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# TROLLS ZINE!



ISSUE 4  
WINTER 2012

CHAD THORSON  
2010

# TROLLS ZINE!



Issue 4

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Compilation and Copy Editing – Scott Grant and Dan Hembree

Layout and Design – Scott Grant and Dan Hembree

Copy Editing – Stephen Dove, Andy James, Val Kelson, Dan Prentice

## Art Credits

### Submitted Art

Alexander Cook: p. 2, 5

Steve Crompton: p. 9

Liz Danforth: p. 9, 32

Jeff Freels: p. 3, 4, 6-8, 10-13, 37, 40

Mike Hill: TrollsZine banner (p. 1)

Andy Kelly: p. 13, 34, 35

Will Meddis: p. 3, 9, 49, 50, 55

Steve Robertson: p. 38, 39

Chad Thorsen: Cover

David Ullery: p. 20, 21, 24, 27, 28, 36, 58, 60

Zachary Ullery: p. 57

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# Passing the Torch

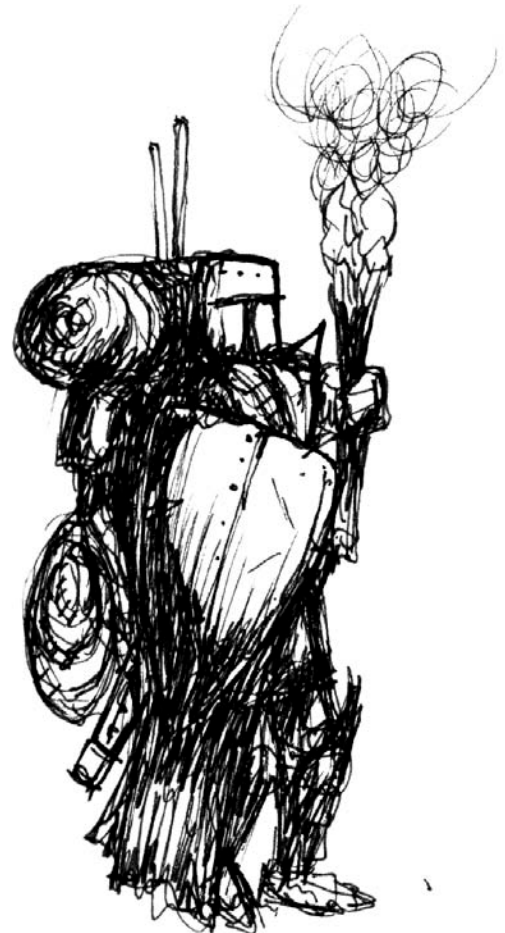
*Tunnels and Trolls*<sup>™</sup> was the second role playing game I ever played. *Dungeons and Dragons*<sup>™</sup> was the first. I had turned up at my school's war games club at the age of 11 expecting to re-fight the Napoleonic wars. Instead a sheet of paper was thrust into my hands, funny shaped dice pushed across the table at me, and *Karl the Fighter* took life. I was hooked. My Dad indulged my obsession and took me to a little hobby games shop in London, (one of about 3 in the country at the time), called *Games Centre*. There I picked up the 5<sup>th</sup> Edition of *Tunnels and Trolls*<sup>™</sup>, along with *Naked Doom* and *Beyond the Silvered Pane*. I read and reread the rulebook, loving the "anything goes" approach of Ken's game, the zany spell names, the brilliant combat descriptions and marvelling at Liz Danforth's beautiful artwork. Rob Carver's 'missed all my vital spots' picture captured the spirit of T&T for me: funny, brutal and knowing, all at the same time.

I played many other games, but *Tunnels and Trolls*<sup>™</sup>, and its superb solo adventures always had a place in my heart. About 3 years ago I discovered the *Trollbridge*, a place where Trolls could discuss their favourite game. A year ago, some Trolls had the idea of creating a free magazine to share their best ideas and adventures. By some strange process that I do not fully understand, (but I suspect Troll beer was involved), I ended up Editor. Luckily for me, Kevin Bracey had agreed to set out the magazine, an enormous task which he executed with great care and skill. Ken St. Andre was enthusiastically supportive, and it meant so much to me to be helping publish work by an author that I had enjoyed since childhood.

It was an enormous privilege to edit the first three editions of *TrollsZine*. I learned a great deal in the process, as this was my first time editing a magazine. The amount of help, assistance, advice and encouragement I got from the *Tunnels and Trolls*<sup>™</sup> community was staggering. I am so proud to have helped create *TrollsZine* and showcase the very talented authors and artists you see in this and previous issues.

Two of those authors were Dan Hembree and W. Scott Grant, the editors of this issue. Both have produced excellent works of their own. Dan Hembree's solo, *The Temple of Issoth*, was a sensation in *TrollsZine* 3 and his other solos are available for download from many reputable outlets. W. Scott Grant is the writer of the solo, *Final Exam*, and the contributor of such articles as 'On Becoming' and 'The Interdimensional Pawn Shoppe.' They are two of the brightly shining stars in the *T&T* firmament. I had reached a point in my career where it was becoming increasingly difficult to devote the time and energy to *TrollsZine* that it needs and deserves. Dan and Scott stepped up and I have complete confidence that the *Zine* will go from strength to strength. I look forward to enjoying *Tunnels and Trolls*<sup>™</sup> for the next 30 years, and hope to contribute the odd article to *TrollsZine* in future.

Thank you all.  
Dan Prentice





# Trolls Talk For...

...a while, then they decide it's time to shut up and let someone else do the talking.

*TrollsZine 4* heralds new leadership for this magazine, and as its new leader, I sincerely hope that what you find in these pages meets and exceeds your expectations. It's a labor of love to put in the hours necessary to create a work such as this, and I am forever in the debt of Dan (Zanshin) and Kevin (Quogmyer) who forged the path I now follow.

I'm also sincerely grateful for the contributors, assistants, editors, and well-wishers who encouraged me to take on this project and make it happen. I'm thankful to the creators and publishers of *Tunnels & Trolls™* who have managed to keep the game alive and intact for so long.

There is one group of people to whom I owe the greatest thanks and appreciation. YOU; you who

are now reading this digital magazine. Without you, this effort would have been for naught.

However, you didn't start reading this article to hear me gush about everyone else. You want to know what's in this magazine. With new leadership comes change, and though change is inevitable, it is also a bit scary! What will I be doing different from my predecessors? What's going to be the same? Only you can be the judge of what is good and what isn't, and I look forward to hearing your feedback.

If you have not submitted anything to *TrollsZine*, it is my hope that you find the time and courage to create something and send it in. We want your input, your ideas, and your participation. This community thrives on it.

All the best,

Sligo  
a.k.a. W. Scott Grant



# Trolls Never Quit

The last issue of *TrollsZine* was published on August 11, 2010. By January of 2012 I decided that it was time to help revive this important part of the *Tunnels and Trolls*<sup>™</sup> community. The problem with this type of publication is that it is a labor of love. No one who contributes to this magazine, writers, artists, editors, copy editors, or play testers, receive any compensation for their time, talent and dedication to the game they love. It is all freely donated to the *T&T*<sup>™</sup> community. Because of this, getting each issue of *TrollsZine* into press is an amazing feat. We all have lives outside of T&T, careers, families, responsibilities, and even other interests. Most of these have to come first. But rest assured *TrollsZine* will not fade away.

I picked up my first copy of the *Tunnels and Trolls*<sup>™</sup> 5<sup>th</sup> edition boxed set in 1988 after five years of playing D&D. I was immediately hooked. The rules, the art, the adventures; everything was right. I took a long break from RPGs, but came back in 2008 upon discovering a large online community of gamers including fans of *T&T*<sup>™</sup> at the Trollbridge. Soon after this I joined my first *T&T*<sup>™</sup> play-by-post game at The Blue Frog Tavern, *Adventures in Fellbarrow* by Andy Holmes. This was followed by two others at the 'Bridge. With my appetite for *T&T*<sup>™</sup> growing, I began to write. I am now publishing my own solo adventures and maintaining an active *T&T*<sup>™</sup> blog. I find it amazing that I regularly exchange emails with Ken St. Andre. That kid in 1988 had no idea. My ultimate game-geek moment came when my solo *The Temple of Issoth* appeared in *TrollsZine* #3 along with Ken's *Four Jars of Mead*.

But that is the real strength of the *T&T*<sup>™</sup> community; we are a community. Our numbers may be small compared to the other game, but we are a close knit group by and large. We talk to each other; the Trollbridge and Trollhalla are typically alive with creative ideas. Most importantly, the game's original creator Ken St. Andre is still in the driver's seat and willing to talk to anyone who has an interest in the game. It's

the commitment of this community that makes a publication like *TrollsZine* possible.

So now I stand in the position of Editor for *TrollsZine*; another unexpected turn of events. I understand that taking the reins of *TrollsZine* will not be an easy task, but it is one I willingly accept. I'll certainly need the support, talent, and time of many of you to see *TrollsZine* #5 and #6 become realities; but I know that I can count on you because Trolls never quit. Now, enjoy *TrollsZine* #4 and then let's get to work on #5.



# Delverton 4:

You pays yer gps, you takes yer choice.

By Lee Reynoldson

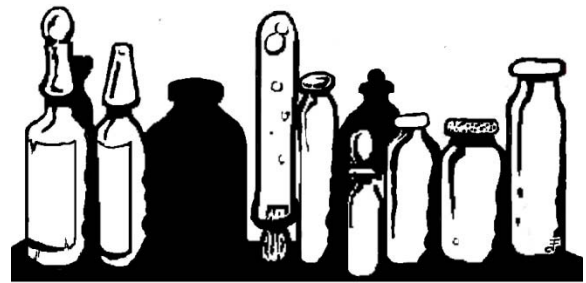
Delving is a tricky business; a business that requires constant provisioning. After all you can never have enough flasks of oil, piton hammers, torches, silk rope or other such delvers' delights. Just like delvers need a well-stocked dungeon in which to seek adventure, they also need a well-stocked general store.



## Stubfoot & Gubbitt Independent Traders

Stubfoot and Gubbitt are a pair of hard-working, hard-bargaining Hobbits with an eye for a good deal and boast a well-stocked store. Stubfoot is a cheerful, curly-haired little fellow with a knack for making his customers feel at home, and a ready tale of adventures past that always seem to revolve around the indispensable lifesaving offer of the week. Gubbitt on the other hand, never speaks, and only occasionally grunts between the mouthfuls of pie that he is constantly scoffing.

The store itself is a large single story building. The rear of the building is the warehouse, and there are two large double doors where the goods are carted in and out. The front of the building is the



shop which consists of a waiting area and a counter. On the counter there are number of catalogues; hand written on finest parchment and illustrated in colour. The items in the catalogues are both wondrous and useful. Unfortunately the shop stocks none of these items, but will sell the catalogues for 10gps each.

Behind the counter is a large blackboard with a list of items and prices written in common. There are also large signs posted on the walls in a variety of languages bearing slogans such as: "If you want it, we can get it!" and "Best Prices in Delverton or Your Money Back!" The second sign has very small print written in an obscure language that will require magic to read and says, "Subject to terms and conditions, no returns, and no refunds."

There are also a number of sample items on display and a sign above them reading, "Shoplifters will be eviscerated!"

Stubfoot always mans the counter and serves the customers. Gubbitt stuffs his face with pie until the order is ready, he then takes it and gives it to Bernard the Warehouse Troll who, under the supervision of Eric the Stocktaking Gnome, will pack the order and take it either to the counter or to the cart bay.



The weeks' takings are in a chest that is hidden in the warehouse and kept safe with various wards and spells, rendering it invisible and impossible to open unless the spells *Ob-There-It-Is* and *Knock-knock* (cast by a 6th level character) are used to find and open it. It is also locked with a very good padlock (to pick the lock will require a 4th level SR on IQ, DEX, or LK). Eric the Stocktaking Gnome usually holds the key. A weeks' takings

normally consists of 1d6 x 1,000 gps.



### Stubfoot

5<sup>th</sup> level Hobbit Rogue  
 STR: 12 IQ: 17 LK: 24 DEX: 24  
 CON: 36 CHR: 27  
 Combat Adds: +24 Missile  
 Combat Adds: +36

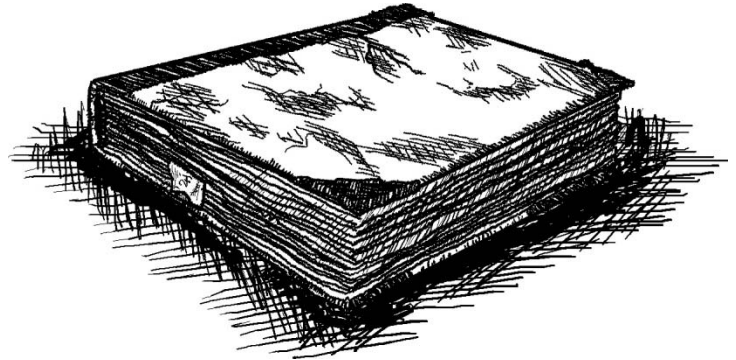
Stubfoot wears a very stylish looking suit of snakeskin armour (24 hits) and has a magic rapier which does 1 dice + 10 adds for each opponent he must face. He also has two loaded hand crossbows (2+3, 25 yard range) under the counter.

Over the years he has learnt to cast *Vorpal Blade*, *Ob-Go-Away*, *Glue You*, *Lock Tight*, *Hidey Hole*, and *Protective Pentagram*.

### Gubbitt

Gubbitt is actually a Devourer Demon. He must constantly eat, otherwise there's a risk he might devour the world. This is why he always has a pie to hand.

Gubbitt has a fighting MR 10 Constitutional MR 100. Each round in combat against Gubbitt his opponents must make a 2<sup>nd</sup> level SR on DEX or LK (whichever is highest) to avoid being devoured.



Bernard the Warehouse Troll has an MR of 200 and gains an additional 10 dice in combat when wielding his "Employee of the Month" silver plated roofing beam.

Eric the Stocktaking Gnome is particularly delicate and only has an MR of 1. However, he knows the warehouse well and faced with disgruntled customers or thieves will hide amongst the stock. Once hidden, it will take a level 6 SR on IQ or LK to find him.

### Hooks for Stubfoot & Gubbitt

1: A group of seven sinister Dwarves offers the party gold to steal the recipe to Gubbitt's Ever pie.

2: Despite all their security measures someone or something is still sneaking into the warehouse and stealing from them. The party is hired to catch the culprit.

3: Gubbitt hires the party to quest for the ultimate pie. He wants them to scour the land looking for the tastiest pies and is prepared to pay well.





## Stock

Animal whistle	1 sp	Mirror, Glass	5 gp
Animal snare/trap	2 sp	Mirror, Silver	25 gp
Bedroll	1 gp	Mirror, Steel	1 gp
Block and Tackle	4 sp	Musical instrument	30 gp
Book, Blank	5 sp	Net, fishing	4 sp
Bottle (empty)	1 sp	Nails	1 cp
Case (map or scroll)	3 sp	Oil (lamp), 1 pint	2 gp
Crowbar	5 sp	Papyrus, sheet	2 sp
Candle, 1 hour	1 cp	Pole, 11 ft. <sup>4</sup>	1 sp
Chain, 2 metres	2 gp	Pipe	1 sp
Craft tools	6 gp	Quill pen	1 sp
Caltrop	1 sp each	Razor, folding	1 sp
Chalk	1 cp	Rations, trail (day)	1 gp
Cook pots	1 sp	Rations, dried (day)	3 gp
Door wedge, wooden	3 sp	Rope, hemp (50 ft.)	1 sp/foot
Door wedge, iron	6 sp	Rope, silk (50 ft.)	5 sp/foot
Drill	5 gp	Saw, hand	1 sp
Ever Light <sup>1</sup>	150 gp	Shovel	5 sp
Ever Pie <sup>2</sup>	100 gp	Spike, iron	1 sp
Fish hook	1 cp	Sack, Large	5 cp
Fishing kit	12 sp	Sack, Small	3 cp
Flint & Steel	4 sp	Scissors	5 gp
Grappling Hook	4 gp	Steel needle (packet of 10)	1 gp
Garlic	5 cp	Soap	1 cp
Hammer & bundle of wooden stakes	13 sp	Spyglass	500 gp
Hammer	6 sp	Tinder box	5 gp
Hourglass	20 gp	Tent, Pavilion	50 gp
Lantern	10 gp	Tent, Personal	5 gp
Lock picks (set of 3)	60 gp	Tent, Regular	10 gp
Ladder, (small)	5 sp	Torch (bundle of 6)	4 sp
Lard	1 cp	Torch, waterproof	25 gp
Lock	1 gp	Vial, Empty	1 sp
Light Stone <sup>3</sup>	50 gp	Waterskin	1 sp
Magnifying Lens	10 gp	Wax, block	1 cp
Mallet	1 sp	Yarn, ball	1 cp
Manacles	1 gp		

<sup>1</sup>An Ever light is an intricate brass torch that burns with a magical blue flame that will last forever.

<sup>2</sup>The Ever pie is an invention of Gubbitt's. It is a pie that will last forever without spoiling or going off. It is also very filling and one bite is the equivalent of one meal (each pie is ten bites worth).

<sup>3</sup>A Light Stone is a small pebble that has had the spell '*Will-O-Wisp*' cast on it. It looks like a normal pebble until you hold it and utter the magic word '*light*' then it glows, like the spell, and lasts for 5 hours.

<sup>4</sup>Stubfoot & Gubbitt Independent Traders stock the 11ft Wooden Pole which they see as clearly superior to the 10ft wooden pole favoured by their competitors.



# The Trollhalla Fantasy Art Calendar

Featuring Art from the Creative Members of Trollhalla  
Available soon in print from Flying Buffalo and in pdf from Drive ThruRPG

# Survival Kit & Quick Reference Guide for Tunnels & Trolls v.7x

Compiled by Al McDougall

## Character Generation

1. Roll 3D6 for each of STR, CON, DEX, SPD, INT, WIZ, LK, CHR.
3. Choose character type and kindred.
4. Roll 3D6 for gold and go shopping for gear.
5. Pick one additional language for every INT point over 12.
6. Maximum weight carried = STR x 100 w.u. (all coins weigh 1 w.u.)

### Combat Adds

-1 for every point of STR, DEX, SPD, LK under 9  
 +1 for every point of STR, DEX, SPD, LK over 12  
 +1 for every character level for Warriors  
 Spite Damage: 1 hit is taken for every "6" rolled by the opponent. Rule applies to all combatants, and armour has no effect.

Character Type	Level Attributes
Citizen	STR, CON, LK, CHR
Rogue	DEX, INT, WIZ, LK
Specialist	CON, INT, WIZ, CHR
Warrior	STR, DEX, SPD, LK
Wizard	DEX, INT, WIZ, CHR
Paragon	STR, INT, WIZ, LK

## Character Types

### Citizen

Half normal combat adds for attributes  
 Saving Roll on INT and DEX at spell level to cast.

### Rogue

Roguary Talent based on highest of INT, LK, or CHR.  
 Use in place of any INT, LK or CHR saving roll.  
 Start with any one 1st level spell. May not reduce spell casting cost by character level.  
 May not use magic focusing devices.

### Warrior

Character level added to combat adds.  
 Double the protection of any armour.

### Wizard

INT and DEX must both be at least 10.  
 May only use 2-dice weapons.  
 Start with all 1st level spells.  
 Able to use magic focusing devices.

### Specialist

Specialist Mage: must have WIZ 15+  
 Ranger: must roll TARO for DEX with result 15+  
 Leader: must roll TARO for CHR with result 15+

### Paragon

Must start with all attributes 12+  
 Double the protection of any armour.  
 Start with all 1st level spells.  
 Able to use magic focusing devices.  
 Unable to invent own spells until 10th level.

