "Your attack on Al-Dajjal cost him too much strength," he tells you. "He teleported himself out, but left the *Demregh-mno*. You can have the 1000 gold pieces promised. Al-Dajjal will probably send a demon after you, so I'll give you a dirk called *Demon Death*. Just barely cut a demon (one hit) and it'll be dispelled. You can throw this dagger also, it's well-balanced," Marek says. "Come with us and have a drink or two."

You leave for the Black Dragon Tavern, 1000 GP richer, 2000 EP more experienced, and you are finished with this adventure.



You bring the boat into the boathouse that has been retained for your meeting place. They thank you and offer you the agreed-upon price of 1000 GP. They also say that they will give you 800 hits worth of *Demregh-mno*, (retail 50 GP each) instead of the hard cash.

If you want the hard cash, you are done. If you want the drug to sell, go to **6**. If you want it for personal use, go to **26D**.

Golden Dust, Red Death...



As the patrol boat pulls up alongside you an officer jumps aboard your boat. "Captain," you say, "I can make it well worth your while to leave me and my cargo alone."

Total up the amount of bribe you would like to give him, and divide by 100. Subtract that number from 10, and that is the level saving roll on Luck you must make. (For example, a bribe of 100 GP ÷ 100 is 1. 10 - 1 is 9. A ninth level saving roll on luck is needed. Note you must always at least make a five on two dice.)

If you make the roll, go to **15C** with his thanks and well wishes.

If you miss it he kills you. As your blood leaks all over the deck you hear him commenting that 100,000 GP worth of *Demregh-mno* is more worth his while than trying you for a crime. After all, it is his responsibility to see that the drug does not fall into the wrong hands. He laughs and spits upon your lifeless form.



You tear the tarp back from where the captain had been hiding. There is no one to be found. You turn towards the landward door just in time to see it burst inward as a result of sorcerous flame. Someone from beneath your boat grabs your belt and hauls you overboard.

You must make a 2nd level saving roll on CON to see if you take any water in. Take the number you missed your SR by in hits.

The warrior from beneath the boat has a MR of 50. You must fight him underwater with a dagger, or barehanded. For each combat round, make a L2SR on Luck to see if you can come up for air. For each combat round you miss the Luck SR, make a CON SR on a progressively higher level (3rd, 4th, etc). You are drowning! If you win, go to **30B**.



The shark floats belly up in the boathouse. You find yourself alone. There is no gold, nothing. Hoping for anything, you haul the shark onto the deck and open up its stomach (remembering that sharks eat anything).

In the shark's stomach, you find a dagger (a sax). When you touch it, it bursts into flame, which doubles the dagger's roll. Happy, you sheathe it, and leave. You have gained 1700 EP, and are done.



You swim underwater to a place beneath one of the crossbow men. Through the floorboards you stab upwards, and hear him scream. He pitches into the water. You see a flash and hear the door explode. Al-Dajjal screams, "Marek, I'll kill you yet!" and vanishes.

You come from beneath the dock and see, in the captain's garb, Marek, master rogue of Gull. "Thanks for your aid," he says. "This shipment would have ruined a number of good people." Reaching into a canvas bag that had been at Al-Dajjal's feet, he says "I believe this thousand gold pieces rightfully belongs to you," and hands it over. He adds as he leaves, "Good luck in the future!"

You have earned 1600 EP. Good-bye!



You leap from your boat and fly at him. He looks startled and throws a *Mind Pox* on you. You fall into the water. Even if you know how to swim, the spell confuses you and you start to drown.

Make three CON saving rolls, beginning on second level. Take the number you missed the saving rolls by in hits. For each saving roll you miss, increase the level of the next one by one. After three turns, the *Mind Pox* wears off. If you live, go to **15B**.



