

TROLLS ZINE!



ISSUE 3

TROLLSZINE

Issue 3



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CREDITS

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Just as Scrooge was haunted by visitations of the ghosts of Christmas past, present and future my thoughts turn to things Trollish in the very same time zones.

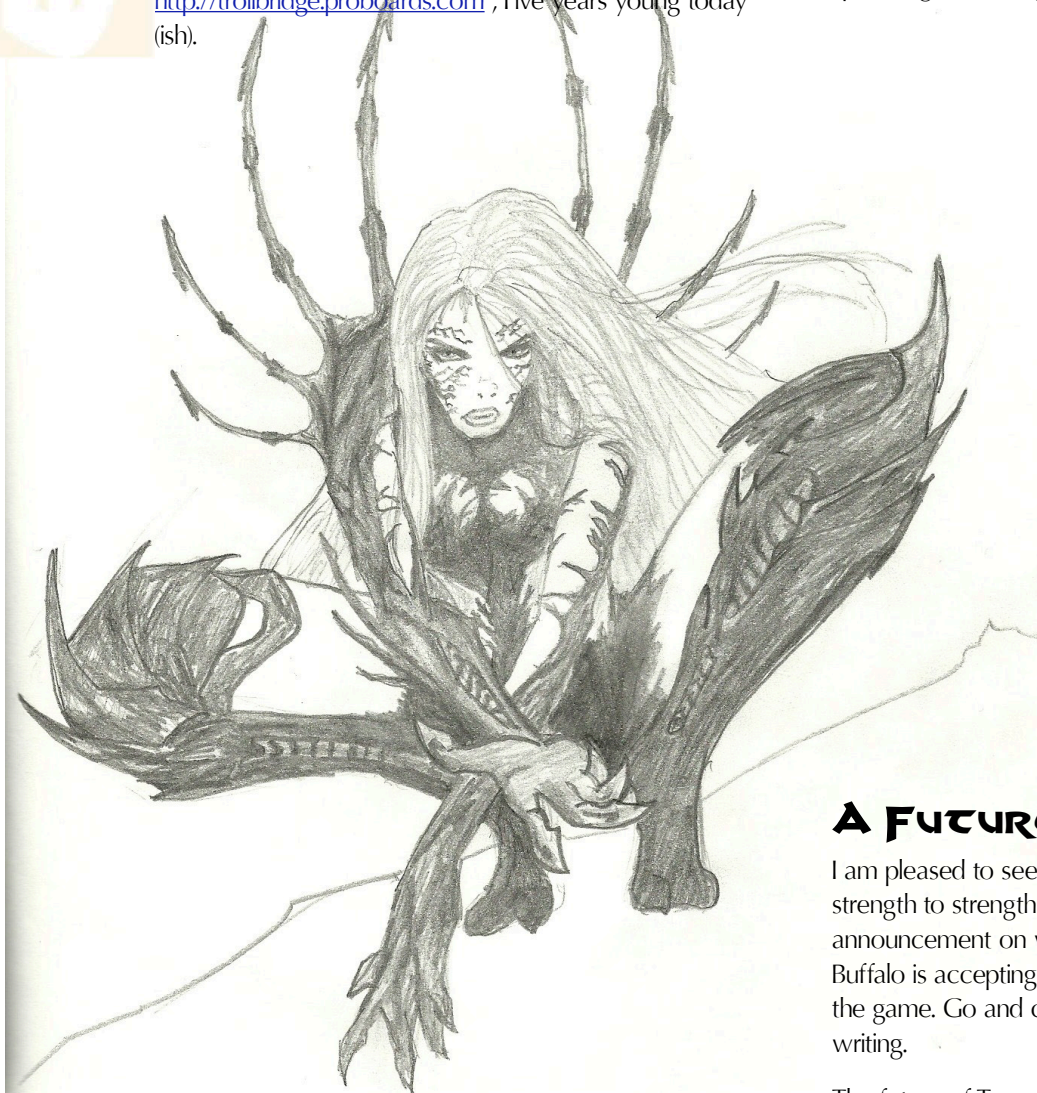
AN ANNIVERSARY

Five years ago a young Troll named Vin Ahrr Vin decided to build a home where those wishing to discuss Tunnels and Trolls could record their thoughts and fire each other to new heights of invention and fun with the best role-playing game ever. That place is the Trollbridge and all those interested in Tunnels and Trolls are welcome to come and share their ideas there. It is a treasure trove of creatures, items, adventure seeds, house rules, and games advice. It also has many of the nicest people you could ever meet on the internet and is the home of the organ you are currently browsing. Come and join us at <http://trollbridge.proboards.com> , Five years young today (ish).

A PRESENT

The best gift a Troll can give is a sense of imagination and adventure. I think this TrollsZine is the best yet and is filled to the brim with ideas and adventures. You have two solo adventures, one from the Trollgod himself, and another from the prolific author Dan Hembree.

There are good sized adventures for a gamesmaster to run. Bludgeons and Flagons is a truly Trollish adventure and the Tomb of Agathor is a classic delve from the highly regarded Tori Bergquist set in his own Realms of Chirak. As well as these we have more Delverton, more spells, a great setting and much, much more. Enjoy.



A FUTURE

I am pleased to see that Tunnels and Trolls is going from strength to strength and very excited by the announcement on www.tunnelsandtrolls.com that Flying Buffalo is accepting submissions of new adventures for the game. Go and check out the guidelines and get writing.

The future of Tunnels and Trolls is in your hands!



Four Jars Of Mead

KEN ST. ANDRE

You are an Agent of the Death Goddess, a minion of Lerotra'hh, and at this moment, an errand doer for Korkorum, the Master of Transport. Your job is to take 200 gold pieces from Supply, go over to the Great Marketplace in downtown Khazan, find the stall of the Honey Queen and buy four jars of Honey Mead for Korkorum's dinner party. This looks like an ordinary job - you don't get to take any armor or weapons from the Khazan Armory, but you may, of course, carry anything that your character normally owns. You have 200 gold pieces, and that had better be enough to pay for the mead. You have been told to keep the change if anything is left over. Go to paragraph 1.

1. As you leave the Khazan Palace you feel a cold bite to the wind. Glancing at the sky you see dark clouds scudding in from the sea. It looks like a storm is coming. Since it is an open air market that means many merchants will be closing their booths. You had better hurry if you intend to buy the mead. The market is halfway across the city. Do you wish to run to your destination, or stop at the Blue Frog Tavern to see if your old pal Shazmuz the Leprechaun is there? If you run, turn to paragraph 5; if you head for the much nearer Blue Frog Tavern, turn to paragraph 10.

2. You're in luck. Shazmuz is in the tavern. He looks almost sober. You explain that you need him to teleport you quickly to the Honey Queen's stall in the market. He explains that he needs a drink, and that he'll do it for you if you buy one for him. If you buy him a drink, you won't have enough money left to buy four jars of mead. If you agree to buy him a drink, turn to paragraph 11. If you refuse to buy him one, then turn to paragraph 12.

3. Your luck fails you. Shazmuz is nowhere to be found and you can't see any other Leprechauns. There is a rather evil looking wizard sitting by himself in one corner. Some wizards know teleport spells; some don't. You could seek help from the wizard, or you could try really hard to run to the market before the storm hits. If you approach the wizard, turn to paragraph 13; if you dash out the door and run with all your might, turn to paragraph 5.

4. You make your way downstairs for about 20 feet, and turn out into the first level of the Khazan underground. A network of ancient Dwarven mine tunnels connects many of the buildings in Khazan. These corridors have been enlarged over the years until most creatures less than ten feet tall can fit into them. There are deeper pits below, and there are alcoves and dead-end side passages often used as homes and sleeping places by the beggars of Khazan. With a storm blowing up above, the tunnels are absolutely full of creatures. Noticeably lacking is the City Watch. You've been down here before, but usually you didn't have your hands full.



FOUR JARS OF MEAD

You bull your way toward the Palace at the east side of town. Suddenly a ragged old one-legged Uruk asks you, "Wotcha carryin', Pushy?" If you answer his question, turn to paragraph 18. If you decide to sneak attack him in hopes of rapidly silencing him, turn to paragraph 19.

5. The streets of Khazan are crowded. It will take both speed and agility to get to the Market in time. Attempt a L3SR on SPD and a L3SR on DEX. If you have any kind of agility-based Talent, you may use that instead for the DEX saving roll. If you make both saving rolls, go to paragraph 7. If you miss the saving roll based on SPD, turn to paragraph 8. If you miss the saving roll based on DEX, turn to paragraph 9. If you missed them both, go to the paragraph indicated by the one that you missed by the greater number.

6. The fall doesn't hurt you much. Take 1 point of CON damage. The thief seems upset that you weren't more seriously injured, but then he points and laughs. "What a

klutz! What a maroon!" This angers you, but you remember that you are on an important mission. For a moment you stand there arguing with yourself. If you decide to attack the thief and teach him a lesson, turn to paragraph 20; if you decide to get up and run on to the market, turn to paragraph 7.

7. You are the very picture of agility in motion, darting through the crowds, cutting through alleys, vaulting over the occasional Dwarf; you reach the Market area in about ten minutes. The wind is blowing harder. A few drops of rain are beginning to fall. You charge over to the Honey Queen's stall. She and her assistant are hurriedly putting things into a cart. You run up to her and tell her you need four jars of her best honey mead for the palace. She smiles. "That will be 200 gold pieces." You pull out your pouch of gold pieces and hand her the 200 coins. She gives you four sealed jars with the image of a bee pressed into the wax stoppers. They are pretty heavy. With two in each arm you find yourself ready to walk back to the Palace. It occurs to you that you might be able to use some of the tunnels beneath the city to return to the Palace without getting absolutely soaked. The tunnels are usually crowded and slow, but at least they would be dry. There is an underground entrance nearby. If you decide to duck into it, turn to paragraph 4; if you stick with the streets, turn to paragraph 16.

8. The streets are crowded and the weather is bad. Before you reach the market, the clouds open up, and a heavy downpour drenches the City of Khazan. It drenches you also, even though you cleverly nip into a tavern to get out of the rain. The rain continues past sunset. You use some of your money buying drinks and supper for yourself, and as long as it's dark, you may as well stay overnight. You will probably be in trouble tomorrow, but the job was impossible. You stay overnight, hire a bed warmer, and have a pretty good time. On the following day, you get to the market, buy two vases of honey mead and take them back to the palace. You tell Korkorum that the prices went up. He has a couple of Trolls take you out back and beat you up. Oh well, what can't be cured must be endured. THE END.

9. As you dash through the streets of Khazan, a thief sticks his leg out and trips you. Down you go in a jumble of arms and legs. Attempt a L2SR on LK. If you make the saving roll, turn to paragraph 6; if you miss it, go to paragraph 17.



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10. In a few minutes you reach the Blue Frog Tavern. You have a brilliant plan. Your friend Shazmuz is a Leprechaun, and he can wink-wing teleport very quickly from place to place, and he can take you with him simply by holding your hand. He could get you to the Market in a minute or less. Shazmuz hangs around the Blue Frog Tavern a lot, but he isn't always there. Attempt a L2SR on LK to see if he's available when you come running in. If you make the saving roll, turn to paragraph 2; if you miss it, turn to paragraph 3.

11. Shazmuz gulps down the flagon of grog you bought for him. He wipes the foam off his beard and gives you a roguish smile. "You're a good fellow. Hold my hand." You take his hand and bamfff! Wow, you feel amazingly sick. You think you left your stomach back in the Blue Frog Tavern. Bamfff! Bamfff! Bamfff! Bamfff!

You're in the market - only a few steps from the Honey Queen's stall. She and her assistant are hurriedly putting things into a cart. You run up to her and tell her you need four jars of her best honey mead for the Palace. She smiles. "That will be 200 gold pieces."

"I only have 199 gold pieces. Please, please, please, please, please sell it to me anyway." She looks doubtful. Rain drops begin to spatter around you. Make a L1SR on Charisma or your Persuasion or Bargaining Talent if you have one. If you make the saving roll, turn to paragraph 14; if you miss it, go to 15.

12. You need all your money to pay for the mead. Shazmuz is insulted. "Some friend you are!" He teleports away angrily. That was time wasted. It occurs to you that perhaps Lucky, the one-eyed, one-armed, one-legged bartender at the Blue Frog Tavern might have honey mead in stock. You ask him. "Hmm, not much call for that around here, but sometimes I do have it. Let me just check the back room." He hops away. Make a L3SR on LK. If you make it, turn to paragraph 21. If you miss it, go to 22.

13. You approach the wizard, Malitfaveo. "Oh great wizard, I need . . ." you begin. "Buy me a drink, and none of the cheap stuff. Wine!" The wizard isn't going to help you unless you bribe him. Do you ask Lucky, the one-eyed, one-armed, one-legged bartender at the Blue Frog to send a carafe of his best wine to the wizard, or do you just turn away and prepare to run to the market, even if it is raining? If you buy the wine, turn to paragraph 23; if you don't buy it, turn to paragraph 24.

14. Something about the way you whine and wheedle touches the Honey Queen's heart, or maybe she just needs the sale. She sells you four jars of mead for 199 gold pieces instead of 200. You thank her profusely, and look around for Shazmuz, but the Leprechaun has vanished. Looks like you'll have to get back to the Palace under your own power. She gives you four sealed jars with the image of a bee pressed into the wax stoppers. They are pretty heavy. With two in each arm you find yourself ready to walk back to the Palace. It occurs to you that you might be able to use some of the tunnels beneath the city to return to the Palace without getting absolutely soaked. The tunnels are usually crowded and slow, but at least they would be dry. There is an underground entrance nearby. If you decide to duck into it, turn to paragraph 4; if you stick with the streets, turn to paragraph 16.

15. The rain really begins to come down hard. "I've got to get out of here." The mead vendor doesn't want to stick around. "Come back tomorrow. I'll sell you the good stuff then." She and her assistant grab the handles of her cart and bustle off out of the Market at top speed. You stand there empty-handed in the rain. Shazmuz comes over to you and says, "I think Lucky back at the Blue Frog Tavern might have some of that honey mead you want. Buy me another drink when we get back, and I'll take you over to check on it." It's a long shot, but better than no hope at all. Five bamfffs later the two of you have returned to the Blue Frog. Shazmuz explains your predicament to Lucky, and you set him up with a couple of mugs of foaming ale. "Thanks Bud. Good luck!" The Leprechaun sinks his face happily into the first mug of ale. Lucky tells you he needs to look in the back room to see if he has any honey mead. He hops away. Make a L3SR on LK. If you make it, turn to paragraph 21. If you miss it, go to 22.

16. The rain comes down hard, and it clears most people off the streets. You are cold and miserable, but at least no one bothers you. You return to the Palace and give Korkorum his four jars of mead. He says, "Well done" and "Dismissed". As an afterthought he invites you to stop by for a cup of mead later in the evening. Your task has been accomplished. Take 100 adventure points for succeeding. THE END.

17. You skid across the pavement and slam into a stone wall, knocking yourself unconscious, and taking a serious injury. Roll 2D6 and take that much in CON damage. You come to your senses lying on a cot in a cell



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in a Watch Station. Members of the City Watch found you lying on the street, and picked you up. The squad wizard did a Poor Baby spell on you that repaired 3 points of CON damage. You discover that someone robbed you while you were unconscious. The 200 gold and any weapons you were carrying are gone. Outside the storm is in full blast. You don't feel well enough to go back out into it, so you stay overnight at the Watch Station. In the morning you return to the Palace and tell about being mugged and robbed. Korkorum decides not to send you after mead any more. THE END.

18. You tell the Uruk you're on Palace business. He spots the jars of mead and sneers. "Yer on a booze run fer the fat cats at the Palace. Better if yer shared some o' that with us poor folks." He leers at you. You see others all around you starting to take an interest. This could get nasty if it turns into a fight, but fighting might be the only way out. If you want to attack this obnoxious Uruk, turn to paragraph 19. If you'd rather turn and run for it, then turn to 27.

19. This old Uruk is no easy target. You quickly lay your jars down - so quickly it almost looks like a drop - and go for your weapon. He pushes a button and blades spring out of the sides of his crutch. It's a fight to the finish - no time for magic, and no room for fancy maneuvering. The Uruk has a monster rating of 40 (5D6 + 20). Fight it out. If you lose, it's fatal - close the book. If you win, turn to paragraph 25.

20. The thief doesn't want to face you when you're angry. He runs away. You have to let him go, or the storm will catch you. You realize that you're close to the Blue Frog Tavern. You have an idea for making up lost time. If you want to duck into the Blue Frog, turn to paragraph 10. If you just run onwards toward the Market, turn to paragraph 7.

21. Lucky comes back out of the back room with four jars of mead. They don't have the Honey Queen's signature stamp of a bee on the stopper, but he offers them for only 30 gold pieces each. That leaves you with 80 gold pieces left over. You use 20 of that to buy a round for everyone in the Blue Frog Tavern, thus gaining great popularity and 20 adventure points. Then you slip out and get back to the Palace before the storm starts. You turn the mead over to Korkorum's cook, and take yourself off to enjoy the rest of the day and evening somewhere out of sight. You gain 50 adventure points for handling the situation. THE END.

22. The one-armed bartender hops back into the bar. "Sorry, no honey mead here at all. I could make you a deal on some Vampire Orchid Whiskey - strong stuff for strong drinkers. Outside the tavern the storm cuts loose in its full fury. The rain continues past sunset. You use some of your money buying drinks and supper for yourself, and as long as it's dark, you may as well stay overnight. You will probably be in trouble tomorrow, but the job was impossible. You stay overnight, hire a bed warmer, and have a pretty good time. On the following day, you get to the Market, buy two vases of honey mead and take them back to the Palace. You tell Korkorum that the prices went up. He has a couple of Trolls take you out back and beat you up. Oh well, what can't be cured must be endured. THE END.



FOUR JARS OF MEAD

23. The wizard, Malitfaveo, pours himself a flagon of wine. "That is the smartest thing you've done all day, young fella." His face could almost be described as kindly now. "I could have bought my own, but I just love it when someone shows the proper respect for my power. Now, do you really want to go to the Market by teleport, or do you just want to get some honey mead? I happen to know that Lucky has some honey mead in the back room. If you choose the teleport, make note that you only have enough to buy 3 jars of mead, and go to paragraph 26. If you choose Lucky's mead, go to paragraph 21 and you only have 50 gold left over.

24. "I am not buying any expensive wine for a cranky old wizard before you at least promise to help me."

"Wrong decision!" He raises his hands and gestures magically. A bolt of blue energy shoots out of his fingertips and strikes you.

"Ribbit! Ribbit, ribbit!" Something seems to be wrong with your vocal chords. Something seems to be wrong with your clothing. It doesn't fit right. Some of it is falling off you. Something seems to be wrong with the world. Why is everything up so much higher than it used to be?

"Malitfaveo, what did you do to that customer?" Lucky sounds angry.

"He insulted me, and now he seems to have turned into a frog. Sure would be a shame if anyone else turned into a frog. Why, I believe I spy a bag of gold pieces near that frog. Can't think what a frog would want with gold." The wizard scoops up your bag of gold. "Barkeep! Your finest wine for me, and a round for everyone else in the house."

You have been turned into a frog - a blue frog. Your attributes remain the same, but you're only a little bigger than a man's hand, and you only speak Frog.

"Do I see a frog?" asks Taran Dracon the Uruk.. "Dibs on his legs." The roguish Uruk jumps for you. You jump away, and quickly escape by squeezing under the front door out into the rain.

(While it is possible that you may be able to do something with this frog in the future, right now your adventure is over, and you're looking for a pool or a nice marsh.) THE END.

25. You totally killed the old one-legged Uruk. Everyone backs away from you saying things like "Peace, man." You pick up the jars of mead, search the body (and find a purse with 1D6 X 10 silver pieces in it), and get a crutch weapon worth 5D6 in combat. For slaying him you gain 40 adventure points. Walking with determination, you follow the underground passages until you enter the Palace Zone, where there are guards. You emerge and deliver your packages to Korkorum. You gain 100 adventure points for completing the mission, and an invitation to stop by for a drink later. THE END.

26. BAMFFF! You arrive in a puff of smoke and a stench of sulfur right in front of the Honey Queen's stall. She is just starting to pack things away. You quickly purchase the three jars of mead that you can now afford. Your plan is to tell Korkorum that she only had 3 jars left, and that the price had gone up, and that he is lucky to get three.

The rain is starting to come down hard. You gather the jars and head back. It occurs to you that you might be able to use some of the tunnels beneath the city to return to the Palace without getting absolutely soaked. The tunnels are usually crowded and slow, but at least they would be dry. There is an underground entrance nearby. If you decide to duck into it, turn to paragraph 4; if you stick with the streets, turn to paragraph 16.

27. It isn't easy to run while carrying several jars of mead. Even a one-legged Uruk can keep up with you. But before the old beggar can really hinder your escape you spot a short ramp and a doorway leading out into an alley. The rain is really coming down hard now, but you dash out into it anyway. The one-legged Uruk stops. He's not going out into that. Go to paragraph 16.

END 🐸



<http://www.trollhalla.com>



BLUDGEONS AND FLAGONS

Justin T. Williams

A Monsters! Monsters! Adventure for Two or More Trolls. Also playable with the rules for creating Troll Characters in the T&T rulebook or with the characters provided.

PLAYERS INFORMATION

It is a fine...well morning is a hard time to place when you live several hundred feet below the surface of the world, but subjectively it is indeed a fine morning. The radiant fungus is glowing with a particularly strange and unnatural light. The white sightless eels that swarm in the underground lake where your tribe makes their home are ready to be harvested, salted with the natural deposits around the lake and stored away for the winter months. The adventurers that comprise the mainstay of the trolls diet, along with their various pack animals and humorous but seldom combat ready sidekicks, have retreated to the local taverns and inns to await the coming spring. Yes it is truly going to be a splendid day, for today you are going to the surface to act as the representatives of your tribe.

You have been chosen to take the years empties (Armor, swords, knives, axes, clothing, barding and various pieces of alchemical equipment) to barter at Finder's Keep in the badlands for whatever provisions will be needed in the coming year.

However your most holy and sacred purpose is to acquire the large stone barrels (for it quickly eats through wood) of Scapooz, the Trollish liquor. Although to call Scapooz alcohol is like calling hydrochloric acid drain cleaner, this legendary, almost magical substance saturates Trollish mythology. Few are the tales told around the cooking pits beneath withered heaths, haunted labyrinth's or abandoned mines that do not mention this elixir of life. It is said to have been discovered by the earliest trolls in the time before the other races grew to dominance on the surface. Its creation, trade and consumption is a cornerstone of trollish life. You and your fellow trolls have been charged to return with as much of the nectar of the gods as you can trade for.

GAME MASTERS

INFORMATION

This is a light hearted adventure for two or more trolls, I have set the threat level for about four first-level trolls, so modify the foes as you see fit for your adventuring group.

OPENING SCENE: THE SHAMAN GIVES THE ADVENTURERS ADVICE AND A WARNING.

Shaman - Ur-Gath, the indescribably deviated.

Description: Cataract blind in his right eye, he carries a bone fetish staff, covered with fetus skulls and the finger bones of his enemies.

He rapidly shifts from scary smart to delusional and senile. He was almost kicked off the council of shamans for his utter belief that all great necromancy requires fresh fruit. In retaliation he turned the chief shaman in to a large festive floral center piece.

Ur-Gath speaks in a deep gravelly voice "Soon you will venture into the lands of the burning sun and cross the trackless dessert to the great bazaar at Finder's Keep".



BLODGEONS AND FLAGONS

Then in another, almost falsetto voice he says: "Trackless what do you mean? There's a road leading right to it you ninny".

Original voice: "Never mind him; he has no idea what he's saying; besides it's my day to talk"

New voice: "No it isn't! That was yesterday, today's my day and you know it".

Original voice: "Anyway follow this map* and you should have no problem reaching the keep. Return with the supplies and the sacred elixir and you will gain fame and recognition through the whole dungeon"

New voice: "but if you show up without the Scapooz or try and skip out I'll hunt you down and deep fry your tender bits in mango chutney sauce" He cackles madly.

Original voice: "Now here is a purse of money (275 gold pieces) don't spend it all the first day and I expect to see change you hear!"

* Now give the players a copy of map one.

With this hearty encouragement, a huge cart laden down with various pieces of armor, weapons and other adventuring equipment is handed over to our adventurers and they are cheered from the village. As the trolls keep no riding or draft animals the players will have to decide who will pull the wagon and who will keep a watch for dangers on the road.

ACT ONE: ON THE ROAD TO FINDER'S KEEP

The sun baked and dusty road stretches off into the horizon. In the distance you can see the cliffs that comprise Toad Pass and their promise of shade from the scorching sun.

Encounter one: The Stalwart Knights.

Some time after midday the adventurers hear a clatter of hooves behind them and if they stop to investigate they will see a band of knights (one knight per character) advancing rapidly towards the adventurers. The adventurers have just enough time to decide how they want to meet the knights as there is nowhere to hide on this barren stretch of road. Give the players a few minutes to run around and sort themselves out, but they will not be able to hide the wagon or themselves unless they come up with a particularly cunning plan.

The knights have been taking their ease and will not be expecting any trouble in particular. If the characters manage to successfully hide themselves they are entitled



Map 1

to a single round of surprise versus the knights should they wish to attack. Otherwise the knights will attempt to extort the contents of the wagon in return for letting the characters go in peace (hey, I never said they were good knights). Be sure to ham it up with a bad French accent. This is supposed to be just a little light combat to get the players juices going and maybe get some horses to pull that heavy cart if they can refrain from eating them.

Typical Knight:

Fighting M.R. 40 (5d+20)

Con: 30 Armor: 8 points

In the first round if they have a chance to charge the adventurers add one die to their initial attack for their lances. After the combat the players may feel free to loot the bodies (as if anything could stop them) of the knights and add their gear to the already overflowing wagon load.



ACT TWO: THE INN AT TOAD PASS

The Inn at Toad Pass is a wooden walled stockade with a large two storey inn, a stable/barn and a small side building where a trader has set up permanent shop. There are two wells; one in front and one behind the inn. The back of the compound abutts the cliff face and the inn has withstood many incursions from bandits and raiding monsters. By the time the characters reach the inn it should just after sunset and the tavern should be hopping with a typical motley assortment of orcs, goblins and other brigands of all description.

The inn keeper is a grizzled old desert lizard man with one eye and a ragged patch named Teltock. He looks as though when they where handing out muscles he got in line twice. He will gladly offer the characters room in the stables but is sorry to say he has no troll-sized rooms available.

If the adventurers choose to dine in the inn play on their paranoia until they think all the patrons are after their

wagon (this should not be too hard as by now they will be convinced that the adventure is to keep a hold on the wagon). The adventurers may join in one of the games of chance being played in the inn's common room. Cards, dice and throwing knives are open to all and should be simulated by opposed tests of either Luck or Dexterity (either will do as the cheating runs wild). Let the players gamble as much of their money as they like. If they are really inept they may even have to dip into the wagon fund to bail themselves out. Unless the players leave the wagon totally unattended it will be fine as none of the unsavory guests want to tangle with a party of trolls hauling a huge load of dented and bloody armor if they can help it. If 'however' they do go off and leave the wagon feel free to steal it and lead them on a chase through the desert or towards the Keep where the criminals intend to sell their spoils.

In the night, as the adventurers rest in the stables with the wagon, a large party of knights (twice the number of the player characters), attired exactly like the ones they encountered earlier in the day, enters the inns compound. They are seeking lodging and ask if the inn keeper has seen some knights of their order. If the players have taken the armor of the other knights they might wish to hide it beneath the other armor and equipment in the wagon. Of course this may be noisy and cause the knights to come and investigate and if they took the fallen knights horses they are in big trouble. The inn keeper will try and discourage any fighting in or around his buildings, but is not suicidal enough to get between trolls and heavily armored knights on the rampage. The other patrons will treat the melee like an impromptu floor show and begin placing bets on the outcome. Happily sitting on the roof and porch and commenting on the various individual fights as they take place.

The Knights have the same stats as in Act One:

40 MR, 30 Con, 8 AP.

If the players survive they are hailed as champions by the winning betters and decried as cheats and varlets by those who bet on the knights. As long as they did not burn anything down or otherwise wreck the buildings Teltock could care less. The players are treated to a victory breakfast by the winners and sent on their way, their reputation's suitably enhanced.

ACT THREE: ONLY ONE MORE DAYS PUSH TO FINDER'S KEEP

Now it is time to let the players relax and enjoy the beautiful natural wonders of the desert...heh heh heh sand storm!



Map 2



BLOODGEONS AND FLAGONS

A few hours after the adventurers leave the shade of Toad Pass the wind will begin to pick up and whip sand around the pc's feet. After about a half hour it will become clear that a storm is blowing in from the deep desert. If the adventurers decide to hunker down, up to two trolls can take refuge under the wagon. The wagon itself should be heavy enough to withstand the winds (unless you are feeling particularly cruel mwahahaha).