### Common Kindred Attribute Modifiers

KIN	STR	CON	DEX	INT	LK	CHR	WIZ	HT	WT
Dwarf	2	2	1	1	.67	1	1	.67	2
Elf	1	.67	1	1.5	1.5	2	2	1	.67
Fairy	.25	.25	2	1	2	2	2	.1	.001
Hobb	.5	2	1.5	1	1.5	1	1	.5	1
Lep'n	.5	1	1.5	1.5	1.5	1	1	.25	.33



Character Lvl	Attribute Range
0	1-9
1	10-19
2	20-29
3	30-39
4	40-49
5	50-59
6	60-69
7	70-79
8	80-89
9	90-99
10	100-109
etc.	

Character Level is based on highest Level Attribute.

### Missile Combat

Range	DEX SR Level
Point Blank (< 1')	1
Easy (< 30')	2
Challenging (< 100')	3
Difficult (< 300')	4
Remarkable (> 300')	5

Increase SR level for a fast moving or very small target; decrease SR level for an easy or very large target.

### Adventure Points

Event	AP
Monsters Killed or Captured	= MR
Saving Rolls	= Dice Roll x SR Level
Casting Magic	= WIZ points expended
Completion of Adventure	= 100 per level
Foes with Attributes not MR	= STR+IQ+CON

### Monster Ratings

MR	Number of Dice
1-9	1
10-19	2
20-29	3
30-39	4
40-49	5
50-59	6
60-69	7
70-79	8
80-89	9
90-99	10
etc.	

Hits come off MR until it is zero.

Add are equal to half the **current** MR, rounded up.

Number of dice remain the same, based on **full** MR.

### Adventure Points to Attributes Exchange

<b>9</b>	90	190	300	420	550	690	840	1000	1170	1350	1540	1740	1950	2170	2400
	<b>10</b>	100	210	330	460	600	750	910	1080	1260	1450	1650	1860	2080	2310
<b>20</b>		<b>11</b>	110	230	360	500	650	810	980	1160	1350	1550	1760	1980	2210
200	<b>21</b>		<b>12</b>	120	250	390	540	700	870	1050	1240	1440	1650	1870	2100
410	210	<b>22</b>		<b>13</b>	130	270	420	580	750	930	1120	1320	1530	1750	1980
630	430	220	<b>23</b>		<b>14</b>	140	290	450	620	800	990	1190	1400	1620	1850
860	660	450	230	<b>24</b>		<b>15</b>	150	310	480	660	850	1050	1260	1480	1710
1100	900	690	470	240	<b>25</b>		<b>16</b>	160	330	510	700	900	1110	1330	1560
1350	1150	940	720	490	250	<b>26</b>		<b>17</b>	170	350	540	740	950	1170	1400
1610	1410	1200	980	750	510	260	<b>27</b>		<b>18</b>	180	370	570	780	1000	1230
1880	1680	1470	1250	1020	780	530	270	<b>28</b>		<b>19</b>	190	390	600	820	1050
2160	1960	1750	1530	1300	1060	810	550	280	<b>29</b>		<b>20</b>	200	410	630	860
2450	2250	2040	1820	1590	1350	1100	840	570	290	<b>30</b>		<b>21</b>	210	430	660
2750	2550	2340	2120	1890	1650	1400	1140	870	590	300	<b>31</b>		<b>22</b>	220	450
3060	2860	2650	2430	2200	1960	1710	1450	1180	900	610	310	<b>32</b>		<b>23</b>	230
3380	3180	2970	2750	2520	2280	2030	1770	1500	1220	930	630	320	<b>33</b>		<b>24</b>
3710	3510	3300	3080	2850	2610	2360	2100	1830	1550	1260	960	650	330	<b>34</b>	
4050	3850	3640	3420	3190	2950	2700	2440	2170	1890	1600	1300	990	670	340	<b>35</b>

Start on the upper or lower diagonal at your current attribute number.

From the upper diagonal, read across (then down).

From the lower diagonal, read down (then across).

Examples: To increase from 15 to 19 requires 660 AP. To increase from 23 to 28 requires 1250 AP.



# Heroes of Lingusía

By Tori Bergquist

## Thalindar Vokaryane

Dark Elf ashtarh assassin of Golmadras

Level 5 Rogue

Male, 6'2", 165 lbs., age 128

ST	DX	CN	LK	IN	WZ	CH	SP	ADDS
10	55	25	34	20	26	12	18	+71

**Type Abilities:** roguery, magical aptitude

**Kindred Abilities:** cloud of darkness (1 WZ cost, 15 foot radius)

**Special:** Demonic Summons (1 WZ cost base; lasts 1 turn per WZ spent); Summons a semi-corporeal demonic agent of Belphegor (MR 15 per 1 WZ spent)

**Talents:** Roguery LK+5            Dagger Mastery DX+4  
Stealth DX+2            Spelunking LK+3  
Poison Maker IN+3

**Languages:** Middle Tongue, elvish, orcish, goblin, naga, giantish, Southron, draconic

**Spells:** Knock Knock, Oh There It Is, Take That You Fiend, Vorpal Blade, Hidey Hole, Dis-Spell, Too Bad Toxin, Upsidaisy, Double Double, ESP

**Weapons, Armor and Gear:**

Two Katars (2+4 base; One Weapon: 2+75; add 2+4 if two weapon fighting for 4+79)

Lamellar (9 hits)

Hellfire Juice poison (X3) and Scorpion Venom (8 doses)

375 gold pieces, five rubies worth 250 gp each

Thalindar is a professional killer and member of the flame knives of Hyrkania. He started his career early on, when as a boy of barely twelve he was instructed to assassinate the high priestess of chaos, Lady Darkspyre, in the subterranean city of Dahik. The woman who hired him appeared to be a dark elf of his own kind, but he later learned was a changeling named Esrata, who was herself a flame knife assassin.

Lady Darkspyre was a legendary high priestess of the demon god Belphegor, and she had risen to a prominent place of power in the hierarchy of Dahik among the ashtarh dark elves. She surrounded herself with loyal young men who she later groomed to become temple guards with unwavering loyalty to her, but her grooming techniques were often brutal, for she would take the children from their surrogate mothers at infancy and train them early on to be fierce and dedicated fighters. Thalindar was always resistant to their training, even at a young age, and so was often brutalized by Darkspyre's trainers for



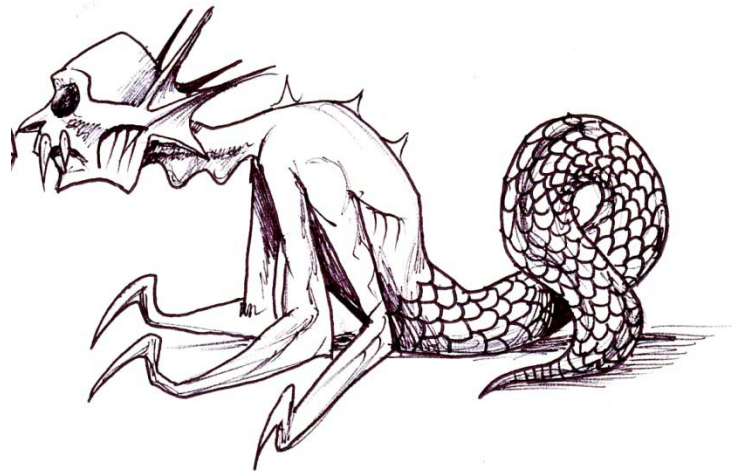
his insubordination. When the mysterious Esrata arrived on the scene and offered him a unique opportunity, he could not resist.

On the night of the Ceremony of Final Darkness Thalindar was a ceremonial censer-bowl carrier in the procession of the high priestess. Hidden within the burning embers of the bowl was a special weapon, envenomed and enchanted, which Esrata had given him. In the middle of the ceremony, as Lady Darksypre called upon the dark entity Belphegor for favor to strike against her enemies, Thalindar struck, pulling the heated dagger from the censer bowl and plunging it in to her back. He expected to be slain then, for Esrata had not manifested to aid his escape, when the dark form of Belphegor materialized, angered at the cessation of the ritual.

As the demon god slew all who did not flee fast enough, Thalindar made good an escape, but then Belphegor noticed him. The chaos entity reached out and touched Thalindar, imbuing him with a

strange energy and mysterious words in the abyssal tongue telling him that he had received a unique honor for slaying the high priestess, proving she was a weak link among Belphegor's followers. As Thalindar lay dazed by the encounter he was grabbed by an elder guard and dragged away. The guard then changed in to the form of Esrata, who revealed to Thalindar her nature as a changeling. It was then that she offered Thalindar a chance to study under her, to join the flame knives. He eagerly accepted, and has been training under the highly secretive international order of assassins ever since.

Thalindar's experience with Belphegor did leave a mark. He has a magical tattoo of the god's dark touch upon his skin, looking like the eight points of chaos. He has an innate ability to call upon the misty agents of Belphegor to aid him in a time of need, which has at times benefitted him in his experience as an assassin. He has shared what happened to him with Esrata, with whom he now has a relationship, but is otherwise secretive about the experience.



# Horses & Riding in T&T

## Horsemanship a little less Chivalric

By Justin T. Williams

Horses and their kin have been part of heroic myth all the way back to when Gilgamesh rode his ass-drawn chariot into battle to defend the bronze shod walls of Uruk. In the minds of most the horse is an inseparable part of the mythic noble knight and his literary descendants. The pages of history ring with the exploits of Mongol Archers, Roman Cataphracts, English Lancers and Persian Heavy cavalry. Less heroic, but just as important, is the equine's role as transport and beast of burden all the way into the early twentieth century. Hopefully this article will provide a starting off point for all those aspiring knights, fledgling Mongols and rugged muleskinners that play T&T.

*Author's Note: I go into detail for those who like such things, but feel free to strip out any unwanted complexities. This is T&T folks, it's all about having a good time!*

### Riding Saving Rolls

Like all actions in T&T, riding is simulated through the use of Saving Rolls (SRs). Normal riding does not call for any SRs; while riding at full speed over uncertain ground, in a combat situation or under adverse conditions SRs are called for.

### Riding Saving Rolls

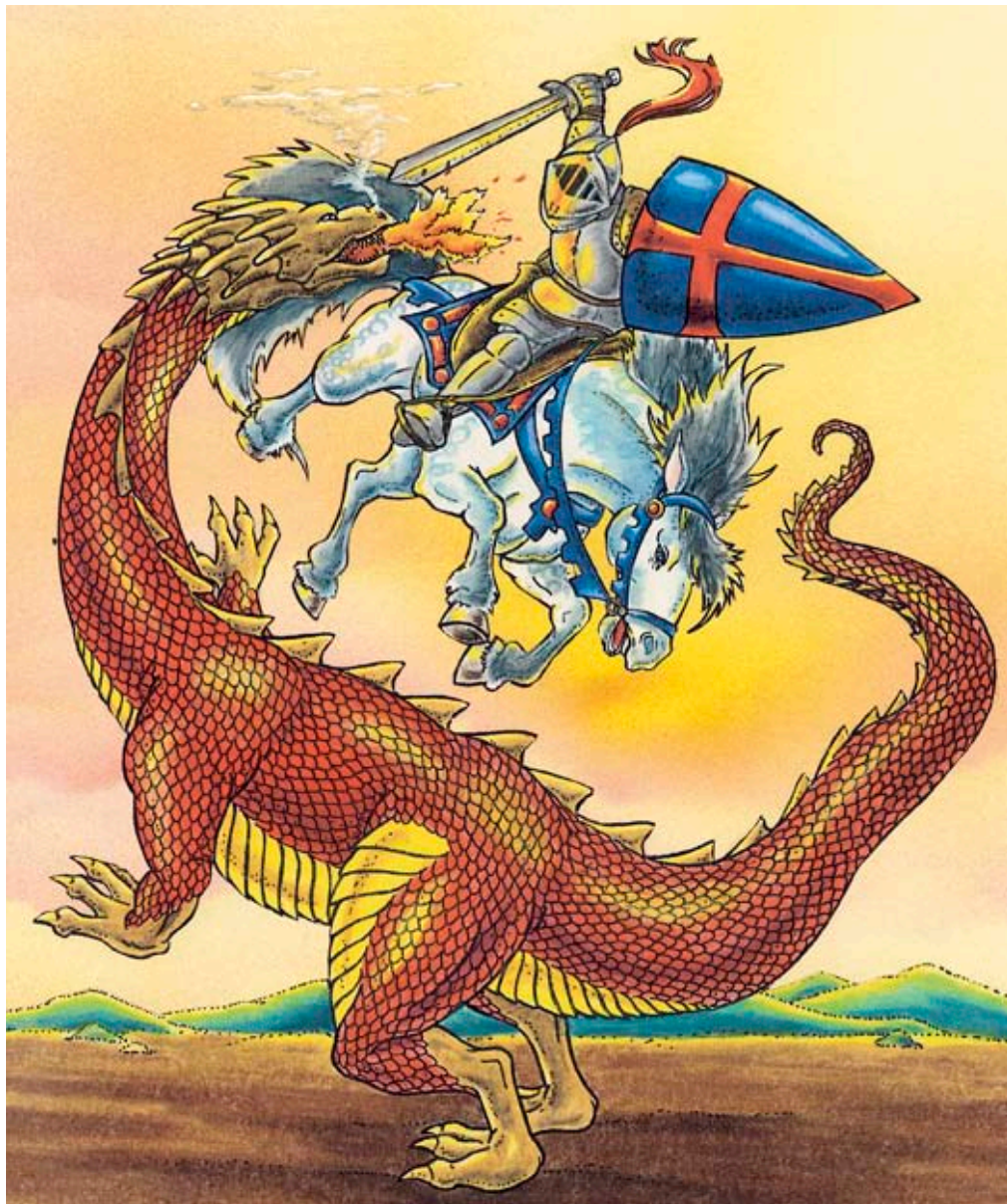
Action	Saving Roll Level	Notes
Jumping	2	Jumping a mount over a distance, a chasm or an obstacle
Hurdling	3	Hurdling is jumping over multiple obstacles in a row
Galloping over Rough terrain	1-2	Going at top speed over uncertain terrain which may cause the animal to trip or falter
Galloping over Broken or littered terrain	2-3	Going at top speed over terrain littered with holes or obstacles that pose a danger to the mount
Leaping into the saddle while at full gallop	1-2	Vaulting into the saddle while the mount is in motion
Running dismount	1-2	Dismounting while the animal is at full gallop
Rearing the horse	1	Causing the horse or animal to rear up on its hind legs
Mounted Evasion	1-2	Weaving through or evading around obstacles or opponents at full speed or in combat
Swimming	1	Taking the mount through water too deep to wade across
Charging	1	Making a mount bear down full speed on a target
Goading a horse to trample	2	Making a mount trample over an opponent or object
Making the horse lie down and act as cover	2	Making the mount lie on the ground so the character can take cover behind its bulk
Retrieving objects while in the saddle at a gallop	1-2	Picking up or spearing an object on the ground or from a post, hook or platform while at a gallop
Taking cover behind the mount while at a gallop	3	Holding onto the side of the mount and keeping its body between yourself and the enemy while at a gallop
Calming a frightened riding animal	1-2	Calming a startled, panicked or wounded mount



## Optional Riding SR modifiers

Situation	Modifier
No Saddle & Breastplate	-2 to the Riding SR die total
No Stirrups	+1 Level of difficulty to the base SR
No Bridle, Reins & Bit	-2 to the Riding SR die total
Every 5 points off the mounts original CON	-2
Every 100 weight units over STR limit packed on a mount	-1
Every 100 weight units under STR limit packed on Jumps & Hurdles	+1
Presence of Loud Noises & Explosions	-2 to the Riding SR die total
Presence of Fire & Smoke	-2 to the Riding SR die total
Presence of Blood in the Air	-1 to the Riding SR die total

Non-Level SR Modifiers add or subtract their number to the dice total before success or failure is determined. All Modifiers are cumulative.





## Mounted Combat

### Melee from Horseback:

All attacks with one-handed melee weapons made by a mounted opponent against a non-mounted opponent add 1d6 to their damage score. Two-handed weapons incapable of being used in the couched position suffer a -2d6 damage penalty while being used mounted.

### Charging and Lances:

A charge is only possible while the mount is at a gallop. To take advantage of this a Lance or other spear weapon must be used in the couched position and this may not be done if the rider does not have stirrups.

\*The term "couched" refers to holding the lance tucked under the arm. This allows the weight and power of the horse to be added to the strike of the lance. Without stirrups, this action will push the rider off the mount, unseating him or her.

If charging with a Light or Heavy Lance, an Oxtongue, or Spear weapon of at least 6' feet in

length, the full adds of the mount are added to the combat total.

If charging with any pole weapon of at least 6' feet, but not greater than 16' feet in length, which can be used in the couched position, half of the mounts adds are added to the combat total.

### Bows and Missile Weapons in Mounted Combat:

With the exception of the Daikyū, only Crossbows and Self-Bows are usable while mounted. The Longbow is simply too lengthy to be effectively drawn and aimed from the saddle. Also, while all Crossbows can be fired from horseback only hand-drawn, Goats-foot (or Gaffle), and Cranequin spanned Crossbows may be reloaded from horseback. Belt & Claw and Windless reloading methods require the user to be standing to use. Other than the Staff Sling, all weapons listed in the **Other Projectile Weapons** table are usable while mounted. The Atlatl or spear thrower is also capable of being used while mounted. All one-handed throwing weapons are usable while mounted.



## New Weapons

Weapon	Type	Length	Mounted D&A	Foot D&A	STR Req	DEX Req	Wt	Cost
<b>Light Lance</b>	Mounted Spear	6' to 10'	5d+4	4d+4	16	10	90	80
<p><b>Description:</b> A cavalry spear totally unlike the jousting lance of popular culture. It has neither the pronounced taper nor the round metal hand guard or vamplate of the jousting lance.</p> <p><b>Notes:</b> The Lance is weighted to be wielded with one hand either over or under from the back of a steed.</p>								
<b>Heavy Lance</b>	Mounted Spear	11' to 14'	7d6+4	4d+2	19	10	120	90
<p><b>Description:</b> A long cavalry spear, a later development ideally suited for use in the massed cavalry charge with a pronounced counterweight on the rear of the weapon to ease its use while mounted. Not related to the sporting lance used to joust.</p> <p><b>Notes:</b> The Heavy Lance is weighted to be wielded with one hand while mounted. However this renders the Heavy Lance awkward on foot and it loses much of its value as a weapon when the bearer is not mounted.</p>								
<b>Daikyū – 75# pull (Japanese Longbow)</b>	Bows-Longbows	6'6"	5d+3	Range: 100yds	20	18	65	175
<b>Daikyū – 100# pull (Japanese Longbow)</b>	Bows-Longbows	6'6"	6d+3	Range: 100yds	25	20	65	325
<p><b>Description:</b> A laminated composite of wood leather and bamboo, the Daikyū or Japanese Longbow is the traditional weapon of the Samurai predating even the more famous Katana.</p> <p><b>Notes:</b> The Daikyū's grip is shifted to the bottom third of the bow to allow it to be drawn while in the saddle or from a kneeling position unlike the European longbow. The Daikyū's pull uses slightly different muscles groups than the European longbow and utilizes a unique drawing style. It can be disconcerting to someone used to the European variety.</p>								
<b>Mongol Lasso</b>	Other Projectile Weapons	15yds	N/A	Range: 10yds	14	16	38	15
<p><b>Description:</b> A stiff rawhide lariat of variable length. Used by Mongols to pull enemies from fortifications and warriors from formations. The lasso-wielder is able to drag the victim behind their horse and his comrades to spear the victim with ease.</p> <p><b>Notes:</b> When used like a missile weapon, and if the Lasso hits, the target is entitled to a STR vs STR SR with the Lasso-wielder or a SR attempt to cut the Lasso if they are using a short bladed weapon.</p> <p>*If the target's STR SR succeeds, the target has pulled free and if the success is exceptional the Lasso-wielder may be pulled from their horse or off their feet.</p> <p>*Once entangled, the target must make a SR vs the combined STR of the Rider and mount or be dragged behind the mount for 1d6 damage per turn.</p> <p>*Once entangled by the Lasso, the target can use no weapon larger than a knife and has their adds cut in half.</p> <p>*On each subsequent turn to being entangled by the Lasso, the target may attempt a SR to escape.</p>								

## Optional Mounted Missile Weapon Modifiers

Situation	Modifier
Firing while moving galloping	+1 Level of difficulty to the base SR
Firing without Stirrups	-2 to the Missile Combat SR die total
Firing under the horses belly or over the saddle (Firing while using the mounts body as a shield while galloping)	+1 Level of difficulty to the base SR
Firing backwards while riding away (the famous Parthian shot)	-2 to the Missile Combat SR die total

Non-Level SR Modifiers add or subtract their number to the dice total before success or failure is determined. All Modifiers are cumulative.