This drug, *Demregh-mno*, is one that will add ¼ to your IQ and ½ to your CON. Each dose lasts 6 hours, and costs 50 GP. Once you use *Demregh-mno* you are addicted to it. After it wears off, if you fail to use it again immediately, you will *permanently* lose half of your old CON and ¼ of your old IQ. (Your IQ and CON will not regenerate on their own, and you can only recover the lost points with level adds, or with attribute changes from a dungeon trip.)

Every time you use the dust (which is inhaled) roll two dice. Snake-eyes means that the drug was cut with poison - take five dice worth of hits from your original CON after subtracting any combat-inflicted hits (magical or otherwise). Since the dust is magical, no spells like *Too-Bad Toxin* or *Healing Feeling* work to repair damage from bad stuff or withdrawal.

You are done. Good luck. This trip was worth 1,500 EP.



In your boat you have 100,000 GP worth of the yellow dust. Roll one die - the number you roll is the number of 60 MR assassins your connection sends after you. If you roll a one, a magicker with a MR of 20 is sent after you. He clicks off two *Take That, You Fiend* spells, each doing 14 hits of damage.

If you manage to kill your assassin(s), you net 3,000 EP and 75,000 GP (you had to sell cheap, no one wanted to touch the stuff). You are done.



You note something vaguely familiar about the captain of the patrol boat but you cannot seem to place him. He secretes himself aboard your boat, and you sail to the boathouse where you were to meet your connection, the infamous Al-Dajjal.

As you enter it, you notice that Al-Dajjal is accompanied by three men with light crossbows. If you wish to betray the captain of the patrol, go to **25**. If you wait for him or Al-Dajjal to make a play, go to **14A**. If you want to attack Al-Dajjal, go to **26C**.



You managed to dodge the magic dagger they threw at you. Now, you face two 30 MR rogues. You have one chance to cast a spell, if you wish. If not, wade in and fight. If you win, go to **15A**.



You ditch the boat and make your way towards one of the gates in Gull. In a dark alley, two men reach you. Make a first level saving roll on DEX. If you make it, go to **28B**. If you miss, go to **30A**.



Average your IQ and CHR. Make a third level SR on that average. If you make it, the patrollers buy your story. You are free to continue your journey. Go to **15C**.

If you miss it, go to 7.



They hit you with a magic dagger. As the magic paralyzes you, they step in and beat you senseless. You awaken to see your connection, a man named Al-Dajjal, standing over you. In his hand he has a glass tube filled with *Demregh-mno*. He pushes it into your nose and closes your mouth and other nostril. As much as you don't want to breathe, your body forces you to. You inhale the golden dust.

"You are now a slave to *Demregh-mno*. Such is the price of failing me. When the pains of withdrawal begin we will release you. I wish you a long life, slave!" he cackles. Go to **26D**, you are addicted to *Demregh-mno*!



You noted he never attempted to go to the surface during your fight. You pry a ring off one of his fingers. It is fashioned in the shape of a fish which is biting its own tail.

You pocket the ring and swim out of the boathouse. The ring will allow you to spend five combat turns underwater without having to breathe. This ring functions only in water, and must spend at least five combat turns out of water for it to be fully recharged.

You are done, and have earned 1200 EP.



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SIGN: _____
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DATE: _____

Printed Name: _____

SIGN: _____
(Authorized representative, Flying Buffalo)

DATE: _____

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You can also email it to skrompton@gmail.com

DELUXE TUNNELS & TROLLS

The items listed here were specifically made for or updated for Deluxe Tunnels and Trolls. Most of these were made as part of the highly successful Kickstarter, which also means that the supplies of many of these items are very limited.

Coins of Trollworld



Four metal coins are from famous cities of Trollworld. Khazan, Khosht, Knor & Gull. Each is a different size and finish. The diameter of the largest coin is 2.25 inches - the smallest is 1.5 inches. Each coin comes in a plastic pouch and a black felt finish bag.