If the adventurers decide to trek through the storm feel free to use the oasis of death encounter listed below, as they will undoubtedly wander off the road and when the storm dies down will be in sight of the one oasis listed on the map. (Notice how the name is blurred, if they ask tell them it must have gotten wet or greasy and the ink smudged).

The Oasis of Cruel and Extremely Unusual Death.

As the adventurers top a dune pulling the bogged down wagon through the shifting sands, they spot an oasis complete with palm trees and a large still pool of water. As they near they can see several camels (1 or 2 per character depending on what shape they are in at this point). Hopefully this will lull the characters suspicions, but don't count on it. Let them approach with no problem. The camels will shy away at first but will draw nearer as the players reach the water. The first player to wade into the water will feel hard angular objects on the oasis floor. If they reach into the water and retrieve an object it will be a large femur or skull. At this point the carnivorous fire-breathing death camels will know the jig is up and lay into the adventurers before they can get their bearings. If however the adventurers simply drink from the oasis and rest, the camels will wait for the party to fall asleep before attacking.

Typical Carnivorous Fire-Breathing Death Camel M.R. 60

Don't worry if they miss the oasis on the way to Finder's Keep. They have to return across the desert and if they are being pursued or are trying to evade capture they may have to take to the open desert. If they have the Scapooz with them remember it is highly flammable.

ACT FOUR: FINDER'S KEEP, SCAPOOZ AND HIGH LIVING

Finder's Keep is located at the edge of the desert and the badlands. Its back is to the sea and protected by heavy reefs and shoals from naval attack. The front approach is guarded by a high rubble fence and a dry moat. Through the large main-road gate inside the fence and moat is a tent city of traders, bawds, gamblers, mercenaries,

drunkards, thieves, panderers and the occasional very depressed missionary.

Beyond the tent city is the remains of a large ruined castle town. The towering yet raggedly patched walls still present a formidable sight and are manned by the troops of Sharzed.

Sharzed is the sea-dragon ruler of Finder's Keep and the tent city. It is his will and troops that keep order and allow the disparate races to commingle without major outbreaks of violence. He set up the ruined castle town as a trading post for things unobtainable from the sea. Food and other commodities were initially traded for bits of his hoard, until a regular fair sprang up around the castle and Sharzed began to mediate, and levy taxes on



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the various merchants and traders that came to his keep. A great tide of humanity and inhumanity followed the merchants and settled the area around the permanent market.

Finder's Keep became the main market for the Badlands and the surrounding desert. Although the approaches are fraught with peril many travel overland or by sea to the famous market where anything is for sale, anything, if the price is right.

The adventurers will have to enter through the main roadway check point and register with the keep's guardian/police forces who are known as Warders. The adventurers' goods will then be appraised by a small robed frog-like goblin and the appropriate tax levied on their cargo. About 75 gold pieces ought to do it, but if the players raise too much of a fuss or try to gain entry by force the Warders will deal most harshly with them.

Typical Warder

Combat M.R. 40 (5d+20 adds) Con. 20 and they wear 5 points worth of armor.

Typical Warder Wizard: M.R. 30 Wizardry: 20 Wear 3 points worth of armor.

Spells known: Take that you Fiend, Knock-Knock, Oh there it is, Detect magic, Glue you, Magic Fangs.

After the players have dealt with the local authorities describe to them the massive tent city with its bustling crowds, exotic peoples and merchandise. Anything you can think of is available somewhere in the great mobile tent city, forever shifting and growing. Slaves, spices, rare herbs, weapons of all description and somewhere hidden in the twisting maze of stalls and shops, Scapooz!

There are a number of things the adventurers may want to do: locate someone with a supply of Scapooz, go to an arms dealer and hammer out a deal for the contents of their wagon or look around the market place and perhaps carouse in one of the city's various entertainments.

If the players chose to sell the wagon load of arms, armor and equipment first they will be directed to a huge tent towards the middle of the tent city. On a huge banner strung across the front of the circus like tent is the proud legend 'Uncle Akbar's Used Arms & Equipment'.

Upon entering the tent the players view shelves, racks and tables bursting with weapons and armor. The more valuable items are in cases at the back of the store and under constant supervision. The shop appears to be

doing a brisk trade and the adventurers may have to use a little muscle to get to the counters at the back of the shop.

They will be greeted by small wiry man of middle years and bright disposition named Frack. He will immediately attempt to sell them new weapons. He will point out the shoddy state of repair and inferior materials used in the players weapons and insist on showing them the very latest in troll-sized weapons. When the adventurers make it clear they are here to sell not buy he will reluctantly agree to get the manager to come and peruse the players wares, but not before one last entreaty on the behalf of better armaments.

From a flap in the back of the tent appears the broadest dwarf any of the players has ever seen. Muscled like a steroid-choked linebacker, he stands at just under five feet tall. He smiles at the players with a set of teeth that seem to all be going in independent directions of the others and firmly grasps the lead character's hand in a meaty embrace. "Welcome, welcome my fine trollish friends I am Akbar Millerson, but please call me Uncle, yes?"

He will then ask to view the players merchandise and call out a team of clerks to help him appraise the items. Now it is up to the adventurers to haggle with Millerson over the price. He will begin with a low bid of 3,000 gold pieces and allow himself to be worked up from there. The wagon load of armor, weapon, adventuring equipment and various magical components is worth around 12,000 gold pieces. You may wish to use charisma rolls or intelligence test to simulate the bargaining, but the most fun is to simply match wits with the players. Don't let one player monopolize the trading, if the other players start to drift drag them into the negotiations until the whole table is rife with anarchy and pandemonium.

After the deal has been struck Akbar will discreetly inquire as to what the trolls are seeking in Finder's Keep and if he may be of some humble service. He will be able to direct the players to the locations of the Scapooz dealer in Finder's Keep. He will advise them to deal with Brag Bluchet, the head of a family of trollish distillers as Bluchet's reputation ensures an honest deal and a minimum of trouble with the local authorities. He also tells the players to make sure and mention that he sent them; he says this will ensure them a better price. Maybe, maybe not, it will however ensure him a handsome kick-back.

After this encounter you may proceed to the Scapooz dealer or the Lodging / Pub-crawl encounter. If at any time the adventure feels like it is lagging roll and consult the city random encounters table to liven things up a bit.



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If the adventurers seek directions to an inn with trollish accommodations they will be sent on a winding path which leads them to the Tavern of the Wayward Wench, which has rooms to lease for larger sized humanoid.

Nestled against the wall of the keep, this old three storey house has seen better days, but is painted gaily in bright clashing colors. Red wars with a faded green and bleeds into a pale orange of undistinguished character, all of which is accented with a blinding yellow trim. On a hanging board above the large main double-doors is a picture of a tavern girl with a sack of loot over her shoulder and a bottle in her hand skipping off into a sun set clicking her heels together.

There appears to be no attached stable and if the adventurers inquire they will be referred to a Waggoner's about twenty yards from the inn where they may board their wagon and riding animals.

The interior of the Wayward Wench is spacious in the extreme with trestle tables dominating the center of the room around a now extinguished hearth. Along two walls

are semi-private booths with curtains that can be drawn by the patrons. Along the far left wall is the bar and entrance to the kitchen. Along the back wall are the stairs and doorways to private rooms for more discreet visitors. Four oil-lantern burning chandeliers light the main room and next to the empty hearth an elfish harpist is playing a slow sad folk song as the adventurers enter. A tiny but apparently human woman asks if they would like to eat at the trestles or obtain a booth for a small fee. If they require privacy they can rent a dining room in the back.

As the adventurers are being seated a mug flies from somewhere among the trestles and brains the hapless elfish harpist striking him cold. Amid a round of hearty cheers he is dragged out the back of the inn and hurled on the midden. Up to the space before the hearth come two orcish drummers, a goblin with a violin, an accordion bearing dwarf and a large, plump, but not unattractive human woman. They soon set the inn shaking with a series of raucous and somewhat bawdy songs with a mean beat.

The menu is fairly varied and the portions are generous, the clientele seem to come from all races and species and there appears to be an unsteady truce so long as they are within the environs of the Wench. (I have not provided a bar fight for this scene, but if you want one go right ahead. Just remember the Wayward Wench packs a tough crowd).

If the adventurers ask around about a Scapooz dealer they will be directed to Brag Blutchet and his family's distillery. If the players attempt to pump the bartender for information they will meet up with Ivgorn Bald-Pate, a retired half-orc mercenary and part owner of the Wayward Wench. He is short for a half-orc; five foot four inches from his hobnailed boots to his savagely scarred head. He got his name after he was scalped during a raid on a Dwarfish mine on the edge of the badlands. He will be helpful to the trolls and warn them of a crime lord attempting to drive Blutchet's family out of business. HackBarth Wyverns-Claw is apparently not an easy man to defy and has been harassing any of Blutchet's customers that do not have connections to the local authorities.

If you have any encounters of your own to work into the adventure the Wench is an excellent place to do so.

The adventurer's rooms are located on the third storey which was an expansive attic, now partitioned off into three spacious rooms with picture windows of actual glass. The first thing the woman who leads the players up



Map 4



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will tell them is that if any thing happens to that glass she will have their heads on a pike.

She is the same small human woman who met them at the door. Her name is Cassandra Maldeval and she is the other owner of the Wayward Wench. Unknown to all but her partner Ivgor she was the most successful assassin in the Middle Kingdoms before she decided to retire and chose Finder's Keep for its strict neutrality. Besides opening the Wayward Wench, she is the master of a huge spy ring that keeps tabs on all the various guilds and organizations legal and extra-legal in Finder's Keep.

The rooms are 25 gold a night and sleep three. A hammock can be strung across the beams to accommodate a fourth and any damages cost extra. No matter what the adventurers simply cannot intimidate the small, fair skinned and red haired woman.

If later in the adventure you have trouble separating the adventurers from their wagon just remember that the stables are not adjacent and the adventurers have to come down three flights of stairs. Or jump out of a window, but they have been warned!

ACT FIVE: SO, YOU WANT TO GET AHEAD IN THE SCAPOOZ BUSINESS?

Part One: Doing that retribution shuffle

The Blutchet family distillery is located within the second defensive wall of the old city and all non-foot traffic is restricted until after dark. So the adventurers will have to leave their wagon at the inn while they cut a deal with the Blutchets.

The adventurers have no difficulty getting directions to the Blutchet distillery and the huge and imposing edifice can be discerned from quite a way off. A huge converted old mansion butts up against a sprawling arrangement of cavernous warehouse-like buildings. Trolls in plate and mail patrol the exterior of the building and will direct the players to the business offices around the side of the mansion portion of the factory / family home operation of the Blutchet's.

The office is large, quiet and dark. In the corner behind a Herculean desk sits an old grizzled troll with white hair like ice on a mountain peak. He will turn toward the adventurers, his stool creaking in strained protest and welcome them to his home. This is the famous Brag Blutchet. He and his family have dwelled in Finder's Keep almost since the coming of the dragon and are a social and political fixture. He will ask the characters where

they hail from and ask how things are for the trolls still dwelling in the caverns on the edges of the bad lands. When the adventurers inform him of their wish to acquire Scapooz for their home cavern he will feel touched that they have traveled so far to buy his wares. He will insist on taking them on a tour of the facilities, although he will not show them the distilling room where the family secrets are in use. Depending on how much the adventurers have to spend he will offer varying quantities and qualities of Scapooz. You may feel free to drive the adventurers to distraction with various names and ages (to the trollish palate it all equals about the same thing) as long as they have seven or more thousand gold pieces they will be able to fill their cart to overflowing with the huge stone barrels that contain the Scapooz.

After the adventurers have made the deal and left half the money as down payment Brag will arrange a pick-up time after dark when wagon traffic is allowed in the inner city.

Now comes a choice for the game master. You can steal the wagon from the adventurers with an ambush of HackBarth's men. You can have the prepared shipment stolen from the docks at the Blutchet's factory, or you can steal it in the night from the stables while the players are at the inn waiting for the gates to open in the morning. Keep an open mind. You may have to use more than one tactic to relieve the adventurers of their Scapooz laden wagon. The number of wagon raiders in the direct assault option should be determined by how tough your players characters are at this point. Between 8 and 10 should be about right for the sample characters (remember at least three of the raiders focus on stealing the wagon while the rest keep the players busy).

Between the time the players make the deal and the pick-up, let your players wander the city and explore. If you cannot think of any 'small trolls in the big city' encounters use the random encounter table.

Typical Blutchet family Guard (Troll)

M.R. 50, 8 points worth of armor.

Typical HackBarth wagon Raider (any race)

M.R. 30, 2 points worth of armor.

Part Two: Scapooz, Scapooz who's got the Scapooz?

If the adventurers are raided by the HackBarth men, make sure that at least one of the raiders is left behind for the adventurers to torture...er I mean interrogate. The same tactic will work with the steal it from the docks plan. If the wagon load is stolen from the stables have the player on



guard catch a glimpse of one of the more distinct robbers (say a one-eyed minotaur with a short hafted pole-axe) before they are rendered unconscious. If the adventurers are dim enough to leave the wagon unguarded at the stables have the stable boy sell them the information at a price (hey, these are dangerous men here!).

Using either the information from the captured raider or following up on a lead about the distinctive robber (Ivgorn will recognize him if he is asked) will take the players to the slums of Finder's Keep to confront the infamous HackBarth Wyverns-Claw.

HackBarth rules a mid-sized section of the slums and has many connections in the city proper. When he heard about some out of town trolls buying a huge shipment of Scapooz from Blutchet he decided to redirect the elixir to a more suitable location, like his cellar. His main base of operations is a group of three warehouses next to a breach in the old city wall (all the better to avoid the tax man, my dear). The warehouses are behind a high-wooden fence with the title Otto Zepper Spice Imports on a sign in the front *. The middle warehouse is the headquarters and main staging area for HackBarth's operation. The left hand warehouse serves as a barracks** for the poorer of HackBarth's troops and as a stable for the horses and storage for the wagons and coaches. The right hand warehouse the most tightly guarded of the three is where the unfenced or rendered-down loot is

stored for later disposal. There are four to seven guards walking the grounds at any given time.

If the adventurers are quick, quiet or just brutal enough to scrag all the guards at once without too much noise, they should not have to much trouble figuring out the above arrangement. If they have a look around the back of the right-hand warehouse they will spot a load of familiar stone barrels on the loading dock. (Why are they not inside yet you ask, one they are stupendously heavy for the average humanoid and the men knocked off early and two I am a lazy bastard and didn't want to map and list everything in the warehouse, so there.)

Typical Roaming Guard

M.R. 30, 4 points worth of armor

Billeted Thugs (15-30 depending on the number of characters):

M.R. 25

*See map Three.

** See map Four.

The trick is to remove the Scapooz from the rear loading dock of the right hand warehouse without alerting the men billeted in the far left warehouse or the roving guards. Simple yes, unfortunately the wagon has already been stored. Of course the players may do the smart thing and go get a wagon and come back for the Scapooz later, but in my experience this happens very rarely. So if they are gluttons for punishment, let them try and steal their wagon back from the left-hand warehouse. Who knows they may even make it away without alerting the men billeted there. If the players do come up with an interesting plan to grab the wagon and the Scapooz I say let them get away with a minimum of violence. I mean they still have to get out of the city right and through the desert 'Evil cackle' er...sorry.

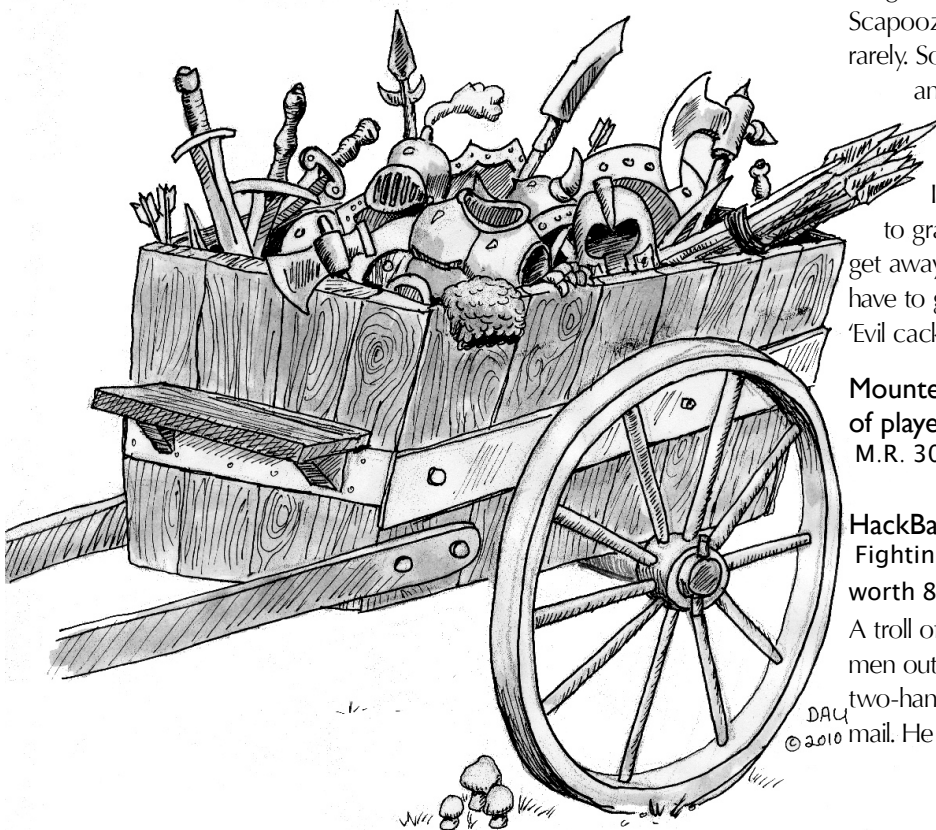
Mounted Ruffian (15-25 depending on the number of players)

M.R. 30 3 points armor

HackBarth Wyverns-Claw

Fighting M.R. 96 (10 dice +48 adds) Con. 55, Armor worth 8 points

A troll of great size and ill-repute HackBarth will lead his men out after the purloined Scapooz wielding a great two-handed sword and wearing a full set of plate and mail. He can easily be a match for any two characters.



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If encountered mounted his horse a specially trained giant draft-horse has an individual M.R. 45 and his dice should be added to HackBarth's as of the second round of melee. His barding takes 8 point of damage a turn.

Either way as soon as HackBarth figures out what is happening the chase is on. Wagon and trolls versus mounted ruffians; make sure the chase leads the players out of the city. You should keep enough heat on them so that they cannot hole up anywhere. The goal is to drive them into the desert (and if they missed it the first time to the oasis and into the tender mercies of the CFBDC's).

HackBarth and the ruffians will pursue them all the way to Toad Pass. This is the time to stage the final showdown. The adventurers in the pass and HackBarth and his remaining men thundering out of the desert down on them. By this time the players should have decreased the number of HackBarth's men and wounded others. There should be two or three clashes as the players cross the desert with HackBarth withdrawing when he feels his men are going to break. If by the time the players reach the pass they are in dire straits they can make a run for the walled inn* and make a last stand (If this happens you may wish to increase the number of ruffians aiding HackBarth to make it a grand assault with the whole body of the inn turning out to help repel the attack. He could have always called up reserves from his contacts with the desert raiders). Just make sure the players fight HackBarth themselves and the fight should be memorable.* See map Five.

After the final battle with HackBarth go to the ending scene and give the players a hand for completing the adventure.

ACT SIX: HAIL THE CONQUERING HEROES AND TO THE VICTORS GOES THE SCAPOOZ.

Ending One (if the adventurers have the Scapooz)

Description for the players

The two day trek through the desert is hot and dusty but uneventful. Now as you enter the shade of your cavern, the air is dank with mildew and off in the distance is the first hint of the phosphorescent fungus that is the only light most dungeon dwellers ever know. You know you are finally home.

A young troll is waiting around the first bend in the back entrance and when he hears your approach sounds the giant salamander skin drum to call the villagers in from adventurer harvesting. He tears ahead shouting and by

the time you reach your village by the underground pool it is filled with a celebratory throng of trolls young, old and everything in-between. The mighty Shaman Ur-Gath strides toward you brandishing his fetish staff. He then proceeds right by you and inspects the Scapooz in the wagon. He gestures to the crowd and two big trolls step forward and help him broach one of the immense stone barrels. He draws a mug full and takes a slurping mouth-full which he then swishes back and forth in his mouth and gargles horribly. Then he fixes the players with a baleful eye and there is a long silence as even the joyous crowd becomes hushed. "It'll do trolls, it'll do" and the villagers explode in raucous cheering.

Ur-Gath slaps you each on the back and raises your status among the tribe to Official Guardians of the Scapooz with the official lead seal of office (which means you get to do it all again next year, huzzah!). This status will gain you instant respect among any trolls you meet and you never have to help in the eel harvest or muck out the dungeon traps. Good job trolls, culture will thrive in the dungeon for another year! (now give them a big cheesy cheer) 'YAAAHHHHHH!'

Experience Award: 1,000 points + whatever monsters they defeated and saving throws they made.

Ending Two (If they don't have the Scapooz)

"With heavy hearts you approach your cavern home, bereft of the holy Scapooz. You know your fate at the hands of the demented shaman Ur-Gath will be truly terrible. So, being trolls tried and true with all the honor and instinct of your ancient and proud race you turn tail and head for the hills. If you're lucky you can get a weeks head start and elude Ur-Gath completely (or at least until he forgets why he is chasing you). So forward to the future noble trolls the horizon awaits and the world is full of possibilities when you are ten feet tall and can knock buildings down with your breath. Victory has escaped your grasp this time, but just don't tell anyone and they will never know! (Big cheesy cheer!) RAAAAHHHHH!"

Experience Award: 400 + whatever monsters they defeated and saving throws they made.

APPENDICES AND TABLES

Random City Encounters Table: Roll ye a d6 Varlet

1: Mad Maddie Knuckle-Bones

A large old woman dressed in rags and speaking to herself who roams the lower city and tent city bazaar offering lucky fetishes made from various small bones and feathers from sea birds. Around her neck is a double string



of knuckle bones from various humanoid races. She will approach the players and offer to sell them a good luck charm. If any of the adventurers decide to buy, the cost is 15 gold pieces. Strangely the charms work, the next time the player is called upon to make a saving throw it will be reduced by 1d2 levels. After this the charm is spent, although the player won't know this. If however the adventurers taunt or assault Mad Maddie she will remove a knuckle bone from her necklace spit on it and hurl it at the offending players feet. For a year and a day or until the adventurer has a wizard of at least eighth level cast Curses Foiled on them, every time they must make a saving throw they should roll a 1d2 and add that to the difficulty of their throw.

2: Scadwell the Pick-Pocket & the killer Urchins

A small dirty faced boy of about twelve years of age. He will attempt to pick the pocket of the troll with the fattest purse. It's on a dare, but the Urchins of Finder's Keep fear no one and are generally best left alone unless you are traveling in a large group. Feral does not begin to describe it, trust me. If the troll makes a first level roll on luck he will detect the boy (He has to reach much higher than usual). If detected Scadwell will take off at top speed through the city.

Lead the players on a movie style chase with lots of spilled fruit carts, angry merchants and shouting crowds. If the adventurers manage to keep up, or at least keep sight of the rascal (Either a DEX or IQ check respectively) he will lead them into the heart of the slums. Scadwell halts in front of a huge run down old tenement surrounded by lower but just as dilapidated buildings. As the adventurers draw into the shadow of the buildings he lets out an ear-splitting whistle. From the tenement and the surrounding buildings urchins of all description pour forth into the light. Armed with a motley assortment of kitchen knives, clubs, broken swords and less identifiable weapons, they move to surround the players. If the adventurers try and talk to Scadwell or the urchins they will agree to give the purse back minus a small finder's fee. Also Scadwell will offer to help the players navigate around Finder's Keep and give them an insider's advice. If however the adventurers attack without talking or do nothing but threaten the urchins, they will swarm the adventurers en masse. The urchins have an individual M.R. 12 and 3d6 leap into the attack per round for 6 rounds or until the players retreat. If the players run away and return later they will be met with a hail of sling-fire until they retreat.

3: Old Grab Chow's Strolling Potstickers Cart

An old scarred and peg-legged troll is pushing a charcoal broiler on a wheeled cart. A heavenly aroma drifts from

the sizzling meat cooking on the broiler. A keg of beer is strapped to the side of the cart with large tin mugs on chains attached to the cart. For five gold pieces the players receive a mug of beer and a giant kabob with potatoes, meat and spicy peppers. If the players stop and eat they will be just in time to for HackBarth's bruisers to try and put the bite on old Grab Chow. If the players stand by and do nothing Old Grab Chow will be beaten after a brief struggle and the name HackBarth will be heard as the bruisers remind Grab Chow to pay up without a fuss next time. If however the players leap to the aid of a fellow troll they will face one M.R. 40 bruiser each plus two more for good measure. Old Grab Chow will lay about with a lead weighted baton. His M.R. is 45 and he will aid the players. If the players drive off the bruisers Grab Chow will be forever grateful and feed the players whenever they cross paths. He will also be happy to recommend a good place to stay (The Wayward Wench) and a reputable Scapooz distiller (Brag Blutchet and family) and warn the players about the feud between HackBarth and Blutchet.

4: Urrlu, trollish lady of the evening

An extremely large and formidable troll in a bulging slinky blue dress. The players will notice her long and attractive fangs and rippling biceps. She will shyly wave to the players and approach. She will flirt with whatever adventurer seems to be carrying the largest purse. She will try and separate a single troll from the group and get them to follow her somewhere private where they can conduct a little business. If the adventurer follows her she and her two ogre sidekicks will try to roll them in a nearby alley. If the adventurer makes a second level luck saving throw they sense the danger at the last moment and may call to their comrades for help. If the roll is failed they must battle the first two rounds alone. If in those two rounds they are brought down to half or less of their constitution they are rendered unconscious and are rolled. The other adventurers will find them penniless but not that injured, half the damage they took was stunning and will heal in the next few hours. Urrlu's M.R. is 60 and her sidekicks are 50 each.

5: Ill-Fain the miserable missionary

As the adventurers are nearing a corner they hear a human man speaking to the people that walk by him. The players also notice that everyone studiously ignores the man no matter how loudly he speaks or wildly he flails about with his staff. He is Ill-Fain a missionary (of whatever faith you feel most appropriate) assigned to Finder's Keep as punishment for past transgressions. He is a young man of around 26 years and with light-brown hair, green eyes and a fit build. He seems to be the



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perfect spokesman for an up and coming religion, but he just doesn't have the charm (read CHARISMA) to make anyone believe. No one will listen to him no matter how helpful he is or what fire and brimstone speeches he cries to the public.

If the adventurers so much as look at him hard he will follow them around for hours and if one of them asks him a theological question they may have a companion for life. He has spent the last two years living like a leper, ignored and scorned by even the lowest of the Finder's Keep residents. What no one knows (besides a few deceased muggers) is that Ill-Fain's transgressions are related to his multiple-personality. Ill-Fain will swear to non-violence no matter what the circumstance and will allow himself to be beaten rather than raise a hand against another. However once he has lost 10 or more points off his CON his other half takes over and wreaks unholy vengeance in the name of his Lord.

If Ill-Fain decides to follow the adventurers he will use his knowledge as a wizard to heal them and to help them along. All the while bemoaning their deplorable conduct and chastising them for their lack of temperance. He will effectively lower the party's stealth ability to zero, unless physically restrained. If given the chance he will even travel with them back to their home cavern, since trolls cannot possibly be harder to convert than the populace of Finder's Keep. (He is a good character to throw in for a laugh or if the players seem to be seriously in over their heads)

Ill-Fain, failed missionary

Level: 2. **Type:** Wizard. **Gold:** 75

ST: 12 **DX:** 10 **CN:** 17 **IQ:** 17 **WIZ:** 18 **LK:** 13 **CHR:** 4
Experience: 1,750

Personal Adds: +1 (with missile: +1)

Languages: Orc, Troll, Common, elfish, dwarfish.

Spells Known: all first level, Poor baby, Hidey hole, Healing feeling.

Weapons: Staff Ordinaire Dice 2

Armor: Leather, 6 AP

Equipment: Sack of cheap holy symbols, collection of prayer pamphlets, badly dog-eared Holy book, a copy of 'Heathens and You: a Missionaries Guide'

6: Doctor Emile Lector's mobile surgery (and barber-shop)

A tolling bell on a passing cart catches the adventurer's attention as a man of medium height with dark shoulder length hair, dressed in a blood smeared surgical smock makes his way down the street. From his cart hang bone-

saws, leather gags, cauteries, scalpels, shears, restraints and less identifiable devices. If any of the adventurers are wounded Emile will smell them from a mile off and quickly offer them his services. If none of the players is wounded he will offer to bleed them or treat them with leeches to remove the ill humors from their systems. If all else fails he will inquire if any of them would like their hair cut or nails trimmed. He will explain that he is trying to move up from the barber line into pure surgery, but a man has to pay the bills you know. If any of the players is wounded and submits to Emile's treatments they will be healed 1d6 worth of Con points, but if they fail a first level Con check they will contract the cold that Emile's last patient had and be subjected to coughing and sneezing fits along with a runny nose for the next 72 hours (not good for stealth work). If the adventurers are insane enough to let Emile bleed them they will feel woozy for the next few hours or until they get a decent meal (a little blood loss can't really stop a good troll). If they get a shave, hair-cut or manicure they will be suffused with a feeling of well-being. It comes with a free splash of cologne (no real game effect, but everyone likes to be pampered now and again). The charges are 15 gold pieces for a quick treatment, a blood letting will run you 5 and the day of beauty treatment is a steal at 8 gold.