## Equine Types Base Stats

Species	STR	INT	LK	CON	DEX	CHR	SPD	WIZ	Adds	Cost
<b>Riding or Saddle Horse</b>	25	5	9	20	12	10	16	3	+13	100 gp
<i>A relatively lightweight horse bred for comfortable riding.</i>										
<b>Pack Horse</b>	30	5	9	25	10	9	12	3	+18	75
<i>A broadly built and heavier variety of horse than the Riding or Saddle horse, bred to carry heavy loads.</i>										
<b>War Horse</b>	32	6	9	30	12	9	14	3	+20	500
<i>Specifically bred for combat and carrying men into battle. A fully trained Warhorse is an extremely valuable animal. Unlike other Horses the Warhorse is specially trained to charge and attack the enemy and does not require a riding SR to engage in a charge attack.</i>										
<b>Work or Draft Horse</b>	40	5	9	35	10	9	12	3	+28	85
<i>Bred for hauling or dragging loads, the Work or Draft horse is easily recognizable by its great musculature and broad chest.</i>										
<b>Pony</b>	25	5	9	25	12	9	12	3	+13	75
<i>This covers the many small hardy breeds of horse termed Pony. Strong and enduring for their size they have often been used to transport freight.</i>										
<b>Zebra</b>	20	5	9	25	10	9	12	3	+8	85
<i>Zebras are a stocky equid species native to Africa, easily identified by their characteristic black and white stripes. Although skittish, their natural resistance to the native African diseases that killed so many European horses led to some Zebras being domesticated by settlers.</i>										
<b>Donkey or Ass</b>	20	8	9	30	12	8	10	3	+8	70
<i>The first of the equid family to be domesticated by humans, the Ass or Donkey has been a constant companion to man since before recorded history. Well known for their intelligence, vigor and hardiness, they are also well known for their stubbornness and intractability. It is a common practice to stable a donkey with horses as the lowly donkey serves to calm the easily frightened horses.</i>										
<b>Onager</b>	22	6	9	25	10	6	11	3	+11	80
<i>The Onager is also referred to as the Asian Wild Ass and is a larger breed of the more common donkey. It appears on some of the earliest known carvings found in Ur &amp; Uruk and while it is famous for its strength, it is infamous for its sheer bloody-minded stubbornness. It was animals like this that pulled the first war chariots in pre-Biblical Iraq.</i>										
<b>Mule</b>	25	7	9	30	12	8	10	3	+13	80
<i>Mules are the result of breeding a male donkey to a female horse. The mule displays the intelligence, patience and self-preservation instincts found in the donkey along with the greater strength and courage of the horse. Mules have the singular distinction of being able to strike with their hooves in any direction, even sideways.</i>										
<b>Hiny</b>	22	6	9	22	12	8	12	3	+10	100
<i>A Hiny is the result of a mating between a male horse and a female donkey. Usually slightly smaller than a mule, Hinnies are rarer because of the difficulty of the female donkey to be impregnated. It sometimes taking multiple breeding seasons before a viable embryo is produced.</i>										
<b>Zebra-Mule or Zebroid</b>	25	6	9	25	11	7	10	3	+13	85
<i>Bred from donkeys or ponies and zebras, the zebra-mules or zebroids were an attempt to cross the hardiness and disease resistance of the zebra with the intelligence and tractability of donkeys and ponies. While more controllable than pure blooded Zebras, and used by the Boers during the second Boer War (1899–1902), they never gained general popularity.</i>										

\* A note on equine intelligence scores: The listed INT scores reflect the relative intelligence of the equine in question and does not translate directly into the same reasoning capacity the same score would reflect in a Player Character. For example:

A donkey with an INT of 10 would be better able to understand and follow commands and less likely to panic, but would not be able to understand complex language or abstract thought.

## Custom Mounts

If a custom mount is desired characters may purchase additional ability points in STR, CON, CHR, DEX, SPD, INT, and LK when buying a new mount. This way if your warrior desires the fastest courser in the land or your rogue a mount smart enough to fetch him his dropped dagger when he is tied to a tree, they need only pay the price.

### Cost for increases:

STR, CON & CHR may be increased at a 5% per point increase in cost

DEX & SPD may be increased at a 10% per point increase in cost

IQ & LK may be increased at a 20% per point increase in cost

Now that you have found or purchased your new steed or pack mule feel free to roll on the **Equine Personality Table** to determine their general demeanor for a little more color.



## Equine Personality Table

Roll 3d6 and consult the table

Roll	Personality	Affect
3	Mean	Likes to bite or threaten anyone who gets too close
4	Joker	Likes to make life hard for its owner
5	Proud	Likes to preen and prance around other animals
6	Well-Trained	Responds well to commands
7	Loyal	Always seeks to return to its owner if separated
8	Courageous	Never retreats from a fight unless ordered
9	Shy	Avoids danger and other creatures
10	Ham	Becomes difficult if not given frequent treats or affection
11	Flirt	Always chases after horses of the opposite sex
12	Hungry	Always on the look-out for a stray bit of food and chews on things
13	Possessive	Hates it when its owner notices other animals
14	Lazy	Hates to run or do heavy labor
15	Vicious	Attacks anything that threatens it or its owner
16	Skittish	Jumps at shadows, startles easily always on lookout
17	Dual	Roll twice & combine results
18	Unknown	Game Masters fiat



# Down Time

## AT&T 7.5 Solo Adventure

by Michael K. Eidson  
also known as Khayd'haik in Trollhalla

This is an adventure for T&T 7.5 characters of any level. It is open-ended and intended to give your character something to do in a city of your choice during the down time between other solo adventures. It assumes you have made it out of the dungeon and found your way back to a city.

This being down time between other adventures, we will focus on one primary activity each day, throwing in a few specifics to help determine in general how you fare in the long term. You'll need to fill in some details with your imagination, including the genders and kindred of certain people you meet. Because the genders of characters you encounter are often left up to you to decide, the text may refer to an individual person as “they” rather than “he” or “she”; apologies to any grammar purists in the audience.

The passage of time is important in this solo. Please track the number of days that pass, and update your age if a year passes.

Before you begin, please decide what city you are in. If you're not currently in a city, then you need to go to one before you start this solo. If you don't know the cities of the world you are on, then make up a name. Got one? Great, write it down and then get your gear together. Start at paragraph (1)!

**(1)** If you have any damage to CON when you start this solo, go to (9). Otherwise, go to (11).

**(2)** Roll 1D6, ones add and roll over. If the result is 6 or higher, go to (77). Otherwise, go to (62).

**(3)** You shop around and discover some good deals. Heavy items (weight of 150 w.u. or more) and very light items (weight of 20 w.u. or less) listed in the T&T rulebook are on sale at 10% off the listed price. Everything else is at normal price. Shop what you will and then go to (42).



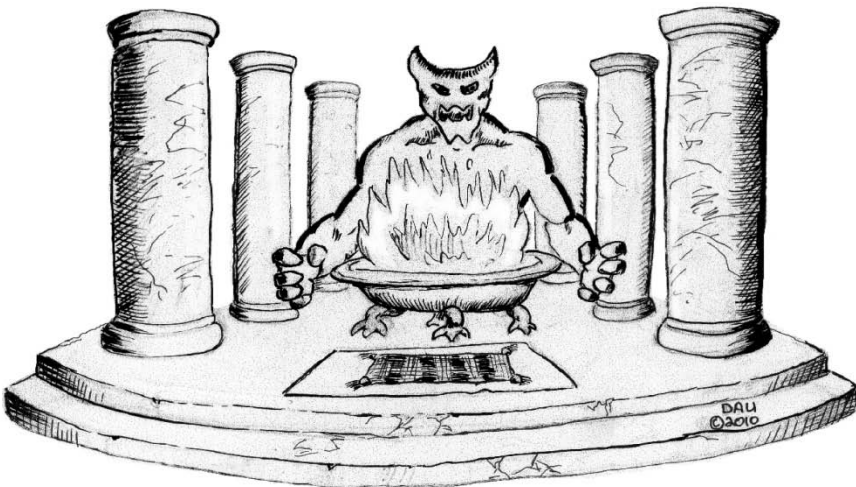
**(4)** A gorgeous person of an attractive gender and kindred enters the room, disrobes, and expresses the desire to share your bath and then your bed, if you are so inclined. If you are willing, go to (76). If you are not willing for this other person to spend time with you, usher them out of your room and go to (67).

**(5)** You're in your room at an inn. The quality of the room depends on how much you paid for it, but all of the rooms include daily meals, so you don't need to worry about food and drink as another expense while you're staying here. The room is yours to come and go as you please for whatever duration of consecutive days you paid to have it. If you go out and spend a night somewhere else, that still counts against the time you have the room rented for, so remember to keep track of the days and nights you spend here and elsewhere.

If your room has a bath and you decide to take one now, go to (29). If you don't have or don't take a bath, go to (58).

**(6)** If you want to sell other items to this buyer, he'll buy anything you have for sale at 90% of the market value. Sell him what you will for this price. Then go to (13).

**(7)** You kick the bum's corpse out in the gutter and curl up in your new cubby hole. Roll an L3SR on LK or CHR. If you make the SR, go to (43). If you miss it, go to (55).



**(8)** There are many temples in the city, some dedicated to deities with the welfare of all mortals figuring prominently in their religions, others dedicated to less generous deities, some of whom may even require blood sacrifices during religious ceremonies. Since this is down time, you decide to visit a temple dedicated to one of the more nurturing deities; it's easy enough to find one. Exactly which nurturing deity's temple you visit is up to you, but you must write down the deity's name on your character sheet for later reference (make up a name if you have to).

If you have not already done so, roll 3D6 to determine the number of temples in this city dedicated to nurturing deities. Each time you visit this paragraph, you may choose the same temple as one you visited before or a different temple if you haven't visited them all yet. Keep track of each temple in this city separately.

At this temple, you have a number of choices. What would you like to do?

To ask for healing, go to (41).

To ask for sanctuary, go to (16).

To ask for a blessing, go to (12).

To buy healing potions, go to (72).

To make a donation to the temple, go to (85).

To spend time in meditation and prayer, go to (46).

If none of these options sound good, go to (30).

**(9)** Multiply the amount of damage you have to CON at this moment by 100. Write down this result. You will earn that many bonus adventure points if, at the end of this solo, you have no damage to CON and you did not use Poor Baby to heal any CON damage during this solo. With this in mind, go to (11).

**(10)** Ah, a studious adventurer, are we? Commendable. Come right in, have a seat. What sort of training are you looking for?

You can train for a chance to improve one of your talents or to gain a new talent. If you will train for an existing talent, go to (25). For learning a new talent, go to (45).

**(11)** It's a new day. If you want to look for work, go to (21). If you want to investigate training possibilities, go to (10). If you want to go to the marketplace, go to (23). If you want to find an inn at which to stay, go to (51). If you already have a room at an inn and you want to spend some time there, go to (58). If you seek out a temple, go to (8). When you are ready to take a break from this solo adventure, go to (92).

**(12)** If you already have the blessing of any deity upon you, you may not receive another blessing from the same or another deity until the current blessing fades; go to (30).

To receive the deity's blessing requires a donation of 3D6 times 1,000 gp. Make a note on your character sheet of the donation requested to receive a blessing at this temple; if you return to this same temple again asking for a blessing, the same donation amount will be requested. If you make the requested donation, go to (26). Otherwise, go to (30).

**(13)** If you have something else to sell, go to (52). If you have nothing else to sell, go to (68) to look for some good deals on items to buy, or go to (42) if you are finished at the marketplace.

**(14)** It's a busy city you're visiting, but you manage to find a decent room that isn't outrageously expensive and isn't booked. It costs 1d6 gp per night, which includes meals and a bath. Or you can get a luxury room for 10 gp per night, which includes meals and a bath and the respect of the inn staff. If you want either room, pay up front for as many nights as you want to keep the room, and go to (5) to see it. If you don't want either room, go to (36).

**(15)** Roll 1D6, ones add and roll over. If the result is 4 or less, go to (74). If the result is 7 or higher, go to (83). If the result is 5 or 6, go to (59).

**(16)** If this is your first time at this paragraph for this particular temple, go to (17). Otherwise, go to (50).

**(17)** Roll a L3SR on CHR or a Religion talent. If you make the SR, go to (79). If you miss it, go to (56).

**(18)** So you're committed. Good. Pay the tuition now, please. We'll provide you with room and board for the next 360 days. You will have to train each day while you're here, with no days off. All right then, let's get down to business. Write down the name of the talent you are trying to learn and the attribute it will be based on.

Count to 360. When you're done, go to (54).

**(19)** Everything is normal at the marketplace today. No deals, but prices aren't higher than normal either. You can make any purchase from the T&T rulebook at the listed prices. Shop as much as you want, and when you're done, go to (42).

**(20)** Wow, you managed to get yourself killed during down time. How embarrassing. Well, it looks like you need to roll up another character. Good luck with that! Please run any newly created character in some other solo before bringing the character into this adventure. Thanks for playing Down Time!

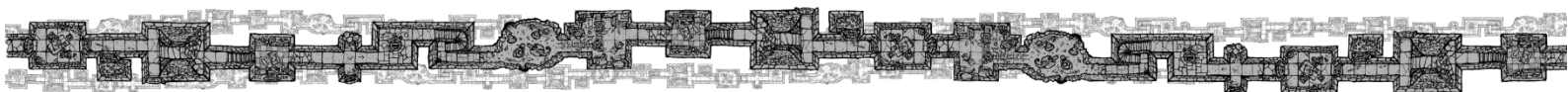
**(21)** You want a job? Fancy that, trying to make some money during your down time, what a novel concept. Well, let's see what kinds of jobs are available and how much they pay in excess of your daily living expenses. Here's how it works. Find the job you want to apply for in the list below. You must make the required SR to get the job; if more than one SR is listed, you must make them all. If you make the required SRs, you earn enough money to pay for your living expenses and have some left over; the amount left over is shown in the daily wage column. If you miss one or more of the SRs listed for a job, you don't get that job and can't try again in this city.

If you get a job, you must stay with it for 30 days during which time you get no days off (this ain't Earth). If you quit before your 30 days are up, you can not apply for that job again in this city. After you are with a job for 30 days, you may opt to leave the job (and be eligible to reapply for it later) or you can ask to stay on. To stay on, you will need to make the SRs again; if you miss an SR, you are not allowed to stay on and are told not to come back in the future. If you are with the same job for 360 days straight, you are required to wait 5 days before you can reapply for the job; no one is expected to work a year straight with no time off. Remember to update your age on your character sheet if you stay with a job sufficiently long.

<u>Job</u>	<u>Daily Wage</u>	<u>SRs Required</u>
Stable hand	1 sp	L1SR on STR
Lamplighter	1 sp	L1SR on DEX
Street cleaner	1 sp	L1SR on CON
Dock worker	2 sp	L2SR on STR
Bouncer	4 sp	L2SR on STR;
		L1SR on CHR
Bartender	7 sp	L3SR on CHR
Hawker	1 gp	L3SR on CHR;
		L2SR on INT
Shop clerk	2 gp	L4SR on INT;
		L3SR on CHR
Guard	3 gp	L3SR on CON;
		L2SR on SPD; L2SR on INT
Librarian	5 gp	L5SR on INT;
		L4SR on CHR
Entertainer	10 gp	L6SR on CHR;
		L4SR on DEX,
		STR, LK, WIZ, or
		an entertainment
		talent

While you're working, there's no time for anything else, but at least your living expenses are covered and you're pocketing a little extra money. Work as long as you want and can keep a job. When the day comes that you aren't working, regardless of the reason, go to (11) to figure out what to do with yourself.

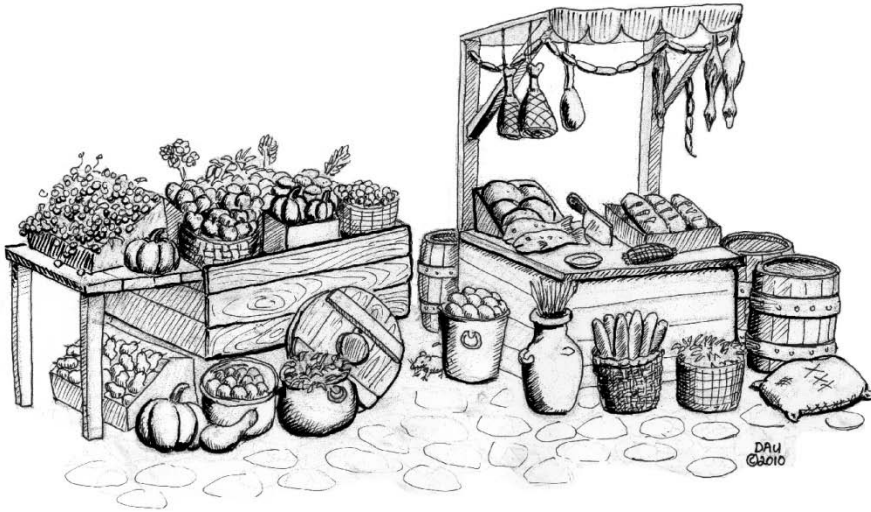
**(22)** The temple graciously accepts your donation, whatever the amount. For each 100 gp you donate, you earn 1 adventure point. Go to (30).





**(23)** You decide to make a trip to the marketplace. Before you go, decide how much money you are taking with you. (If you aren't taking all of your money, do you have a safe place to store what you don't take? If not, then you best take it all with you, or whatever you leave behind will be gone when you return.)

If you might want to sell something at the marketplace, go to (52). If you're only buying, go to (68).



**(24)** If you aren't carrying anything other than the clothes and armor you are wearing, go to (49). Otherwise go to (38).

**(25)** Choose the talent in which you would like to receive training. Determine the “rank” of the talent by subtracting from it the value of the attribute the talent is based on. For example, if you have a Dodge talent based on your SPD of 12 and the Dodge talent is 15 (SPD+3), then the rank of the talent is 3.

Before you can train, you must pay the tuition fee, which will not be refunded for any reason. The tuition for your training is equal to the rank of the talent squared (i.e., multiplied by itself) times 1000 gp. For instance, with a Dodge talent at rank 3, the cost of the training would be  $3*3*1000 = 9000$  gp. This amount covers not only the cost of training but also the cost of room and board. You

are required to stay on the training site until your training is done; you will be training every day, with no days off, for 90 days straight.