Any one coin is \$40.00, the set of all four is \$100.00

SOLITAIRE ADVENTURES

T&T is one of the few RPGs that easily allow for solo play. Each solitaire adventure can be played many times. Most of the solos listed are coded for difficulty, number & type of characters permitted within. "War" means warrior; "Wiz" means magic-user; "any" means any character class allowed (warrior, wizard, or rogue). "L1-3" means it is for 1st through 3rd level characters. "MM" means Magic Matrix is included.

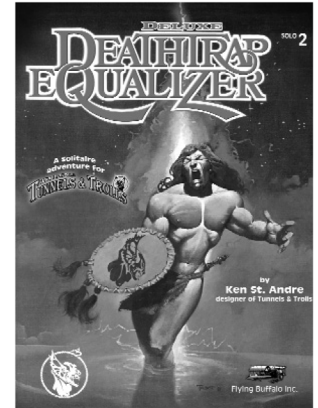
Deluxe Buffalo Castle



By Rick Loomis. This is a "new and improved" Buffalo Castle, with new material written by Rick Loomis and new artwork by Liz Danforth! Revealed at last - why are you visiting this weird castle? What is the reason all these crazy traps and unrelated rooms exist in this one mysterious place? Buffalo Castle is the very first solitaire adventure for any role playing game. 1 War, L1. - \$8.95.

Deluxe Deathtrap Equalizer

by Ken St Andre. Adventure on the incredible Trip of the Lion - or for the fainthearted, the Trip of the Frog. Ken has revised DED for the Deluxe Edition of Tunnels & Trolls. This long-out-of-print adventure is once again available. The updated edition includes new art and layout, plus information /suggestions for using DED as a game-master adventure. 1 Any, L1-4 (up to 70 adds recommended.) \$8.95



Deluxe City of Terrors

By Michael Stackpole. The deluxe outdoor adventure in the city of Gull, on the sun-baked isle of Phoron, Meet strange denizens and dangerous foes in this massive solitaire adventure for Deluxe Tunnels & Trolls. Can you uncover the secret that is lurking in the shadows, as you fight for survival in the streets and buildings of Gull? This longer Deluxe edition of City of Terrors has been updated by Ken St. Andre to be compatible with the new



Deluxe Tunnels & Trolls rpg and includes additional options for players and new art, including a gorgeous color version of the classic Liz Danforth/Rob Carver cover digitally painted by Steve Crompton. 64 pages, B&W \$11.95

Other solos for dT&T

Deluxe Goblin Lake	36pgs.....	\$8.95
Deluxe Agent of Death	64pgs.....	\$11.95
Deluxe Adventurers Compendium	88pgs.....	\$14.95
Deluxe Naked Doom	32pgs.....	\$8.95

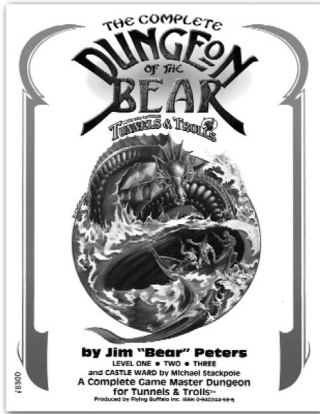
And more solos for Classic T&T

(Note: these are also playable with dT&T)

Sea of Mystery	32pgs.....	\$8.95
Gamesmen of Kasar	40pgs.....	\$8.95
Dark Temple	56pgs.....	\$8.95
When the Cat's Away	56pgs.....	\$8.95

(See inside cover to see a gallery of T&T solos covers.)

Deluxe Dungeon of the Bear

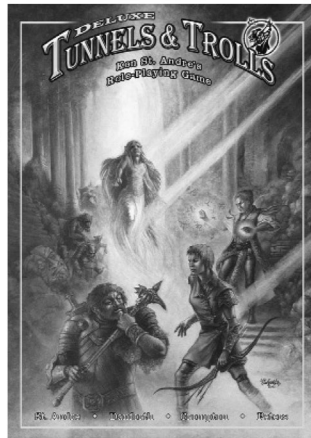


GM Adventure

The three-level GM adventure is available once again and has been updated by Jim "Bear" Peters for Deluxe T&T, and also includes some new maps of the entrance to the Dungeon, a nearby village and surrounding lands. 48+ pages of GM adventure, traps and maps! \$8.95.