SAMPLE TROLLISH PLAYER CHARACTERS

Name: Grandpa Flack

Level: 1. **Type:** Monster. **Gold:** 23

ST: 36 **DX:** 13 **CN:** 45 **IQ:** 15 **WIZ:** 8 **LK:** 16 **CHR:** -32

Personal Adds: +25 (with missile: +26)

Languages: Troll, Orc, Goblin, Common.

Weapons: War-Hammer, 5 Dice +1, Weight 300,
Spear 3 dice +1 Weight 50

Armor: Troll-Skin (Con / 10) 4 AP, Knight's Shield 5 AP,
Weight 450, Steel Cap 1 AP, Weight 25.

Equipment: A two-gallon water-skin, large drawstring sack.

Description: The elder-statesman of the party, Grandpa Flack has seen it all and even done some of it himself. He tends to be the most reasonable of the trolls and usually takes charge of the situation when diplomacy is called for. Grandpa Flack's one real weakness is the ladies. His roaming eye is legend in the cavern and if he can arrange a romantic interlude during the mission so much the better.



Name: Furious George

Level: 1. **Type:** Monster. **Gold:** 17

ST: 51 **DX:** 10 **CN:** 43 **IQ:** 6 **WIZ:** 13 **LK:** 14 **CHR:** -40

Personal Adds: +41 (with missile: +41)

Languages: Troll

Weapons: Double Bladed broad Axe 6 dice +3 adds
Weight 220

Armor: Troll-Skin (Con / 10)4 AP, Strait-Jacket (er cloth) 3
AP Weight 100

Equipment: Well used chew-toy, Burlap sack with large
yellow hat inside.

Description: Almost continuously foaming at the mouth,
no one has ever had the nerve to ask George just what
has him so worked up. All anyone knows is that he
screams about a tall man in a yellow hat in his sleep. In his
more introspective moments (when he is not worrying at
his hobbit shaped chew toy) he will remove a battered
yellow hat from his carry sack and stare off into the
distance with a look of utter burning hatred.

Name: Dirty Bad Bob

Level: 1. **Type:** Monster. **Gold:** 21

ST: 39 **DX:** 15 **CN:** 51 **IQ:** 11 **WIZ:** 13 **LK:** 11 **CHR:** -64

Personal Adds: +30 (with missile: +33)

Languages: Troll

Weapons: Pole-Axe 7 dice Weight 300,

Sling (15 stones) 2 dice, Range 100' yards

Armor: Troll-Skin (Con / 10)5 AP, Old Pot Helm 1 AP
Weight 25

Equipment: Backpack, large wineskin and a deck of
cards.

Description: Bob is the man of action a suave and
debonair adventurer, or at least that is what he likes to
think. In reality he is a low life scum who would steal the
pennies off his own mother's eyes. Only his absolute fear
of the shaman Ur-Gath and Furious George keeps him in
line for the mission.

Name: Gertrude Dwarf-kisser

Level: 1. **Type:** Monster. **Gold:** 30

ST: 45 **DX:** 16 **CN:** 42 **IQ:** 16 **WIZ:** 13 **LK:** 7 **CHR:** -48

Personal Adds: +35(with missile:+39)

Languages: Troll, Dwarf, Elf, Orc, Common.

Weapons: Grand Shamsheer 5 dice, Weight 130,
Atlatl ,Weight 30 Javelins (8) 4 dice (with Atl-atl) Weight
240 Range 50' yards (with Atl-atl).

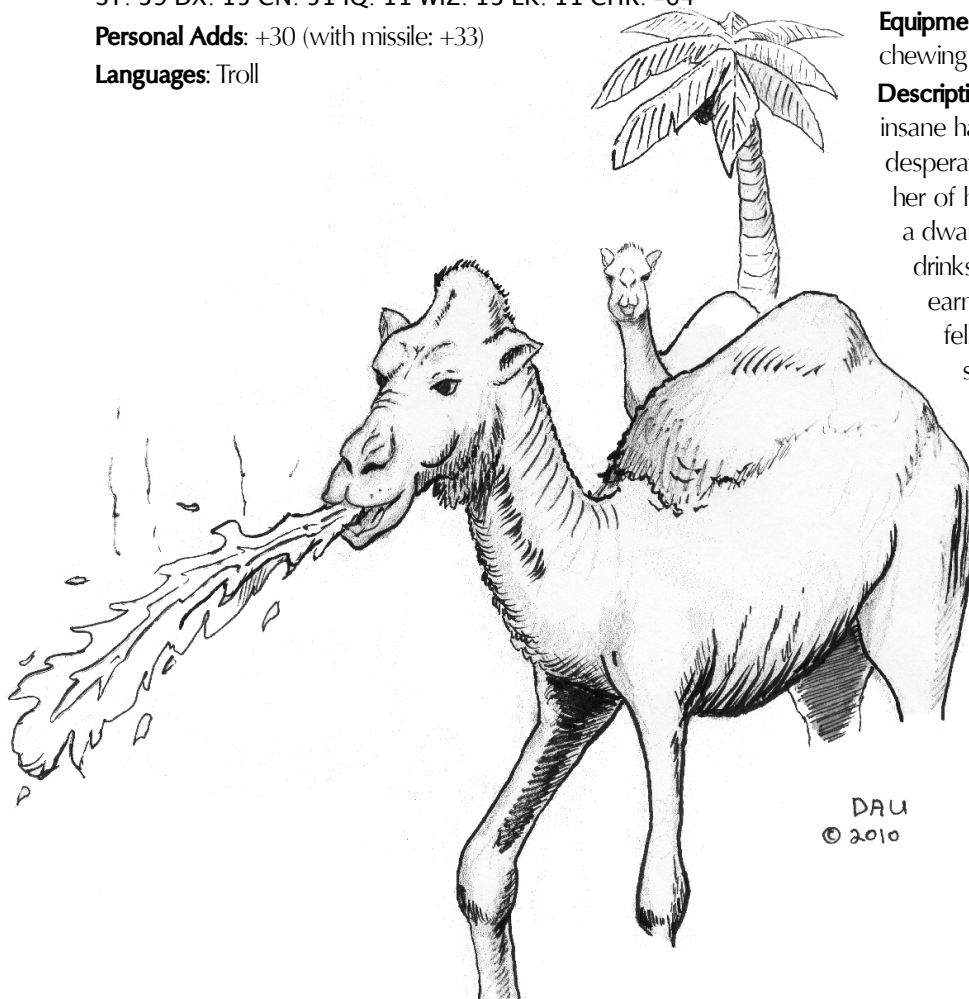
Armor: Troll-Skin (Con / 10)4 AP Battered Dwarf helm 2
AP, weight 35

Equipment: 50' ft of hemp rope, one stick
chewing tobacco and a skin bag.

Description: Blessed with a high intellect and an
insane hatred of dwarfs, Gertrude hopes
desperately that fulfilling this quest will relieve
her of her despised nickname. After a raid on
a dwarf mining camp and a few to many
drinks at the following celebration, she
earned her title in a missed lip-lunge at a
fellow troll. Ever since she has carried the
shame of her inadvertent smooch and
smashes any dwarf that dares even
ask what her name means.

Also If you are interested in Finder's
Keep, e-mail me and if I get a big
enough response I may publish a by
section guide to the city and the
characters that inhabit its environs.

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THINGS WONDEROUS AND STRANGE

Randy Whitley

This is just a simple list of various Enchanted Items that have both delighted and bedeviled my players over the years. Feel free to unleash them on your own unsuspecting groups (perhaps the kind of thing you may find in the Interdimensional Pawn Shoppe to be found elsewhere in this TrollsZine –Ed)!

USEFUL AND TEMPORARY MAGICS

CRAFTERS' SOAP

When applied to non-living, unenchanted objects, the items become half as hard as normal and somewhat malleable, making wood as easy to carve and press as soap, metal as easy to craft as clay and stone as easy to shape as soft wood. The effect lasts for 8 hours per application before wearing off, leaving the material as strong as ever. A bar of soap is good for 1D6+2 applications before being used up. Use of this soap on living beings or magic items just gets them really clean and fresh.

PURPLE DRAGON WINE

This rare vintage is highly potent and very useful. If a Delver has failed an SR and suffers under a continuing condition (Curse, Mind Pox, Yassa-massa, slow poison or disease etc) a single glass of this subtle claret allows an SR on whatever Ability the original SR was based on, to break the effect. There will only be 5 decent glasses per bottle.

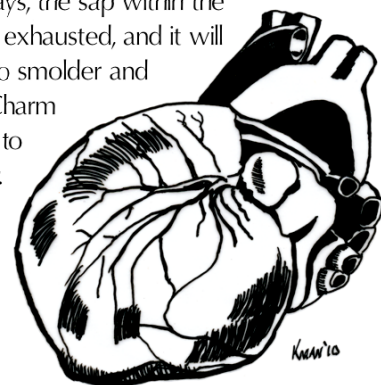
BLOODWAX CANDLES

These waxed rush-lights are normal in every way but, if two or more users drip a tiny amount of blood into the candle and divide the candle between them, they may communicate over long distances. When one user lights a portion of the candle, the other portions light as well. If the other users (who contributed blood) are within 10 feet of their lit candles, all users may communicate mind to mind over any distance. In addition, some spells may be cast across the link if the recipient is willing, but only spells that target the individual or his equipment (Healing Feeling, Vorpal Blade etc) can be used in this fashion. A Bloodwax Candle broken in two is good for 3 hours of continuous use; broken into four burns for one hour and chopped into 10 stubs results in candles that last only 10 minutes. Note that as many as ten persons can blood a candle at once and remain linked, so you could have a group of, say, 8 novice Delvers linked to one or two Wizard Patrons by a single Bloodwax Candle snapped in

half...a good way to gain access to advice and magic assistance from afar!

THE PORTERS' CHARM

This item takes the form of an anatomically-perfect humanoid heart the size of a walnut. In order to properly use the Charm, the user must construct a mannequin of Dwarf or Human size, from green saplings, rushes or vines. Placing three drops of blood on the charm and then inserting the charm into the mannequin's chest cavity will animate the Porter. The Porter is only MR 10 if forced to fight, but has a CN of 25 and AR of 3. The Porter has a functional ST of 40 for the purpose of carrying loads and never tires. In 3+1D days, the sap within the Porter's frame will be exhausted, and it will slow, stumble, begin to smolder and finally collapse. The Charm may then be re-used to create another Porter.



USEFUL BUT DANGEROUS ITEMS

HEARTSEEKER

This serpent-headed light crossbow requires no DX minimums. If you can fire it, the bolts (enchanted to do 5D +5 D6) never miss. Ever! Good news, right? Maybe...the firer must still make a normal attack roll. If the roll succeeds, then he has hit the target desired, otherwise, make a second attack roll on the nearest target, friend or foe. Keep rolling until SOMEONE is hit. On a Fumble, the Serpent punishes you for your poor aim by turning in your grip and sinking its fangs into your arm, take a 1D+2 attack which bypasses half your AR. If any damage is taken from this attack make a Level 2 SR on CN and take the difference in DX damage. Damage to DX is recovered in the same way as lost ST. Lost DX naturally makes you miss your intended target more often, leaving Heartseeker's bolts free to pick random prey...



'BEWARE WIZARDS' YARD SALES'

POISON IVY TORC

This item will be inert when first worn. Once it has been warmed by the body of the wearer (1D6 Turns), it awakens and burrows into its wearer's arm. The process is painful but over quickly and results in no lasting damage save for an odd, twisted scar on the arm. The affected PC can now go berserk at will without failing an IQ SR, even if they are a Wizard or Rogue, and gains an additional 1D6 to all attack rolls as well as the normal Berserking benefits and pitfalls. The bad news; anytime the PC Fumbles an IQ SR, he or she immediately goes berserk, regardless of the consequences-though he can be calmed under the normal berserking rules. If the PC desires to be less testy, well, the removal of the Torc will be rather, um, messy...



DEAD MAN'S EYES

These odd, crystalline lenses may be worn across a delver's eyes and allow him to see perfectly in any normal or magical darkness, smoke or fog, though illusions may still deceive the wearer. If used in any light brighter than dawn, dusk or lantern light, cut all dice and adds by half (ranged SRs at 2 Levels higher) until removed from the eyes. If the delver ever uses them for longer than a full day and night, the lenses may no longer be removed. Great for delving dark caverns and late-night carousing, not so great for normal business...

THIRSTY WEAPONS

These assorted melee weapons are noteworthy because of their rough Sharkskin grips and Obsidian or Hematite inlay. These weapons function normally in all respects, but a naked grip (no gloves or Gauntlets) is required to access their magic. When a Delver deliberately twists the pommel and grip across his wrist-taking 1 CN and 1D ST damage-the weapon 'awakens' for 1D6 Combat rounds. During this time, it acts as a weapon under the influence of a Vorpal Blade spell; the weapon is then 'sated' for at least 2D+3 Combat Rounds. Lost ST and CN are recovered as normal by the weapon's wielder-though the scars may build up after awhile.

THE LAST CALL

This unique staff has outlived at least half-dozen previous owners. Made of dark Ironwood with brass inlay, the Last Call may be used as a Staff Ordinaire by Wizards and is a 3D+3 weapon in the hands of any Delver. In addition, the

following powers may also be utilized: 1) Defensive Silk Stance; for a cost of 5 ST, the weapon parries attacks and missiles at inhuman speeds, generating a 6D+6 combat total which is applied as AR to any melee and missile attacks for 1 round. The user may not attack at all, but may use the AR totals to protect other persons nearby and may split the totals.

2) Final Countdown - the user mutters a command to the staff, which commences a high, horrible keening. At the end of this round, the user takes 4D+10 damage directly to his own CN... if this kills the user, a 50' explosion occurs, doing damage equal to the user's undamaged Ability Totals to all within the 'blast radius'. Targets may attempt LK or DX SRs against this total to lessen the damage. If the user still lives though, the lost CN is added directly to their ST and can be used in combat and for SRs. If your campaign uses a Wizardry score and the weapon's wielder can cast spells, the added ST may be shunted to WZ at will. The added ST is lost after it is used up, or in 3 hours, whichever comes first. The Last Call has proven aptly named...

THE DARK MAN'S BOOK

This thick parchment tome, bound in silvery snakeskin, was created as part of an unspeakable bargain with the Dark Man of the Crossroads. The book contains a selection of spells determined by the GM, often including several unique ones. These spells cannot be learned from the book however-but a well-rested caster may choose to imprint one of the listed spells into his or her brain. This imprinted spell ignores all IQ and DX minimums and costs no fatigue to cast. Once cast, a day and a night must elapse before the caster may imprint another spell.

Needless to say, there is a catch. Once the caster has imprinted a spell, the book cannot be gotten rid of or destroyed. One year after the caster first tapped the Book's powers; the Book will be freed for one night. It transforms into a rotting, fiery-eyed cadaver with a MR equal to the total Fatigue points worth of spells cast from it. The creature is capable of casting, once, any spell used by the Book's owner.

If the cadaver is defeated, it vanishes only to reappear in Book form somewhere in the campaign world. If it kills the Book's owner, the Cadaver roars in triumph and disappears forever. Where the Book's former owner should lie however, rests another Book. This new Tome contains every spell that the previous owner knew.

I hope you have fun with these items, and look forward to reading some of your own! ➡



THE TOMB OF BARON GHAROTH

BY DAN HEMBREE

PATRICE GEILLE

A review.

This is one of the few solos that use the 75 edition, which is fine, since I've applied the new rules myself for about one year.

At one point, however (paragraph 27), you die because your CON has reached 0, whereas death only occurs at -10 CON under the 75 edition rulebook.

I liked the paragraph about ranged attacks. If you have a ranged weapon ready, you may use it before hand-to-hand combat unless the text indicates otherwise (e.g. when you have been surprised). I always apply this rule when playing a solitaire adventure. That being said, an arrow is unlikely to cause any damage to a living skeleton... As is explained in the solo's introduction, most monsters are personalized (i.e. have attributes instead of an MR). However, oddly enough, the adventure points section does not explain how APs should be allocated when slaying such a foe. The normal rule in that case (see the T&T rulebook) is to add his STR, CON and INT. Unfortunately, the solo only states the CON score and the adds. Therefore, I chose to apply the following rule: APs = Monster's CON + monster's adds. Beware! Many monsters are quite tough, since they also wear armor (and warriors get the special warrior armor bonus, remember!).

Dan Hembree used the new special attacks/damage rule for certain monsters, which makes combat more interesting.

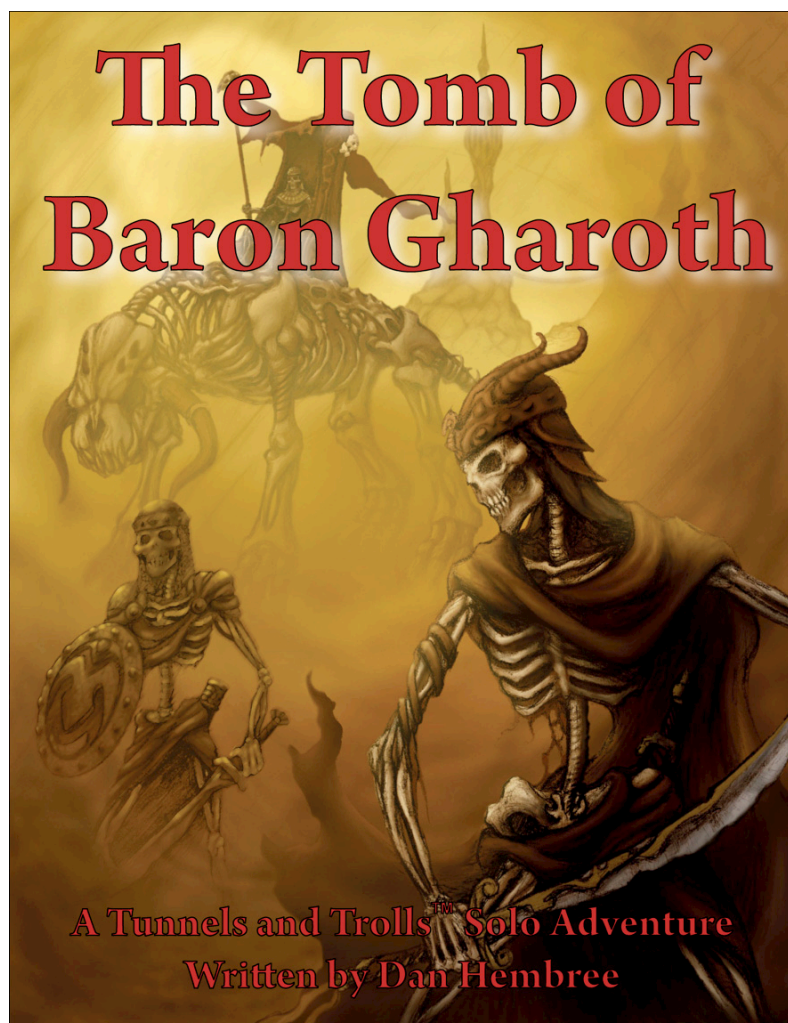
Saving Rolls are fair; you can lose a few CON points (and eventually die), but you always get a fair chance of surviving. No sudden death situations either.

Something I don't like, but which is arguably difficult to avoid, is for the solo to assume your character is male and poor. I've already read a dozen times sentences like: "Your armor has seen better days, and the dog lying next to fireplace has had a bath more recently than you". Well, I know I should use my imagination, but the character I sent in happens to be a Guardian d'Camargues and Lady of Arles, wealthy and well-clad after her adventure on the Flamingo Road and Castle Overkill... The expected reward (5,000 g.p.) did not really interest her, by the way (contrary to what is assumed in the solo's text); most of those of my characters who have between 30 and 40

adds are wealthy enough. Their interest and motivation would more probably lie in an innate taste for adventure, a desire to be famous or sheer curiosity.

By the way, in a Trollbridge thread "What happens when your character becomes rich?", I've raised the question of what to do with all that gold. The character I sent into Baron Gharoth's tomb was so wealthy that she didn't waste any time picking valuables: what for?

Actually, I wonder why advanced characters should even bother with dungeoneering. Their careers are bound to be short, like football stars. They should retire soon. I think Ken St. Andre (or was it Mike Stackpole?) once said that he only used low and middle characters and that when his characters reach a higher level, he used them as NPCs.



A REVIEW OF THE TOMB OF BARON GHAROTH

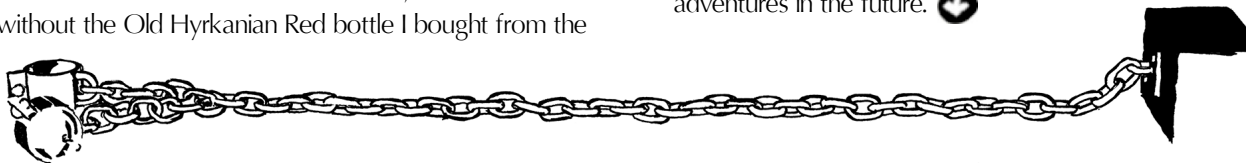
The Tomb of Baron Gharoth's mechanics are very good. Most of the time, Dan Hembree has foreseen the possible reactions of the player, which makes the whole adventure more "realistic" or more convincing. The difficulty is well balanced and the rewards appropriate.

As the solo's title indicates, you'll have to enter a creepy mausoleum and descend into the realm of the undead. The general atmosphere is very much like most of Andy Holmes' solos.

My first combat with 4 zombies was OK. I was able to defeat them 2 by 2 in 4 combat rounds, but I lost 5 CON points in the process because of spite damage! A few more combats would have meant slow, but certain death without the Old Hyrkanian Red bottle I bought from the

Vintner Wizards in The Flamingo Road. It restores 1d6+1 CN up to a maximum of your normal permanent value even if a curse or other effect has lowered it magically.

Overall, it's a solid standard dungeon. There was an attempt at creating a story behind the dungeon, although this story was rather flimsy. Dan Hembree tried to create an ambience and to add funny details here and there (humor is one of the best things in T&T). However, his solo's replayability is low, since all adventurers will eventually have to bring back the same ring and slay basically the same monsters. All the same, the solo is well done (no errata this time), works fine, and Dan Hembree could and should be able to do ever more entertaining adventures in the future. ♡



PICK OF THE WALL

DETECT MAGIC

KHENN ARCH

The basic ability, without which you are not a wizard is to Detect Magic. This is so basic that we give it to wizards for free. It is like detecting air, an ability that we all have, but if the air changes we notice. If there was no air, we'd notice immediately. If the air is thin, we have trouble breathing. If kremm is low, the wizard has trouble casting spells. If the air stinks, we know it. That is like detecting evil magic. The wizard knows when magic is malevolent and harmful to life. That is what bad magic is. It harms you. If the air carries a delightful aroma, then that is like detecting good magic. Good magic is helpful magic. Everything in between is functional or neutral magic. Neither harm nor help is intended. The magic simply does something.

Trollworld is so full of magic that the wizard detects it all the time, just as we detect air all the time. We don't think about it, and neither does he. When there is a sudden upsurge of magic, he notices. When the wind blows, we notice it.

Rogues and Warriors may detect magic but not even know they are doing it. Sometimes the magic in a place or object is so strong that even they feel it. Rogues have a Detect Magic spell--it simply focusses their mind so that they notice magic in a way they wouldn't ordinarily notice it. It costs them concentration and 1 kremm point. If they had stayed in Wizards School, they'd be able to do it for free, automatically.

So, for a wizard to say I cast Detect Magic is redundant. If the G.M. is any good at his craft, he will tell wizardly players when there is magic in an area or object.

One thing needs to be mentioned. Just like incense can hide the odor of something foul or rotten, so too can the essence of magic be disguised or overwhelmed. Imagine a room with 100 magical artifacts in it. Of those 100, 3 of them will actively harm people. 5 will help people. The other 92 will just do stuff. Would our magic detecting wizard be able to immediately zero in on the harmful or helpful objects. No. The overwhelming ambience is functional, not evil. To find the evil ones, he would have to examine each object individually.



Each of the following monsters is designed for maximum GM enjoyment. You should experience no shortage of fun if you unleash these terrors upon your adventuring party.

APOCALYPSE BEASTS

These terrifying beasts are immense versions of normal farm animals such as pigs, cows and even chickens, but grown to swollen, distended size and covered in what appears to be blackened, charred skin with deep, red pulsing veins which seem to be filled with fire running along their bodies. The dreaded apocalypse beasts manifest when a region's chaotic taint grows too strong, either intentionally or otherwise, and the dark energies seep outward looking for suitable hosts to fill with its destructive essence. Such undirected energy always seeks the simpler life forms of the farm, for reasons not yet understood by the College of Magics, which is always trying to find a living specimen it can capture and study. This is a tough job, as the beasts grow from ten to thirty times their original size, and begin marauding across the countryside. If the beasts aren't slain, they tend to explode, violently, 1D6 days after appearing.

Monster Ratings: Weak: 150 (16+75); Average: 250 (26+125); Tough: 400 (41+200)

Spite: 2/ Apocalypse Breath - The apocalypse beast breathes out and engulfs the region in a foul, sulfurous cloud of poison. Every creature in the region must make a L1 SR vs. Con or suffer 1D6 poison damage and a fit of coughing, doubling all saves against the character next round, and halving their HPT for the next combat round. Average: make a L2 SR vs. Con; Tough: make a L4 SR vs. CON!

Special Attack: Thundering Trample - The apocalypse beast charges 1D3 select foes in its path, who must all make saving throws to get out of its way; if they fail, they take full hits' worth of damage; if they succeed, then they may escape trampling and deliver their full HPT to the apocalypse beast. Average: L2 Save vs. Dex; Tough: L4 Save vs. Dex!

Final Attack: Exploding Carcass - When the apocalypse beast is slain or when it reaches the end of its "lifespan," it immediately ruptures, spewing forth magma and gasses all over the place. Everyone who was in close combat with the beast must make a L1 save vs. Luck or Dex (whichever is better) or suffer damage from the explosion equal to 1D6 per 20 MR the monster started with.

Average: L2 Save vs. Dex or LK; Tough: Level 4 Save vs. Dex or LK!

BANE LORDS

The Bane Lord is a terrifying entity, a monstrous amalgamation of dark souls bonded with an essence known as Dread Iron, forged within the furnaces of the deepest layers of the Abyss and sent forth to foment strife and terror wherever it walks. Unfortunately, for the Bane Lord it requires sacrifices, many of them, to sustain its vast bulk. When arriving in the mortal world it quickly begins losing mass, as portions of the dark essence that is its glue begins to evaporate, and chunks of Dread Iron fall off. Because of this, Bane Lords quickly seek to form armies of evil beings that it can send into battle that it might siphon off the souls of friend and foe alike as they perish in combat in order to sustain its own mass.

A typical Bane Lord is about twelve feet tall and very bulky, looking like a suit of heavy, mismatched ebony armor seeping with misty purple and black energy from every nook and cranny. It speaks with a deep, resonant voice that can be heard everywhere it so desires, and can be terrifying to behold. It loves to stride amongst its own troops, terrorizing them into fighting on while demoralizing the enemy.

If a Bane Lord is isolated from battle and carnage where it can steal souls, then it begins to wither, losing mass rapidly over a period of days. It will lose 10% of its mass (and MR) each day until it is tiny, and when it at last reaches 1 MR it will then wither and evaporate.

Monster Ratings: Weak: 56 (6+28); Average: 112 (12+62); Tough: 224 (23+112)

Spite: 1/ Terror - The Bane Lord inspires terrorizing fear in all who can see it during the turn. Each foe and ally alike must make a L2 Save vs. Intelligence or be overwhelmed with this fear. Allies will break ranks and flee (giving a chance at the GM's discretion that the enemy can strike at them as they turn and run) while foes, energized by this terror, fight harder to please their dark lord and appease him, gaining a 25% bonus to their HPT next turn.

Special Attack: Absorb Soul - Each time a foe or ally dies on the battleground (or any individual dies violently near



the Bane Lord) that individual must make a Level 3 Save vs. Wizardry or Luck. If he or she fails, then that soul is absorbed in to the mass of the Bane Lord. That individual can't be resurrected or reincarnated until the Bane Lord is destroyed. The Bane Lord gains 10 to its base MR permanently (or heals that amount if it had been injured) for each soul it absorbs in this manner.

DARK POULTRY

During the waning years of the rise of the Lich Lord Harthak, his living servants had to feed on whatever food they could grow and whatever livestock they could harvest. Unfortunately, the corrupting influence of the dark lich upon the lands led to the mutation of the livestock, specifically the chickens and game hens that his fearful servants bred in pens. No one knows how these ghoulish chickens were introduced to the taint of undeath, exactly, but the end result was an army of feathered fiends with an insatiable lust for human flesh.