At the end of the 90 days, roll an SR on your talent at a level equal to the current rank of your talent. If you miss the SR, you did not learn enough to increase the rank of your talent. If you make the SR, you still aren't guaranteed to have learned enough to increase your talent. To determine that, roll 1D6, ones add and roll over.

If the result of the 1D6 roll is *higher* than your current rank, then your rank is increased by one. Note that it is possible to increase your rank by this means to higher than 6, but it becomes increasingly difficult, and you could easily take several training sessions with no benefit if your rank is already high.

You may take up to 4 consecutive training sessions, after which you must take a minimum 5 day break before signing up for another training session.

When all your training sessions are over, if you are forced to take a break, or if you decide not to go through with the training, return to (11) to decide what to do next.

**(26)** They usher you into the inner sanctum and proceed with the complicated, lengthy ritual of the blessing. When the ritual is finished, roll an SR on INT or a Religion talent at the highest level you can make. If you don't even make a L1SR, go to (60). Otherwise, remember the level of SR you just made and go to (91).

**(27)** Rooms in this city are scarcer than you expected, but it doesn't stop you from finding a few different ones from which you might choose. If you want a luxury room, you can find one that costs 10 gp per night. If you want a nice room with a bath and a good view, that will cost you 1D6 gp per night. Or you can go a little lower-end and rent a room without a bath for 2D6 sp per night. All of these rooms include meals. If you find any of these rooms appealing, pay up front for however many nights you want to have the room, and go to (5) to see it. If you don't want any of these rooms, go to (36).

**(28)** You don't find any interested private buyers for this item. You do find an established trader who will buy it for 60% of its market value. Sell it if you want, then go to (13).

**(29)** If the nightly rate for your room was 5 gp or more, roll a L3SR on CHR or a Reputation talent. If you make it, go to (40). Otherwise, go to (67).

**(30)** If you want to do something else at the temple, or if you wish to visit another temple, go to (8). Otherwise, you find yourself caught up in sightseeing in the temple district and it's dark before you know it, go to (37).

**(31)** Roll 1D6, ones add and roll over. If you roll 6 or higher go to (49). Otherwise go to (13).

**(32)** By careful shopping, you can find any item listed in the T&T rulebook on sale today at 10% off the list price. Shop 'til you drop and then go to (42).

**(33)** A sizable donation might be sufficient to receive the deity's blessing. If you wish to look into this possibility, go to (12). Otherwise, go to (75).

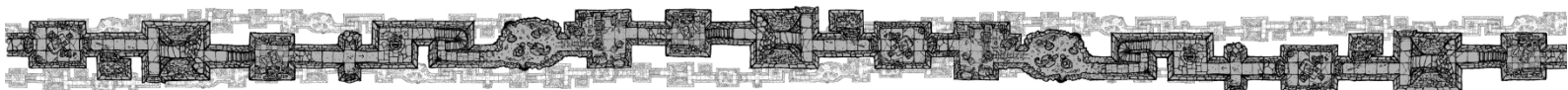
**(34)** You are at least capable of mentally grasping the concepts involved with the talent you are trying to acquire, but that doesn't mean you have a real aptitude for it. Make as high a level SR as you can on the attribute the new talent is to be based on. Make a note of the level of SR you just made; this value represents your "potential" for the talent. Roll 1D6, ones add and roll over. If the result is *less than or equal to* your talent potential value, you have acquired the talent. Write it down on your character sheet; its value is that of the base attribute + 1. For example, if you acquire the Dodge talent through this training and are basing it on your SPD of 12, your Dodge talent would be equal to SPD + 1, or 13.

If you fail to acquire the new talent from this training, you don't get a refund on tuition and we can't give you back the last 360 days. After a mandatory 5 day break, you can try again if you wish to pay the full tuition again and commit another 360 days of your life. For now, return to (11) and choose what to do next.

**(35)** Roll 3D6, triples add and roll over. Multiply the result by 10. If the total is greater than the gp value of all the money you carry, then the thief took it all. Otherwise, the total is the value in gp of the money stolen from you. It is not recoverable. Mark it off of your character sheet and go to (62).

**(36)** You should be looking for a room but you get sidetracked by the sights and sounds of the city. Before you know it, it's dark and you're without a room. Go to (37).

**(37)** Night is falling. If you have a room at an inn, you may go to it at (58). If you don't already have a room at an inn, it's too late to get one now. To look for somewhere outside to rest your weary bones, go to (70).



**(38)** Randomly choose an item other than the clothes and armor you are wearing. The thief managed to make off with that item, regardless of how well protected from theft you thought you'd made it. Go to (2) and keep your fingers crossed that they didn't steal anything else.

**(39)** Roll a L5SR on CHR or a Persuasion or Intimidation talent. If you make it, the bum says he thinks he knows where another cubby hole is and goes off to find it, leaving you with this one; go to (43). If you miss the SR, the bum isn't budging. If you fight him for the cubby hole, go to (15). Otherwise, you can try with some other bum at some other cubby hole; return to (47).

**(40)** As you are preparing for your bath, there is a knock at the door. If you answer the door, go to (4). If you ignore the knocking, it stops soon enough and you are able to relax; go to (67).

**(41)** Healing at the temple is provided for the small donation of 100 gp per point of CON healed. Pay for whatever healing you want. The process of being admitted to the inner sanctum, cleansed properly for the ritual, and the healing ritual itself takes a lot of time, and it's nearing nightfall when you are finished at the temple. They usher you out, asking you to please come again. Go to (37).

**(42)** Your trip to the marketplace is finished and you're exhausted. It's been a full day. Go to (37).

**(43)** You may safely rest in this cubby hole for as many days as you wish. You may regain all lost attributes except CON from a short rest here. You can regain 1 lost CON per full day you rest here, provided you carry enough food and water for the entire stretch of time. You lose 1 CON each day you stay here that you don't have any food or water. If you leave your cubby hole at any time, you will lose it to a bum, and will have to take action to regain it or find another one. When you are ready to leave the cubby hole, go to (11).

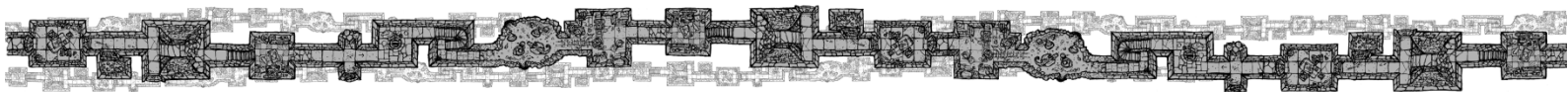
**(44)** By shopping around, you are able to find a few good deals, but only on heavy items. Every item in the T&T rulebook listed with a weight of 200 w.u. or more can be found on sale today at 10% off the list price. Everything else is at normal price. Shop as much as you like, then go to (42).

**(45)** Learning a new talent from a trainer is not easy or quick. You will have to devote a year of your life to this training. The tuition is expensive at 10,000 gp. To top it off, there is no guarantee you will actually learn the talent you are training for. If this is too much for you to commit to, return to (11) to find something else to do with your time. If you have the money, the time, and are willing to take a chance that there will be no benefit from your investment, go to (18).

**(46)** You spend several minutes meditating and praying in the inner sanctum. An acolyte approaches you and asks if you would like to seek sanctuary at the temple, so that you may meditate and pray undisturbed for thirty days. To inquire about sanctuary, go to (16). Otherwise, go to (86).

**(47)** You look for some little cubby hole somewhere to crawl into and sleep for the night, but every time you think you've found a safe place, it turns out that some bum is already hiding out there. If you want to attack one of these bums and try to take their place for your own, go to (15). If you have some money on you and want to bribe a bum to let you have their cubby hole, go to (64). If you try to sweet talk a bum out of their cubby hole, go to (39). If you ask to share a cubby hole with a bum, go to (66).

**(48)** If you want to sell other items to this buyer, he'll buy anything you have for sale at 60% of the market value. Sell him what you will for this price and then go to (13).





**(49)** You don't know what happened. You wake up in a dark side alley, stripped naked except for your loincloth, your head throbbing in pain. Your CON is 1. Everything you carried or wore is gone. Go to (42).

**(50)** Since this is not your first time requesting sanctuary at this temple, you know what size donation will gain you sanctuary here. If you pay it, go to (90). Otherwise go to (30).

**(51)** There are a few inns at which you might stay in the city. Roll an SR on LK, CHR, or a Street Wise or similar talent at as high a level as you can, then refer to the table below to see what paragraph describes your luck at finding a suitable place to stay.

<u>SR Level Made</u>	<u>Paragraph</u>
Missed L1SR	(63)
L1SR/L2SR	(14)
L3SR/L4SR	(27)
L5SR and up	(65)

**(52)** If you know what the market value of an item is, you can sell it for half of that to an established trader in the marketplace, no questions asked. If you don't know what the market value is of an item and have no way to find out, then you can't sell it here; sorry.

For any item that you can sell to a trader, you can try to find a private buyer for it instead. For this, you must roll a SR on INT, LK, CHR, or a Trading talent or similar talent at the highest level you can make, then refer to the table below to determine which paragraph describes your selling experience. You may only attempt this for each item once per day, and only for one item per visit to this paragraph, unless told otherwise elsewhere.

<u>SR Made</u>	<u>Paragraph</u>
Missed L1SR	(87)
L1SR/L2SR	(28)
L3SR/L4SR	(61)
L5SR/L6SR	(82)
L7SR and up	(78)

If you are not seeking to sell an item to a private buyer, go to (13) when you are finished here.

**(53)** This bum doesn't take to your kind. You can fight the bum to take their cubby hole by force or look for another cubby hole with a different bum. To fight, go to (15). To continue your search, go to (47).

**(54)** It's graduation day! Now, let's see what you've learned. Roll a L2SR on INT. If you make it, go to (34).

If you miss the SR, you just didn't get the concepts the trainer tried to teach you, and you failed to learn a new talent. Sorry, no refunds on tuition, and we can't give you back the last 360 days. After a mandatory 5 day break you can try again by committing for another 360 days and paying the tuition fee again. Or not. For now, return to (11).



**(55)** You awaken, in chains and being dragged off to prison. All of your money and equipment are confiscated. Roll 1D6, ones add and roll over. You are in prison for that many years. Update your character sheet, especially your age. When your prison time is over, you are released. None of your money is returned to you, nor are any gems or jewels or jewelry that you had in your possession. For each piece of equipment you had originally; roll 1D6, ones add and roll over; if the result is 6 or higher, that piece of equipment is returned to you. The guards don't know what happened to your money and other equipment. They kick you out on the street; go to (11).

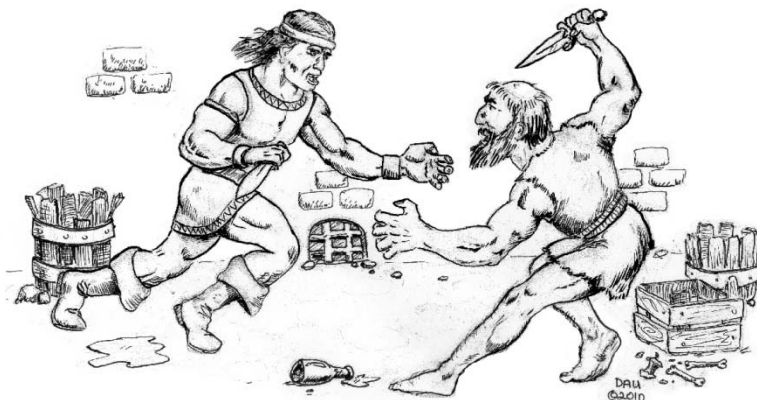
**(56)** The temple would be glad to offer you sanctuary. For the small donation of 3D6 times 100 gp, you may spend 30 days at the temple in sanctuary. Make a note on your character sheet of the size of donation requested to receive sanctuary at this temple; if you return here again asking for sanctuary, the same donation amount will be requested. If you make the donation, go to (90). Otherwise, go to (30).

**(57)** Each dose of healing potion costs 400 gp. Buy as many as you want up to the number available and then go to (30).

**(58)** You may spend as much time here as you wish, up to the number of days that you paid for the room. Determine how many days you will rest here before you go out. If you have any damage to CON, you recover 1 lost CON for each day you rest. If you have access to Poor Baby magic, you may use it during this time if you have the need and the desire.

When you decide to leave your room, or if the rent expires, go to (11).

**(59)** This bum fights back! Roll 1D6, ones add and roll over. Multiply the result by 10 to determine the bum's MR. Conduct regular T&T combat with the bum. You can use magic if you know how it will work in combat; if there is any question as to how it will work, then it won't work. If you defeat the bum, you earn adventure points equal to his MR and get his cubby hole. Go to (7) if you defeat him, or to (20) if the bum kills you.



**(60)** You aren't in the right frame of mind to receive the deity's blessing today. You will need to stay the night in one of the guest rooms, praying and meditating. Perhaps this will help you receive the deity's blessing. You won't have to pay for the room, and they will feed you.

If you decide to stay overnight and try tomorrow to receive the deity's blessing, they wake you in the morning, feed you, and utter some prayers over you. Maybe today you'll be in the right frame of mind to receive the deity's blessing. Go to (26).

If you'd rather not stay overnight, go to (37).

**(61)** You find a private buyer who is willing to pay you 75% of market value for your item. If you accept the offer, update your character sheet appropriately and go to (48). If you don't accept the offer, go to (31).

**(62)** Today the shops are selling all the normal stuff listed in the T&T rulebook, but at 10% higher than normal prices. No deals today. If you need something desperately, then buy it at the jacked-up price if you can afford it. Maybe you'll have better luck at the market next time. When you've finished at the marketplace, go to (42).

**(63)** It must be the height of tourist season, because nearly every inn is fully booked. The only room you can find costs 3D6 gp per night. That includes a bath and all meals, so at least you can clean up and won't be going hungry. If you want room and board at that price, pay up front for however many nights you will be staying, and go to (5) to see your room.

If you can't afford the room or just don't want to pay that much money for it, go to (36).

**(64)** Roll 1D6, ones add and roll over. The bum will let you have his cubby hole for that many silver pieces. If you pay, mark the sp off your character sheet and go to (43). If that's too much for you, return to (47) and choose another option.

**(65)** You manage to find a real bargain of a room at an inn off the beaten track. The cost is 1 sp per night, and includes meals but no bath. If you want this room, pay up front for as many nights as you want it and go to (5) to see it. If you're concerned that this room is not exactly in the best part of town, you can go to (27) for other options, but this room will go fast if you don't take it now.

**(66)** Roll a L1SR on LK. If you make it, go to (71). Otherwise, go to (53).

**(67)** You may spend as much time here as you wish, up to the number of days that you paid for the room. Determine how many days you will spend here, relaxing and enjoying your baths. If you have any damage to CON, you recover 2 lost CON for each day you spend here; the soothing baths and peace and quiet helped you recover faster than normal. If you have access to Poor Baby magic, you may use it during this time if you have the need and the desire.

If you leave your room during the time for which you've paid, you may safely leave money or possessions in your room. For example, you could choose to go to the marketplace during your stay at the inn and leave any valuables safely in your room.

When you decide to leave your room, or if the rent expires, go to (11).

**(68)** Roll an SR on INT, LK, CHR, or a Street Wise talent or similar type of talent at the highest level you can make, and refer to the table below to determine which paragraph describes your visit to the marketplace.

<u>SR Made</u>	<u>Paragraph</u>
Missed L1SR	(2)
L1SR/L2SR	(19)
L3SR/L4SR	(44)
L5SR/L6SR	(3)
L7SR and up	(32)

**(69)** If you want to sell other items to this buyer, he'll buy anything you have for sale at 75% of the market value. Sell him what you will for this price. Then go to (13).

**(70)** It's your funeral. Well, it might be; it's dangerous out here on the streets at night. Roll a L3SR on LK, INT, or a Street Wise talent. If you miss it, go to (47). If you make it, go to (89).

**(71)** This bum is a person of an attractive gender and kindred, even if they are a bit odorous, not having had a bath in a while. (But then, when was the last time you had a bath?) Just because you find them attractive doesn't mean they find you so compellingly attractive as to let you squeeze into their cubby hole with them. Roll a L3SR on CHR or a Persuasion or Attractiveness talent. If you make the SR, go to (84). If you miss it, the bum tells you to go fly a dragon. In the latter case, you can fight the bum for the cubby hole at (15), or you can check out some other cubby hole at (47).

**(72)** The number of doses of healing potion available for sale at any given temple on any given day is equal to the roll of 3D6. Roll only once per day for any given temple.

If you have a blessing upon you from the deity of this temple, go to (80). Otherwise, go to (57).

**(73)** If you do not have a Religion talent, you gain a Religion talent now at INT+1. If you already have a Religion talent with a score of less than (attribute + 6), then roll 1D6, ones add and roll over. If the result is 6 or higher, add 1 to your Religion talent rank. Go to (11).

**(74)** You easily kill the bum to take their cubby hole, but witnesses sympathetic to the bum saw you and reported you to the city guard, who pay you a visit while you're sleeping. Go to (55).

**(75)** The temple graciously accepts your donation, whatever the amount. For each 1000 gp you donate, you earn 1 adventure point. Go to (30).

**(76)** You and your new companion spend time together for as long as you wish, up to the number of days that you paid for the room. Determine how many days you will spend with this companion.

If you leave your room during the time for which you've paid, you may safely leave money or possessions in your room. For example, you could choose to go to the marketplace during your stay at the inn and leave any valuables safely in your room. Once you leave your room, however, your companion will be gone when you return. (You can assume that you do go out some during this time for sightseeing and other recreational activities, accompanied by your new companion, but when you leave this paragraph, your companion will not go with you or hang around.)

If you have any damage to CON, you recover 1 CON each day that you spend with your new companion. If you have access to Poor Baby magic, you may use it during this time if you have the need and the desire.

You gain 1 adventure point for each day you spend with your new companion at this paragraph.

When you decide to leave your room, or if the rent expires, go to (11).

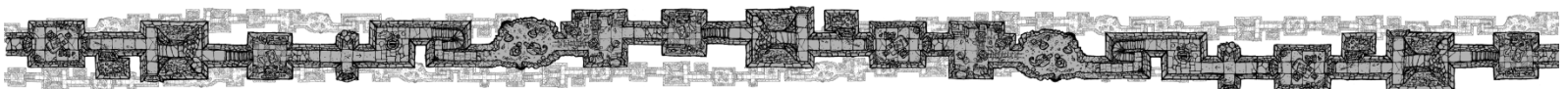
**(77)** Today is truly your unlucky day. Some pickpocket stole from you! It's impossible to determine who it might have been in the hustle and bustle of the crowd. The city guards can't help you if you can't identify the thief. Sorry, but whatever the thief took, it's gone, with no chance of recovery.

Let's determine what amongst your possessions has been stolen. If you have no money on you, go to (24). If you have money but less than 30 gp, go to (88). If you have 30 gp or more, go to (35).

**(78)** You find a private buyer who is willing to pay you 100% of market value for your item. If you accept the offer, update your character sheet appropriately and go to (6). If you don't accept the offer, go to (31).

**(79)** You may have sanctuary at this temple for 30 days for the small donation of 3D6 times 10 gp. Make a note on your character sheet of the size of donation requested to receive sanctuary at this temple; if you return here again asking for sanctuary, the same donation amount will be requested. If you make the donation, go to (90). Otherwise, go to (30).

**(80)** For you, today's price for each dose of healing potion at this temple is 3d6 times 20 gp. Buy as many doses as you want up to the number available and go to (30).