Deluxe T&T Hardcover Rulebook

This book includes 165 pages of rules and 250 pages with a solo, gm adventure, details on Trollworld four of its cities & 16 pages in color. Includes the full deluxe T&T rules, Elaborations and the Trollworld section. Price: \$60



7-12 6-sided die (not pictured)

This unique die designed by Ken St Andre has pips that number 7-12. Ken says that Trolls never roll less than a 7! One die - \$10.00.

Demonhead Dice

Black "Demon" Dice:
Lustrous Black "Demon" Dice: 3 dice for \$10.00

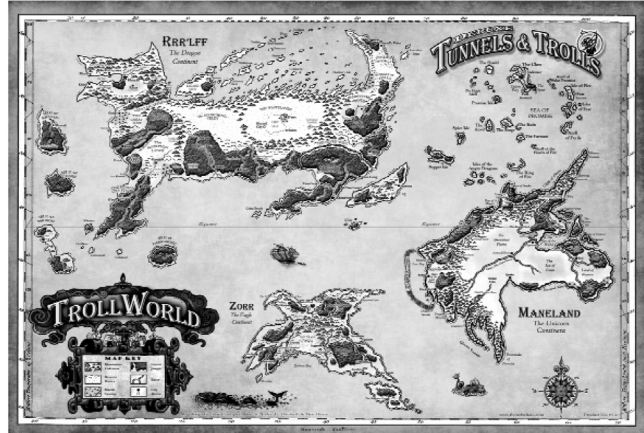


Nyhaa Missed my Vital Spots Dice



Purple Nyah Dice:
Orange Nyah Dice:
3 dice for \$10.00

Large Color Map of Trollworld



Full-color 17 x 22 map of the T&T Continent as done by Ken, Bear Liz and Steve: the color map from the dT&T \$10. (First 700 are signed by cartographer Steven S. Crompton.)

dT&T GM Screen



Sturdy full-color cardboard GM screen, packed with charts and info to make running a game that much easier!
Laminated GM Screen – \$9.95

dT&T Magnet Set

One of the extras we created for the kickstarter is a set of magnets. We still have some left.
4 different magnets - \$8.00



How to Order:

Don't forget to add \$5 shipping on all orders to the USA. For all orders outside the USA: \$11 for Canada, \$19 for Europe, and \$27 for Japan or Australia.
Your order will be sent airmail.

Flying Buffalo Inc. P.O. 8467, Scottsdale, AZ 85252
Or visit www.flyingbuffalo.com/tandt.htm

Many of our books are available at www.DrivethruRPG.com

The T&T Solo Design Guidelines

Years ago, then Flying Buffalo employee Michael Stackpole wrote a 20 page guideline and primer on how to create, manage and write good solitaire adventures for Tunnels & Trolls. They were filled with tips on how to plot a solo, how to develop NPCs and keep track of all the paragraph connections. Many would-be-authors and T&T fans tried to get a copy, but at some point the guidelines disappeared and vanished into the void. Most thought they were lost forever...

Over 20 years later in 2019, Steve Crompton rediscovered this lost piece of rpg history and we have now scanned, restored and enhanced these guidelines and added additional material including updates for 2019, solo writing advice from Rick Loomis, & Ken St Andre, a sample solo, and even a licensing agreement you can use if you want to self publish your T&T solo adventure (Or you can submit your solo to us).

Now you can take advantage of the knowledge and experience of some of the legends that created the solitaire adventure genre and learn how to craft your own adventures. Plus get a glimpse at a piece of rpg history that few fans ever got to see; The Solo Adventure Guidelines for writing novel-length T&T solitaires by Michael Stackpole.



**A primer and historical look back
at how to create solitaire adventures.**