Although the Lich Lord was eventually defeated and locked away in the deepest tombs beneath the

Necropolis of Zanz, his dark poultry were not so easily contained. After devouring their handlers, the ghoulish chickens escaped into the wild, where they wreaked



havoc for a time. The dark poultry were eventually discovered by some entrepreneurial goblins who sold the captured fowl to a small congregation of ghouls in the Catacombs of Blackstar. These ghouls were known for their desire to dwell in peace, tired of feeding off the dead and generally causing trouble as their kind were wont to do. The ghouls saw within the dark poultry a weird, kindred spirit and readily took to the fiendish birds as monstrous pets and guardians.

Dark poultry look much like regular chickens, but with more distinctively curved, sharp beaks and claws, usually stained in blood, and feral eyes that reflect red in the dark. They can see in the dark and are undead in the same manner as ghouls, a sort of half-life existence that demands they eat flesh to survive. They are uncharacteristically smart, compared to normal chickens, and are excellent at using instinctive group tactics to take down larger prey. Many have been raised as hunting companions by the ghouls of Blackstar Catacombs.

Monster Ratings: Weak: 12 (2+6); Average: 24 (3+12); Tough: 48 (5+24)

Spite: 1+/- Cannibal Madness - Whenever a swarm of dark poultry attacks, each spite point of damage is caused by the swarming attack, up to the maximum number of birds in the swarm. In addition to the spite damage, the dark poultry will infect their injured targets with a zombie-like madness, causing the target to develop an intense craving for humanoid flesh. This infection can be resisted with a Level 1 save vs. Constitution (level 2 for average monsters, and level 3 for tough dark poultry) and if a delver falls to it he will suffer the madness for 1D6 hours. When the effect wears off, he will instead find he has an intense craving for chicken or other poultry.

Special Attack: Chest Burster - Dark poultry love to be eaten, if they can be found alone and not in a group. Lone dark poultry will try their best to look like innocent chickens, and if caught and prepared in a feast will certainly taste normal. 1D6 hours later, each victim of the chicken feast must make a Level 1 save vs. Luck or suffer hideous convulsions as a regenerated chicken bursts forth from his stomach, aliens style (and doing lethal damage, unless you are a wimpy GM in which case the chicken does its full attack dice of damage instead).

Astute adventurers may notice that dark poultry look odd and avoid eating them, but GMs could allow a Level 2 save vs. Intelligence to spot the differences and grow suspicious of the odd bird offering itself up as a feast.



GATE MAKER

Gate makers are an ancient race from the far realms of the Domain of Quorios, where non-Euclidian monstrosities move in the darkness of eternity, seeking escape from prisons forged by long-dead Titans. The gate makers are natives to this realm, secret masters of the mystic weave of existence. They appear as gangly, almost spider-like entities with vaguely humanoid faces covered in bristly fur and arachnid eyes. They have four arms and four legs, but otherwise normal human torsos and heads. They have tails, which end with barbed spinneret tips that look vaguely menacing.

Gate makers are such an ancient species and such curious explorers that after their realm was invaded by ancient Titans and turned in to a prison for demonic beings they migrated outward into the more coherent universes beyond. The gate makers became separated over time, and now it is possible for members of this species to encounter others of their kind but rarely every few decades. They are immortal, however, and reproduce so rarely that this appears not to be an issue for them. How many gate makers exist is unknown.

The unique power of the gate makers is the ability to weave portals from the fabric of existence, using the unique webbing extruded from their spinnerets. This ability lets them make portals to literally anywhere so desired, whether it is a simple teleportation portal to a neighboring kingdom or a gateway to unknown worlds and dimensions beyond. Because of this, wizards have a

fascination for finding and employing gate makers, and unscrupulous wizards seek a way to trap them and harness the power of their spinnerets.

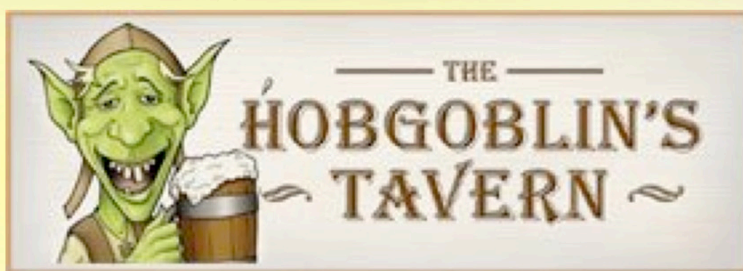
STR X.75, DEX X2, CON X1, INT X3, WIZ X4, CHA X1.5, LK X1.75, SPD X1

Monster Ratings: Weak: 60, Avg.: 100, Tough: 200

Classes: Most gate makers are wizards or paragons of one sort or another, and have spells to match. There are a few gate makers who take on the rogue profession though, usually outcasts of the already dispersed community who found the prospect of looting foreign dimensions to their liking. The gate makers are said to have an elite order of warrior-knights called the Keepers of the Eternal Storm who act as soldiers and protectors to the few gatekeeper communities that pop up here and there.

Spite: 3/ Gate - The gate makers can call upon powerful vortices in the dimensional weave that will suck foes into other planes of existence or simply further away from the gatekeeper being attacked. Such an adventurer who is battered by the gate can attempt to make a save vs. Wizardry based on the level of the Gate Keeper to resist the pull of the vortices, thus escaping a strange fate.

Special Ability: Gate Crafting - The gate maker can spin a web within one turn that will transform in to a dimensional gate. This gate can teleport locally or to other dimensions that the gatekeeper has visited or studied. It can also teleport the user of the gate to a location he knows of, even if the gatekeeper doesn't. ⬇



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GRANAK AND DREAM BANE

ANDREW GREENE

GRANAK

MR: 70 Combat Dice: 8d6+35

Special Damage: 3/1d6+1 Bite—The Granak bites, establishing a hold with its teeth and rips a chunk of flesh from its adversary.

Special Attack: Dive—During the first round of combat the Granak may attack from the air. If this is the case, add five to its adds, for a total of 40.

Excerpt from "No Weapons Carried: The Adventures of Paxton the Chronicler," page 47:

If the fell spirits that plagued us during our trek through Mistywood weren't horrible enough, even more

misfortune laid in store for us a few hours later, when our party marched northeast, falling within the shadow of The Khargish Mountains. As we discussed making camp, they came out of the sky, without a sound, three of them, loathsome, with matted hair, and the gleam of hellfire in their beady eyes. Before we had time to get our bearings one of them launched itself onto our group's best man-at-arms, Brighton, biting and scratching him with its great yellow teeth and filthy claws. They were Granaks; creatures I'd thought existed only as rumors. We were hard pressed to fight them off. If it hadn't been for the magic of our enchantress, Sellendra, we wouldn't have made it alive out of that dreary mountain pass.

Granaks are a bipedal race of man-sized creatures that inhabit the crags and peaks of mountain ranges throughout the continent of Rhalph. In aspect, Granaks have rat-like visages and lean, muscular frames covered in a coat of white fur. Two large, yellow teeth extend out of their mouths and a pair of small, red eyes gives them a near-demonic countenance. Loose folds of black skin connect their clawed hands to their feet, enabling them to glide from high altitudes and swoop down on their prey. Extremely territorial, Granaks have been known to attack anything that passes close to their domains, regardless of its size or number of defenders, including ships-at-sea, caravans, and travelers on foot.

In combat, Granaks fight with speed and tenacity, lashing out at their enemies with their claws and biting and tearing away chunks of flesh with their oversized teeth. At times, wizards of the dark arts have conscripted Granaks to serve in their armies as paratroopers, gliding into combat from sky ships or from the backs of great winged beasts.



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IN IT FOR THE AP, NOT THE GP



DREAM BANE

MR: 10 Combat Dice: 2d6+5 (See last paragraph for special combat rules)

Special Ability: Fear—L2SR on IQ to negate effect and wake up.

Excerpt from “No Weapons Carried: The Adventures of Paxton the Chronicler,” page 72:

That night we slept in our bedrolls, under the bright stars and in the clean air of the Old Forest. I slept peacefully, as did everyone else in the company, except for Brighton, who had only recently recovered from his wounds suffered at the hands of the wretched Granaks that attacked our party. When I awoke the next morning, I noticed the others gathered around him. By the time I made my way to the commotion, he was speaking of a terrible nightmare he'd had, where he battled some hideous beast. So vivid and realistic was his dream, he stated, that he didn't think he was dreaming at all, until the last moment when he was able to force himself awake. Poor Brighton's face and arms were covered in cuts and scratches, and much to everyone's horror and amazement, a wide streak of white had appeared overnight in his jet-black hair.

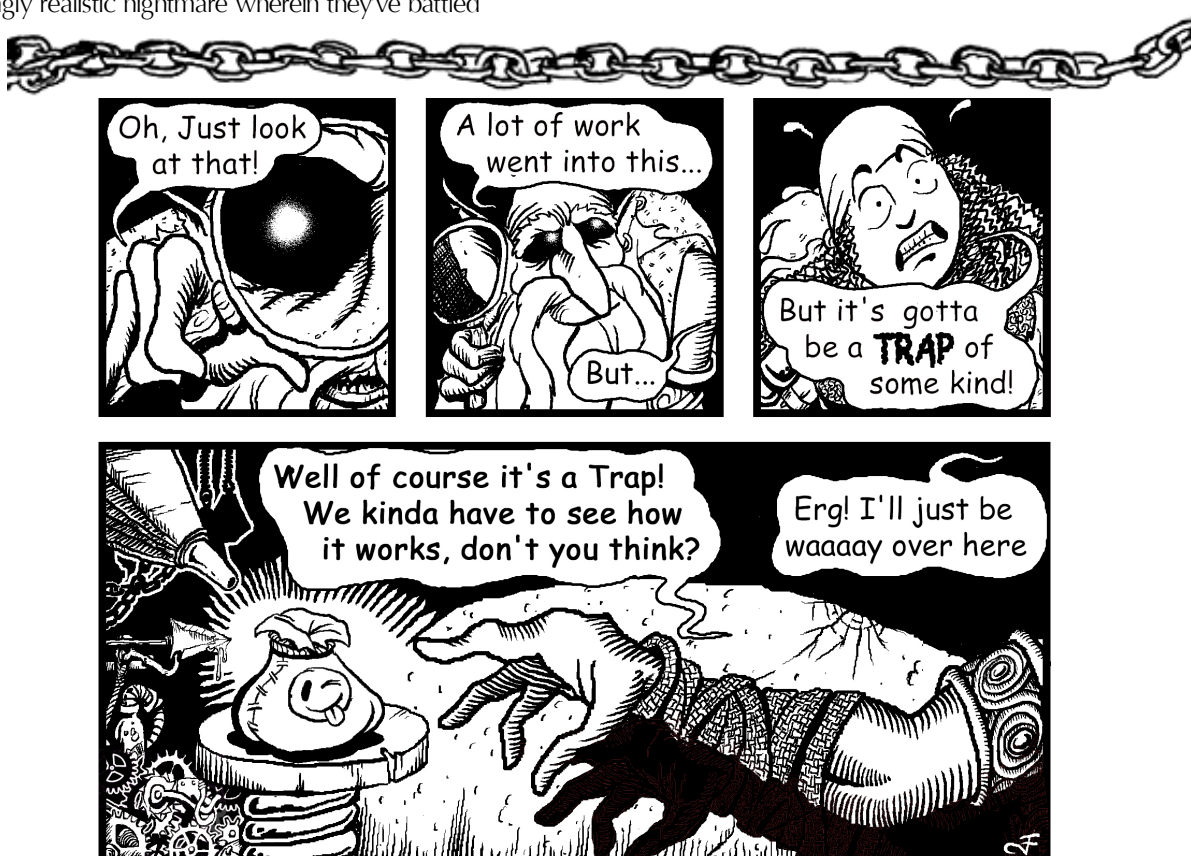
Since the publication of Paxton's book, many travelers who've slept inside the boundaries of the Old Forest have come forward, reporting similar experiences. After a startlingly realistic nightmare wherein they've battled

some horrific creature, they've awakened with a jolt to find themselves wounded—cut, gashed, and dripping blood. In the most extreme cases, a few unfortunates have lost their lives in these dreamy encounters, their lifeless bodies discovered in the morning by their companions. So many cases were reported that scholars conducted studies into the matter.

At first, it was believed these attacks were the work of an elusive hermit purported to be living in the woods, targeting campers with foul spells. It's now asserted, although not believed by all, the attacks come from an entity from the astral plane that's been dubbed Dream Bane. It is, as of yet, undetermined why these occurrences happen only in the Old Forest.

The dream bane phenomenon is a deadly threat to any who sleep within the forest's tree-covered landscape. The appearance of the dream bane differs from subject to subject. It's believed the entity has the ability to alter its appearance to become the most frightening monster a particular dreamer has ever beheld.

If attacked by a dream bane, the sleeper is immediately gripped by its Fear ability and will take 2d6+5 damage each round until making a L2SR-IQ. Making the saving roll, the sleeper is able to awaken, realizing what they have experienced was only a dream...or was it? 🗡️



MEHTEH

Andy James

The MehTeh is a fearsome carnivore and top of the food chain in its habitat.

Only living above the snowline the MehTeh has a pure white pelt, white horns and claws. They only hunt during snow storms where they charge out of the dark in a whirling of horns, claws and fangs.

When fighting a MehTeh in a snowstorm, adventurers must make a Level 1 SR on Luck to meet the MehTeh's first attack. If the roll is missed, the MehTeh gets a free attack in before the adventurer can defend himself. Fortunately, MehTeh hunt singly - not in packs.

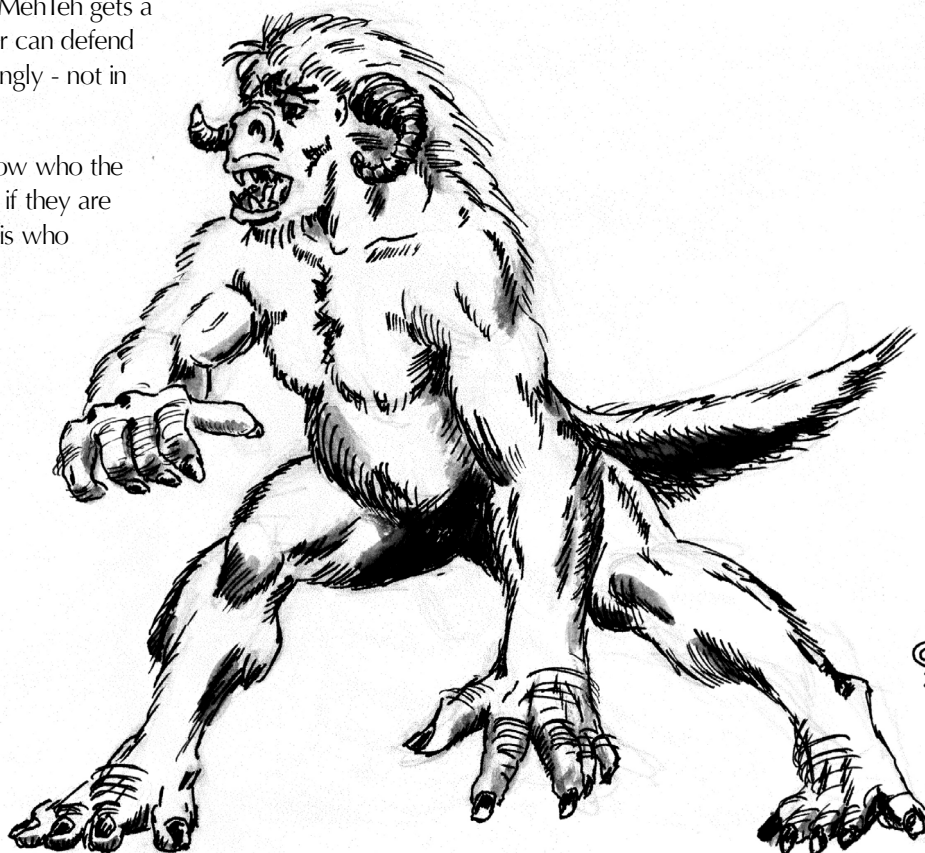
Unfortunately, MehTeh seem to know who the weakest member of a party is and if they are on the periphery of the group that is who they pounce upon.

Often tales come back from the mountains of party members disappearing in a storm leaving behind only a spray of blood and an echo of a scream.

Monster Ratings:

Level 1 About 10 feet tall MR. 50
Level 2 About 12 feet tall MR. 75
Level 3 About 14 feet tall MR. 100
Level 4 About 16 feet tall MR. 125
Level 5 About 18 feet tall MR. 150
Level 6 About 20 feet tall MR. 175

Rumor has it that the dwarf god Gristlegrim has several of these creatures in his floating fortress and has designed a room to host them and to remove some of the, um, "dead weight" from his visiting adventure parties. We suspect that it will be cold and blowing a blizzard but that the rewards may be high. ♡



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SPELLS OF CALA

Mike CREMAINE

These spells were developed for use with 5th Edition Tunnels & Trolls; where the word Mana is found feel free to use POW, WIZ or STR instead. A full turn is 10 minutes or 5 combat turns

Over the years many powerful young wizards have passed through Cala looking to learn at the feet of the Wizard God Tra-Zakth. Unlike many of his contemporaries Tra-Zakth has always actively mentored and encouraged young Wizards without fear of creating adversaries. In the southlands where Cala lies, the saying goes, "must be magic from Cala", which explains the previous unknown or fantastic feats of magic. Compiled here is a list of many of those wondrous magical spells.

LEVEL 2 SPELL

SCROLLSPELL

Cost: 5 + Spells cost.

Range: Touch (one scroll).

Power up: No.

This spell is only learnable by Wizards. It allows the wizard to inscribe a non combat spell on a scroll to be used later. Scrolls take 2 rounds to read, and any wizard can use one even if they do not know the spell. However spells of a higher level than the casters require a Save vs. IQ equal to the level of the spell. Only spells of half the level of the inscriber may be created. Due to the energies involved only 1 scroll may be created per week. It takes 1 hour per level of spell.

LEVEL 4 SPELLS

ARMOR OF LIGHT

Cost: 12.

Range: Self.

Power Up: Duration doubles.

Creates a magical barrier around the caster which will absorb up to the casters IQ in hits, magical or physical before being dispelled. Otherwise lasts 3 full turns.

MISSILE DEFENSE

Cost: 15.

Range: Self.

Power Up: Duration doubles.

A spell which makes the caster immune to missile weapons for up to 2 full turns.

CREATE SPELL STORE

Cost: 12 + cost of spells stored.

Range: Touch (item).

Power Up: Duration doubles.

This spell allows Wizards only to create magic items. Any spell can be stored into an item that has first been Hocus Pocus'd. A maximum of the caster's level x 3 in mana points can be stored, and no spell higher than the level of the mage. Each spell takes 1 hour per mana point stored. (I.e. a 4th level Wizard could make a ring that held 12 will-o-wisp spells, it would take 12 hours to make.) This spell can only be cast once per month, always starting under the new moon. The normal reduction in costs due to the caster level and use of any focus or staff do not apply to the storage cost of the spell, but do apply to its overall cost.

LEVEL 5 SPELL

CRACKCLAW'S REBELLIOUS ATTIRE

Cost: 5 per round.

Range: 30'.

Power Up: No.

Allows the caster to animate a cloak or robe so as to attack it's wearer. The MR equals the casters IQ + CHR.

LEVEL 6 SPELL

CHARM OF AWARE AIR

Cost: 25.

Range: Self.

Power Up: Duration doubles.

This spell serves as an advanced warning system for the caster. It detects sentient life forms as well as magic which come within 10'/level of the caster. It lasts 3 full turns. The exact nature is not revealed just the presence.

LEVEL 8 SPELLS

MISSILE REFLECTION

Cost: 35.

Range: Self.

Power Up: Duration doubles.



This works like the fourth level spell Missile Defense but any missiles are automatically turned back against the one who fired it. It lasts 2 full turns.

SPARROWHAWK'S FAR SEEING

Cost: 35.

Range: Special.

Power Up: No.

A scrying spell which allows full visual scanning of an area. Otherwise it is like the Mystic Vision spell, except it requires an object to view the scene, such as a mirror, a crystal ball, a still pool of water, or similar. The spell requires 1 turn to cast and lasts a maximum of 3 turns.

FAMILIAR BIND

Cost: 30.

Range: 10'.

Power Up: No.

Binds a willing creature to be the wizard's familiar. The creature's MR must not exceed the combined IQ, LK, & CHR of caster. The MR increases when these attributes go up.

LEVEL 10 SPELLS

GREYMIST'S SPELL DEFLECTOR

Cost: 36.

Range: Self.

Power Up: Duration doubles.

This spell acts as a shield to deflect any spell of equal or lesser level. It lasts 2 full Turns.

GREYMIST'S SHADOW SUMMONS

Cost: 25.

Range: 10'.

Power Up: Duration doubles.

This spell allows the caster to conjure a shadow to serve for 6 full turns. The Shadow will have an MR equal to the IQ + CHR of the caster. This spell requires 1 full turn to cast.

LEVEL 11 SPELL

GREYMIST'S CLOAK OF OBSCURITY

Cost: 50.

Range: 50'.

Power Up: No.

Spell prevents scrying and detection by arcane means, on and around the caster.

It lasts for 24 hours.

LEVEL 12 SPELLS

BIORAM'S CURTAIN OF CHAOS

Cost: 38.

Range: 20'.

Power Up: Duration doubles.

Creates a force in front of the caster which will destroy anything which passes through it unless protected by higher level magic. Lasts 2 Turns.

HELLBLADE

Cost: 40.

Range: 50'.

Power Up: Duration doubles.

Conjures up a magical dancing blade which will fight for the caster. It attacks with 6 dice + the IQ + adds of caster. It can be banished by inflicting damage equal to 2 times the IQ + CON of the caster. Otherwise the blade lasts 1 full turn. It also destroys any non-magical weapon or armor it comes in contact with.

SPELL BATTERY

Cost: 35 + Mana stored.

Range: Touch (item).

Power Up: No.

Creates a temporary Mana reserve in an item, which can only be used by wizards. A wizard may store up 3 x his or her level mana in an item. It will last for a number of days equal to his IQ score. The item must be created under a new moon, and only one can be created each month.

LEVEL 13 SPELL

LIGHTNING BOLT

Cost: 40.

Range: 250'.

Power Up: Double Damage.

Casts forth a bolt of pure energy, which causes electrical damage equal to twice the casters level in dice, plus his IQ + Adds. The bolt can effect up to three targets as long as they are close to each other. The full damage is done to all

Targets hit by the bolt.

LEVEL 14 SPELL

KHARG'S REBOUNDED SPELL SHIELD

Cost: 55.



SPELLS OF CALA

Range: Self.

Power Up: Duration doubles.

This spell shield causes any lower level spell cast upon the wizard to rebound back at the caster. It lasts 2 Turns.

LEVEL 17 SPELL

FLAME STRIKE

Cost: 70.

Range: 200'.

Power Up: Double Damage.

Engulfs a 30x30 area with flames, causing fire damage equal to the casters IQ x Level in hits to all creatures in area.

LEVEL 18 SPELLS

TRA-ZAKTH'S SPELL ENGINE

Cost: 100.

Range: Self.

Power Up: Duration doubles.

This spell creates a nimbus of force around the caster which absorbs lesser magics and turns them into energy which can be used by the caster or fired as raw bolts which cause 5 hits per Mana point of any spell absorbed. It lasts 3 Turns. Any excess mana not used once the spell goes down is lost.

TRA-ZAKTH'S ENDURING MAGIC

Cost: 130 + cost of spell.

Range: Varies.

Power Up: Not applicable.

This spell allows any non combat spell of 1st-5th level to be made permanent in duration or effect. This spell takes 1 turn to cast per level of the affected spell.

LEVEL 19 SPELLS

DELUXE SPELL BATTERY

Cost: 100 + Mana. stored

Range: Touch (Item).

Power Up: No.

As 12th Level version except 5 x Level may be stored, and this battery is rechargeable and permanent.

TRA-ZAKTH'S GREATER ENDURING MAGIC

Cost: 190 + cost of spell.

As Tra-Zakth's Enduring Magic but it affects 6th-9th Level spells.

LEVEL 20 SPELL

TRA-ZAKTH'S GREATEST ENDURING MAGIC

Cost: 250 + Spell.

As Tra-Zakth's Enduring Magic but for 10th-12th Level spells. 



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Or how long does it take to summon a Demon?

The Tunnels & Trolls Magic System has always been, in my opinion, one of the strengths of the game. It is well thought out, flexible and fun to use. The only major house rule I ever used was the addition of Ritual Magic to differentiate between basic spells that are used commonly at a moments notice versus more complex spells that would require more preparation and longer casting times. In the 5th Edition T&T rulebook all spells can be cast "once per combat turn, 5 times in the space of a regular turn" [Logic of Magic 2.21.2]. While this is certainly very clear and workable, given that a single combat turn lasts 2 minutes, it does not give quite enough detail to show the difference between a flash bang spell like Take That You Fiend versus something more esoteric like Dear God.

Elde-Cort could hear the Ogres singing their battle dirge beyond the door before him. He motioned for the warrior brothers Delin and Devin to retreat to the alcove they had previously passed so they could plan the attack. Elde-Cort sighed, it was going to take significant magic to overcome such odds. He had the brothers place their swords on the ground before him, and then drew forth the silvered chalk and incense pot from his robes. Tra-Zakath had taught him well. He chanted the words of power for the mighty Zappathingum spell over the swords. They became encircled in magic as the power flowed from his mouth. The smoke of incense gathered in pools around the swords and began to glow in time with

the rhythm of the chanting. Beads of sweat rolled down Elde-Cort's forehead as he dealt with one sword then the other. After almost 10 minutes of this he was satisfied and withdrew both swords from the magic circle and handed them back. "That should do it; strike true when we charge the Ogres, your swords should now cleave anything that dares to stand against them. I'll obliterate the leader with a Take That You Fiend"

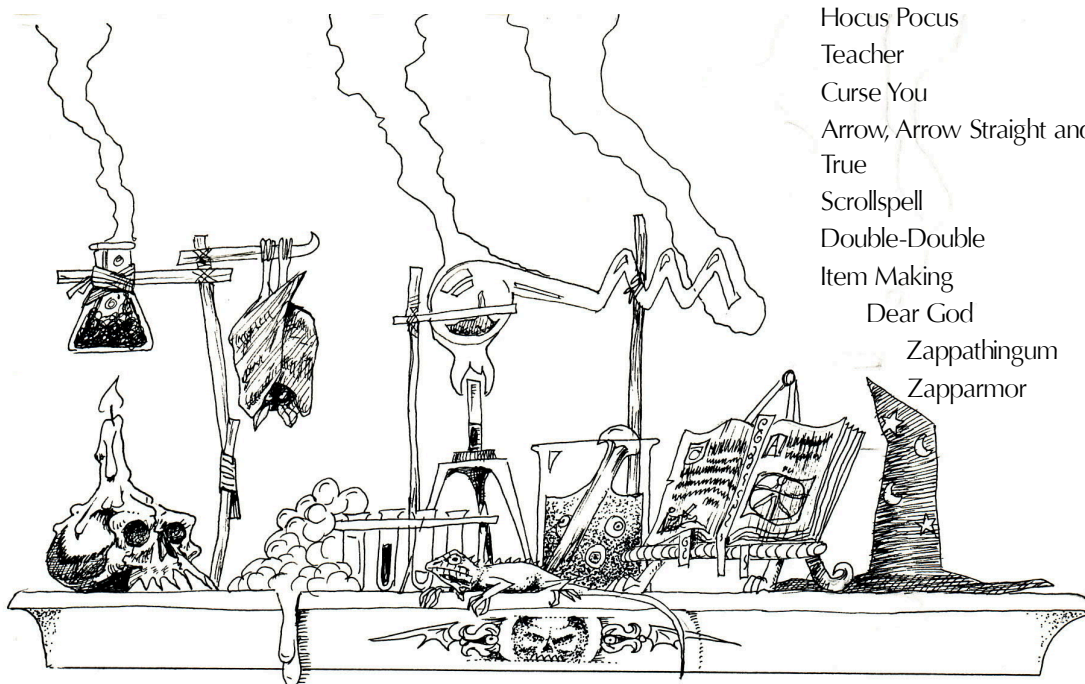
In my 5th Edition T&T game I divided spells into two general types, basic energy spells and ritual magic. Basic Energy spells are the standard form of magic, they occur almost instantaneously and require almost no preparation. Ritual Magic, on the other hand, are spells that requires specific materials, ritual components, and generally require more the 2 combat rounds to cast. To offset the disadvantage of the longer casting times the GM might consider the rule that Ritual Magic spells are not affected by Dis-Spell.

The following list is the spells that I consider Ritual Magic. Included in this list are many spells details in the TrollsZine article "Spells from Cala". A good GM will elaborate on the material requirements and imaginative details of these rituals to bring more flavor to the game.