**(81)** Regardless of what you were thinking of doing next, you end up going outside and walking along the street for a while, deep in thought about your spiritual welfare. Then you get the impulse to look down, and right there at your feet is a coin, 1 gp. Take it if you want. Then go to (30).

**(82)** You find a private buyer who is willing to pay you 90% of market value for your item. If you accept the offer, update your character sheet appropriately and go to (69). If you don't accept the offer, go to (31).

**(83)** The bum decides to let you have his cubby hole without a fight. Go to (43).

**(84)** You are welcome to stay with this attractive if somewhat smelly bum for as long as you like. For each day you spend in the company of the attractive bum, you gain 1 adventure point. You may regain all lost attributes except CON from a short rest here. You can regain 1 lost CON per full day you rest here, provided you have enough food and water for two people for the entire stretch of time you stay here. The attractive bum has enough food and water for two people for three days, and is willing to share with you. After that, you'll have to dig into your own provisions. You lose 1 CON each day you stay here that you don't have any food or water, and on the first day there's not enough food and water for your new companion, they leave and it's questionable whether you'll ever see them again.

If you leave this cubby hole before you run out of food and water, you'll have to convince this attractive bum all over again to let you back in.

When you decide to leave this cubby hole, go to (11).

**(85)** If you have a blessing upon you from the deity of this temple, go to (22). Otherwise, go to (33).

**(86)** You finish with your meditations. Roll a L1SR on LK. If you make it, go to (81). If you miss it, go to (30).

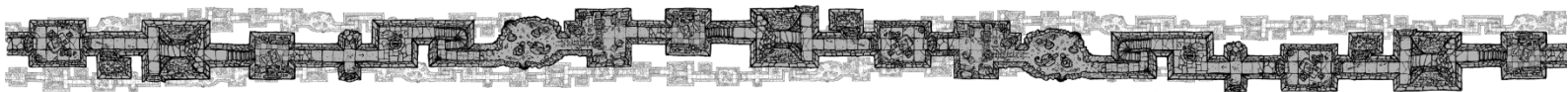
**(87)** Sorry, but you can't find any interested private buyers for this item. Roll 1D6, ones add and roll over. If the result is 6 or higher, go to (49). Otherwise, go to (13).

**(88)** Roll 3D6, triples add and roll over. If the number you roll is greater than the gp value of all the money you carry, then the thief took it all. Otherwise, you have lost an amount of money equal in gp to the result of the 3D6 roll. None of it is recoverable. Update your character sheet and go to (62).

**(89)** You manage to find a nice little unoccupied cubby hole and crawl inside. Go to (43).

**(90)** In sanctuary, you are given a simple room and three bland but sufficiently nutritious meals each day, and you must spend the days in meditation and prayer. Make a note on your character sheet of the passing of 30 days. You recover up to 30 lost CON, whereas all other attributes are fully restored to their normal maximums. At the end of this period of sanctuary, roll a L1SR on INT or a Religion talent. If you make the SR, go to (73). If you miss it, go to (11).

**(91)** Joyous day! You receive the deity's blessing. The level of the SR you just made is the rank of your blessing; make a note of this on your character sheet. Any time you are asked to roll a SR, you may choose not to roll the dice and to automatically make the SR at the rank of your blessing. The blessing remains with you until you use it, after which it fades away. Go forth and prosper at (37).





(92) This adventure is over. If you already had CON damage when you started this adventure but your CON is now fully replenished, you may have earned bonus adventure points as described when you began this adventure.

Before you can play this solo again with this character, you must play some other solo with this

character. Then you can play this solo again, in this city or some other, as you wish.

Thanks for playing Down Time. Here's hoping you can use it to generate some fond memories for your characters from the down times between your more dangerous adventures.

## Tunnels & Trolls de nouveau en français !

Oui, vous avez bien lu. Après des années de travail sur un grimoire éclairé à la lueur d'une boule de lumière magique, la dernière édition des règles du célèbre jeu de rôle va enfin sortir en français, avec des illustrations inédites de Liz Danforth, dans une version que même les anglophones vont vous envier !

Ce livre de règles comprendra non seulement le contenu de la version 7 nord-américaine, mais également des fragments des versions 5.5 et 7.5 ainsi que certains éclaircissements nouveaux spécialement écrits par Ken St Andre pour son public francophone.

La parution officielle sera annoncée sur la page <http://www.flyingbuffalo.com/french.htm>



## Tunnels & Trolls is back... in French !

Yes, you read right. After years of work on an ancient tome lit by the flickering flame of a will o' wisp, the last edition of the famous role-playing game is finally going to be published... in French, with old and new illustrations by Liz Danforth. Even if you can't read French, you'll love it!

This rulebook will include not only the content of the 7th edition, but also part of the 5.5 rules as well as clarifications and explanations by Ken St. Andre.

The French edition will be available in February from Lulu.com (don't forget to set the language to French when you search "Tunnels & Trolls") and will be announced on <http://www.flyingbuffalo.com/french.htm>



# MASS COMBAT IN T&T

By Patrice Geille

As some of my characters began to grow more and more powerful and wealthy, I started to think about ways to keep them entertained. Retirement was not an option, even if the Trollgod himself once suggested that all high-level characters should retire, run their own business (like Umslopagaas did with DED) or become NPCs.

I started a thread on Trollbridge entitled 'What do you do when your character gets rich' and got quite a few interesting suggestions. Then, a fellow T&T gamer, Patrick Witmer, designed the Barony of Sanris solo, which allows you to run your own barony; I liked the idea.

War is probably one of the most obvious activities for any lord to indulge in (apart from hunting, feasting, womanising and the occasional adventuring). He would therefore have to defend his fief against monster attacks (remember what happened in Khosht in 1001-1002 A.K.) or to

lead a raid against brigands. Naturally, your character could be a lady, or an orc, or a dragon, but the function of war leader would always remain important if not central.

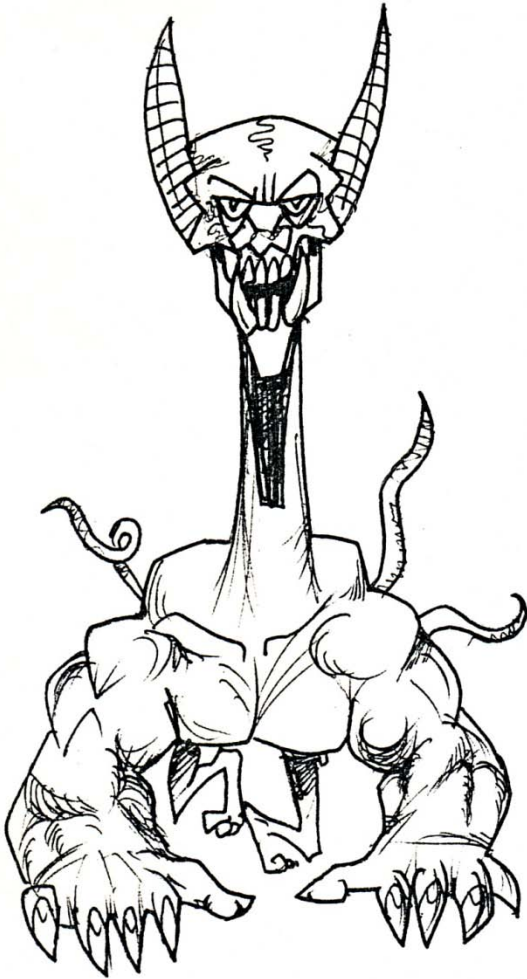
To do that, he would probably be well advised to buy slaves (10 GP per attribute point with a maximum of 18 according to section 3.7 of the 5<sup>th</sup> edition rulebook) and hire mercenaries (2 GP per attribute point, plus a fee of 25% of all loot) and to equip them for war.

"If you've enjoyed demolishing a dungeon now and then, wait until you get the opportunity to lead an army of Trolls and Giants (with a few Dragons providing air cover) on their way to raze a whole city. It's fiendishly good fun." (Ken St Andre, editor's note to Monsters! Monsters!)



## Rolling fewer dice and applying a factor

Obviously, in terms of T&T play, waging a war means rolling an overwhelming number of dice; unless you have a computer to do that for you. However, I would hate to have to resort to a computer when playing a T&T game with friends. I like the idea of being able to play T&T in the garden or on a train with a pencil, a pen and a few



dice. Otherwise, I wouldn't be playing T&T, I'd be playing some computer game!

The many dice problem was solved long ago by Ken St. Andre himself:

“When monster-rated foes have big monster ratings – like 300 – I usually don't have 31 dice to roll, although that can be fun. I'm more likely to divide by 10, or some other convenient factor, and calculate monster hits that way. In this case, ten Orcs with monster ratings of 30 each would roll 3

dice getting 6, 4, 4 for 14 times 10 = 140 weapon hits plus 1 die (it's 31 dice total) = 143 weapon hits and 150 adds for a combat total of 293. There was one 6, and times 10 makes 10 sixes for 10 points of spite damage if the Orcs lost that combat round. [Actually rolling 31 dice, I got only 117 for the Orcs' dice roll. As you can see, factoring will produce a wider variety of combat results than mere die-rolling or averaging is likely to do, and thus make the game more exciting.]”

## Combining the monster ratings into a single mass

The example given by Ken *implies* (but does not state explicitly nor explain) another change in standard combat rules besides just rolling fewer dice. Each Orc had an MR of 30; that is  $4D6 + 15$ . The ten Orcs should have had overall  $40D6$  and 150 adds. Instead, they had only 31 dice (which is about 20% less) because they were treated as one monster with an MR of 300. This is what is meant by “mass combat”. *The monsters are treated like a single entity.*

Obviously, ten Orcs fighting together are less efficient than 10 Orcs fighting individually because *their MRs are combined to form a single entity which is less effective.* Why? In mass combat, movement is restricted. Other fighters in your own camp hamper your movements. You have limited space to fight and you must avoid hitting your allies. That would be one explanation why the number of dice rolled is lower.

## The mass effect

Second remark, *the use of a factor changes the odds considerably.* If you roll 31 dice, your total will be closer to the average than if you roll only 10 dice, multiply the result by 3 and then roll another die. If you roll only 3 die and multiply the result by 10 and then roll another die, the departure from the average will be even greater. That's what you could call “the *mass effect*”. If the dice roll is low, the overall result will be catastrophic. On the other hand, if your basic dice roll is high, that could mean unexpected victory! That's the

difference between 1, 1 and 1 times 10 plus 1 (= 31) and 6, 6, 6 times 10 plus 6 (186, all spite damage!!).

Why is that? Mass combat is usually organized (or disorganized) by one or more leaders: chiefs, captains, generals, etc. If the officers give lousy orders or if their tactics are poor, this is going to have a major impact on the outcome of the combat round. This wouldn't happen in normal T&T combat where everyone fights more or less individually. Combat in T&T is normally seen as the sum of all individuals' initiatives and movements (otherwise, that would be an 'unusual combat situation' like luring enemies into a trap or concentrating the group's attack on a single opponent).



## Leaders & reputation

That leads me to another point Ken has not made; *in mass combat, there has to be a leader* (even if it's a bad leader).

In the 5<sup>th</sup> edition of the T&T rulebook, there was a section about 'charisma effects' (3.5). Leading a small group required a CHR of at least 14. Leading larger groups required at least 26 and you



had to have 50 or more to lead an army of several hundred warriors.

There remains much to be said on that subject. I would suggest that other factors are taken into account, like the leader's level and his reputation. Reputation is not an attribute and is not directly related to experience. Sometimes in a solo you are told that you gain CHR points because you did something heroic and earn reputation. This means that charisma and reputation are closely interconnected. It would be interesting to give reputation points as well as experience points in T&T. But that's another topic.

## Mass combat without monster ratings

Mass combat may (and often will) involve at least one group of characters. In addition, mass combat may involve 'personalized monsters' (monsters that do not have a MR, but have attributes). The 5<sup>th</sup> edition of the T&T rulebook had a section about personalizing monsters (2.41). In the latest edition, monsters are just considered as a group of kindreds ('rare kindreds', sometimes called 'bad kindreds'), but that's only a minor change of perspective. Under both editions, 'monsters', 'rare kindreds' or 'bad kindreds' may be used either to create your characters *or* as enemies for your characters to fight.

The problem with the mass combat system described above is that it seems to work only with MRs. That is not the case.

If you have an army of soldiers, you can always use Ken's trick to solve the 'many dice problem' because T&T combat (with attributes or with an



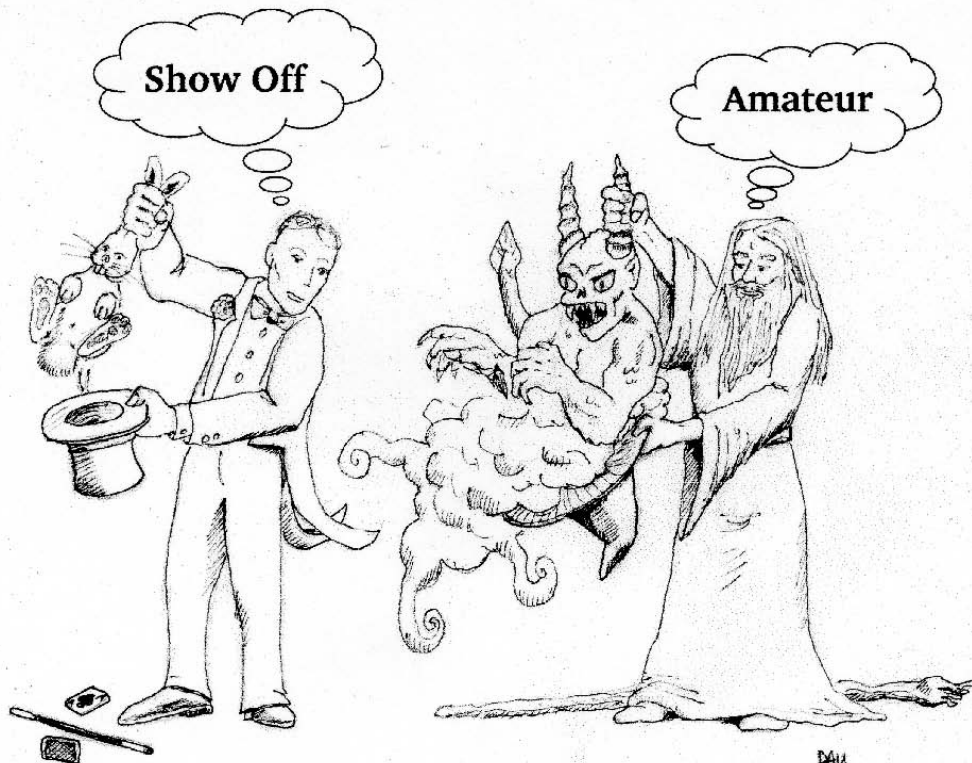


MR) always comes down to rolling dice and applying combat adds.

There is one difference, though; when combining monster ratings, you get a less efficient single mass (see above). When combining the combat potential of fighters with attributes, there is no such loss. Let's imagine you have 30 soldiers fighting with pikes (6D6). Together, they would get no less than 180 dice (plus their combined adds).

One solution would be to apply to them a 'mass discount' of, let's say, 20% (they'd get only 144 dice in mass combat). Another solution would be to apply no discount at all. If that doesn't seem fair, just have them fight 'personalized monsters'; in other words, have opponents on both side with attributes!

One last word: readers and fellow T&T gamers, I look forward to playing a T&T solo where my mega-characters would be able to invest their gold into castle and army building before waging epic wars involving mass combat ☺





# How to Write a Solo Adventure

## Part 3 – Keeping It All In Order

By Simon Rafe

Welcome to part three of my guide on how to write a solo adventure. In the previous two sections we looked at the basic preparation required and how to write the introduction (which also gives you some guidance on how to write the main sections of the adventure itself, I suppose).

In this article, I am going to concentrate on something which is perhaps the duller, most pedestrian aspect of writing the adventure – keeping it all in order. It is not as interesting as writing dramatic scenes with minotaurs and gorgeous barbarian maidens in endless deserts, but it is absolutely essential. Without this sort of “bookkeeping” your story *simply will* not work; at best it will be confusing and at worst you will get so tangled up you have to give up writing it.

Please note these techniques are the ones I use when writing my solo adventures; you may have your own which work just as well. I present these so you have techniques to use, or to combine with your own.

### Get a Computer

Mac, PC, UNIX, it doesn't matter (I use a PC and am more familiar with it). There is a LOT of bookkeeping with a solo adventure, and the computer makes it about fifty times easier. As you are reading this article in an *eZine* I feel we can move quickly past this point . . .

### Learn HTML

HTML is the language webpages are written in. It is a very easy language to learn (it is not a programming language, rather a mark-up language) and there are many guides on the internet. Learning how to make a paragraph and make hyperlinks is essential. Knowing basic formatting (bold, italic, etc.) is very useful too. There are programs which will write the code for

you, but they often end up creating large and unwieldy code.

The reason you are learning HTML is so that you can write each section of the adventure as a separate HTML file (webpage) and have the “turn to X” words be links to the appropriate section. HTML will run from a local directory without a problem, so you can just open section 1 and then “play” the adventure on your computer, clicking through the links.

*Having each file saved as a separate HTML file will also make it so easy to assemble the adventure at the end.*



## Get a Spreadsheet Program

Open Office is free, but you could use Excel or something similar. You will use this program to keep track of the section numbers.

Got all those things? Alright then, let's . . .



## Get started with Writing

In your spreadsheet program, create a spreadsheet with two columns – the first one is the *original section number* and the second is the *description of the section*. Just create a list of numbers from 1 to lots in one column. These are the *old* section numbers, and will NOT be the same in the final piece.

Write the first section as HTML in a text editor (such as Notepad). Save it with the filename 1.htm in a directory you have created for the purpose and put the section number at the top (perhaps as a large heading). On the spreadsheet, write a description (such as “First section, standing outside the forbidding castle”) next to the number 1.

Your first section will have a number of choices for the reader to move on with. Simply go through these in order and assign the next unused number to them (so, for example; “to knock on

the door turn to 2. To climb the walls, turn to 3. To run into the forest, turn to 4.”) Make each one of the “turn to X” words into a hyperlink using HTML; link them to files called 2.htm, 3.htm, etc.

Now, on your spreadsheet write a description for each of these sections next to the appropriate number (so, you would write “Knock on main entrance” next to 2, “Try to climb walls” next to 3.) This will enable you to remember what each section is supposed to do when you get around to writing it.

Finally, shade the description cell of the section you just wrote with a distinctive color which you will use to denote “this section is complete.” I like to use orange.

Why orange? Well, it means I can use yellow for something else – namely showing I have *created a file* with that name, but it is not finished. Why might I create a file but not finish it straight away? Imagine you are writing a section which has several exits, but nothing special happens in it. The section would just be description. If you are on a roll with designing the structure of the adventure (rather than description), you could write: “Section 13: The main cellars. Check for WM. Exits to north (14), south (15), east (16), west (12).” You could then return to that section later on to flesh it out with description.

Note something interesting in the example above; it is section 13 but the western exit leads “backwards” to 12. This is because you've already written the description for whatever is to the west of the cellars and the instruction was “turn to 13 to go east”. This is why it is so important to keep an accurate description of each section in the spreadsheet, so you know how to link your adventure together.

It is not just retracing your steps where returning to previously written sections is useful; it can be used to save you time and effort when writing the adventure. Imagine a scenario where the player is faced by a powerful barbarian warrior who blocks the path. There might be many options for getting past him; fight him, bribe him, cast a spell, seduce him, and so forth. The initial section would offer

the various methods for the player to attempt and each would lead to a different paragraph. In that paragraph (through game mechanics of SRs, or combat, or possession of the right sort of item) success or failure would be determined. If the player successfully gets past the barbarian, he would be directed to a section which gives options to move onwards – and this would be same section for all successes. However, if the player fails then the section could say something like: “If you fail the SR, then he grows angry and attacks you – turn to X to fight him!” Section X, of course, would be the one where the player chose to fight the barbarian.