RITUAL SPELLS:

Hocus Pocus
Teacher
Curse You
Arrow, Arrow Straight and True
Scrollspell
Double-Double
Item Making
Dear God
Zappathingum
Zapparmor

Zombie Zonk
Sparrowhawk's Far Seeing
Familiar Bind
Greymist's Shadow
Summons
Spell Battery
Force Shield
Full Heal
Kharg's Rebounding Spell
Shield
Air, Earth, Fire & Water
Summoning
Deluxe Staff
Tra-Zakth's Enduring Magic
Omniflex
Deluxe Spell Battery
Born Again



THE INTERDIMENSIONAL PAWN SHOPPE

W. SCOTT GRANT

Your party sees a rather small, non-descript building with a six-foot wide double-door that appears to be made from solid metal.

INTRODUCTION

Your party sees a rather small, non-descript building with a six-foot wide double-door that appears to be made from solid metal. Whether or not this is normal in your experience, it looks out of place here. Beside the door to the right is a small sign that simply says, "Pawn Shoppe." The door is situated near the left corner of the building, which is only about thirty feet wide. There are flowers growing in the small garden to the right of the door. The build has no windows, just the door.

You decide to enter. The doors swing into the building, not out (which is unusual considering fire codes and safety laws in some jurisdictions). Inside is a well-lit room with light emanating from strange, textured-glass panels recessed into the ceiling. The room is about fifteen feet square. On the wall to your left is a glass case containing a variety of objects, as well as the two walls to your right. Near the center of the room, offset to the right, is a display case, containing many objects of interest.

Directly across from you is a counter, which also has glass displays. Behind the counter is a good-looking middle-aged man. He is leaning forward, resting against the counter. It looks as though he was just roused out of bed a few moments ago – his clothes are slightly disheveled, his hair is uncombed, his chin sports an uneven stubble, and he has dark circles under his tired eyes.

He smiles at you and says, "Welcome to the Interdimensional Pawn Shoppe. How can I be of service today?"

THE INTERDIMENSIONAL PAWN SHOPPE

This is less an adventure and more of stopping point for characters in pretty much any world, any era, and, for that matter, any game system. There are no monsters to fight, no dungeons to explore, and no special rewards to claim. There are mysteries, but solving these mysteries really won't make the lives of the characters any better or any worse.

Is this just your average, run-of-the-mill pawn shop? Far from it! There is more to this little 30' x 30' building than meets the eye.

Let's start with the basics.

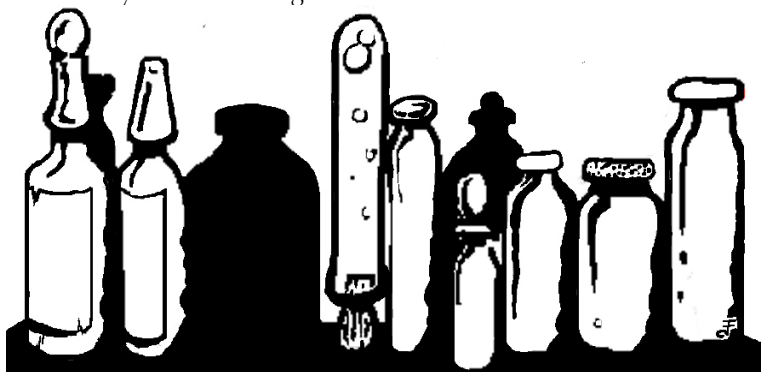
WHERE IS IT?

The most interesting aspect of The Interdimensional Pawn Shoppe (TIPS) is that it is everywhere; simultaneously. How this works is beyond the knowledge of the author, but basically, when you walk through the door, you are instantly, seamlessly, and harmlessly transported to a nexus location where nearly all universes, and, in some cases, multiple locations within a universe, all join. Is it some high-tech transportation device using delta-tachyon particles? Is it magic? Is it some super-natural god-like power? Who knows? In fact, the proprietor doesn't even know.

As a GM, you can stick TIPS anywhere in your universe. There are a couple things to note, however. This is a business, and as such, there is a profit motive. Therefore, TIPS will only be found in highly populated areas like cities or spaceports. Typically, it will only be found in the busiest, most-populated city on a given planet, or if not the most populated, the one that has the most trade. Rarely will you find TIPS in more than one location on a planet, but it is possible. You will never find TIPS in the middle of a desert or deep in a dungeon.

Realize, however, that no matter how many different places TIPS appears to be, it is always the same, exact shop; this not a chain or a franchise.

Brand new characters should never be introduced to TIPS. Though there is no danger or threat inherent here, it doesn't make sense for newly created characters to ever visit this shop. TIPS should only be worked in to an existing adventure where the characters have had the opportunity to collect items they want to unload, or have the funds necessary to purchase something they can't get anywhere else. This applies even to those characters that are intentionally created at a higher level.



THE PROPRIETOR

The proprietor's name is never given. He is a congenial fellow that always speaks the local language in the local dialect. He never shows any fear, and can never be intimidated by anything a character can do or tries. I'll explain why, later.

One disconcerting factor is that he always appears to have just waked up whenever the party arrives. On the other hand, once he's met someone, he will never forget them. He will always call them by name, if he knows it. He is very perceptive and intelligent, and is always willing to help.

Finally, he always knows exactly how much money each character is carrying, or has available, regardless of currency or exchange. He is willing to negotiate prices, but he will never sell anything for less than it cost him to buy it, and he will always offer a reasonable price for anything the characters want to sell. Once again, he is immune to any attempt by the characters to intimidate, bluff, or otherwise cheat him. Also, he will never be fooled into believing something is more or less valuable than it is actually worth.

You may be wondering – what fun is this when the characters can't use their will and wiles to make a better deal? Let them try – they will never succeed, but that isn't the point of TIPS.

THE MERCHANDISE

Regardless what technological era the characters come from, the display cases will only contain those items that are appropriate to them. If the characters come from a swords-and-sorcery world, then there won't be phasers or light-sabers in the display cases. Conversely, if a crewmember of the U.S.S. Voyager happens to walk in, you might see a three-dimensional chess set, but you won't find a hyperspace motivator unit.

There is always a variety of stuff. In a swords-and-sorcery world, you will find finely crafted masterwork non-magical weapons and armor, a sprinkling of low- and mid-level enchanted items, and a few more-powerful magic items. In modern worlds, the store will have all the latest technical gadgets and top-of-the-line weapons. In future worlds, you'll find some of the more rare hand-held weapons and defensive systems. By rule of thumb, you will never find anything that doesn't fit through the door (six-feet wide by seven-feet six-inches tall). Nor will you ever find anything alive, like livestock, pets, etc. Finally, you won't be able to purchase a starship tucked inside a magic bag of infinite holding.

If there is something an individual wants, but can't afford, the proprietor won't loan the item. He's willing to run a lay-away plan for a ten-percent fee, and at least twenty-five-percent down. There is no specific time limit (since the store doesn't recognize time as we know it, anyway), but a payment is expected with every visit. If, for any reason, the character no longer wants or needs the item, they will be refunded no more than seventy-five-percent of what they paid. The one exception to this is if the character was killed, in which case, he will refund one-hundred-percent of what was paid, but only to the character's legitimate heir (not the other party members.).

Because only the best goods and supplies are stocked, any non-magical item in the store is going to be priced at approximately five-to-ten-percent higher than what you'll find in the rule book. To compensate for this increased price, the item will have some kind of reasonable improvement, such as slightly better in combat, lighter weight, or more durable. Work within the constraints of the rule system you're using to determine this. Be flexible and creative, but don't go overboard.

On the other hand, when the characters want to sell stuff, the proprietor will pay no more than fifty-percent for non-magical items, unless they are obviously high quality. In such cases, he's willing to part with as much as seventy-five-percent of list value. The key to remember is he will always make a profit. He's not in business to lose money.

THE BUILDING

Below is the layout. The scale is 1' per square. Don't worry so much about how the building is oriented. The building can be situated pretty much anywhere in your city or space station at any angle. It can be either a stand-alone structure (one story, thirty-feet square) or part of a group of buildings. Only enough space to expose the six-foot wide door and the eight-foot wide garden (total of fourteen-feet, give a little for trim, frames, etc, so make it fifteen-feet) needs to show.

Once inside, no magnetic or electronic compass will work, as there is nothing for it to read. As a frame of reference, the characters should use the entry door and work from there. So, if the door is on the north side of the road, it would be on the south side of the building (as pictured, assuming north is "up"). However, if the door is on the west side of the street, the frame of reference will be rotated ninety degrees counter-clockwise.

Also, no communication device, technological, magical, or otherwise, will work inside the store. The magic or



THE PAWN SHOPPE

mechanics of the store will work with your bank or credit union to transfer funds, but a player-character can't call her uncle for a loan.

For the purpose of the descriptions below, I will describe each room from the perspective of its entry point, using right, left, and across references. Text written in italics can be read directly to your players; where as normal text is for your reference as the GM.

FOLLOWS IS A ROOM BY ROOM DESCRIPTION SALES AREA

This is a well-lit room with light emanating from strange, textured-glass panels recessed into the ceiling. The room is about fifteen feet square. On the wall to your left is a glass case containing a variety of objects. Two more glass cases stand against the walls to your right. Near the center of the room, offset to the right, is a display case, which also contains many objects on display.

Directly across from you is a counter, which also has glass displays. Behind the counter is a good-looking middle-aged man. He is leaning forward, resting against the counter. It looks as though he was just roused out of bed a few moments ago – his clothes are slightly disheveled, his hair is uncombed, his chin sports uneven stubble, and he has dark circles under his tired eyes.

Behind the counter, which is ten feet long and two feet deep, is a wall with a door near the left corner. There is a glass case on the wall behind the counter. There is a three-foot gap between the right end of the counter and the wall, where there is a two-foot inset. Other than the

door behind the counter and the door you just came through, there are no other apparent exits to this room.

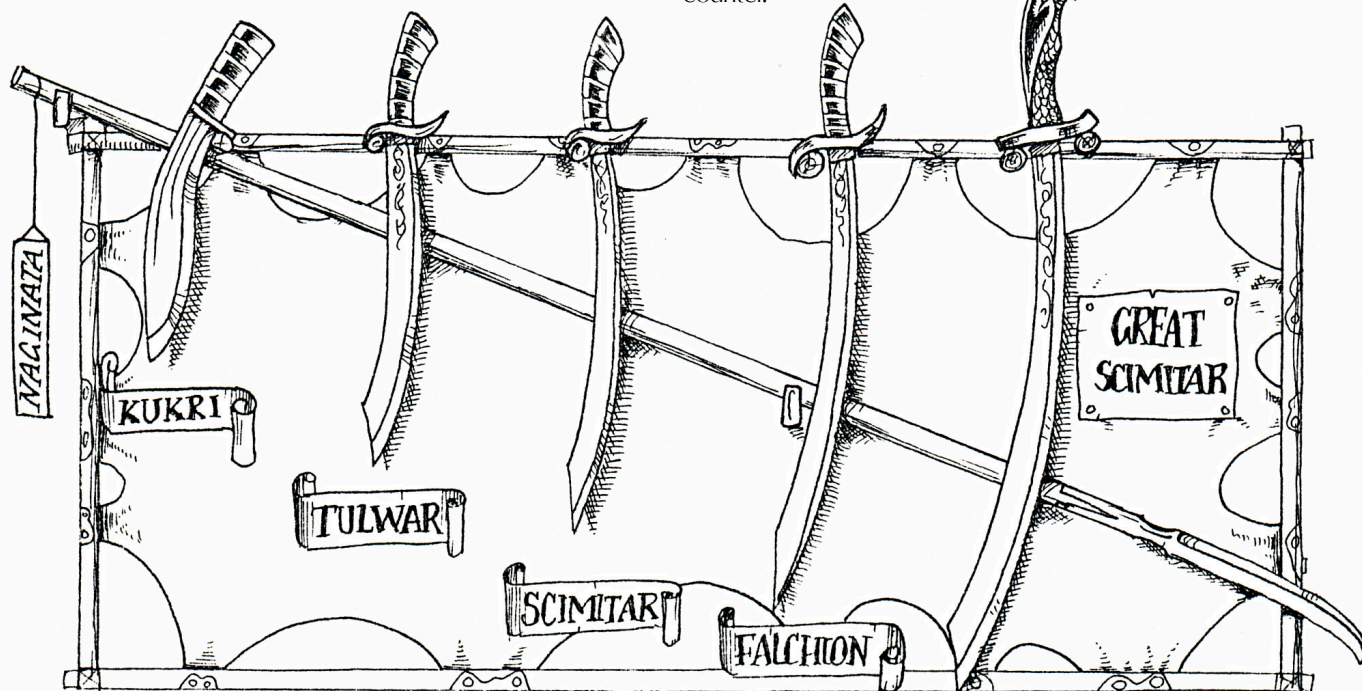
Inside the glass display cases, you see a variety of items, ranging from weapons and armor to supplies, jewelry, and strange gadgets. The door quietly closes behind you, being drawn closed by the metallic lever device near the top of the door.

The man behind the counter smiles at you and says, "Welcome to the Interdimensional Pawn Shoppe. How can I be of service today?"

Except for the inset in the far right corner, the room is fifteen-feet wide by sixteen-feet deep, and the ceiling is nine-feet six-inches high. The counter (#1) and the display case (#5) are built from polished oak frames, and appear to be very solid in construction. The frames for the display cases (#2, #3, #4, and the one behind the counter) are light-grey painted steel. The glass is about one-quarter-inch thick etched glass, and the doors are affixed with small metal-keyed locking mechanisms. By comparison, this is basically what you'd find in a modern-day jewelry store.

The cases on the floor will not contain any high-end technological, magical items, or weapons. These are stored in either the display counter or case on the wall behind the counter. Small common weapons, such as daggers may be on display on the floor, but the cases are always locked.

The top of the display case in the middle of the room may have some decorative or gadget-type items, but nothing too outstanding. The good stuff is kept back behind the counter.



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The gap to the right of the counter is protected by some kind of invisible force field, as is the space between the counter and the ceiling. Only characters that have been specifically invited will ever be able to cross through the force field. This is one of the reasons why intimidation doesn't work here – the proprietor has nothing to fear because he is always perfectly safe. Also, he has what's known in the sales world as "walk-away power." This means that it doesn't matter to him one way or another if a sale or purchase is made. Though he will always work to make a profit, and maximize said profit where possible, he's not in a hurry to do it.

The floor is a common linoleum tile floor (strange from the standpoint of ancient warriors, but archaic and nostalgic from the perspective of a future era adventurer.) The ceiling appears to be a common drop ceiling with standard two-foot acoustic tiles, inset with about a dozen fluorescent lights with clear-plastic diffusers. There are four heating vents and one return-air vent. If someone were to investigate, the floor is over common-grade plywood on top of concrete, and the ceiling is dropped about six-inches from concrete as well. The almond-painted and softly textured walls are drywall over furring strips, affixed to concrete. This construction is consistent

for the entire building, except that the living areas are carpeted, the bedroom walls are paneled, and the storage room doesn't have the dropped ceiling tiles.

The counter (#1) has some features that must be noted. Rarely will there ever be something on the counter when the characters arrive. The notable exception is if a character returns to make the last payment on a lay-away. In this situation, the item being purchased will be on the counter, usually on the far left end.

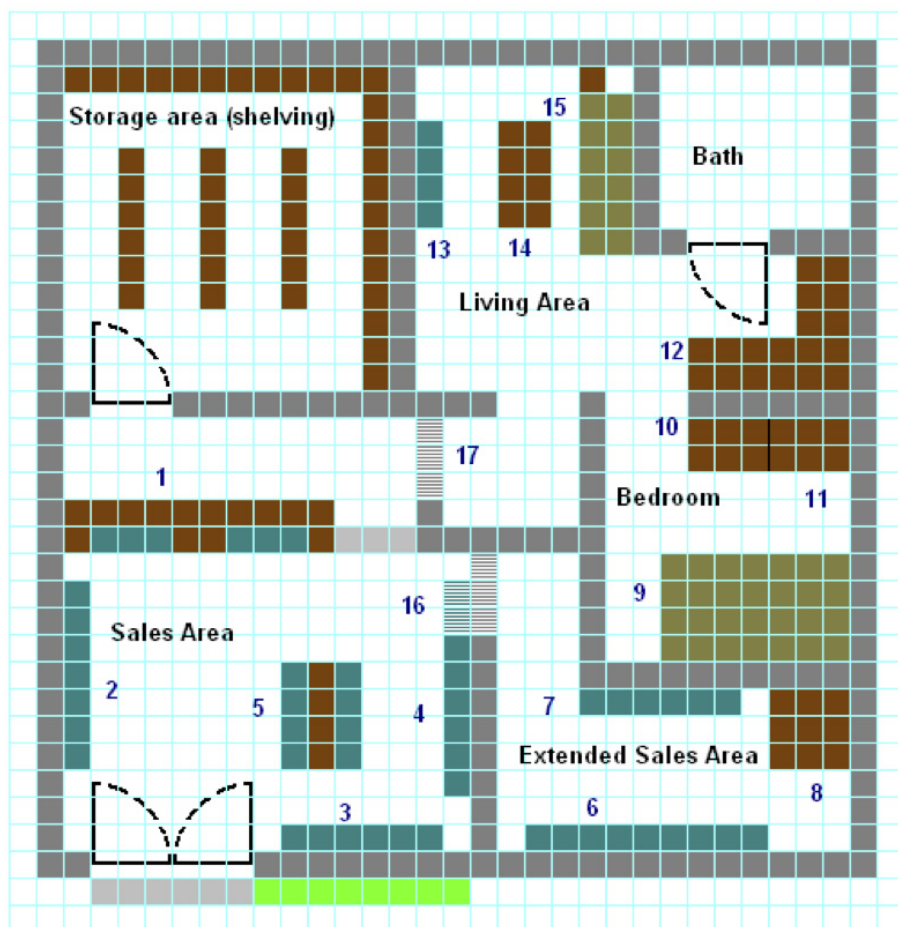
Between the display cases built in to the counter, on the backside, are some drawers. The top drawer is the "money" drawer. Whenever the proprietor receives payment (gold pieces, cash, whatever), he opens the drawer and drops the currency in. He doesn't take time to sort it before he closes the drawer. If he ever needs to make change, the exact change needed is in the drawer just waiting for him to scoop it out. If the transaction is electronic (debit/credit card, id chip, whatever), the opened drawer will contain whatever device is needed to run and complete the transaction. It will even print an itemized paper receipt if requested.

The next drawer down contains any contractual forms that may be needed, such as lay-away contracts, waivers, etc.

The bottom drawer is the file drawer that holds all the current contracts. Of course, the file he needs is always in the front, so he never spends time searching through them.

Many times characters will want to test a new weapon they are considering purchasing. It's generally not a good idea to go and test a high-powered phaser in the middle of a space station's merchant district, nor is it wise to test a fireball-throwing magic wand in the middle of a city market. There is an answer for that. The proprietor will suggest that you aim at the door. Everyone should stand back, of course. Aim the weapon at the door and let her rip. The door will absorb the impact, with no danger to anyone around. If they try to point the weapon anywhere else, it will not work. Also, if the weapon has limited charges, a charge is not expended in this test firing.

On the diagram, #16 and #17 are hidden passageways. From the perspective of the characters, they look like walls (and an extension of the display case). Through some means no one has ever actually observed, the proprietor can open these passages and allow guests to go



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through them into the extended sales area or the living area.

STORAGE AREA (SHELVING)

Rarely, if ever, will characters come into this area. The proprietor will go in there to locate an obscure item that isn't on display. Everything not on display is kept here. Should a character enter this room, here is what they'll see:

You have entered a twelve-foot-by-twelve-foot room. The ceiling is concrete, ten-feet off the floor, and there are three hanging objects generating light (four-foot four-bulb hanging fluorescent lights). Three sets of eight-foot tall freestanding shelves are arranged in the room, with shelving on both sides. The wall to the far right and along the back wall is also fully shelved from floor to ceiling.

On the shelves, you see a wide variety of objects.

[Ancient] Many of these objects appear to be made from strange materials. Some have blinking lights of different colors, some are shiny with mirror-like surfaces, and some are encased in what looks like leather wrappings. For all of them, their nature and purpose is totally alien to you.

[Modern] On the first two shelves you see what looks like museum pieces. Finely crafted swords and ancient weapons lay on the shelves among pieces of armor, garish jewelry, and sparkling gems. The lower shelves hold what looks like genuine oil lanterns, period clothing, and other assorted supplies that belong in a Renaissance faire. The third shelf and the two shelves lining the walls look like the prop-room on a movie set. Various hand-held weapons like lasers and blasters and other futuristic looking devices sit among blast helmets, tricorders, and other things that belong in a science fiction movie. Near the corner, you even see what looks like steam-punk devices, weapons, and attachments.

[Future] Looking at this room, you see what appears to be a walk through history. Starting with swords, bows, and armor on the first shelves, through authentic gun-powder weapons from a multitude of historical eras, you are amazed at the fine craftsmanship and historical accuracy represented by the objects lining these shelves. Though few of these items would ever have any real function or effectiveness, you know that there are museum curators who would kill for a chance to come into this room.

As GM, you should tailor the description appropriate to the adventure you are running. As you can surmise from the descriptions, this room contains all the stuff the characters shouldn't have. The only reason a character would be brought in here would be if (a) you allow cross-genre items in your campaign and (b) the character has a specific need to get a hold of such an item. For some

ideas regarding this, I refer you to the Suggested Scenarios section.

EXTENDED SALES AREA

This area is only available to those characters which have visited TIPS at least five times, have proven to be profitable for the store, and have plenty of money to spend. Invariably, the conversation will work its way around to something along the lines of:

Character: "None of the stuff you have on the shelves will help us in our quest right now."

Proprietor: "Are you sure? I have a huge selection. Are you sure there's nothing else I can do for you today?"

Character: "Not really. However, it would be nice if this sword I have was just a little better. Are you able to modify items?"

Proprietor: "Funny you should mention that. Just the other day someone sold me this device that modifies things. I've only tried it out on a couple things, and the results are questionable. If you're willing, we can try it out."

Character: "Sure! Let's do it and see what happens."

At this point, the proprietor will reach down into his second drawer and pull out a waiver. "Sign this, please. This protects me and this establishment in the event that something unfortunate should happen either to your or your item."

When the character signs the paper, the proprietor does something, which causes the entry into the Extended Sales Area to open (#16).

You watch as the left end of the display case and the wall mysteriously turn wavy then disappear. Through the three-foot wide opening you see a short hallway that opens into a long, narrow room, measuring six-feet wide by thirteen-feet long. The long walls each have glass cases constructed similarly to those in the main sales area. However, except for a couple items in one of the cases, they are otherwise empty. In the far corner of the near wall sits a wood-paneled box that is three-feet-by-three-feet at the base, and six-feet high. The front of the box has a hinged doorway, which is currently closed.

The proprietor walks past you into the room and stops near the doorway to the box. Using the simple latch, he swings the door open. You follow him and look inside. It appears to be nothing out of the ordinary, other than the doorway has what looks like a drawer handle and drawer near its center. The proprietor pulls open the drawer and says, "Just put your money here, then put whatever you want modified on the floor in the box. We close the door and wait a few minutes. The door will pop itself open



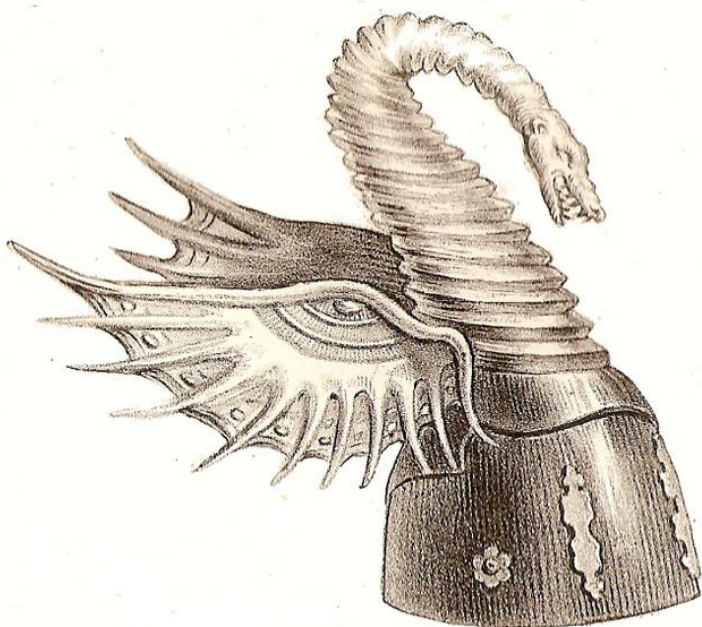
when it's done and you can take your item. In the drawer will be a printed description of the modification made."

It's up to the characters to try it out. This is a point where you, as the GM, will need to exercise extreme judgment, caution, and discretion. There are no rules as to what happens to items placed in the box. You can even allow the character to go into the box and be modified!

Here is a sample description of what the players will experience when an object is placed inside the box. Feel free to elaborate and expound on this description, as you don't want to re-read this same paragraph for several items.

You set the item down, put your money in the drawer, and close the door. You feel the latch click into place. For a moment, nothing at all happens. Then you hear some strange noises. The first noise you hear sounds like an army of soldiers wearing heavy plate armor marching in from a distance. When it sounds like the army is upon you, the noise stops. Soon it is followed by a series of sounds ranging from the whine of drills, the rasping of saws, the grinding of whetstones, the hammering of nails, etc. This carries on for about three or four minutes then comes to a stop. After a moment, you hear the sound of a high-pressure water spray impacting a thin metallic surface over a hollow frame. A few seconds of this is followed by the squeaking sounds of wiping and polishing. During this entire time, you notice the box is shaking and vibrating.

Finally, you hear the marching soldiers again, but this time they are going away – the noise starts loud and fades. When you can hear the marching sound no more, the latch to the box clicks and the door gently swings open. On the floor of the box you see the object you left, except now it is perfectly clean and shiny.



The proprietor opens the drawer, pulls out a single page, and reads it aloud, "Thank you for your patronage. It has been our pleasure to serve you today. The [object] has been modified according to the following specifications based upon the contribution you made to our efforts. Please note that ten percent of your contribution will be submitted to The Interdimensional Pawn Shoppe as the facilitator of our services."

He then proceeds to read the modification(s) made to the object.

If a character goes inside the box, their experience is very limited. The box fills with a mist, which quickly knocks him or her unconscious (this works even if the character is immune to such affects.). The characters outside hear the same noises as above. The character awakens just as the door swings open. They gain no experience points or whatever game-system equivalent for going in to the box.

If a character goes into the box a subsequent time, or an object that has been in the box is placed in the box again, the door will not close and latch. People and things can only be thus modified one time.

As mentioned before, you must be very careful how you handle the modifications made by this box. You should follow these general guidelines for objects:

1. The modifications made will never change the core nature of the object. Something that is lead will not be transformed into gold, for example.
2. Any magic or special feature the item already has will be enhanced, but not changed. For example, a flaming sword will not be changed to an ice sword, but rather, will have its flaming abilities improved in some way.
3. The genre will not be affected. A gunpowder rifle will not start shooting laser beams, but it might have its rifling and scope improved to increase accuracy, and its trigger mechanism enhanced so that it will never jam. A laser pistol may be made more efficient so that its battery life lasts significantly longer.
4. The amount of money spent is a direct correlation to how good the enhancements are. If the characters are being stingy, it is possible that the enhancement will actually make the item worse. You should gauge this on the economy of your world.
5. On the other hand, the modification shouldn't take the item beyond any reasonable capability, regardless of how much money is spent. A common hand-grenade will not be converted into a thermo-nuclear explosive.



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The same general principles apply when the character goes in to the box. When this is the case, take the character's personality, alignment, attributes, and class into consideration.

More important than anything else, this should be fun. There's chance involved, so as the GM, you should roll dice as you're describing the events in the box. It doesn't matter what you roll (there are no tables to consult), but it does give the players the impression that something random is going on. Be creative, but don't be silly (well, if the characters are Toons, you can be silly, but that's the only time.)

Any items the characters don't want, after they've been modified, will go into the display cases in this room. The proprietor, however, will not pay for nor reimburse the characters for anything they aren't happy with (remember the waiver they signed?).

LIVING AREA/BEDROOM/BATH

The living area is something very few characters will ever see. Typically, the only reason why a player character would ever be invited into the living area is because the proprietor is feeling lonely and is inviting a female character in for some companionship.

The entrance (#17) is like (#16) in that no one ever sees how it is opened. Upon entering, a character might see it this way.

The small entryway into to the Proprietor's living area is only four-feet wide by five-feet long. On your left, the passageway opens into a cozy, softly lit studio apartment. The (eight-feet-by-twelve-feet) living room is sparsely decorated. There is a flat panel television hanging on the wall to the left (#13), a coffee table (#14) sits in front of a small leather sofa (#15), and there a small lamp-table next to the sofa. There are several books and magazines stacked haphazardly on the coffee table. The shaded lamp on the little table is on, but the overhead lights are turned off. The floor is carpeted with an area rug over the tile floor.