Another good way of using the same section a number of times is the “when you are done, return to the section that sent you here” mechanic. This can be used to deal with events (not just monsters, although it is very useful for wandering monsters or guards) which can be encountered in different locations and / or multiple times. To do this, write the section (or sections – you can make an encounter over a number of interlinked sections) and end it with “return to the section that sent you here.” You can then use this sequence in different places in the adventure for a specific event. Some ways of using it are:





1. Wandering Monsters - “turn to section X to deal with the guard” is a great way of providing an interesting interaction with a monster or foe.

2. Traps - “This is a trapped door – turn to section X to defeat the trap. When you return, you can go through the door to Y.” This allows you to use the same section (with SR mechanics etc.) again and again, thus streamlining the adventure.

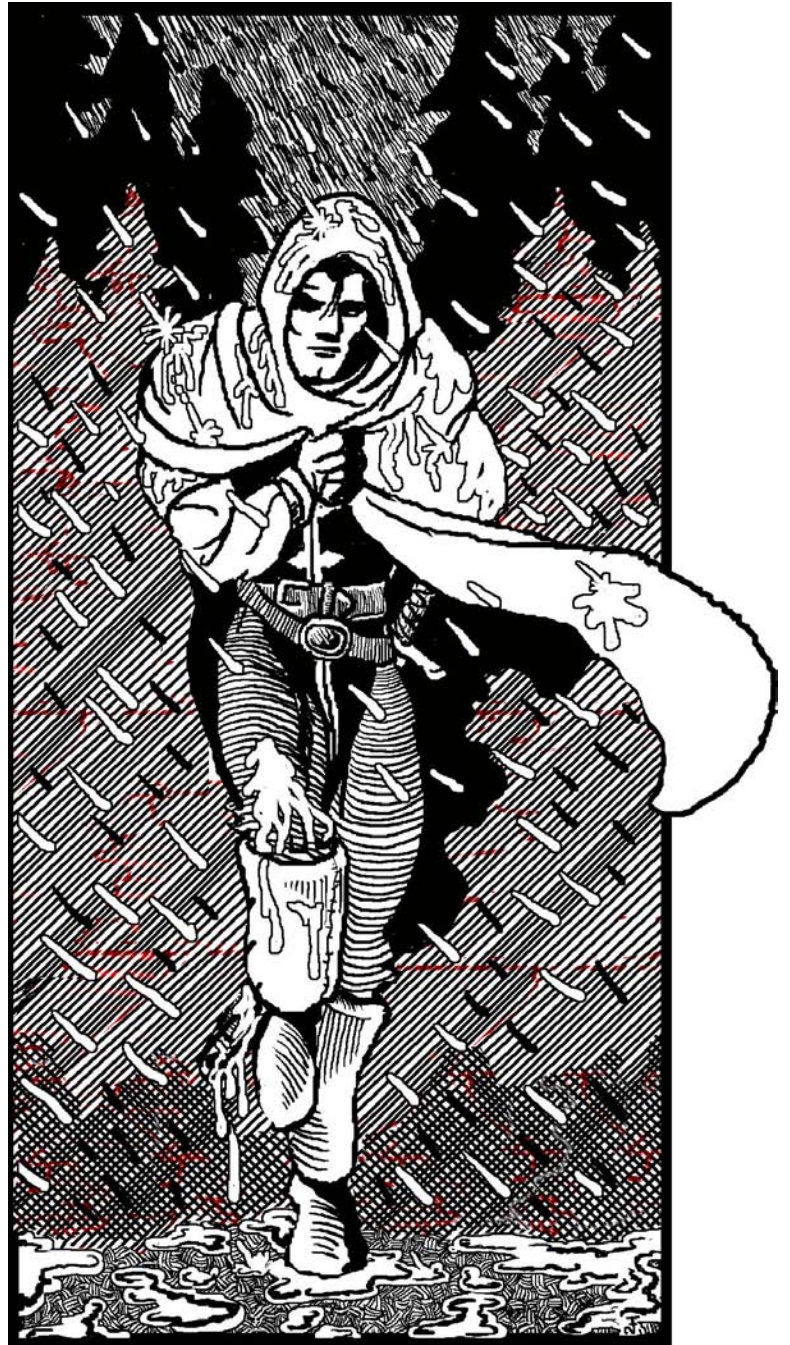
3. Personalities - “If you have not killed Queen Ashara, turn to X to face her. Otherwise, you have encountered a patrol of guards – turn to Y.” This allows you to have the player encounter a personality in different points of the adventure, depending on what choices he makes. You can also write conditions into the mechanics - “if you have not killed her, and roll an even number on one die, turn to X to face her. Otherwise, turn to Y to face guards” or “If you have found the golden chalice, turn to X to face Queen Ashara.”

## Test the Thing

In order to test the adventure (that is, play test through it) simply open up your first section (this will be 1.htm) in a web browser (IE, Chrome, Firefox, Safari - it doesn't matter). You can then read the text, check for any errors (such as those caused by not using the HTML mark-up correctly) and click on the various “turn to X” links to see if they work. You are looking to make sure the links lead *somewhere* and also that they lead to the *right place*. You also want to make sure the text makes sense as you read through it; so, if it says something like ‘turn to 5 to go through the door’ section 5 should begin with something like ‘You walk through the door’ and certainly should not start with ‘You slide down the rope’.

You should test your work fairly frequently, making edits to the piece as you go along (correcting spelling, grammar, and things which are unclear). If you upload your HTML to a website, you can also have friends check it too.

That's it for this time – later on in this series I will be talking about what you can do with those HTML files to turn them into a single document (as well as how to randomize the section numbers), but not immediately. Next time, I am going to be talking a bit about the actual game mechanics and how to present them in your work.



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# Turmierre Returns to the Sky

By Christina Lea

Three tiny figures stood against the cliff below the high city of Estvol, facing a vast shimmering blur of silver and blue. The Neru River thundered down from the city's heart into Chiran's Rift. Across the rift, the Shining Plain burned white in the Sun. Thunn, the Graptak Expanse, and all of Isun sprawled before them in the distance. A short scramble below brought them to one of many switchbacks on the road down from the howling city of wind and iron doors.

"The wizard is supposed to meet us in Kethys," Devan said. She was a wiry, feral-looking woman with a predator's teeth and a strange shadow. She had helped the other two escape from the gladiatorial pits of the slaver, Paneris, apparently at the bidding of a wizard called Ashton. "If he doesn't free me, I'm going to eat the lot of you."

Horgic laughed, brandishing his tusks, "Let's get started then." Horgic stood seven feet tall and was naked to the waist, with a scimitar tucked into his belt. He was, by his own admission, an orc, conceived while his human parents were in the grip of questionable spiritual entities.

Charn frowned and followed. Although the Salima elf warrior had come to trust Horgic after fighting beside him, he was fairly certain that Devan was not joking about her intention to eat them. He had, after all, seen her devouring the heart of one of their fallen foes during the escape, muttering only the word, "peryton" to explain herself.

The sun had gone down by the time they reached the bottom of the cliff. Spray from the great river filled the air with mist. Chiran's Rift was before them, a jagged cleft gouged into the stony ground from the northeast, gradually widening to the southwest. Across the arched stone bridge, a small fortified settlement glimmered invitingly.

Charn turned to Devan, "Do you have any money?"

Devan scowled, "We don't have time to stop at the inn."



"I am not walking this road in the dark, creature," Charn snapped. "Fallstep Keep is the best place to stay for miles."

"You know this country?" Horgic asked.

Charn nodded. "Somewhat. My people live on the plains of Sakharia, to the south, beyond Kethys. I came to Estvol by this road."

"Fine, fine," Devan said. "Yes, I have a little silver, so we don't have to barter to stay at your precious inn."

"And you took some of Paneris's jewelry," Horgic added.

Devan rolled her eyes. "That too."

The inn was a utilitarian affair with the rather uninspired name: "Fallstep Inn," after the settlement. Despite the blandness of the building, the common room was a roiling pot of exotic travelers stopping on their way to or from Estvol. For many, this was the first taste of civilization in months, or would be the last for as long. Devan disappeared into the crowd as soon as they had concluded their business with the innkeeper. Charn and Horgic stayed and had a drink.

Horgic swallowed his first pint of beer whole and handed the bartender another of Devan's coins.

"Don't stop now, my friend," he said.

The bartender grumbled, "You know my name," but obliged his customer promptly.

The assertion struck Charn as odd, but didn't hold his attention long enough to merit an inquiry.

"So," Horgic said after greeting his second mug. "What are you about, anyway?"

"What do you mean?" Charn asked.

"Paneris. Are you telling me his men - those slugs we were tossing about like old sacks today - captured you and threw you into the pits unwilling?"

Charn allowed one corner of his mouth to twitch up a bit at the image as he acknowledged Horgic's point.

"No, you're right," he said. "I have a calling. God's signs and omens led me far from home, and finally He guided me to one of Paneris's slave raids, and I saw a way that I could undo a great evil. I allowed myself to be captured so that I could find a way to destroy him."

Horgic raised his stein, "And so you did, friend. Your god - pardon me, *God* - has never spoken to me. My motives were less celestial. Paneris and his raiders have plagued my home for years. They killed the only family I've ever known."

Charn nodded solemnly. "May they rest peacefully in the knowledge that they are avenged."

Horgic shrugged. "What do you think about this Kethys business? Is a divine hand pointing you there too?"

"No," Charn said, scowling. "That is just my own bad judgment. Some wizard tames a monster and sends it to get me out of a dungeon, I can't resist the chance to find out why."

Horgic laughed and clapped Charn on the back, "Good man! Here's to wizards and monsters!"

The next morning, after picking up provisions and traveling clothes, the three crossed back to the eastern side of the rift and took the road south. The crooked track led them along the foothills, into a patchy forest of emaciated mountain pines. After three days, they passed a small caravan going north and stopped to share a meal and news.

The travelers consisted of a leather-skinned older man called Burwell, his two sons, and three hired hands who wore swords. Leaning close to the fire to light his pipe, the elder Burwell said, "Kethys was getting right strange as the boys and I passed through this time. Any of you folks ever hear of the Festival of Turmierre?"

Horgic looked thoughtful, but ventured no answer. Devan had disappeared again. Charn shook his head.

Burwell took a long drag on his pipe and looked around like a lord surveying his court. "Nor I; and that town's a right regular stop for me and mine. The way those folk were carrying on when we left, though, you'd think they'd been a'feasting to Turmierre for nigh on a hundred years."

"There's always some new cult spawning in that pit," Charn grumbled.

"Was the festival underway when you left," Horgic asked, "and was there beer?"

Burwell smiled, "Not yet, and," he looked up and squinted at the moon, "and I don't think it's for a few days yet. You should just catch the beginning. Can't say as I remember any beer being mentioned, but it wouldn't be much of a festival without, would it?"

After a night's sleep, they wished Burwell and company safe travel and began the last leg of their journey to Kethys. As they parted, Burwell added, "Enjoy the party if there is one, lads. I reckon you know my name."

The road meandered back down to Chiran's Rift and followed its edge for several miles. The jagged canyon was considerably wider



here, its far side barely visible across an expanse of shattered rock; farther down, a thick stripe of verdant fuzz ran through the middle.

Horgic kicked a few rocks into the abyss and said, "I can see why you wouldn't want to take this road at night."

Kethys squatted above a noisome gulf where the Scurl River valley joined Chiran's Rift. The Scurl was an inconstant river, with floods and recessions that regularly left stagnant pools well clear of its normal course. Consequently, its shifting progress down the various cliffs and ravines of the rift was fringed with marshes of tea-brown water, half-dead trees, vermin, and saprophytic life of still less wholesome aspect.

The town itself had the feel of a shanty built against the last wall of a fallen castle. Sunken roads of cracked pink marble snaked between a patchwork of buildings. Some were built of smog-blackened stone, crusted with blue-gray, yellow, and rust-colored lichen and carved with time-worn images of leafy faces and sea creatures. The rest were wooden, sometimes with shabbily cobbled stones on the first floor. Towering over all these buildings was the mountainous central ziggurat, which, whatever its original purpose was now being used as an indoor marketplace and administrative center.

Devan led them to a sullen tavern called the Black Begonia in one of the old stone

buildings. The interior was unusually dark and smoky, and the space was broken up by a number of low stone arches, each with a flowery shape carved into the keystone. In response to Devan's inquiry, the innkeeper said, "Master Ashton has been here every evening. Sure as you know my name, he'll be back tonight as well."

Devan frowned and waved her hands in little circles at Charn and Horgic. "Well? You heard him. Go drink or carouse or whatever it is you do."

"Here?" Horgic asked. "This place looks like the gardener's shed in a graveyard."

"It is gloomy," Charn agreed, "and there are barely enough people here to fill a table, so where is all this smoke coming from?"

Charn turned to direct the question to Devan, but she was gone. A man bumped into him as he turned back around and muttered something that might have been, "you know."

They settled in at the bar. Horgic had consumed three pints of the stout, bitter house ale and was well into his treatise on why elves would never give the world any good drinking songs, when Devan reappeared and said, "Come on, he's got a private dining room for us."

Charn hadn't noticed anyone new entering the Black Begonia in some time, but still shrugged and followed Devan to a quiet room with a single table. A man was standing by the fire, sipping a

cup of steaming tea that smelled faintly of anise. He had the sun-cured skin of an Akogi nomad and wore a neatly trimmed black goatee. Despite some gray shocks through his black hair at the temples, he seemed young for a wizard. His clothes were fine cloth, with deep crimson accents, and he wore a medallion in the shape of a golden sunburst with silver leaves radiating from its center.

"It is an honor to meet you, Charn," he said, setting down his tea and bowing in the Salima fashion. "My name is Ashton."

Charn returned the gesture and said, "Thank you for arranging our liberation. I'm sure you understand that we have questions."

"For instance," Horgic said, "why here? Does the owner give you a discount for dragging new customers into this dungeon?"

Ashton smiled while they all sat down. "The Black Begonia has qualities which make it useful for the time being."

"I was more concerned by your emissary," Charn said. "I suppose you're aware that this peryton creature eats human flesh?"

Devan smiled her serrated smile. "Elven flesh too."

"The manner in which Devan came to be in my service," Ashton said, "would take some time to explain. Suffice it to say that she can be trusted, for the most part, and she's not nearly as dangerous as her winged brethren."

"For the most part," Charn muttered, as the innkeeper and two of his people brought in their dinner. There was a roasted fowl of some sort, dressed with mushrooms and some green vegetables that Charn didn't recognize. It looked and smelled surprisingly good, considering the apathy that pervaded everything else about the Black Begonia.

As the innkeeper left, he nodded to Ashton and said, "The boys will be back with some ale in a moment. If you need anything else, you know my name."

Charn frowned and shared a perplexed glance with Horgic before turning to Ashton. "Why is every man here so certain that we know his name?"

"Because you do," Ashton said, "and it's important to him that you say it. The man you escaped from-" he raised his hand to stop Horgic

and Charn from speaking. "No, don't give him your voice. He's a demonic spirit, and you only killed part of him."

Everyone stopped talking for a while when the servants brought in their beer. Then Ashton continued. "People speak of spirits possessing individuals, but that's not the whole truth. A spirit is more like a cloud than a river. It 'possesses' everyone who breathes it in, but it remains diffuse, little more than a whisper without two things that give it substance in our world: recognition and unity."

"Unity?" Horgic asked.

"Common purpose," Ashton said. "If a spirit can get all its hosts thinking in the same direction, it can feed on that energy and accelerate it into an even more nourishing fervor. I'm sure you saw some of this in Estvol."

Charn thought of the adulation Paneris had demanded of his customers and then of the cavern full of shambling corpses that he had described as "a great audience." He cradled his temples and asked his dinner plate, "So how do we destroy this thing if it's all around us? I've heard of wizards who can bind spirits, and priests who can banish them."

"I am both," Ashton said. "But this is a very seductive demon, deeply embedded in the flesh of our world. Its excision is beyond anything I can do alone."

Horgic snorted, "I don't suppose you're saying you have an army of wizards stashed somewhere around here?"

Ashton smiled. "I'm afraid not. However-"

The innkeeper interrupted him. "Excuse me sirs, I just wanted to let you know that the Festival is beginning; and you can't hide."

Horgic tensed visibly. Without realizing he had moved, Charn found his hand on his sword hilt. The innkeeper smiled as if nothing had happened, bowed, and left.

"Actually, we're relatively safe here," Ashton said. "The demon finds this place even more depressing than we do; but we should still leave. It's important that we act while the festival is in progress."

In the common room, a musician had settled by the fire and was plucking listlessly at his lute. The melody was reminiscent of a case of

fine crystal glasses being run over by a slow-moving cart. Outside, the sun had gone down and the festival was definitely underway. Townspeople were skipping and dancing down the street, waving torches in broad loops as they went.

"Remember," Ashton said, "the demon has not thoroughly corrupted these people. Try not to kill anyone."

"While we're not killing people," Horgic said, "what else should we be doing?"

"And where's Devan?" Charn asked, reminded of her by the talk of killing.

"I had to release Devan for the moment," Ashton said, "I expect she'll be back. We're going to make for the ziggurat."

Charn looked across the rooftops towards the looming black shape of the ancient step pyramid. It was writhing with glowing orange cilia as if the building itself were on fire, rather than the torches of the revelers.

It was easy enough to move with the crowd. Everyone, it seemed, was heading for the ziggurat. Charn stopped to pick up a torch someone had dropped and wondered how many of the wooden buildings would still be here in the morning. A small clot of revelers came bounding down the street, shouting something about Turmierre in sing-song voices. As they passed by, one of them turned back to Charn and said, "Join the party, elf!" and several of them shouted, "You know my name!"

Charn frowned. He had little love for this sort of wild abandon, even when it wasn't inspired by a demonic slaver taking revenge for the destruction of its host body. He turned to ask Ashton for more information about Turmierre and the whole world seemed to jump backwards around him. Ashton and Horgic were nowhere in sight; he had completely lost track of them in the crowd.

Charn muttered a curse, squeezed his torch like a sword hilt, and continued towards the ziggurat taking long strides and pushing aside any revelers who stumbled into his path. The road opened up into a small market square lined with shuttered stalls. A dozen people were dancing around a dead fountain shaped like three eels entwined in the center. The only other road went perpendicular to Charn's intended course, although there were several alleyways. The other

people who had been on the street with Charn were splitting up and dancing along in all directions.

While he was looking around, the fountain dancers noticed him and stopped what they were doing. One of them, a sturdy middle-aged man dressed like a farmer, said, "Don't you know my name?"

Charn held his torch out in front of him as they began to advance. "I have no quarrel with you," he said, "only the demon that's driving you."

"There's no demon," the farmer said, still walking, "Just some good people having a good time. Take a few turns around the fountain with us and you'll see what I mean."

Charn pointed his torch at the farmer's chest and said, "I warn you, I will defend myself if I have to."

The farmer walked right into Charn's torch, grabbing the shaft and laughing as he pressed the burning end of it into his own stomach. Charn, his face twisting in disgust, pushed the farmer away with his free hand and threw his torch into the dry fountain. Seeing little point in remaining here, he ran towards the ziggurat, caught the edge of one of the low stalls, and sprang from there onto the roof of the adjoining building.

The ziggurat was now crowned by an enormous bonfire and its sides still squirmed with torches. A rhythmic thrum pounded the air, rolling over the city. Charn sprinted across the rooftops, jumping over streams of torches either flowing towards the ziggurat or swirling aside in little eddies like the one he had just left. When he reached the base of the ziggurat, he checked the area for Ashton and Horgic, wondering if he should explore the entire circumference of the man-made mountain. He decided instead to run for the top. Surely, if Ashton meant to be at the center of events, he would be near the bonfire. Before Charn could begin, however, someone grabbed him.

"Run away, Sakharian," said a teenage boy wearing ill-fitting armor and carrying a crudely assembled ax that looked like it would fall apart with its first strike. "If you know my name, then you know that no one here is going to save you."

He hated to run from a fight - even a ridiculous one - but, remembering Ashton's



warning that these people could still be saved, Charn picked up his assailant, tossed him into the crowd, and dashed up the crumbling stone steps while the child and several other revelers cackled and whooped behind him. At the second shelf from the top, he had to slow to a walk to catch his breath. He noticed that the drummers were here, staring vacantly at the moon while they pounded away at their enormous instruments.

Charn forced himself to keep moving, holding his sides and occasionally coughing as the chill night air burned his throat. He imagined that he was looking down at his body like a puppeteer, raising and lowering his exhausted limbs with just a twitch of his fingers. At last, he crested the top of the ziggurat still not sure who he expected to find or what he was supposed to do, but relieved to be done climbing stairs.

The platform at the top was a huge granite square with a bonfire in the middle. Men wearing hooded robes with ornately feathered masks and carrying carved wooden rods danced around the fire. Several barrels and one more masked man sat at the top of a stone ramp that spiraled into the fire pit. The ramp was made of much newer blocks than the rest of the ziggurat.

The masked men turned to face Charn. "You are the Speaker," they said in unison. "Name the Prince of Turmierre."

Charn was never certain whether some part of him had worked out what needed to happen, or he had simply been swept up in the ritual and unable to help himself. Either way, he pointed to the priest in the middle and said, "Paneris."

The drumming stopped. Even the air seemed to stop moving. The named priest chuckled quietly, then began to giggle, and finally doubled over in uproarious laughter.

"Now, my friend," he said, walking toward Charn, "now that I have a center again, and a whole town of...", he stopped, as if hearing something from far away. "Wait. This ritual isn't..." Rather than finishing his sentence, Paneris ran for the stairs. Charn grabbed him and threw him back towards the bonfire where the other priests held him.

Paneris snapped his fingers and wisps of flame swirled around him. The flames themselves whipped harmlessly through Charn, the priests,

and even Paneris himself. The air around them, however, continued to heat up. Charn could feel his eyes and throat drying and his skin prickling with sweat as the scorching whirlwind continued to draw the life out of him. The priests staggered away from Paneris, heading for the stairs.

"It's not finished," Charn croaked at the last of them.

The priest handed Charn his rod and rasped, "Burn the mask before you douse the fire." Then he ran down the stairs after his fellows.

"Oh, no you don't!" Paneris shouted. "You think you and your sneaky friend can play this game better than me?" He raised his arms and the air shimmered red, burning even hotter than before.

Knowing his strength was almost gone, Charn lunged at Paneris with the rod but fell short and collapsed on the mercifully cool stone. Paneris gestured and purple tentacles hurled Charn over the edge. He missed the stairs entirely and crashed into one of the drums on the next level. No longer inside the oppressive heat bubble, Charn gasped for breath and struggled to regain his feet while Paneris walked calmly down the stairs and turned towards him.

Paneris had forgotten the other priests, however, who were waiting here where the air was still cool. They stepped up behind Paneris and



touched him with their rods, chanting, "The Turmierre Prince returns to the sky."

Paneris, or whoever he was now, took off his mask and robe and began walking solemnly down the stairs. The other priests picked up his discarded things and carried them to the fire, where they chanted, "Turmierre rises, Turmierre falls, Turmierre returns to the sky." Then they threw the mask and robe into the fire and rolled the barrels into it. The bonfire flared and sputtered, clawing at the sky and casting great goutts of steam and smoke into the air, then finally subsided. The town below went dark as all the revelers put out their own torches. One final cheer slithered through the streets and then Kethys was silent.

Charn found Ashton and Horgic at the Black Begonia the next morning. The two didn't seem nearly as exhausted as he was.

"Nicely done, my friend," Ashton said, "although not entirely as I planned it."

"You invented this festival," Charn said. "I know. I understand that."

"I suggested it," Ashton said. "I spread the rituals around and used a little of my own magic to help it stick, but it never would have caught on if the demon hadn't helped. He sensed that it was something he could use to bring

people in line, and nudged all of his minds towards it."

"I still don't get why he didn't see what the end of the ritual was, though," Horgic said.

"A cloud," Ashton said, "Remember? Until it establishes a center, a spirit is really just a sort of... mood. Their consciousness is very different from ours."

"Wonderful," Charn muttered, "and where were you two while all these gears were snapping into place?"

"On our way," Horgic said around his mug. "You were just too fast."

"I thought I was behind," Charn said.

Ashton shook his head. "I was supposed to give the name. I only needed you to make sure the demon's full attention was here, rather than back at Estvol or somewhere else; and of course to ensure that I made it to the top unharmed."

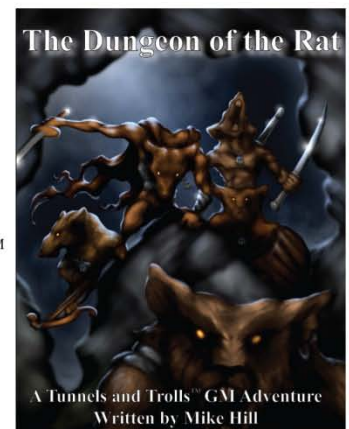
"So he's gone?" Charn asked. "Does this banish him?"

Ashton tilted his head and raised his eyebrows thoughtfully. "It limits him. He can still use the festival when it comes around again, but for now he's bound to it."

"Better than before I guess," Charn said with a sigh. "Just one more reason to stay away from Kethys."



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# The Wild Woods

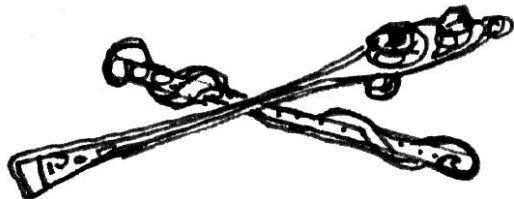
A Semi-Modular Adventure for T&T (any version) and/or Monsters! Monsters!

By Russ Westbrook & Scott Grant

## General Introduction

The Wild Woods is a dangerous place – it is inhabited by a variety of creatures that don't play nice together – goblins, fairies, bears, snakes, elves, spiders... just to name a few. In addition, the trees and plants can be hostile. And don't mention the caves. Well, the caves themselves are pretty safe, if you can overlook the occasional pool of noxious liquids, the collapsing rock walls, and the deadly, spear-like stalactites that drop on the unwary. Oh yeah, the caves are also occupied by all sorts of malicious denizens. All-in-all, the Wild Woods makes for all kinds of adventures for all kinds of characters. What's more, it can be worked into just about any T&T Fantasy Game campaign setting very easily.

As a GM, it will be up to you to make the Wild Woods come alive, and live up to its reputation. This GM Adventure not only provides you with a few specific scenarios, but should open your eyes and your imagination for what else may lurk behind the next copse of trees, cluster of rocks, or pile of bones. You can play this adventure as a stand-alone scenario, (perhaps at a convention or with a group that can't get together regularly), or make it part of a larger campaign. If there are parts you don't like, treat it like a smorgasbord and just use the parts that suit your needs or style. Enjoy!



## Scenario 1: Fairies – The Great Goblin Hunt

The day has come! It's the Annual Fairy Goblin Hunt, the day the faerie search out and destroys

all the goblins they can find, keeping the woods safe for the civilized communities. Each year on this day small bands of fairy hunters seek out the goblin warrens and return with as many goblin scalps as they can collect. The party that returns at the end of the day with the most wins a place of honor in the village, which typically brings additional rewards which we won't discuss in detail...

Star-Searcher, the hero of last year's hunt, stands upon the mound as the eager hunting parties flitter around, listening raptly, as he shares his advice and experience. Though you've all heard the tales of valor and how he and his party killed twenty seven goblins, he revels in the last day of his title. His wife and their infant child are nearby, glad that he won't be risking his life this year.

Scenario 1 is for fairy characters only, but any character type (warrior, rogue, or wizard) may participate. A typical hunting party consists of four, and though male characters are more likely to go on this adventure, there's nothing stopping female hunters from joining in the fun. The adventure starts at dawn (usually around 6:00 AM) and all hunting parties are expected to return to the safety of the glen by midnight, when "The Counting" is done. Roll 3 dice to determine how many hunting parties of four there are. At the end of the day, to gauge how well the PC Party did in comparison to the other groups roll 4 dice for each of the other parties. If a 1 is rolled it means one of the fairies in that group was killed. If two or more 1s are rolled, the entire party was either killed or the group was disqualified. Add the dice together to determine how many scalps they brought back. If the PC Party brought back more than any other group (and aren't otherwise disqualified), they will be the winner and will receive the honor and title of Star-Searcher.

You will need to keep track of time elapsed, including travel and combat time. If the party

returns to the glen after midnight, they will be disqualified. As the party searches through the Wild Woods for their quarry, you will roll 2 dice between each encounter. This is how many turns (10 minute increments) it will take before their next encounter. Half of this number is the time required for the trip home, so keep a running total (note that during the trip home, they could potentially have more encounters, so you will roll the dice during this time as well!).



## Scenario 2: Goblins ~ Fairy Trapping

Though thought of as primitive, Goblins aren't as dumb as they let others believe. The Great Goblin Hunt conducted by the Fairies of the Glen provides many a young goblin the opportunity to prove himself to the tribe; not to mention help to rid the Wild Woods of those pesky, annoying, do-gooders. Sure, goblins die, but that's all part of the fun!

Such as it is, the next hunt is a few days hence, and on that day a dozen or so bands of faeries will emerge from the glen looking for glory, honor, or whatever. Since the timing is so predictable, the goblins choose this time to get ready by setting traps, making weapons (nets, spears, etc), and planning tactics. Woe be to the faerie! Goblins measure their success on this day by the sets of wings they collect, which they like to put on display.

Scenario 2 is a **Monsters! Monsters!** adventure specifically for goblins, but some other monster-kin can participate, such as trolls, hobgoblins, ogres, harpies, or what-not. Instead of the classic **M!M!** scenario where the party of monsters raids the village, this adventure allows players to set up traps and clever tricks for the hunting parties. The challenge to you, as the GM, is to make sure the hunting faerie are clever, as they won't easily fall into the traps set by the players. The players, on the other hand, must only be allowed to use the resources available to them in the forest.

Also, remember that the faerie doesn't just stand and fight – except for the foolish ones. They prefer to hang back using missile weapons and magic. Goblins using their crude bows from the ground will have a hard time hitting the very small targets, so take these factors in to account when you actually do get into battle.

## Scenario 3: Everyone Else - The Wild Woods is a Busy Place

Your group is minding their own business as they are traveling through the forest on whatever mission or adventure they happen to be doing. Unbeknownst to them, this happens to be the day of the Great Goblin Hunt, an annual event conducted by the local fairy population to keep the local goblin population from overrunning the place. Of course, the goblins see this event as their opportunity to rid themselves of some of those pesky faerie-folk. The players' group is caught in the middle of the Faerie-Goblin struggle, and they are right in the crossfire.

While Scenario 3 is the most flexible from the perspective of the characters, it's a risky one for the GM. Not only will you need to lure them into the conflict, but find ways to reward them when they do get involved. Some parties of characters may just decide they don't want any part of this and go around. If they do, let them get caught in one of the traps set up by the goblins.

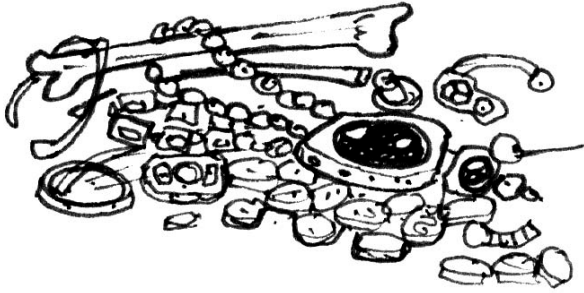
Another hook might be that one side of the conflict has reached out to the nearby human or monster settlements for assistance. (If you can make the case for the goblins to seek the aid of the humans, and get it, more power to you!)



## Encounters

Each of these encounters is a stand-alone mini-adventure. It is described generically so that you can tailor it for whatever type of party the players' group happens to be. Typically, the goblins will

use the setting as a place to spring a trap on the faerie hunters, but some of these may lead to areas previously unknown to the goblins. Use your judgment and discretion when bringing these to life in your particular game session; use them in any order, either independently or chained together as you deem appropriate.



## Encounter 1: The Ravenous Vine Tree

The group comes upon a clearing in which a single tree occupies the center. The ground appears to be barren – rough, dry soil with little or no underbrush, save for a few brave weeds growing near the edges. In the sunlight, glints of gold and silver can be seen on the ground near the base of the tree. The tree itself looks to be a cross between a giant, spreading oak tree and a willow tree. The trunk and branches are thick and sturdy, but instead of the familiar leaves of the might oak, it has vine-like fronds that hang from the branches, reaching almost to the ground. These fronds twitch and wave, as though being blown by a gentle breeze, but an aware character will notice that the air is perfectly still...

Upon approach to the tree, possibly to investigate the metallic glints, the tree will wait until its prey is within a few feet of its trunk. At this time, these branches will move and the fronds will capture the victims, entangling them quickly and effectively. These fronds are like thick, strong cables requiring a Level 3 STR saving roll to break free. While holding the victim in place, the undersides of the small leaves will release an acidic compound that breaks down everything except magical items, gold, and silver. This excruciatingly painful process causes the burned off material to drop to the ground, which is then soaked up by the tree roots as its food.

Generally, goblins are aware of the dangerous nature of this tree and will avoid it. However, during the hunt, they like to find ways to lure unsuspecting faerie into the tree's reach. Remember, goblins don't care much for individual lives, so sacrificing a few for the greater "good" is perfectly acceptable. Also, the fronds, when cut free from the tree, will still move of their own accord for several days, making them useful for other traps.

## Encounter 2: Cabin on the Lake

Not as serene as it sounds, but it's not unusual for some hermit, witch, or other recluse from humanity to take up residence in the woods for whatever purpose they desire. As a result, this encounter is actually divided into several sub-encounters, depending upon what you choose as its occupant. Each description starts out similarly...

Nestled against a hillside, under a canopy of shade trees, you see a small wooden structure overseeing a small pond. The pond water is murky, with numerous plants growing in and around the shores. A small fishing pier extends from the porch over the water, but looks to be in some stage of disrepair. The building is old. The wood frame and siding are dark gray, with any semblance of paint long chipped away by years of weather.

### Encounter 2-A: Abandoned Cabin

The place was abandoned long ago by whatever last lived there, making it a convenient shelter for one of several creatures – spiders, a bear, a mountain lion, wolves, whatever. Such creatures will defend their home against whatever threatens – be they faerie, goblin, or otherwise. Though once "cleaned out" the goblins may find this to be an ideal place to set a trap.

### Encounter 2-B: Necromancy in the Woods

A necromancer took up residence in this remote place to work his experiments. Consequently, there will be zombies, skeletons, ghouls, and possibly even a lich, which might be what's left of



the necromancer himself. The house isn't very large, so there won't be a lot of undead. However, the underground laboratory might prove to be a bit more dangerous.

### Encounter 2-C: Which Witch?

An evil old crone currently lives in this not-so-quaint little cabin. What does she like to do? Well, currently she's in the process of concocting something in her cauldron, and needs ingredients like Faerie dust (made from crumbled wings), Goblin Juice (made from the fluid in the eyes of goblins), not to mention a variety of other things. Perhaps if a party should stumble upon the lair of an alchemist, she might be willing to reward them if they bring her ingredients she requires. Or, perhaps she just might kill them and feed them to her pet rats living in the basement...



### Encounter 2-D: Woodsman's

#### Invitation

A woodsman has taken up residence in the woods. After clearing out the old abandoned cabin, he plans to start work on a new abode very soon. He'll be gracious to most visitors, but doesn't care so much for goblins. Stop in for some fresh brew, but don't take too long! It will be midnight before you know it! On the other hand, he may have a few problems of his own needing to be sorted out, with the help of the adventurers.

### Encounter 3: River Crossing

Through every great forest runs a great river. The Wild Woods is no exception. This river has cut a deep canyon through the center of the forest, making any crossing a tricky proposition. For the faerie, this generally isn't a great issue unless you consider the eagles, great hawks, and harpies that live in these regions that like to hunt the little

hunters. This also makes a great place for goblins to set up their traps. And for those on foot, crossing via that old, dilapidated wood & rope-bridge may be a little more dangerous than it looks.

### Encounter 4: The Cave

Once again, this leads us to multiple possibilities. Though a party will only encounter one "Cabin on the Lake" in an adventure, any or all of these caves can be visited – either separately or in sequence, or some other combination.

### Encounter 4-A: The Alchemist's Lair

#### Entrance

You follow a trail to a small cave near a swampy pond. Along this path you see signs of the goblin's voraciousness and greed; dead, tortured and partially eaten animals, small trees that have been uprooted, and trees carved with profanities written in the goblin language (though some don't require translation...) The entrance to the cave is a rocky hole in the ground that descends some 120 yards, opening to a cavern filled with stalactites and stalagmites. A splashing waterfall spills into a pool with a natural ledge running around its perimeter. Along this ledge are signs of occupation – clay jars, bowls, and vials. Residual magic can be detected from the pool water itself, but the magic is faint. Bathing in the pool or drinking the water directly will heal 1 die of CON damage, but this will only work once for each character. The magic emanates from the basin, not the water, so removing the water with a container will not carry the magic along with it.

The walls of the cave are covered with crude graffiti. Several pictures depict goblins abusing fairies in a variety of ways – pulling off their wings, roasting them over a fire, etc. Sensitive fairies might find this to be most objectionable and may not behave rationally – a saving roll on INT or CHR might be appropriate. Despite the healing nature of the water, this is a good place for goblins to set up a trap for the hunters – perhaps a mesh-net that drops from the ceiling trapping the fliers under water, or some other contrivance.

There may be one or more dark passages that twist off into the darkness. Each of these passages lead to other caves and other tunnels as you see fit.

### ***Bertha's Parlor***

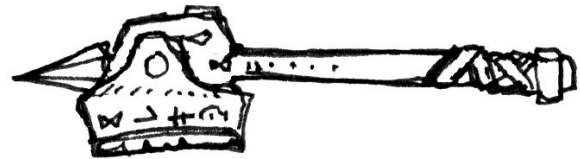
One such cave follows a trickle from the pool downward some 30 to 40 feet before it levels off in another grotto with a non-magical pool. When the entire party (fairy, goblin, or otherwise) enters the chamber, Bertha will pull one of her lines to release a rock-fall that blocks the only exit. Bertha is an intelligent spider about the size of a small horse. Bertha's monster rating is 15 times the number of members in the party (feel free to adjust this – she should be a good challenge for the party in a straight-up fight.) However, Bertha doesn't necessarily fight fair. Using her silken webs, she will attempt to entangle and ensnare members of the party and quickly encase them. Her poison, should she successfully strike (either as a formula of spite damage, and/or a missed DEX saving roll by her victims), will instantly paralyze. Remember that as a spider, she's familiar with battling flying creatures, so she loses nothing in combat against them.