To the right, the living room opens into a small kitchenette (eight-feet-by-five-feet). Standard issue kitchen counters and cabinets (#12) line two walls. A small built-in refrigerator occupies the space under one of the counters and a microwave oven doubles as a range hood over a small stove unit.

The door on the left opens to a small six-feet-by-seven-feet bathroom, and a passageway on the right opens to a small nine-feet-by-nine-feet bedroom. The twin bed (#9) is unmade and the desk (#10) has a number of papers, a laptop computer, and a desk lamp. The small wardrobe/closet's (#11) doors are ajar. Like the living room, the floor in here is covered by an area rug.

For the most part, the walls in the apartment are bare, except for the wide-screen LCD TV and what looks like a family portrait in the living room and a couple movie posters tacked to the wall in the bedroom.

Your impression is that the keeper of this apartment is not fastidious, but keeps things clean enough to remain comfortable. Those who would recognize such things would realize that the gadgets consist of a mixture of modern, post-modern, and futuristic equipment.

As mentioned before, it is very rare that the Proprietor will ever invite someone into the living area. However, he does have needs and once in a while someone will spark his fancy; but realize that he will never establish a long term relationship, nor allow one to happen. As a host, he's gentle and kind, but he is very guarded about his personal feelings. He doesn't talk about himself, but is very talented about drawing out the person he spends time with.

Depending upon the era she comes from, he may treat her to a movie and an easily prepared meal. He will only invite his guest to bed if she's willing, but not if she's too willing. He's more interested in the person and the company than he is the sex, which he sees more as the culmination of the relationship, not the goal or the focus.

THE SECRETS

There are some secrets regarding TIPS. As GM, you should be aware of them, but you must be judicious when revealing them to player characters. It's not so much that the characters will ever need to know these things, but you, as the GM, need to be aware of the secrets so that you can play the character of the Proprietor properly.

Familiarity with characters like Dr. Who, Star Trek's Q or Guinan, Star Wars' Yoda, and other similar characters from movies and TV will help you, but you must realize that the proprietor is both all of these and none of these. He is like them because his life transcends time and space. Even though he exists sequentially, especially from the perspective of the characters, his existence is outside of what we understand as temporal time and space.

Never will there be a situation where he will know someone before they know him (or vice-versa) – even if they are time travelers. From the PC's perspective, their relationship will always be sequential.

In many ways, the Proprietor is a tragic figure. A lonely man whose entire existence is this little store. Though he lives and works for a profit, no one ever really knows why. He lives for the interaction with his customers, but he is always guarded. He is always interested in their lives and stories, but is never forthcoming about himself.



No one knows what he does with the profits, though it is possible that he uses the wealth to invest in various local economies where the storefront exists. It is all very self-serving in an economic manner, but it is low key and subtle. He's a hard negotiator, but he does it without being harsh.

Other than that, he appears to be human, no one knows where he comes from, or how old he is. When asked, he will always deflect the question back on to the characters. Even when he's one-on-one with someone in his private room, he will still never reveal his secrets.

Characters that are perceptive may pick up on clues once in a while, but the clues should always be conflicting and appearing to be inconsistent.

THE POWER

Much like Dr. Who is tied to the Tardis, the proprietor is tied to the building. Unlike the Tardis, the store doesn't travel from point to point, time to time, the store simply exists. The store is intelligent in its own way. However, it is neither technological nor magical; it is supernatural – almost god-like. Its primary power is to exist as it transcends space and time. Its primary purpose is to “keep” the proprietor, who is a willing subject to the store's desires.

The two don't communicate, per se. Nor is there a merging of spirits or souls. However, they understand each other. The proprietor knows what the store is, what it represents, and what its desires are, and vice-versa. They work together in a symbiotic relationship that is conducted at a subconscious level.

The store exists in a given location at its whim. It knows intrinsically when and where to “show itself” so that it can be profitable. By the same whim, it can simply not be there. For example, if on a first visit to the shop, the characters are hostile toward the proprietor, the store will just not be there if the characters want to come by for a second visit.

The store also maintains the temporal continuity of experience for the characters, and the communities it exists in. This is the reason that the proprietor always appears disheveled and just woken up when they arrive. When the characters come to the door, just before they open it, the store bounces backward about ten minutes in time, wakes up the proprietor (via his alarm clock), giving him just enough time to dress, run a comb through his hair, and run out to the sales counter. As a side note, he once pleaded with the store to give him more time. However,

when it did, he “snoozed” until about ten minutes before the characters arrived and the results were the same.

Despite this, he always manages to be cheerful, alert, and helpful.

THE PURPOSE

Other than being a fun diversion for player characters, does TIPS really have a purpose? The answer is a clear and resounding yes. However, this purpose is beyond anything the player characters can ever hope to be part of.

Its primary purpose is that it serves as a dynamic nexus connecting all the habitable, growing universes in existence. By simultaneously existing in a multitude of universes, in a multitude of time and space eras, it enforces a minimal level of existential continuity among all the universes.

By its very existence, TIPS creates a time-space safety net for all of existence, thus preventing any one universe from collapse through temporal paradox. If such circumstances occur where player-characters directly cause events that can devolve into universal destruction, TIPS is the agent that steps in, restores order and balance, and deals with those that caused the problem. In cases where they are beyond redemption, the store can even create a micro-verse, isolate the perpetrators, and let them have their wish.

The profit motive is driven by two purposes. As alluded to previously, funds will be invested in struggling local economies with the intent of bolstering the store's own bottom line. Investments are made judiciously and anonymously, considering the store has access to information no one else does – i.e. the future. It is able to predict and forecast consumer markets with unerring accuracy so that its wealth is invested where it will do the most good. Its desire is to continue its profitability, so it will never invest in an economy that is destined to die – either through economic collapse or through some other locally controlled event, such as war, natural disaster, etc.

The second profit motive is more personal to the Proprietor. He is interested in “cool stuff” and is always on the lookout to purchase truly unique items. Considering the infinity of the multi-verse, unique items generally don't exist. However, some items are so hard to come by that they may as well be considered unique. His problem, of course, is that he is unable to go out and get things. He has to wait for someone to bring it to him and offer it for sale. When they do, however, he doesn't act



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as though there's anything special about it and treats its purchase just like any other purchase he considers.

Considering that the store transcends time and space, the life of the proprietor goes along with it. When he purchases something, he is able to enjoy it for as long as he wants. When he's tired of it, he just puts it on the shelf and makes it available for sale. From the perspective of the characters, this may be as short as two consecutive visits a day apart.

The final purpose that TIPS serves has to do with mitigating potential problems that could result in catastrophic situations. If some kind of artifact is created that can result in causing a major disaster, either locally, globally, or beyond, TIPS will take steps toward preventing such events from occurring. Consider this mission similar to that of Dr. Who, for example. TIPS always works as a force for "Good" but tends to be uncompassionate in its perspective. The proprietor brings in the human, compassionate touch, but since he gets a broader perspective, he has his limits.

TRAVEL OPPORTUNITIES

Will the characters ever be able to use the store to travel? As a general rule, the answer is no. Only in a situation where the store needs the characters to do something very specific as part of an effort to prevent a catastrophe from occurring would ever such travel be allowed.

In a manner similar to how the Tardis overrides the Doctor's directives, TIPS may require the services of a specific group of characters for a specific task where temporal balance and continuity needs to be restored. Only characters qualified for such work would ever have this opportunity, and the rules of engagement would be very limited and clear.

At no time would TIPS ever facilitate time/space travel at the behest of the characters. This is a hard-and-fast rule that can not be violated.

ADVENTURES

Generally speaking, The Interdimensional Pawn Shoppe is a useful diversion during a long campaign or series of quests, adding little to the overall story beyond a stopping point where characters can dump unwanted treasure, pick up some useful supplies, and move on. It can be especially fun if the characters encounter a second instance of the shop in a futuristic adventure, i.e. they visit the pawn shop on their home world, spend a couple months adventuring and traveling through space, then

visit the store again in a bustling alien space station. Another situation is if the characters are time travelers, or are adventuring through a portal nexus, and manage to visit the store in multiple stops in different time periods and/or different universes. However, if you're lacking ideas for an adventure, here are some suggestions that use TIPS as a springboard.

RESTORE THE BALANCE

[Future Era only] A technologically advanced race is experimenting with wormhole technology, and though it isn't in the "universe" the characters are currently in, the repercussions of their experimentation can and will affect the character's universe, among others. The proprietor hires the characters to infiltrate and ultimately stop the experiments. Other possible outcomes may work, such as modifying the experiment to create an enclosed microverse in which the experimenters are trapped so they can destroy themselves quite safely.

FIND AN ARTIFACT

[Fantasy Era/Adaptable to Future] A powerful magic user has created a powerful magic item (ring, scepter, wand, amulet, whatever), and the characters are tasked to retrieve it. The main reason is this item creates a significant imbalance in the natural order of things, or worse, creates an unrestricted gate between this and other universes. Part of the assignment would also include actions to ensure that the item can never be re-created.

[Any Era] The proprietor just wants to complete a personal collection of rare items.

SOMEONE TO LOVE

[Any Era] The proprietor is feeling lonely and would like to meet the right woman. She might be a member of the party, but the point of the adventure is that it can't be an easy resolution. Perhaps, while conducting other tasks, or over the course of several visits by the player character, she notices that he seems to have taken a liking to her. In keeping with this, he finds ways to encourage her return as often as possible.

MAGIC BOX MALFUNCTION

[Any Era] Of late, the Magic Box in the Extended Sales room has been malfunctioning. Something needs to be done, because it represents lost profits for TIPS. The characters are sent on a quest to either replace the box (find a new one) or just collect the parts necessary to fix it – or even better, track down where and how it was made so that they can bring a service technician in to take a look at it. 



THE TEMPLE OF ISSOTH

DAN HEMBREE

This solitaire adventure is designed for one humanoid warrior with 20-30 total combat adds (personal adds + weapon adds). You may bring whatever personal equipment, weapons, or armor you wish.

There are many different challenges to be faced in the Temple of Issoth, so a well-rounded character has the best chance for survival. This solo was designed using the 7.5 edition Tunnels & Trolls rules.

INTRODUCTION

"You must help me. The priests of Issoth have carried my son away. He is to be sacrificed to their dark god this very night."

The man pleading with you has the look of a farmer. He wears simple wool clothes that are stained red by the soil of the region and his hands are cracked and calloused. His face is tanned and weather beaten but is now lined with worry and sorrow.

"I know you are a great warrior. The innkeeper has told me the stories that you shared with him of your adventures. I will pay you 100 gold talents if you go the Temple of Issoth and rescue him."

The Temple of Issoth? You have heard only rumors of that dark and forbidding place. Horrible stories of demons and the undead. The priests of Issoth are said to be fanatics that serve the great beast Issoth and sate his fiendish appetites. No one who has entered the temple has been seen again. This man asks you to risk a great deal and offers little in return.

If you accept the reward the man has offered, go to 45. If you demand more money to undertake this dangerous mission, go to 12. If you refuse any reward and agree to assist the man, go to 23.

1. Make a SR on LK. If you make a L2-SR, go to 56. If you make a L1-SR, go to 69. If you fail the SR, go to 62.

2. The guards are startled by your sudden appearance. If you are wearing green and crimson robes, make a L2-SR on LK. If you make the SR, go to 21. If you fail the SR or you are not wearing robes, the guards immediately draw their sabers and attack. Each guard has a MR of 20 (3+10) and wears armor that takes 6 hits. If you are able to defeat the guards, go to 32. If you are killed, then this is the end.

3. The tentacles continue to squeeze and squeeze. Soon you cannot pull in even a shallow breath of air. Your eyes remain fixed on the image of Issoth. The teeth and hooks that line the enormous mouth of the demon draw closer and closer. You can almost smell the fetid, hot breath of the creature. But your mind is soon spared the horror of the image. Without any air, you slip quickly slip into unconsciousness and oblivion. The end.

4. You enter a large brightly lit chamber. The walls are covered with painted murals depicting men in green and crimson robes bringing sacrifice to horrible beasts. At the southern end of the room, a broad staircase leads upward. Several burning torches sit in elaborately carved marble sconces along each side of the stairs. Each sconce resembles a writhing mass of tentacles that grips the torch and holds it aloft. Two armored warriors stand at the base of the stairs. Each is wearing red crimson armor and wears a helmet with a faceplate shaped into the image of a scowling demon. Both warriors hold broadswords at the ready. If you fought anyone in the room you just came from, the guards are waiting for you and attack immediately, go to 20. If you didn't fight anyone and are wearing green and crimson robes, make a L2-SR on LK. If you make the SR, go to 40. If you fail the SR or you are not wearing any robes, go to 50.

5. You pick up the broad axe from the weapon rack. It is rather ordinary looking, but it looks like an effective weapon. You may take the broad axe (4 + 0, requires 17 ST 8 DX, 150 w.u., 100 gp) if you wish and go to 60.

6. You climb the stairs and enter a smoke-filled circular chamber. The air is saturated with incense which causes you to choke and gag. Six green and crimson robed priests stand before a raised dais with a large hole in the center. Five of the priests have their arms raised toward the ceiling and are chanting in a strange and unintelligible language. The sixth priest holds a small boy across his outstretched arms and is carrying him toward the hole in the dais. As soon as you step through the archway and into the room, however, the chanting immediately stops. All six priests turn and look at you. "Infidel intruder!" one shouts angrily. "You dare to befoul the shrine of the Great and Terrible Issoth? You will now be witness to his true



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power!" The priest turns to the dais, pulls a handful of sparking objects from his robes and throws them through the opening in the floor. "Rise and destroy our enemies, oh Mighty Issoth!" If you collected any diamonds in the temple, go to 63. If not, go to 22.

7. You grab the rubbery tentacle and you are able to twist out of its grip before it takes a firm hold on your body. You roll to the left, draw your weapons and look up to see a horrific sight. Go to 53.

8. Your vision begins to dim as the tentacles squeeze your throat. With one last burst of will, you force your eyes shut and block out the image of Issoth. Almost instantly the pressure of your throat disappears and you are able to breathe again. You desperately gasp for air and are forced to kneel in exhaustion. When you finally open your eyes again you find yourself directly in front of one of the tapestries. You decide to refrain from looking at the images anymore and turn your attention to the rest of the room. If you have not done so already, you may pour yourself a drink from the jug and go to 44. If you want to leave by the archway leading west, go to 36. If you would rather leave through the archway to the east, go to 73.

9. You are in a dark, dank chamber that stinks of mildew and rot. Filling the chamber is row upon row of coffins. You are standing in front of an open doorway at the southern end of the chamber. The air coming through the doorway is also moist but is filled with the unmistakable odor of fish. An illuminated stairway leading up is at the northern end of the chamber, but you must pass through the rows of coffins to get there. If you quietly cross the room to the stairway to the north, go to 48. If you go through the open doorway to the south, go to 29.

10. You pull the suit of armor out of the wardrobe. It consists of a leather cuirass, greaves, and bracers. As you strap on the last bracer you start to notice a slight tingling sensation all over your body. The tingling starts to intensify and soon you are wracked with pain as the armor starts to burn and fuse to your skin. You take 1D6 hits directly to your CON as a result of the ordeal. After a few minutes, the pain subsides and you find yourself lying on the floor. You pick yourself up and try to remove one of the bracers but it won't come off. You may not remove this armor; it has become a part of your body. The leather armor takes 8 hits and weighs 100 weight units. You can now investigate the cloth sacks if you have not done so

and go to 37, open the door to the north and go to 24, or leave by the open archway to the south and go to 14.

11. You enter a dim chamber lit only by a single lantern hanging from the center of the room. The smell of incense is heavy in the air and you see several smoldering pots lying about the floor. The walls and ceiling are covered in crimson and green tapestries. Roll 1D6. If you roll a 1-3, make a note of this paragraph number and go to 59. At the far end of the chamber is an iron bath tub filled with water. Next to it is a dressing table covered in a number of items including combs, brushes, files, mirrors, and towels. There is also a pot of steaming tea sitting on a small round table next to the dressing table with a single cup. The only exits from the room are a closed door to the south and stairs leading down to the west. If you take a drink of the tea, go to 31. If you search the dressing table, go to 51. If you go down the stairs, go to 43. If you open the door to the south, go to 4.



12. The man's face falls. "More money? But I am only a simple farmer." The farmer looks at you pleadingly but you continue to give him a hard look. Finally, he sighs and kicks the dirt. "Very well, I can offer you 150 gold talents, but that is all the money that I have. We will be hungry this winter, but I am willing to risk it if it will get my son back. I'm sure that you can find more gold in the temple. The priests of Issoth are said to have great riches. Now please go, before it is too late. They will surely sacrifice him before sunrise." Go to 34.

13. The guards are waiting for you with aimed and ready crossbows. As soon as you open the door they pull the triggers. Make two L2-SRs on LK or DEX (whichever is higher) to avoid the incoming bolts; for each missed SR you take 5D6 hits reduced by any armor or shields you may have in your possession. After firing, the guards throw their crossbows to the floor, draw their sabers and attack. Each guard has a MR of 20 (3+10) and wears armor that takes 6 hits. If you are able to defeat the guards, go to 32. If you are killed, then this is the end.

14. You enter a well-lit chamber. Roll 1D6. If you roll a 1, make a note of this paragraph number and go to 59. The room is illuminated by torches set in each of the four walls. The walls themselves are covered in elaborate tapestries bearing images of the dread demon Issoth destroying cities, slaughtering armies, and laying waste to farms, forests, and meadows. A broad table sits along the northern wall. On the table is a large porcelain jug and several copper cups. Inside the jug is a sweet smelling red liquid. Open archways lead from the room to the west and east. If you want to pour yourself a drink from the jug, go to 44. If you would like to inspect the images on the tapestries, go to 35. If you want to leave by the archway leading west, go to 36. If you would rather leave through the archway to the east, go to 73.

15. The last guard falls to the floor and stops moving. You take a few quick, deep breaths and bind your wounds. The broadswords (3 + 4, requires 15 ST 10 DX, 120 w.u., 140 gp) are yours if you want them. Neither of the guards have anything else of value on them. If you go up the stairs, go to 6. If you leave through the door to the south, go to 11.

16. You place your own weapon in the weapon rack and keep the sword. A voice in the back of your head tells you that such a poorly made weapon must be magical. You must use this broadsword in your next battle, unless you lack the strength or dexterity. The broadsword (3 - 6, requires 6 ST 6 DX, 120 w.u., 0 gp) is a poor

weapon. If you get a negative total in combat, then you may have injured yourself while wielding the clumsy sword. You may make another L1-SR on INT to get rid of the sword after each battle. Continued failure means that you must keep using the sword. Go to 60.

17. Your head is pounding and you start to sweat profusely. The air starts to become thick and heavy making you struggle to breathe. You suddenly realize that you are getting closer and closer to the tapestries even though you feel like you are standing still. The tentacles of Issoth seem to reach out toward you then wrap around your throat and start to squeeze the life from you. You choke and sputter as you struggle to take each breath. Take 1D6 hits directly to your CON. You claw at the tentacles around your throat, but you cannot seem to get a hold on them. You are now face to face with the tapestry. The horrible, shifting image of Issoth fills your vision. You struggle to close your eyes and break away from the horror. Make another set of L1-SRs on LK and INT. If you make both SRs, go to 8. If you fail either SR, go to 3.

18. The tentacle tightens around your midsection and begins to squeeze. You gasp as the air is forced from your body and your ribs start to crack. You take 1D6 hits directly to your CON. If you survive, you are able to strike the tentacle with your weapon and it releases you from its grip. You stagger back, struggling for air and look up to see a horrific sight. Go to 53.

19. As soon as you open the door to the wardrobe, a giant carnivorous worm lunges out from the darkness inside. The giant worm is six feet long and has a mouth full of sharp teeth. Its body is gray and covered in needle sharp spines. The giant worm has a MR of 30 (4+15). If the worm rolls three or more sixes in a single combat turn it has managed to wrap itself around you and will automatically inflict 1 point of spite damage each combat turn as it works it's spines into your body. The number of points of spite damage inflicted each turn will increase by 1 each time four or more sixes are rolled. If you are able to defeat the worm, go to 28. If the worm defeats you, it drags you into the wardrobe and slowly starts to swallow you whole. The end.

20. The guards were already on the move before you even entered the chamber, obviously alerted by the sounds of combat in the outer room. You scramble to prepare yourself as they crash into you with swords swinging. Make a L2-SR on DEX. If you make the SR, you are able to maneuver yourself out of their way and



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adequately prepare for the fight to come. If you fail the SR, you fumble your weapons as you frantically try to ward off the incoming blows and you drop whatever weapon you had in your hand when you entered the room (if you had two weapons you only lose one of them). You may not use the weapon you dropped in this fight, but you may draw another if you have one. Each guard has a MR of 25 (3 + 13) and wears armor that takes 6 hits. If you are able to defeat the two guards, go to 15. If the guards kill you, then this is the end.

21. The guards look at you for a moment, then bow and return to their positions by the stairs without saying a word. If you go up the spiral staircase to the second floor, go to 11. If you go down the dark spiral staircase to the basement, take a torch from one of the wall sconces and go to 54. If you open the door to the east, go to 73. If you open the door to the west, go to 36.

22. A geyser of salty water erupts from the opening in the dais partially flooding the chamber. The pots of burning incense on the floor pop and hiss as the water reaches them. As the water continues to rise in the room, a tentacle emerges from the opening in the dais and feels around the floor. This tentacle is soon followed by another and then another. Then the body of a horrific beast rises from below. It has a total of eight writhing tentacles and a giant bulbous head with two large, black eyes. The eyes seem to be focused on you alone. The priests scramble away from the dais as the monster pulls itself through the hole. Suddenly the beast raises two of its tentacles and reaches for you. You slash and stab furiously at the tentacles and attempt to back through the archway behind you, but the beast keeps you on the defensive and prevents you from retreating. It soon becomes very clear that you must stand and fight. The tentacle monster has a MR of 60 (7+30). If it rolls four or more sixes in a single combat turn one of the tentacles has wrapped around your body causing 1D6 hits of damage directly to your CON. If you manage to defeat the beast, go to 42. If you are defeated, the monster grabs your lifeless body with one of its tentacles and drags you toward it gaping jaws.

23. The farmer's face brightens as you offer to help him without the need of his money. "You are too kind. But I must give you something. Here, take these herbs." The man hands you a small pouch. "If you are injured, chew on these herbs and you will be healed." Chewing on the herbs will restore 1D6 points of CON. There are enough herbs for two uses. "Now please go, before it is

too late. They will surely sacrifice him before sunrise." Go to 34.

24. You open the door and enter a brightly lit room. If you have been here before, go to 43. Two sets of spiral stairs lead up to a well-lit second floor and down into a dark cellar. There are doors in the western and eastern walls. There are also two guards stationed here standing by each of the staircases. Each guard is wearing a helmet with a face mask bearing the image of a scowling demon. If you fought anyone in the room you just came from, go to 13. Otherwise, go to 2.

25. A procession of 1D3 chanting temple priests enters the chamber. They are dressed in crimson and green robes. On seeing you, the lead priest raises his hand and mutters a few arcane words. A blast of water erupts from his palm and strikes you in the chest. Make a L2-SR on LK. If you make the SR, you simply get wet. If you fail the SR, you take 1D6 hits directly to your CON. Each priest then draws two daggers from their robes and attack. Each priest has a MR of 15 (2 + 8) and wears no armor. If you defeat the priests, you may take their two poniards (2 + 0, requires 1 ST 3 DX, 10 w.u., 10 gp). Each priest also carried 2D6 gold coins in a belt pouch. Return to your previous paragraph. If you are defeated, then this is the end.

26. Your head is pounding and you start to sweat profusely. The air starts to become thick and heavy making you struggle to breathe. You suddenly realize that you are getting closer and closer to the tapestries even though you feel like you are standing still. The tentacles of Issoth seem to reach out toward you but you steel yourself and manage to close your eyes. Almost instantly your breathing returns to normal and your head stops hurting. When you open your eyes again, you are standing directly in front of one of the tapestries. You decide to refrain from looking at the images anymore and turn your attention to the rest of the room. If you have not done so already, you may pour yourself a drink from the jug and go to 44. If you want to leave by the archway leading west, go to 36. If you would rather leave through the archway to the east, go to 73.

27. Despite the strange voice in the back of your head telling you that the sword is special, you put the broadsword back in the weapon rack. Go to 60.

28. You slash, stab, and beat the giant worm to death. In the end, you are covered in a sticky, purple slime that pours from the hacked remains of the worm, but you are alive. Kicking a piece of the worm aside, you look in the



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wardrobe to see if there is anything else to be found. Hanging from a steel bar is a gold chain with a jade pendant carved in the likeness of the demon Isoth. If you can ever find someone crazy enough to buy it (L3-SR on LK), you will receive 2D6 x 100 gold coins for the pendant. You can now investigate the cloth sacks if you have not done so and go to 72, open the northern door leading east and go to 24, or exit through the southern archway leading east and go to 14.

29. You enter a massive chamber with a domed roof. High above you see light emanating from a circular opening in the ceiling. The floor is paved with slate flagstones and as you walk across the floor your footsteps start to echo throughout the chamber. The walls are covered in highly polished marble. The room is bare with the exception of a large pool of water in the center. The smell of fish seems to be coming from the pool. If you continue into the chamber and investigate the pool, go to 41. If you want to go back the way you came, go to 9.

30. You sheath your weapon and keep your torch ready. You slowly raise the lid and peer into the coffin. Inside, as you might have expected, is a corpse. The body is unclothed revealing its light-blue tinted skin. Bringing your torch in closer for a better look, the body has the appearance of a person that has drowned. Suddenly, the eye lids of the dead man open. It stares at you with white eyes and then snarls revealing yellow, broken teeth. The corpse's hand reaches up swiftly and swipes at your face. Make a L1-SR on DEX. If you fail the SR, you take 1D6 hits directly to your CON as the ghoul's claws rakes across

your face. You stagger back, dropping the coffin lid and drawing your weapon. The ghoul leaps out of the coffin and attacks. The ghoul has a MR of 30 (4 + 15). If the ghoul rolls 3 or more sixes in a combat turn, it has grabbed a piece of your armor and ripped it from your body; you must deduct 1 from the protection level of your body armor. If you are not wearing body armor, then you take 1 extra point of spite damage. If you manage to defeat the ghoul, go to 39. If the ghoul defeats you, then this is the end.

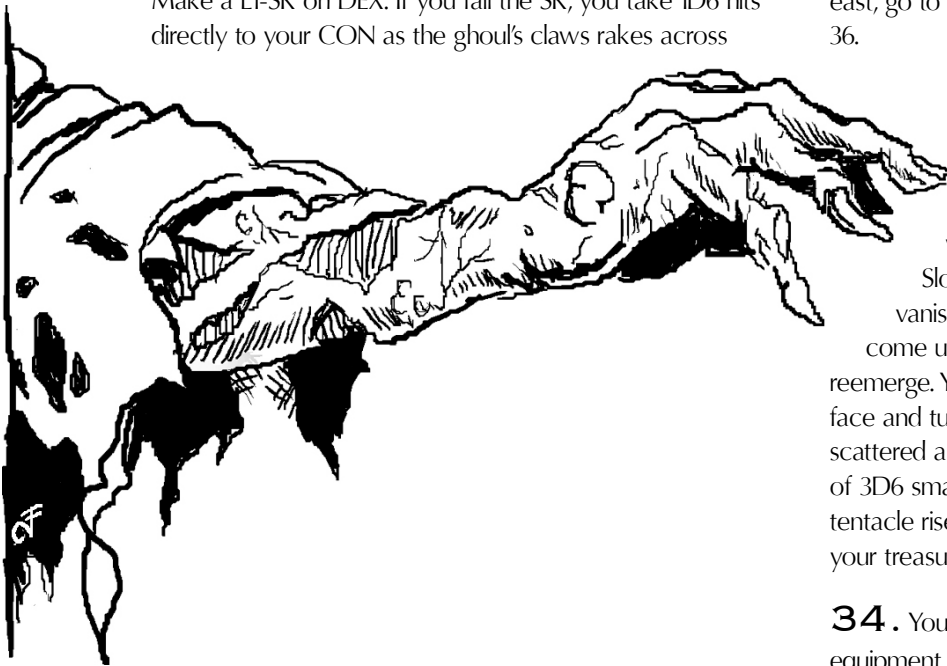
31. You pour the steaming tea into one of the cups and take a long drink. The tea is strong and bitter but very refreshing. You set down the cup and start to look around the room again. Everything seems to spin and you stumble back a few paces. You shake your head and realize that the tea must have been drugged. You must reduce your DEX by half (round up) for the rest of the adventure. The effects of the drug should wear off after a night's rest. Return to 11.

32. Both of the guards lie dead at your feet. You may take their sabers (3 + 4, requires 9 ST 10 DX, 60 w.u., 110 gp) and crossbows (5 + 0, requires 15 ST 10 DX, 180 w.u., 250 gp). Each guard has a quiver containing 10 quarrels as well as 3D6 gold coins. You try to remove the helmets and armor of the guards, but it will not move no matter how hard you pull. If you go up the spiral staircase to the second floor, go to 11. If you go down the dark spiral staircase to the basement, take a torch from one of the wall sconces and go to 54. If you open the door to the east, go to 73. If you open the door to the west, go to 36.

33. The monster lunges toward you one last time and you stab it in one of its massive eyes. The beast squeals in pain and thrashes about the pool throwing water and blood all around the chamber.

Slowly the beast withdraws into the pool and vanishes from sight. Bubbles and blood continue to come up from the depths but the beast does not reemerge. You wipe the blood and saltwater from your face and turn your attention back to the diamonds scattered around the pool. You are able to collect a total of 3D6 small diamonds (25 gp each) before you notice a tentacle rise from the water again. You quickly pocket your treasure and return to the north. Go to 9.

34. You quickly secure your weapons, armor, and equipment from the inn and make your way toward the Temple of Isoth. The temple lies on the outskirts of



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town. No one is quite sure when the priests of Issoth came to this area. One day this was just another fertile tract of farmland, then the next it was a desolate wasteland. The temple sits in the center of the waste. You trudge for two hours through the dusty, broken land until you finally catch sight of the building. The temple is a simple square structure. One would hardly guess that it served as a temple to the dark and terrible demon Issoth. You have no idea what waits for you inside, but you steady yourself for the worst. As you draw closer you notice that there are no walls protecting the temple and you see no sign of guards. You get within 20 feet of the temple before you stop and crouch down behind a boulder. A large set of double doors stands in the front of the building. There are no windows or any other obvious ways to enter from this side. If you walk up to the front of the temple and open one of the doors, go to 52. If you want to circle the temple and search for another way in, go to 1.

35. You approach the strangely fascinating tapestries. They have been embroidered with incredible skill and the images are flawless. While the landscapes and depictions of men and animals are clear, the form of Issoth is difficult to take in. You simply see a misshapen mass of tentacles, eyes, hooks, and teeth. The image itself seems to shift and change on the tapestries as you stare at them. Your head starts to throb as you continue to struggle with the pictures of the demon. Make a L1-SR on LK and INT. If you make both SRs, go to 26. If you fail either SR, go to 17.

36. You enter a dimly lit, rectangular chamber. Roll 1D6. If you roll a 1, make a note of this paragraph number and go to 59. There are twenty simple cots set up along the western wall of the chamber. Each cot has a small table beside it with a washbasin sitting on top. Clearly this is a dormitory of some sort. At the foot of one of the cots in the center of the room is a pile of three lumpy, cloth sacks. On the southern wall is a large wardrobe. The doors of the wardrobe are covered in strange carvings of beasts, demons, and men. They are mixed together in a writhing mass all caught in the clutches of eight massive tentacles. At the northern end of the room, there is a door set in the eastern wall. At the southern end of the room, there is an open archway also leading to the east. If you want to open the wardrobe, go to 68. If you want to check one of the cloth sacks, go to 72. If you want to open the northern door leading east, go to 24. If you want to exit through the southern archway leading east, go to 14.

37. A roving band of 1D3 temple guards enters the chamber. They are dressed in crimson leather armor and wield spears. The faceplates on their steel helmets bear images of different scowling demons. Each guard has a MR of 20 (3+10) and has armor that will take 4 hits in combat. If you defeat the guards, you can take their spears (3 + 1, requires 8 ST 8 DX, 30 w.u., 15 gp). Each guard also carries 1D6 gold coins in a belt pouch. If you try to remove their helmets or armor, you find that it will not come off no matter how hard you pull. Return to your previous paragraph. If you are defeated, then this is the end.

38. You pull the broadsword from the rack and inspect the blade. You are shocked by the poor craftsmanship of the sword. The sword is poorly balanced, the hilt is cracked, and the blade is practically dull. Despite these obvious defects, you are strangely compelled to throw away your own weapon and use this sword instead. Make a L1-SR on INT. If you make the SR, go to 27. If you fail the SR, go to 16.

39. The ghoul crumples to the floor under the weight of your devastating blows. You check the coffin again to see if there was anything of value entombed with the creature, but find only pools of vile water. Return to 54.

40. The guards look at you for a moment, then bow deeply and return to their positions by the stairs without saying a word. If you go up the stairs, go to 6. If you leave through the door to the south, go to 11. If you walk up to the guards and then launch a surprise attack, go to 70.

41. You slowly approach the pool. As you draw closer you see small flashes of light coming from all around the pool. Soon you see that the sources of the flashing lights are several diamonds that are scattered about the edge of the pool like small drops of water. The water in the pool is dark and murky. It smells strongly of the sea and you see a thick crust of salt encrusting the sides of the pool. If you start picking up diamonds, go to 61. If you'd rather leave the diamonds alone and go back the way you came, go to 9.

42. The monster lunges toward you one last time and you stab it in one of its massive eyes. The beast squeals in pain and thrashes around throwing water and blood all around the chamber. Slowly the beast withdraws into the hole in the floor and vanishes from sight. Bubbles and blood continue to come up from the depths but the beast does not reemerge. Soon the water begins to drain back



out of the room as well. You wipe the blood and saltwater from your face and steady yourself against the wall. The six priests, huddled against the far wall stare at you in disbelief. Three of them break and run for the open archway. The three others draw daggers from their robes and charge directly at you screaming obscenities. Each priest has a MR of 15 (2 + 8) and wears no armor. If you are able to defeat the priests, go to 76. If the priests kill you, they pick up your body and toss it into the hole. The end.

43. You enter a brightly lit room with stairs leading up to the north and stairs leading down into darkness to the south. There are doors in the eastern and western walls. Roll 1D6. If you roll a 1, make a note of this paragraph number and go to 59. If you go up the staircase, go to 11. If you go down the dark staircase, take a torch from one of the wall sconces and go to 54. If you open the door to the east, go to 73. If you open the door to the west, go to 36.

44. You pour the red liquid into one of cups. It looks relatively harmless. You dip one finger into the cup and taste the mysterious fluid. You are surprised to find it sweet and quite refreshing. You pick up the cup and greedily gulp down its contents. That is good. You pour yourself another and take another drink. Delicious. This is quite possible the best wine you have ever tasted. You feel quite invigorated. Add 1D6 point to your base CON for the remainder of this adventure. The effects of the wine will wear off after a night of sleep. The wine will only have this effect once per day. If you have not done so already, you may inspect the images on the tapestries and go to 35. If you want to leave by the archway leading



west, go to 36. If you would rather leave through the archway to the east, go to 73.

45. "Thank you, brave sir." The farmer takes your hand and shakes it vigorously. "Free my son and bring him to me and you will have your reward. Now please go, before it is too late. They will surely sacrifice him before sunrise." Go to 34.

46. The sack contains 100 gold coins. You quickly sift through the coins and see that they are marked with the seals of many different kingdoms. If you want to check another sack, return to 72. You can also open the wardrobe if you have not already done so and go to 68, open the northern door leading east and go to 24, or exit the room through the open archway to the south leading east and go to 14.

47. Inside the wardrobe are several sets of crimson and green robes hanging from a steel bar. If you take one of the sets of robes and try it on, go to 58. If you decide to leave them alone, you can investigate the cloth sacks if you have not done so and go to 72, open the northern door leading east and go to 24, or exit through the southern archway leading east and go to 14.

48. You start to make your way through the rows of coffins. Most of the coffins are set closely together, forcing you to weave your way through the rows at irregular intervals. Make a L2-SR on LK. If you make the SR, go to 57. If you fail the SR, go to 66.

49. You pull the spear from the rack of weapons and inspect it carefully. It is indeed a finely made weapon. You are amazed by the sharpness of the spear head. As you look closer you see that the blade is finely serrated. This spear (3 + 2, requires 8 ST 8 DX, 30 w.u., 50 gp) would be devastating against any flesh and blood opponent. Every time you inflict damage on an opponent, you create a heavily bleeding wound. You opponent will lose 1 point of MR or CON each turn until it has a chance to bandage the wound. This effect is cumulative, so that if you wound an opponent twice, it will lose 2 points of MR or CON each turn from blood loss. Return to 60.

50. The two guards pause for only a moment after seeing you enter the room. You think that you hear one of them snarl and then they both raise their swords and rush toward you. There is barely enough time for you to ready your own weapons before you have to fight for your life. Each guard has a MR of 25 (3 + 13) and wears



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armor that takes 6 hits. If you are able to defeat the two guards, go to 15. If the guards kill you, then this is the end.

51. You search through the items on the dressing table. Among the various worthless items you find an ornate gold comb (20 gp), a small silver box (30 gp), and a jeweled hand mirror (50 gp). Your search took some time, however, and you start to wonder if you will be discovered. Roll 1D6. If you roll a 1-3, make a note of this paragraph number and go to 59. Return to 11.

52. You carefully open one of the front doors. It creaks only slightly as you open it, but even the slight sound in the silence of the temple interior sets your nerves on edge. You squeeze through the doorway and enter a well-lit chamber. Roll 1D6. If you roll a 1, make a note of this paragraph number and go to 59. The room is illuminated by torches set in each of the four walls. The walls themselves are covered in elaborate tapestries bearing images of the dread demon Issoth rising from the sea destroying cities, slaughtering armies, and laying waste to farms, forests, and meadows. A broad table sits along the northern wall. On the table is a large porcelain jug and several copper cups. Inside the jug is a sweet smelling red liquid. Open archways lead from the room to the west and east. As you continue to scan the room for danger and plunder, you notice that the door that you came through is no longer there. You rush to the southern wall searching for the door but find nothing except for bare stone. You eventually abandon your search and turn your attention back to the room. If you want to pour yourself a drink from the jug, go to 44. If you would like to inspect the images on the tapestries, go to 35. If you want to leave by the archway leading west, go to 36. If you would rather leave through the archway to the east, go to 73.

53. A great beast has risen from the water. It has eight tentacles and a giant bulbous head with two massive, black eyes. The eyes seem to be focused on you. Suddenly the beast raises two of its tentacles and reaches for you again. You slash and stab furiously at the tentacles and attempt to back away from the pool, but the beast keeps you on the defensive and prevents you from retreating. It soon becomes very clear that you must stand and fight. The tentacle monster has a MR of 50 (6+25). If it rolls four or more sixes in a single combat turn one of the tentacles has wrapped around your body causing 1D6 hits of damage directly to your CON. If you are able to defeat the monster, go to 33. If the monster kills you, it drags your lifeless body into the pool and feasts.

54. You are at the northern end of a dank chamber that stinks of mildew and rot. Filling the chamber is row upon row of coffins. An open doorway lies at the southern end of the chamber, but you must pass through the rows of coffins to get there. If you investigate one of the coffins nearest you, go to 65. If you quietly cross the room to the doorway to the south, go to 48. If you go up the stairs, go to 43.

55. You pull open the sack and are greeted by the sight of a dozen large, black spiders. The spiders rush out of the sack and scurry up your arms. Make a L2-SR on LK. If you make the SR, you manage to sweep the spiders off of your arms before they bite. If you fail the SR, you are bitten by as many spiders as you failed the SR up to a maximum of twelve. For each bite you take 1 hit directly to your CON. If this is enough to kill you, then this is the end. Otherwise, if you want to check another sack, return to 72. You can also open the wardrobe if you have not already done so and go to 68. If you want to open the northern door leading east, go to 24. If you want to exit through the southern archway leading east, go to 14.

56. You make your way around the temple, scanning the bare walls for any sign of a hidden entrance. Luck is on your side for once. Along the eastern side of the temple you spot a small crack in the wall. There is another crack three feet to the left of the one you first found and a third overhead that connects the two. It must be a door, you think. If you want to try to open the secret door, go to 67. If you would rather return to the front of the temple and enter through the front door, go to 52.

57. You carefully make your way through the maze of coffins. More than once you step in a pool of fetid water that raises a horrid stench causing you to gag and retch. After several minutes, you finally make it through the last row of coffins. If you are going toward the open doorway, go to 9. If you are headed for the staircase leading up, go to 54.

58. You take a set of robes from a hanger and pull it over your head. The robe fits remarkably well; it completely conceals your armor, weapons, and even your face. If you continue to wear them they will make an effective disguise. You can now investigate the cloth sacks if you have not done so and go to 37, open the door to the north and go to 24, or leave by the open archway to the south and go to 14.



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59. You have been discovered. Roll 1D6, on a 1-2 go to 25, on a 3-6 go to 37.

60. The rack contains a spear, a broadsword, and a broad axe. There is only one of each weapon in the rack. If you take the spear, go to 49. If you take the broadsword, go to 38. If you take the broad axe, go to 5. If you decide to leave the weapons alone, you can open the door to the north and go to 24, or leave the room through the open archway to the south and go to 14.

61. You pick up one diamond, then another, and then another until you have several in your hand. Each diamond is about the size of the fingernail on your little finger, but they are nearly flawless. They will certainly fetch a hefty sum from the local jeweler. You stoop down to pick up yet another one when the water in the pool erupts in a column of white foam drenching you in the salty brine. A giant tentacle reaches out of the water and starts to wrap around your waist. Make a L2-SR on STR. If you make the SR, go to 7. If you fail the SR, go to 18.

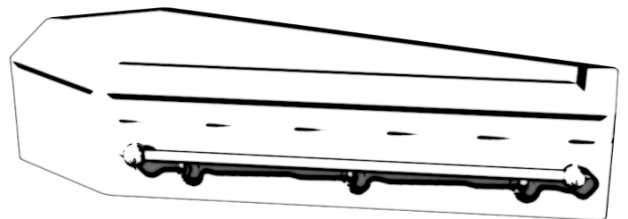
62. You make your way around the temple, scanning the wall for any sign of a hidden entrance. As you round the corner to the back of the temple, you run into two temple guards. They are wearing heavy leather jerkins and carry spears. Their helmets have face mask bearing the images of scowling demons. They pause for only a moment, apparently surprised at seeing someone dare to approach the temple. This is short-lived, however, and the guards growl and hiss as they lower their spears and charge. Each guard has a MR of 20 (3 + 10) and has armor that will take 4 hits. If the guards manage to kill you, they drag your corpse into the temple and you and the farmer's son are never seen again. If you defeat the guards, you manage to find 2D6 gold coins in their belt pouches in addition to their common spears (3 + 1, requires 8 ST 8 DX, 30 w.u., 15 gp). You try to take off one of their helmets, but you cannot seem to move it no matter how hard you pull. With no sign of another way into the temple, you return to the main doors. Go to 52.

63. The sparkling objects fall through the hole and vanish into darkness. From a distance you think that you hear a splash but nothing else happens. The priests look at each other in surprise and shock. "We have been forsaken!" one shouts and he runs from the room. He is followed by two others who scurry past you and down the steps. The three remaining priests look at you in anger. "No. We are simply being tested," one says angrily. "We must deal with this infidel ourselves." With that, each priest draws two daggers from beneath their robes and

charge at you screaming obscenities. Each priest has a MR of 15 (2 + 8) and wears no armor. If you are able to defeat priests, go to 76. If the priests kill you, they pick up your body and toss it into the hole. The end.

64. You open the sack and find a dozen loaves of bread. They look and smell quite fresh; take as many as you like. Each loaf weighs 20 weight units and will serve as a day's worth of provisions. If you want to check another sack, return to 72. You can also open the wardrobe if you have not already done so and go to 68. If you want to open the northern door leading east, go to 24. If you want to exit through the southern archway leading east, go to 14.

65. The wood of the coffin is wet to the touch. As you look closer, you determine that the odor that fills the room seems to be coming from inside the coffins. The coffin is simple and plain with no inscriptions of any kind. It is unremarkable in every way except that the lid do not appear to be secured. If you want to try to open the coffin, go to 30. If you'd rather leave the coffin alone, return to 54.



66. As you slowly make your way through the maze of coffins, the lid of the coffin to your right suddenly bursts open. A low moan comes from inside. Then, by the light of your flickering torch, you see a clawed hand reach out and grab hold of the side of the coffin. A hideous-looking head soon follows. The creature's skin is pale blue and its eyes are a dull white. With its wet, matted hair, the creature looks like a drowned man you once saw washed up along the coast. The blue-tinted corpse rises up from inside the coffin, looks at you and snarls. Suddenly a second coffin opens to your left and another corpse rises to feast on your warm flesh. Both ghouls lunge at you, slashing and grabbing with their clawed hands. Each ghoul has a MR of 30 (4 + 15). If one of the ghouls rolls 3 or more sixes in a combat turn, it has grabbed a piece of your armor and ripped it from your body; you must deduct 1 from the protection level of your body armor. If you are not wearing body armor, then you take 1 extra point of spite damage. If you manage to defeat the ghouls, go to 74. If the ghouls defeat you, then this is the end.



THE TEMPLE OF ISSOTH

67. Make a L1-SR on INT. If you make the SR, go to 75. If you fail the SR, you are unable to figure out how to open the door. You shake your head at your own incompetence and return to the front door. Go to 52.

68. You step up to the wardrobe and try to ignore the ghastly carved images. You take hold of one of the handles, half expecting one of the carvings to leap out at you at any moment, and open the door. Roll 1D6. If you roll a 1-2, go to 47; 3-4, go to 71; 5-6, go to 19.

69. You make your way slowly around the temple, scanning the bare walls for any sign of a hidden entrance. Despite your best efforts, you find nothing. You will have to enter through the front doors. Go to 52.

70. You walk with purpose toward the staircase until you are just past the two guards. Then you quickly draw your weapon and strike one of them from behind. Make a L1-SR on DEX. If you make the SR, you catch the guard completely by surprise and you inflict an amount of damage equal to your combat total reduced by 6 for the guard's armor. If you fail the SR, the guard is able to dodge just before your strike lands so that you only inflict half of your combat total in damage reduced by 6. The guards quickly recover from your surprise attack and advance on you. Each guard has a MR of 25 (3 + 13) and wears armor that takes 6 hits. If you are able to defeat the two guards, go to 15. If the guards kill you, then this is the end.

71. Inside the wardrobe is a single suit of crimson leather armor. It looks as if it was made by a master craftsman. The leather itself is decorated by a strange ropy pattern that seems to wrap around each piece of the armor. If you want to put on the armor, go to 10. If you decide to leave them alone, you can investigate the cloth sacks if you have not done so and go to 72, open the northern door leading east and go to 24, or exit through the southern archway leading east and go to 14.

72. You walk over to the pile of cloth sacks. They all look identical, so you select one at random. Roll 1D6. If you roll a 1-2, go to 46; 3-4, go to 55; 5-6, go to 64. There are a total of three sacks, so you may only roll a total of three times. Two or more sacks may contain the same thing.

73. You enter a rectangular chamber lit by several burning torches. Roll 1D6. If you roll a 1-3, make a note of this paragraph number and go to 59. In the center of the

room is a table with a simple chair facing three rows of long benches. There is a rack containing three weapons mounted to the northern wall of the room. At the northern end of the room, there is a door set in the western wall. At the southern end of the room, there is an open archway also leading to the west. If you want to examine the rack of weapons, go to 60. If you want to open the northern door leading west, go to 24. If you want to leave the room through the southern archway leading west, go to 14.

74. The ghouls crumple to the floor under the weight of your devastating blows. You check the two coffins that they emerged from to see if there was anything of value entombed with the creatures, but you find only pools of vile water. You kick the corpses to make sure they are truly dead then continue moving through the rows of coffins. If you are going toward the open doorway, go to 9. If you are headed for the staircase leading up, go to 43.

75. You manage to open the secret door and slip inside the temple. As the door closes behind you, however, you can no longer see the opening mechanism. Go to 73.

76. You stand victorious over the priests of Issoth. A quick search of their bodies produces a small pouch containing 3D6 small diamonds (25 gp each) on each priest in addition to their two poniards (2 + 0, requires 1 ST 3 DX, 10 w.u., 10 gp). You hear gentle moaning from the far corner of the room. The small boy is stirring. You rush over and pick him up. Wasting no time, you throw him over your shoulder and run from the room, down the stairs, and back toward the exit. As you run through the rooms, you hear shouting and screaming but see no one. You finally make your way back to the entry chamber and see that the doors are there once again. In a matter of seconds you are out the door and back into the night air. You decide not to test your luck any further and continue to run until you are back in town. The boy's father stands outside the inn waiting. Once he sees you, he rushes forward and grabs his son from your arms. "Thank you. I cannot tell you how grateful I am. Please take this small token of my gratitude." The farmer hands you the pouch of gold talents you agreed upon, shakes your hand and carries his son away. Congratulations. You have performed a great deed. Take an extra 200 AP for completing this adventure. You have saved the young boy, but the priests of Issoth are not ones to forgive or forget. You should watch your back from now on. ➡



BACKGROUND AND INHERITANCE

DAN PRENTICE

The aim of this article is to provide options for players to give their starting characters a boost due to their background and to recognize the gifts and inheritances their family or community may have provided them with before they set off into the wider world.

It is designed with the 75 edition rules in mind but can be used with earlier versions of the game with minimal changes.

It will result in an increase in the power level of starting characters so requires the agreement of the Game Master before it can be used.

This system can be used to help balance the differences between the Kindred. A justification for this is provided below.

The idea for the Inheritance table came from playing the Middle Earth Role-playing Game; this game awards background points to characters according to their race, allowing the player to roll on various tables to the benefit of their character.

Each Inheritance point gives the character a roll on the Inheritance table. The nature of Inheritance is not just gold, although it can be; it can also represent special gifts, training, talents or even genetic advantages the character has garnered.

At the Games Master's option a benefit can be chosen from the table instead of random determination.

HOW MUCH DOES THE CHARACTER INHERIT

This scribe is of the opinion that the older kins have settled in their ways, and have less diversity within them because they have found their evolutionary niche. Adventurers amongst them are often the poorer or outcast members of the race and so less likely to have inherited or be given items that will aid them in their adventuring life.

Members of the young races, humans and hobbs for example, not only have greater differences within their race, but less power. Those who do become adventurers are likely to be better equipped to venture out and do crazy things like fight trolls for gold.

(That's my justification for giving the less well endowed kindred more rolls on the table. The reader is entitled to cry 'balance, shmalance!' and ignore it entirely, and decide on some other method. Roll a d6 for the number of Inheritance Points if you are a true lover of the random)

Elves, Fairies, Monstrous PCs 1 Inheritance Point

Dwarves 2 Inheritance Points

Hobbs, Leprechauns 3 Inheritance Points

Humans 4 Inheritance Points

THE INHERITANCE TABLE

The table is a d66 table. Roll two different colored d6, designating one as Die 1, the other as Die 2, before you roll them! Then check the outcome of the roll by looking on the table. If you have the same roll twice, either have double the effect or roll again, ignoring the duplicated roll.



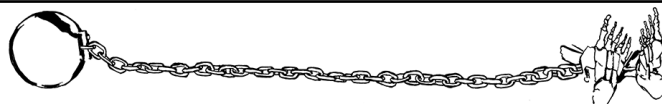
BACKGROUND AND INHERITANCE

11	Bequest. You have an extra 1d6 x 100 gp, may be in regular equipment if desired, and a stipend of 50gp/month.
12	Pet. You have a small animal who loves you very much - cat, dog, rat, lizard etc. It will fight with an MR = Your Cha + 5 x your level. It will try to alert you to dangers etc.
13	Heirloom Weapon. You have the best weapon your character can use. It does a bonus d6 damage due to its exceptional craftsmanship. It gives you status within your clan/family.
14	Heirloom Armor. You have the best armor your character can wear. It has a bonus 1d6 AP due to its craftsmanship.
15	Heirloom Shield. You have the best shield your character can use. It has a bonus d6 AP and bears your family/ clan/guild crest.
16	Master crafted Tools. You have a bequest of tools of very high quality for a profession of your choice. When using them add 10 to any Saving Roll to produce an item or perform a task appropriate to the tools.
21	Endurance. Take 1 less damage from heat or cold or other environmental damage.
22	Marksmanship. Bonus d6 damage with missile weapons.
23	Athletics. Move 20% faster when running.
24	Weapon Defense. Natural 1 Armor Point when able to block.
25	Evasion. Difficult target, +1 SR to hit with missiles.
26	Brawling. Bonus d6 damage when unarmed.
31	Magic Resistant. Double your WIZ for the purposes of withstanding magical attacks on you.
32	Powerful Voice. Voice carries for very long distances, you can sing at a loud volume, and deafen those in close contact by shouting.
33	Berserker. You may rage in combat. You become immune to charm or fear when raging. Double combat dice rolled, but lose 2 ST/round of rage (recovered with rest).
34	Ambidextrous. You may use either hand with equal facility. DEX requirements of weapons do not stack for 2 weapon use.
35	Night sighted. You see in dark conditions as though subject to a Catseye spell.
36	Great Stamina. You have great resilience for your size and frame. You may carry double the normal weight allowance, and you need only 4 hours sleep.



BACKGROUND AND INHERITANCE

41	Magic Training. You know a bonus spell. Warriors and Rogues know a L1 spell (yes even Warriors, it is an exceptional gift). Wizards and Warrior Wizards know a L2 spell.
42	High Kin. You are of the High race of your kindred, +1 to all attributes. You may also lord it over others of your kindred, but it won't make you popular.
43	Well Connected. You have a chance of knowing someone who may help you in a particular situation. Make a Luck SR - the higher the roll, the better and more sympathetic the contact. You may check this once per situation.
44	Half Breed. Pick an attribute multiplier of another race for one attribute and substitute for yours. You resemble that race. The GM may rule out really bizarre combinations.
45	Spell Like ability. Pick a first level spell; you may do that spell once a day for no cost and with no roll required. GM should agree the spell and how it will show itself.
46	Tough skin. Very resistant to damage, 1 natural Armor Point.
51	Strong. You have a bonus d6 ST.
52	Tough. You have a bonus d6 CN.
53	Fast. You have a bonus d6 SPD.
54	Deft. You have a bonus d6 DEX.
55	Clever. You have a bonus d6 IQ.
56	Lucky. You have a bonus d6 LK.
61	Charming. You have a bonus d6 CHA.
62	Magical. You have a bonus d6 WIZ.
63	Skilled. You have a bonus Talent.
64	High Status. You come from the upper class of society. You will get deferential reactions from among your own race, and will have connections amongst the nobility (or equivalent). Double your starting cash.
65	Magic Item. You have a magic item of minor power. Discuss something suitable with the GM.
66	Really Lucky. Gain a bonus d6 LK, then roll again on this table.



FAMILIARS IN TUNNELS AND TROLLS

Justin T. Williams

With this article I hope to bring to T&T an old wizard's friend long missing from our favourite fantasy RPG, the "Familiar" or "Familiar Spirit".

The "Familiar" is a spirit, elemental, imp or minor demon given mortal form through a compact with a wizard. The spirit agrees to serve the wizard for in exchange for a physical form and a portion of the wizard's power once the wizard dies.

The image of the wizened mage with a raven perched on his shoulder or a witch with her obligatory black cat or malodorous toad is at the very core of the mythology of magic.

So, without further ado, for your edification and abuse:

THE FAMILIAR

SUMMONING THE FAMILIAR:

Summon Familiar

Level: 1

Cost: 5 points STR or WIZ + whatever STR or WIZ the Wizard wants to invest in the Familiar; a physical vessel for the Familiar & 12 hours of preparation & casting time

Range: Touch

Power Up: See description

Duration: Permanent

Availability: All Wizard Guilds and many tomes

Description: The first step in summoning a familiar is procuring a physical vessel for the Familiar's spirit to inhabit.

Any non-sentient animal or homunculus may be used in the "Summon Familiar" spell, but it must be under the Wizards power during the spell and confined within a protective circle, triangle or pentagram for the duration of the spell. It is best if the animal is restrained or caged during the process.

After the physical form for the Familiar is secured the summoning spell can begin.

The mage then begins the spell to entreat a spirit to inhabit the body provided.

After many hours of searching and negotiation the mage then spends 5 points of STR or WIZ to place the willing spirit into the physical body.

Now the wizard must make a choice, the statistics of the Familiar are determined by the STR or WIZ the wizard invests into the Familiar.

The wizard can invest as little or as much of their remaining STR or WIZ as they like, (the 5 point spell cost does not count towards this). The wizard regains the points invested as for normal spell casting, but the points are forever tied to the Familiar.

The Familiar has two statistics, MR & WIZ ,which are determined at this time. For every point of STR or WIZ placed into the familiar it gains a point of MR & a point of WIZ.

The wizard can only draw on his personal STR/WIZ to cast this spell. Magical items cannot be used, and magical foci cannot reduce the cost.



A WIZARD'S BEST FRIEND

As long as the Familiar is within 20' feet of the wizard, the wizard can use the Familiar's WIZ score as if it was his own. The Familiar's WIZ score regenerates at the same standard rate as wizards & rogues.

However should the familiar's body be killed the wizard not only cannot draw on its WIZ, but he loses the invested STR or WIZ until the familiar can be given a new body.