She's been known to work with the Goblins in the past. She's willing to deal with goblins on the promise that she gets to "consume" her victims before letting the goblins have their wings. But more than just potential victims, she'll want more in return. Bertha is a tough bargainer, and she knows the way goblins think. (She speaks their language along with the common tongue).

Should she be defeated, the party will find a few useful items: a human-sized short bow with a quiver of 13 arrows, a scroll with the Omnipotent Eye spell, and a large egg sack stuck to the cavern roof. The collapsed rockslide will have to be cleared in order for the party to exit the room. Without digging tools, this will take approximately 2 man-hours (12 turns divided by the number of characters in the party.) With tools, such as shovels and picks, this time is cut in half. Any character that has been paralyzed will recover in about 1 hour (6 turns).

### ***A Curiosity***

Painted on the east wall of a cavern is a set of double-doors. Close inspection of this paint reveals a couple things – the pigments used don't match any of the colors or paints used by the goblins in their "artwork." Furthermore, none of the goblin graffiti overlaps this particular image. Each panel of the double door has a more detailed painting on it, which will require a decent light source and close inspection to reveal the details. On the left side is a hybrid human-dog man wearing white robes. On the right side is a hybrid human-cat in similar attire. Magic users will detect a faint aura of magic. Should the Omnipotent Eye spell be cast, it will reveal that the door is a hidden, magical portal that must be opened. The hybrid figures are the guardians, which are also the keys. The wizard casting the spell gets the impression that the guardians are "lonely."



In order to activate the portal, a male character must kiss the female cat-woman image, or a female character must kiss the male dog-man image. Any other contact with either image will generate a spark which does 1 point of damage regardless of armor. If the portal is activated, the doors will become real and open themselves, revealing a dark tunnel sloping downward into the darkness.

### ***Hisshea's Lab***

After descending some sixty yards, the cave tunnel opens up to a larger cavern with glowing fungus lining the walls. To the left are two smaller enclosures. One has an old straw pallet and several old, rotted and decayed books. The other has two pools being fed by different sources. The pool on the left is fed by an underground source and is steaming, as it is a hot spring. The pool on the right is fed by a trickle in the wall, sourced by the natural water table in the area. The water from the two pools joins as they flow into a larger basin in the center of the main chamber. Its overflow leaks into a hole in the floor that drops down into

darkness. The splash from this can barely be heard – at least 100 yards down.

Upon entering the cavern, the party sees an odd-looking skeleton resting on the remains of an old sofa near the wall. It has the body of a human female but it has the head, tail, and hind legs of a large cat. On the opposite side of the chamber are several sturdy old wooden tables with a variety of items strewn on them or fallen to the floor nearby. Everything is covered in dust. If any character approaches the skeleton or touches anything on the tables, a ghost will arise from the remains.

*“Leave this place or die!!!!”* the ghost hisses. If the party leaves, they will have no treasure (of course), but the ghost will leave them alone. However, if the party doesn’t immediately leave, the ghost will attack, defending her lab. Hisshea’s MR is 10 + 10 times the number of characters in the party. She attacks with a chilling touch. For each 6 she gets on her attack roll, choose one character at random. That character must make a saving roll on LK at a level equal to the number of 6s she rolled. If the saving roll is failed, the character is frozen in place and will take 1 point off CON each combat round until “thawed.” The ghost can only be harmed by magical weapons and spells, for which she has no resistance against.

Frozen characters can be thawed by being placed in the hot spring. Doing so will restore half of the damage taken from being frozen.

If the ghost is vanquished, the party will be able to search the lab and find the following: In the bedroom, buried under the straw, is a scroll with the Magic Fangs spell. Still sealed in various jars and bottles on the tables are a number of alchemy ingredients, including, but not limited to: Adder’s Tongue, Flax Weed, Pegasus Blood, Nymph’s Hair, Balm, Basil, Lavender, Yarrow, and Black Ash. Quantities are measured in drams, and there are 2 dice worth of each. As the GM, it’s up to you to determine the market value and/or properties of these ingredients in your campaign, but as a general rule-of-thumb, each dram is worth anywhere from 1 to 10 gold pieces, depending upon rarity.



## Encounter 4-B: A Caged Rescue

### *Entrance*

The great river has carved out a network of caves along the northern bank. The goblins are known to use these caves for a variety of things that no one but the goblins themselves truly understand. As one travels along the riverbank, with the wooden bridge far above, evidence of goblin activity becomes apparent – stacked skulls, littered bones, the remains of animal hides and clothing. As you approach, you hear yelling coming from within one of the dark caves – yelling that is distinctly *not* goblin.

You enter the cave to investigate. Unless you’re flying, you will be wading through knee-deep water inhabited by flesh-eating eels that are skilled at finding the cracks and spaces in clothing and armor. Individually, they aren’t that tough – an MR of 5, but there are a lot of them – 2 dice per character in the party.

Should the party defeat the eels, they might find the remains of previous adventurers buried in the water – some gold and silver, and perhaps a low-level magical weapon or two.

### *The Bat Cave*

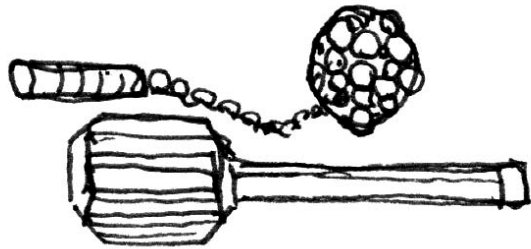
Once past the shallow waters, the cave takes a few twists and turns then opens to a large cavern. The place smells to high heaven as the floor is covered with guano. Growing on the heaps of bat droppings are a variety of mushrooms, each with different medicinal, magical, and/or alchemical properties. However, the mushrooms are only a diversion, as the real threat comes from above. Hundreds of vampire bats are hanging from the ceiling waiting for their prey to enter into their lair. When the party reaches far enough into the cavern, the flying rodents will drop from their anchors and swarm. Once again, individually, these creatures aren’t that tough – MR 10, but there are a lot of them. Use your judgment when determining how many. Furthermore, they have

poison in their bite – for each 6 rolled in combat, the victim must make a level-appropriate saving roll on CON to resist the affects of the poison. In most cases, the poison causes weakness (reducing STR and SPD), but some bats' venom may cause a mind-numbing affects which reduces INT.

Once the bats claim a victim, they will leave the rest of the party alone. If the party presses the attack, they will defend themselves, but otherwise, they will allow the party to leave.

Buried under the guano the party might find more remains of prior visitors to the cave.

Branching off this cave is a number of other caves, including the one where the voices were previously heard.



### *It's a Trap!*

Following the voices deeper into the caves another cavern is found. In the back of the area, suspended over a small pond, is a cage. Caught within the cage is one of the faerie hunting parties – well just three of the original four. All three have had their wings broken (but not removed) and are unable to fly.

Something ominous can be seen moving in the water. Other than the ropes holding the cage over the water, there doesn't appear to be anything else in this cavern. Magic users will detect some sort of magic emanating from the ceiling. The trapped hunters will yell out "Careful! It's a trap!"

When the party enters and gets to the edge of the water (either by foot or by air), a click is heard and the bottom of the cage drops open. The three faerie grab a hold of the cage and hold on for dear life as the creature in the water below tries to jump up out of the water to catch them. Then slowly, the cage begins to descend.

At this moment, the Mirage hiding the true nature of the cavern's ceiling vanishes. A woven and weighted net drops trapping the party within. Emerging from behind rocks and crags are several goblins with spears and rusty swords. One yells, "Give up! We've caught you!"

Of course, there are a number of ways to foil the trap. It's up to the players to figure it out. When told from the goblin's perspective, the GM needs to be especially clever – the fairy group won't walk straight into the area, but rather, will circle around the perimeter and find the hidden goblins.

The creature in the pond is a large piranha with an MR of 30. There are six goblins, each with an MR of 20.

## Encounter 5: Victory Party

### *Goblin Feast*

At around 10:00 PM, if the hunting parties are still "out", they might encounter a goblin feast. In the distance, celebratory noises are heard – crude music, shouting and boasting, etc. As they approach, they see a clearing in the forest. Around the perimeter are torches and in the center is a large bonfire. To one side are several large oaken barrels into which goblins are dipping their mugs for drink.

Lashed to the spit over the fire are the wingless bodies of several dead faeries. There are at least a dozen goblins celebrating their successes. Though most of the goblins are drinking and enjoying the feast, there are four that are stationed around the group keeping guard. These four have very-light self bows. The leader of this particular band of goblins carries an enchanted bich'wa which gives him an extra 3 dice and allows the wielder to see at night as if it were day (similar to the Cats Eye spell). The MR of the normal goblins is 20, and the leader's MR is 30.

Faerie hunters and/or human adventurers may choose to ambush the goblins. Handled properly, they should get a surprise round, but the four guards should get a saving roll and if they make it, they raise the alarm in time for the others to defend themselves.



If the goblins are defeated, the party won't want to do anything with the Goblin Grog – the stuff is toxic to non-goblins. However, there are a couple of wooden crates where some meager treasures can be found – it's the spoils that would have gone to the victors in their competition.

### ***Faerie Feast***

Shortly after midnight, the faerie gather in the glen around the mound to count the scalps and declare the winner. Generally, the goblins stay away from this event as there are hundreds of faerie. However, this year may be different – either the goblins are sore from losing so many of their own (i.e. the faeries really did well), or they are overconfident in their success (i.e. the goblins killed a lot of faerie and are now being carried on by bloodlust.)

Star-Searcher, last year's champion, with help from others, will count the goblin scalps and declare the winner. The winner is presented with a wreath made from a bird's nest dipped in silver, and bright feathers are affixed – one for each scalp.

At the same time, they will be mourning for the hunters who didn't return. A prayer will be spoken to the gods then the revelries begin.

If the goblins want to attack, now would be the time. However, the faeries are cunning fighters and will defend their glen to the death. Women and children will immediately fly up into the trees to safety, and will rain down stones and darts from their vantage points, forcing the attackers to make saving rolls or take damage. The faerie hunters each have an MR of 15. The important

thing to note is that they won't just stand and fight. They will stay out of range of the goblins' weapons and use magic or ranged weapons. If they are forced into melee combat, they will swarm one opponent and kill him before moving to the next. Injured faerie will fly upward into the trees and help the others.

Use the method outlined in the Scenario 1 introduction to determine how many hunters are in the fight. Add another 4 dice to this number to account for those that didn't participate in the hunt. Finally, take twice this number to determine how many non-combatant faeries there are (the women, children, and elderly). There are seven trees in the glen, and they will divide evenly amongst them. If the goblins win against the hunters, they can chop down the trees. Though this ploy might catch some, most will just jump to the next tree or flee entirely.

### **Conclusion**

The goal of this adventure is that it should be completed in a single session – or perhaps in a convention setting. As the GM, you should remember to keep up the pace and the tension. Even from the perspective of the goblins, this should be dangerous. The rivalry between the goblins and the faeries goes back for many, many generations and isn't going to be settled in one day, but at the same time, neither side will ever show mercy to the other.

Feel free to modify this adventure to work within your world or campaign setting. We hope the descriptions are generic and flexible so that you can use this adventure effectively.

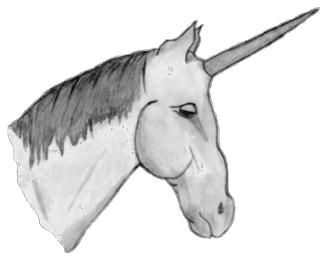
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# Unlucky Unicorn's Monster Menu\*



Take Out available

## Main Dishes

Flying Buffalo Wings (House Specialty!)	52 sp
Troll Tripe Teriyaki	15 gp
Centaur Sushi	36 sp
Hobbit Hash	29 cp
Orc Oatmeal	47 sp
Big Foot Toe Jam	64 gp
Banshee Burrito	71 cp
Mummy Wraps (well aged)	45 sp
Unicorn Shish kabob (eat it right off the horn)	5 gp

## Side Dishes

Minotaur Macaroni	58 sp
Serpent Salad	32 gp
Green Giant Gelatin with shredded carrots	47 gp
Fairy Fruit	31 cp
Sphinx Sauce	19 cp

## Desserts

Bogart Brownies	54 cp
Brownie Brownies	35 sp
Pegasus Pie	37 gp
Corpse Cakes	23 gp
Imp Ice Cream (comes in large sizes too)	63 cp
Chimera Cobbler	54 sp
Demon Donuts (get them while they're HOT!)	75 sp

## Beverages

Pixie Punch	13 cp
Lamia Lemonade	68 sp
Medusa Milk	43 sp
Cyclops Slushy	35 cp
Wyvern Water (all natural)	86 cp
Basilisk Tears	10 gp
Abominable Snow Cone (sale on Yellow Cones)	47 sp



## Specials

Dwarf Dumplings.....	43 sp
Pixie Sticks.....	34 cp
Flying Monkey Muffins.....	20 sp
Bloody Mary (must request blood type).....	45 sp

## Wizard Specials

Take That You Fries!.....	72 sp
Hidey-Donut-Holes.....	37sp
Vorpal Flambé.....	8 gp
Detect Mag-Pie.....	83 cp
Will-o-Wisp-Whisky (say that five times fast).....	3 gp
Protected Pentagram Pretzels.....	19 cp

## Appetizers

Pixie Pull-a-Parts.....	35 sp
Flying Buffalo Chips (another House Classic!..).....	10 sp
Nymph Nuggets.....	68 cp
Uni-Cornucopia Salad.....	67sp
Uni-Pop-Corn.....	34 cp

Delivery Service no longer available due to frequent deaths.  
Doggie Bags available (popular with Werewolves).

Tipping appreciated.  
Smoke Free Areas upon request (no dragons)  
No wenching the waitresses, please.  
No Spitting (this includes cobras and camels)  
No Feet on the Table (especially hairy ones)  
\* No MSG (unless requested)

Written by Zachary and Joshua Ullery  
Advertisement by David Ullery  
Unicorn (head) Art by Zachary Ullery



# Troll Links 4

## TrollsZine!

TrollsZine 1 : [http://www.rpgnow.com/product\\_info.php?products\\_id=79185](http://www.rpgnow.com/product_info.php?products_id=79185)

TrollsZine 2 : [http://www.rpgnow.com/product\\_info.php?products\\_id=81203](http://www.rpgnow.com/product_info.php?products_id=81203)

TrollsZine 3: [http://www.rpgnow.com/product\\_info.php?products\\_id=83082](http://www.rpgnow.com/product_info.php?products_id=83082)

## T&T Websites

Vin Ahrr Vins Trollbridge: <http://trollbridge.proboards.com/index.cgi>

Trollgod's Trollhalla: <http://www.trollhalla.com>

Tunnels and Trolls : [www.tunnelsandtrolls.com](http://www.tunnelsandtrolls.com)

Tunnels of the Trollamancer: <http://trollamancer.weebly.com/index.html>

Gristlegrim: <http://www.gristlegrim.com/>

JongJungBu's T&T 5<sup>th</sup> Edition Gathering and Paraphernalia: <http://www.jongjungbu.com/home>

Hog Tunnels: <http://sites.google.com/site/hogtunnels/home>

Darrgh's Den: <http://www.darrghsden.co.uk/>

The Vital Spot: <http://www.vitalspot.f9.co.uk/>

The Tunnels and Trolls Archive: <http://www.angelfire.com/rpg2/ancientworlds/tandt.html>

Blue Frog Tavern: <http://games.groups.yahoo.com/group/bluefrogtavern/>

Free Dungeons: <http://www.freedungeons.com/>

The Troll Mystic: <http://www.trollmystic.com/pub/>

T&T Random Dungeon Generator: <http://www.apolitical.info/webgame/dungeon/index2>

## T&T Shops

Flying Buffalo (print): <http://www.flyingbuffalo.com/tandt.htm>

Flying Buffalo (pdf): [http://www.rpgnow.com/index.php?filters=0\\_0\\_0\\_0&manufacturers\\_id=2238](http://www.rpgnow.com/index.php?filters=0_0_0_0&manufacturers_id=2238)

Fiery Dragon (print): <http://fierydragon.com/dragonsbreath/>

Fiery Dragon (pdf): [http://www.rpgnow.com/product\\_info.php?products\\_id=59112](http://www.rpgnow.com/product_info.php?products_id=59112)

Lone Delver Games (print): <http://www.lulu.com/spotlight/danhem35>

Lone Delver Games (pdf): [http://www.rpgnow.com/index.php?manufacturers\\_id=3094](http://www.rpgnow.com/index.php?manufacturers_id=3094)

Peryton Publishing (print): <http://www.perytonpublishing.com/>

Peryton Publishing (pdf): [http://www.rpgnow.com/index.php?manufacturers\\_id=2586](http://www.rpgnow.com/index.php?manufacturers_id=2586)

Tavernmaster Games (print): [http://www.lulu.com/spotlight/sid\\_orpin](http://www.lulu.com/spotlight/sid_orpin)

Tavernmaster Games (pdf): [http://www.rpgnow.com/index.php?manufacturers\\_id=4176](http://www.rpgnow.com/index.php?manufacturers_id=4176)

Zodiac Gods Publishing: [http://www.rpgnow.com/index.php?manufacturers\\_id=2583](http://www.rpgnow.com/index.php?manufacturers_id=2583)

Postmortum Studios: <http://www.rpgnow.com/index.php?cPath=5386>

Alligator: [http://www.rpgnow.com/index.php?manufacturers\\_id=3801](http://www.rpgnow.com/index.php?manufacturers_id=3801)

Eposic: [http://www.rpgnow.com/index.php?manufacturers\\_id=4010](http://www.rpgnow.com/index.php?manufacturers_id=4010)

Fabled Worlds: [http://www.rpgnow.com/index.php?manufacturers\\_id=2927](http://www.rpgnow.com/index.php?manufacturers_id=2927)

Sllloyd14: [http://www.rpgnow.com/index.php?manufacturers\\_id=3777](http://www.rpgnow.com/index.php?manufacturers_id=3777)

David Ullery: [http://www.rpgnow.com/index.php?manufacturers\\_id=4305](http://www.rpgnow.com/index.php?manufacturers_id=4305)



## T&T Blogs

Ken St. Andre: <http://atroll.wordpress.com/>

The Lone Delver: <http://danhemsgamingblog.blogspot.com/>

The Delving Dwarf: <http://thedelvingdwarf.blogspot.com/>

Maximum Rock and Role Playing: <http://maximumrockroleplaying.blogspot.com/>

Tenkar's Tavern: <http://www.tenkarstavern.com/>

The Omnipotent Eye: <http://theomnipotenteye.blogspot.com/>

Lloyd of Gamebooks: <http://virtualfantasies.blogspot.com/>

Trollish Delver: <http://trollishdelver.blogspot.com/>

The Many-Headed Troll: <http://kopftnt.blogspot.com/>

Troll Hammer: <http://trollhammerpress.blogspot.com/>

H'rrothgarr's Hovel: <http://hrrrothgarrshovel.blogspot.com/>

The Order of the Eldritch Imp: <http://protectivepentagram.blogspot.com/>

Realms of Chirak: <http://realmsofchirak.blogspot.com/>

## T&T Artists

Liz Danforth: <http://www.lizdanforth.com/>

Jeff Freels: <http://jeffwerx.com/index.html>

Southern Realm: [http://web.me.com/kevinbracey/Southern\\_Realm/Welcome.html](http://web.me.com/kevinbracey/Southern_Realm/Welcome.html)

Simon Lee Tranter: <http://www.simonleetranter.co.uk/>

Simari Design and Illustration: <http://www.simari.co.uk/index.html>