Example: Ranald the mage is a 4th level wizard with a WIZ score of 25 who has a large dog familiar with an MR:15/WIZ:15. Ranald sends his Familiar around a corner to investigate, unfortunately the familiar triggers a trap and is hit for 30 points of damage. Now until the familiar can be reincarnated Ranald has a WIZ of 10.

The wizard can communicate and command the Familiar telepathically - as long as it is in line of sight - and the Familiar should be considered intelligent enough to follow complex plans & make intelligent, independent decisions.

The familiar can use any special abilities the physical body had before it became occupied by the Familiar's spirit, however the MR is always determined by the STR or WIZ the casting wizard invests in the Familiar.

As to why the Familiar spirit agrees to serve the wizard: well for an immortal creature, serving a mortal wizard for a few years or even a few centuries is a small price to pay for permanently increasing its personal power.

The innocuous nature spirit that serves as your familiar today, may in 200 years time, and countless masters later become known as Thrag-Nar Lord of Stones and set up its own little elemental kingdom. Similar scenarios play out for the imps, spirits of the dead, & other ethereal creatures of magic who form pacts to become Familiars.

Optional Familiar Personality Table

FAMILIAR PERSONALITY GENERATOR:

Roll 3D6 and consult the following table:

- 3: Bi-Polar:** This Familiar swings back & forth from positive to negative. Depending on the Familiar's mental state it could be energetic & helpful or deeply depressed & hard to motivate.
- 4: Romantic:** Both in temperament & inclination this Familiar is a Romeo. In its free time it likes seeking amorous liaisons with members of its host bodies opposite sex.
- 5: Unflappable:** This Familiar has seen it all & was not impressed. No matter the weight of the situation the Familiar handles it with professional aplomb.
- 6: Bumbling:** This Familiar means well, truly it does. However it is just its nature to make mistakes & gaffs. Don't let it draw the protective pentagram!
- 7: Mentor:** This Familiar is an old hand at the wizardry game and has taken a liking to its new master. The familiar will look out for its wizard if possible, but sometimes its opinions can be unwanted.
- 8: Doughty:** Hardy & brave, this Familiar is up to the task. Although a bit hard headed, duty is its watchword and it will not be found wanting.



A WIZARD'S BEST FRIEND

9: Murderous: Although not directed towards its wizard by contract this Familiar is bloodthirsty. It will attempt to lead its contract holder into mayhem and loves violence in all its forms.

10: Pessimist: Nothing lasts & everything goes wrong in the end, at least that's what this Familiar believes. While a willing worker this Familiar can't help spout pronouncements of doom & loudly feeling sorry for itself.

11: Maternal/Paternal: This Familiar has adopted its wizard, for better or worse. At best, this Familiar will never abandon the wizard and will sacrifice itself unhesitatingly to save him. At worst, the familiar will try to run the wizard's life and no detail is too small to be commented on.

12: Devious: This Familiar's mind is as twisted as a maze. While contract bound to its wizard this Familiar glories in intrigue & obfuscation. It will never do anything straightforward when it can be done circuitously; to it, obliqueness is its own reward.

13: Tempestuous: This Familiar is temperamental & thrives on conflict, both with its wizard and with anyone who happens to cross its path. It will take the opposite side of an argument just to satisfy its desire for conflict.

14: Curious: This Familiar is fascinated by the material world & all its eccentricities. Whether it is a new food or an unknown plant everything is worth investigation. This Familiar loves to work on new spells and travel to new places, but sometimes it disregards danger to seek out interesting curiosities.

15: Greedy: All that is material is transitory, but don't bother telling that to this Familiar, whether gold, power or knowledge all are worth collecting. While it can only accumulate for its wizard it will attempt to influence him toward gaining greater power & wealth.

16: Saccharin: A beam of sunshine on a cloudy day is how this Familiar likes to think of itself. Unfortunately the rest of the world tends to have a dimmer view on their attitude. No matter the situation this Familiar always has something upbeat to say & disapproves of violence & unpleasantness. Better hope you're not a necromancer.

17: Jester: All the world is a stage & this Familiar likes it that way. Whether in the heat of battle or a quiet evening of study nothing lightens the mood like a little levity. Jokes, stories and horrible puns are the stock & trade of this Familiar.

18: GM's choice of above or new personality type.

FAMILIAR SPECIFIC SPELLS:

Reincarnate Familiar

Level: 2

Cost: 10 points, a new body & several hours of casting & preparation

Range: Touch

Power Up: None

Duration: Permanent

Availability: Most guilds & many tomes that include the "Summon Familiar" spell

Description: Used to place a slain contracted Familiar spirit into a new physical form. A new body for the familiar must be acquired, but it need not be of the same types as the Familiar was originally housed in.

It is possible that after the death of the Familiar the wizard may not have enough STR/WIZ to reincarnate the Familiar & must seek the aid of another wizard to help him in casting the spell. This can be very embarrassing for a wizard & other wizards may blackmail them for their silence and charge extortionate fees.

Increase Contract

Level: 3

Cost: 5 STR/WIZ + whatever further STR/WIZ the wizard wishes to invest*

Range: Touch

Power Up: None

Duration: Permanent

Availability: Most Wizards Guilds & many tomes that include the "Summon Familiar" spell.

Description: Used to increase the WIZ/STR investment between a wizard & his Familiar. The increase bumps up the Familiar's stats by however much more the investment is increased by.

*The wizard can only draw on his personal STR/WIZ to cast this spell. Neither magical items, foci nor the WIZ of the Familiar can be used.

It is a wise wizard who chooses not to invest their total STR/WIZ in case the familiar is slain.

Sense through Familiar

Level: 1

Cost: 4

Range: Special

Power Up: Double duration

Duration: 3 turns

Availability: Most Wizards Guilds and most tomes that include "Summon Familiar"

Description: This spell allows the wizard to access the



A WIZARD'S BEST FRIEND

Familiar's senses over any distance through the contract binding them together.

Communicate Over Distance

Level: 2

Cost: 6

Range: Special

Power Up: Double duration

Duration: 1 turn

Availability: Most Wizards Guilds and most tomes that include "Summon Familiar"

Description: This spell allows two-way telepathic communication between the wizard and their Familiar over any distance.

Speak Through Familiar

Level: 3

Cost: 3

Range: Special

Power Up: Double duration

Duration: 1 turn

Availability: Most Wizards Guilds and some tomes that include "Summon Familiar"

Description: This spell allows the wizard to speak telepathically to anyone in the familiar's line of sight.

Ride Familiar

Level: 4

Cost: 7

Range: Special

Power Up: Double duration

Duration: 2 turns

Availability: Some Wizards Guilds and a few tomes that include "Summon Familiar"

Description: This spell allows the wizard to temporarily place their mind in the Familiar's body and directly control it. While in the Familiar's body the wizard can cast most spells, although they can only access the Familiar's WIZ score and if the Familiar is reduced to zero MR the wizard dies with the Familiar.

Cast Through Familiar

Level: 6

Cost: 10

Range: Special

Power Up: Double duration

Duration: 2 turns

Availability: Some Wizards Guilds and a few obscure tomes

Description: This spell allows the wizard to cast spells through the Familiar without having to inhabit its body. The wizard can use his own STR/WIZ to cast a spell or spells through the familiar's body. The wizard still has to be within 20' of the Familiar to access its WIZ.

Swap Familiar

Level: 4

Cost: 10 points, a different body & several hours of casting & preparation

Range: Touch

Power Up: None

Duration: Permanent

Availability: A few Wizards Guilds in larger cities & a few rare tomes

Description: This spell moves the Familiar's spirit from its current body into a new, suitable vessel. The Familiar's MR and WIZ are also transferred to the new vessel.

Create Familiar Homunculus

Level: 4

Cost: 15 points, some clay or other suitable material and a few days of preparation

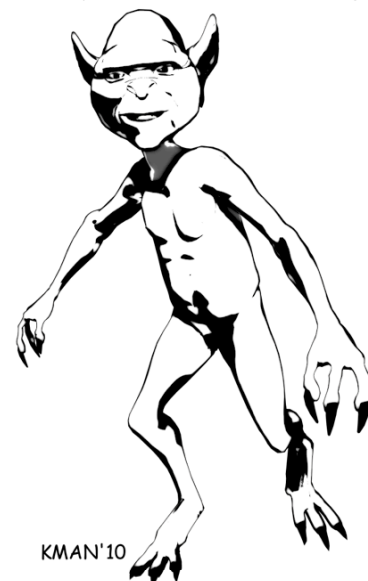
Range: None

Power Up: None

Duration: 3 days or permanent if used in a "Summon Familiar" spell

Availability: A few Wizards Guilds in larger cities & in many alchemical tomes

Description: This spell creates a vessel for a familiar spirit to inhabit, mostly in the shape of small humanoids. If the Homunculus has wings it will be able to fly and it will be able to use any hands, tentacles or tails to good advantage. The MR of the Homunculus will still be determined by the "Summon Familiar" spell. ♡



DELVERTON PART 3: WHAT AILS THEE?

LEE REYNOLDSON

It's a rare delver that doesn't get injured and in T&T the injuries (not to mention the added insults) come thick and thin with nary a healing potion to be seen.

Of course, the party's Wizards will have access to healing magic from 2nd level, but Poor Baby, initially costing 2 points to cast per each point healed, can be a little inadequate for a badly wounded delver, not to mention those that are diseased, cursed, or find themselves inconvenienced by the small matter of death.

THE HOLY HOBBIT HOSPICE OF CONSTITUTIONAL CONVALESCENCE

The Holy Hobbit, as it is known in Delverton, is a large and airy two-story adobe building with a roof space used by the sick to soak up the healing rays of the sun.

The first floor is where the treatment, triage, and - more importantly - payment takes place. There is a waiting area and desk, for those still able to walk and talk, to book and pay for treatment. Those who are badly injured are stretchered straight to the treatment tables by Olaf and Ingvar, the two Ogre porters. There are five treatment tables attended by young Hobbit Healers, all overseen by their mentor and the owner of the Hospice, the particularly portly (even by hobbit standards) Father Filbert.

In his youth Father Filbert was an adventurous delver, but when he found the Deluxe Magic Staff Gelácnian he renounced his adventurous ways in favour of the life of a lowly healer. Of course, it didn't hurt that healing turned out to be more profitable than delving.

Father Filbert

Type: Wizard

Kin: Hobbit

Level: 4

ST 4 **IQ** 21 **LK** 19 **DEX** 20 **CON** 16 **CHR** 19 **WIZ** 24

Combat Adds: +10 **Missile Adds:** +18

Weapons: Gelácnian (2+0 and special damage)

Armour: Greater Holy Hobbit Habit (24 hits taken)

Equipment: The Little Book of Hobbit Happiness, The Good Pie Guide

Magic: The Deluxe Staff Gelácnian

Level 1: Detect Magic, Lock Tight, Will-o-wisp, Knock Knock, Oh There It Is, Take That You Fiend, Vorpal Blade,

Oh-Go-Away, Teacher, Hocus Pocus

Level 2: Omnipotent Eye, Hidey Hole, Little Feats

Level 3: Fly Me

Ironically, Father Filbert doesn't know any healing spells, or have any skills in the healing arts. What he does have is the Deluxe Magic Staff known as Gelácnian, a staff dedicated to healing. Filbert claims that his god Wuddu led him to Gelácnian where a demon of the underworld held it prisoner so that it couldn't do good, and that he defeated the demon and brought the staff back into the light. The truth is slightly less heroic. Filbert stole the Staff from the Wizard he was apprenticed to: a very high level, but absent-minded and unusually benign 21st Level Wizard called Toadflax.



WHAT AILS THEE?

Gelácnian

Gelácnian is a Deluxe Magic Staff that knows the following spells: Poor Baby, Curses Foiled, Dis-Spell, Healing Feeling, Too-Bad Toxin, and Born Again. In addition to these spells it contains a mana stone that stores a total of 208 points of mana (WIZ/POW/MANA/ST) that recharges daily. In combat it does only 2 dice of damage, but reflects double whatever damage is inflicted on its wielder back at the attackers.

Father Filbert is aided in his holy mission by six younger Hobbit healers . . .

Hobbit Healers

Level: 2

Type: Wizards

Combat Adds: +3 Missile Adds: +6

CON: 24 **WIZ:** 12

Weapons: Staff (2+0)

Armour: Quilted Silk (3)

Spells: All first level spells and Poor Baby

THE OGRE PORTERS

Olaf: MR 75

Ingvar: MR 85

TREATMENTS AT THE HOLY HOBBIT

First Aid

The application of various poultices, the binding and stitching of wounds, setting of bones, etc. Heals 1d6-3 (minimum 1) of CON damage, but is only effective once per casualty.

Donation: 50gps

Poor Baby

As per spell.

Donation: 100gps per 1 point of CON healed

Curses Foiled

As per spell.

Donation: 500gps per level of curse

Dis-Spell

As per spell.

Donation: 500gps per level of spell

Healing Feeling

As per spell.

Donation: 1,000gps

Too-Bad Toxin

As per spell.

Donation: 1,000gps

Born Again

As per spell, but client must provide their own spare body.

Donation: 5,000gps

All donations payable in full and in advance of treatment.

THE HOLY HOBBIT PLOT Hooks

1: A group of seven sinister Dwarves approach the party and offer them gold if they agree to steal Father Filbert's deluxe staff.

2: A seemingly incurable disease, with obviously magical symptoms, is sweeping through the town. Father Filbert will grant up to six free treatments to any party that discovers the origins of the disease.

3: The ghost of a patient the hospice failed to save is haunting the place. Obviously this is bad for business and Father Filbert is looking to hire a party of delvers, who aren't easily spooked, to exorcise the rogue spirit. 🌀



THE LIGHTHOUSE OF NYZAM AND THE TOMB OF AGATHOR

TORI BERGQUIST

A scenario for T&T characters of 1st to 3rd level. Set in the World of Chirak.

The adventure begins with the adventurers onboard a northern war galley, braving a rough winter storm that tosses them about, threatening to dash the ship against the rocky cliffs of the nearby shore. The galley is owned by Kolvarod, a wizard and member of an ancient order known as the Arcanists. He is thought to be mad by some accounts, obsessed with the acquisition of ancient relics from the time of the lost empire of Agathon. To the adventurers it matters not if he is insane, for his gold spends all the same. He has paid each hero a handsome sum of 500 gold pieces to accompany him on this journey as personal body guards, with a like amount promised on his safe return to the port of Andos.

Kolvarod the Arcanist

Level 4 Wizard, human male

ST 12 DEX 22 CON 8 IQ 34

WIZ 48 CHR 22 LK 16 SP 9

Adds +14

Talents: Arcane Languages +4, Spirit Sight +6, Ancient History +6, Cold Weather Survival +3, Demonology +4; **Spells:** Access to all spells through Level 4; fights with an enchanted Sax (2+5; double dice and adds against undead and demons). Kolvarod is a coward in combat and will avoid it, thus the reason he seeks adventurers for protection.

Kolvarod is a warlock of Maegar descent, although his mother is Xoxtocharit (a slave captured and sold to his father, who was the warlord Koshtak). Kolvarod sought entry in to the Tower of Kaledon to learn magic, but was rebuked, and instead turned to the tradition of his people's hexeri, becoming a proficient warlock. He eventually met Golam Drusar, a Masirian Arcanist who took residence in a remote keep in Maegar near Andos, and joined him as an apprentice. Kolvarod gradually began collecting ancient artifacts.

Kolvarod's most recent desire is the Scepter of Agathor, a potent magical rod said to have allowed the ancient warlord Agathor to conquer the bulk of the Northlander coast (from Syrgia to eastern Xoxtocharit) one thousand years ago. The warlord ruled for a century with the life-enhancing effects of his rod before he was overthrown by an uprising of the people that led to the collapse of his empire (which was called Agathon in his honor).

Kolvarod found an ancient document unearthed by an orcish grave robber and peddler of artifacts named Bannash, documents which were ledgers that would have been interred with Emperor Agathor. He then sought out the peddler and purchased his services to take him to the place where the scroll was found: a remote rocky coast, near the Lighthouse of Nyzam, which may in fact have been built directly over the tomb. This lighthouse is deep in Xoxtocharit ruled territory. According to Bannash, he purchased the records from a crazed old man who lived in the lighthouse named Maedras.

Kolvarod means to retrieve the Scepter from the tomb of Agathor, and the adventurers are his ticket to success. He will inform them of the physical description of what he seeks; in addition to paying them 1,000 gold apiece (half to start and half on arrival) he has promised them that they may divvy up any loot found within the burial chamber; all he wants is the scepter.

A VERY BRIEF GAZETTEER OF THE REGION

GMs can easily set this scenario in any region of their campaign with a rocky coastland and remnants of an ancient empire. If you wish to use the default setting, a short description follows (from the Realms of Chirak campaign setting):

The Glittering Ocean stretches northward to the icy realms of Pale. The great inlet along which the free city of Andos lies harbors three cultures: the Syrgians of the western shores, a hardy people used to the cold climes of the north, the Xoxtocharit of the eastern shores, who dwell in a vast mountainous region of volcanic activity that is unusually warm for the climate, and in the southern expanse at the end of the inlet lies the nomadic Maegar, of which Andos is the only civilized city. Andos prospers as a sea port and also as the gateway for caravans seeking overland passage to the warmer kingdoms of the southern lands. They get along well with the Syrgians and Xoxtocharit alike, though the two groups independently despise one another. The Xoxtocharit worship the 113 demon gods and are known for their bloody sacrifices to



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their dark gods. The Syrgians are eminently practical and worship no gods or spirits that do not demonstrate power and utility. The two cultures were once part of a large empire, that of Agathon, a thousand years ago, but diverged radically after the empire fell.

THE ADVENTURE BEGINS

The adventurers accompany Kolvarod off the coast via a small dinghy, for the rocky shore is too dangerous for the galley to approach safely. Kolvarod will be accompanied by a robust attendant, a deaf-mute named Azolo (MR 24), who is his loyal assistant. Kolvarod may have other servants as well; the GM can rule such if he wants warm bodies present to replace fallen delvers later on!

THE JOURNEY UP THE CLIFFS

The rough narrow strip of sandy shore is abutted by immense dark cliffs, along which a narrow path can be found to ascend to the light house high above. The pathway is indeed difficult to traverse, and each character ascending the path at a normal rate must make a L1 save vs. LK or DEX to avoid slipping. If anyone fails the check, then they may fall to their doom, depending upon how

much they failed the check by; the character falls 20 feet (taking 3D6 damage) for each point the save was missed by before coming to a rest on a rocky outcrop or the sand below. Characters that fall and live may end up requiring a rescue effort to retrieve.

THE ANCIENT CLEFT

About midway up the cliffs the pathway passes by an ancient fissure that has opened up, with a dark passage evident. Human sized characters would have to crouch to enter, but smaller creatures could enter easily. A terrible stench emanates from the passage. Anyone entering the passage will eventually reach area 3 of the light house, the ghoul warrens.

THE HARPIES

After passing by the cleft (assuming they don't enter) astute delvers will notice an enormous amount of bird droppings of unusual size....much like owl droppings, bones are evident in these regurgitated remains, including obvious human bones. Just above the trail is another cleft, and within this cleft a cluster of harpies have made their home.

There are at least four harpies (more if the GM wants a greater challenge) slumbering about ten feet above the path. Delvers can attempt to sneak by (L2 SR. vs. DEX) to avoid alerting the creatures, or they can try to climb up quietly and take them by surprise (L3 SR vs. DEX or LK; see above for what happens if they fall). If they succeed in a sneak attack, then the party gets its full HPT delivered against the harpies in the first round. In any case, if they awaken the harpies then combat ensues as normal.

Harpies

(MR 42 each; Attack: 5+21; Spite 4/Death Drop-for every 4 spite damage a Harpy locks on to an adventurer and tries to launch in to the air and then let go, plunging the hero to his death; The hero can hang on to the harpy with a Level 2 SR vs. STR to keep from being dropped.) The harpies have 265 silver pieces, 57 gold pieces, and an ancient rod of flight (allows the user to cast Fly Me; 10 charges)

THE TOP OF THE CLIFFS

Once the PCs ascend the 200 foot path along the cliffs, they arrive at a sloping hill covered in fresh snow. The nearby Light House of Nyzam looms overhead. Astute adventurers may observe odd tracks in the snow with a L1 SR vs. INT. The tracks appear to be of a hooved creature and lead up to the main door of the lighthouse,



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though they go no further, and appear to meander around the perimeter of the light house before stopping mysteriously.

THE LIGHTHOUSE OF NYZAM

The legends of this light house suggest that it was built by a madman named Nyzam three centuries ago, obsessed with uncovering the secrets of the lost Emperor's tomb. Although no one to date could say for certain he succeeded, rumors abound that Nyzam did, indeed at last find the tomb and became trapped within, explaining his disappearance.

The current occupant of the lighthouse is an elderly man, the one who has been selling odd relics to passing merchants to make some coin and purchase goods. Maedras is the keeper of the tower and a half-ghoul, born of a human mother and a ghoulish father in an unholy ritual. Maedras originally came to the abandoned lighthouse to pursue his interest in demonology, but soon learned that the lighthouse harbored the means of entering Agathor's tomb.

Maedras has been studying many tomes, including the dread Teachings of Razak, to harness demons. He has summoned an ancient demon called the Bloodrender which he initially used to guard the lighthouse, but later lost control of. He is also affiliated with a gang of true ghouls which moved in to his basement not long after an earthquake opened the cleft along the cliff. He doesn't exactly command them, but tolerates them instead. He uses his relics to lure in prospective traders, and the ghouls later sneak out and attack the unsuspecting caravans, taking prisoners for later food and looting the caravans of goods, as well as retrieving the relics for "resale." They are all bitter over the orc Bannash, the so-called one who got away.

Maedras

Level 2 Rogue Half-Ghoul male

SR 20 DX 18 CON 20 IQ 21 WIZ 20 CH 8 LK 12 SP 17

Adds +14

Talents: Demonology +2, Cooking +4

1/Paralysis: if Maedras does any spite damage, the target must make a L2 save vs. CON or become paralyzed for 1D6 combat rounds.

Tough Ghoul Skin provides 3 Hits protection; As a rogue he has learned Call Flame, Take That You Fiend, Detect Magic, Knock Knock, Spirit Mastery, Beffudle, and Protective Pentagram; Fights with a short sabre (3+1).

The Teachings of Razak (book)

This ancient tome allows the reader to cast the Summoning spell, though the caster must provide the WIZ cost.

The Bloodrender

This demon stalks the periphery of the lighthouse, waiting for a chance to enter and finish off Maedras, for it is certain that if the summoner is killed, it can return to the Abyss. The Bloodrender is a vile beast, but will refrain from attacking the adventurers until they break the wards on the lighthouse. Once this is done, it will creep up from its hiding point some distance away and attack within ten minutes, preferably with the advantage of surprise.

The bloodrender remains invisible until it attacks. When it manifests, it looks like a pinkish blood-sack of writhing claws and tentacles with four eye stalks.

Bloodrender

(MR 100; Attack: 11+50; 3/Spite: Rending attack! If the blood render does 3 spite damage then one adventurer



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must make a L3 SR vs. STR or be grabbed and pulled apart for an additional 1D6 points of damage per point of spite damage done; The Bloodrender can turn invisible at will, but appears the moment it touches another living being; the Bloodrender is always accompanied by a strange slurping noise)

LOCATIONS OF THE LIGHTHOUSE OF NYZAM

1. THE LIGHTHOUSE KEEPER'S DOMICILE

Abutting the tower proper is a long house with a front and back door, as well as windows which have been shuttered and boarded. The house is about thirty feet in length, and consists of a commons room with a wood stove as well as a locked pantry. There is a shed full of old wood outside, and a L1 SR vs. INT will reveal the odd hoofed footprints that track through the snow and then abruptly end. Lines of salt can be found poured along the ground in front of both doorways, and curious symbols have been painted on each door, in yellow paint. A L2 SR vs. INT will reveal that the symbols are meant to ward demons from entry. Obscuring the symbol or the line of salt will also break the ward. In addition to these precautions, both doors are locked (L1 SR vs. DEX or LK to open).

Inside, the commons room contains a table, four chairs, a bed that has a firm humanoid indentation (as if its user sleeps in the same position every time), and a large wooden stove that hasn't been fired up in some time. A shelf full of old tomes can be found near the bed, with about four dozen old books worth approximately 1D6X10 GP each. The Teachings of Razak itself is the only really valuable book to be found. It has a charm upon it; anyone picking the book from the shelf must make a L3 SR vs. CHA or feel an overwhelming urge to put the book back and leave it alone.

There is a 25% chance that Maedras will walk in as the PCs enter the domicile; there is a door opening in to the lighthouse in the commons room. This door is also ordinarily locked (L1 SR vs. DEX or LK to open) but does not have the wards like the other doors.

Maedras is quite batty, and if encountered will be far more concerned that the wards are broken than that there are strangers invading his home. Anyone who carefully observes him will notice his filed teeth (not uncommon among Xoxtocharit, but still unnerving), his foul deathly odor and his pale pink skin. He keeps himself

mostly covered up, and is otherwise happy to meet the adventurers. He will feign ignorance of the lighthouse's importance to the legends of the tomb, and will offer to let the adventurers roam freely through the complex; he is confident they won't find the secret entrance (in area 4).

The pantry of this area is locked (L1 SR vs. DEX or LK to open) and contains within three hefty carcasses on hooks, preserved mostly by the cold outside, though ice is packed in here. The first carcass is that of a large pig, but the second and third carcass look suspiciously humanoid. If confronted about this Maedras will begin balling incoherently about the ghouls which terrorize him in the basement, and how they keep their meat hanging here; he will seem quite sincere (he really does resent his pure-bred cousins lurking below!) and happily direct adventurers on where to go to "deal with them."

2. THE LIGHTHOUSE FLOOR LEVEL

The lighthouse is about eighty feet in height, with a winding staircase leading to the roof of the hollow tower. There is also a wide shuttered trap door in the floor that opens up to reveal a winding staircase descending to the basement. There are a few odd crates of goods stacked in here, containing bolts of silk and cloth, some fine vases packed in straw, and other odd goods that seem rather out of place for an old lighthouse (all looted from caravans by the ghouls). If the adventurers did not meet Maedras in area 1, then they will find him here, descending from the top floor to greet them. He will be very distraught that they may have broken the wards, and will be shouting all the way down about what fools they were.

3. THE LIGHTHOUSE BASEMENT

The basement level has three sections: the main cellar, where once perhaps in the past an old alchemical lab appears to have been created, the first storage chamber now being used to store prisoners, and the ruptured storage chamber where the ghouls dwell. Each shall be described as follows:

3A. The Main Cellar

This room is strewn with the debris of ages. A foul stench is detectable from this room, similar to the one emitted by the rift along the cliff-face. Two closed doors can be found on the far wall to storage chambers.

Adventurers picking through the debris will find evidence of old alchemical vials and devices, though all of it is shattered or broken. A searching adventurer who succeeds at a L3 SR vs. LK may find an intact potion,



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however, rolled 1D6 from the following chart (no more than 6 potions should be found in this fashion):

- 1** Potion of healing (heals 10 points of damage to any one attribute)
- 2** Potion of invisibility (once drunk lasts 10 minutes; 2 in 6 chance it is deteriorated and only makes half the imbiber invisible)
- 3** Potion of rage (once drunk allows the imbiber to fly in to a rage for 1D6 combat rounds, doing double dice and adds damage)
- 4** Potion of languages (allows the drinker to understand and speak all languages for 1D6X10 minutes)
- 5** Potion of clarity (doubles the drinker's INT for 1D6X10 minutes; 1 in 6 chance it has gone bad and halves INT, instead!)
- 6** Potion of awareness (imbiber becomes keenly aware of all events around him and can't be surprised; LK is doubled for 1D6X10 minutes when drunk)

3B. The Storage Chamber and Prison

This chamber was once a store room of some sort, but has long since been converted to a prison room for the ghouls' victims. At least two prisoners can be found here (more if the GM needs an excuse for a new adventurer to be introduced): an elf named Nalrysenion, and a human girl named Niatha'nahal. The girl is a xoxtocharit of about 15 years age, and the elf has smoky grey skin and long black hair, an umbraïin elf of the plane of shadow.

Nalrysenion is the bodyguard to the young Niatha'Nahal, the daughter of the Blood Advocate Chamac'nahal of the city Usamanitza (located about two hundred miles north of the lighthouse). She was traveling to the city of Atzin, where she was to be wed in an arranged marriage. She can relay the terrible tale of the caravan attack and how the ghouls dragged her and her bodyguard while slaughtering the rest of the caravan.

Unbeknownst to her, even her trusted elf protector died, dying of mortal wounds delivered by the ghouls, but he has returned from the dead as an undying. Nalrysenion remembers little of the attack, but knows only that he is to try and finish his job of protecting and delivering the girl to her destination. As an undying, he is unable to see his own condition, thinking he is alive, though he does feel an insatiable lust for the life energy and beauty of those around him. He'll offer the PCs rewards for helping him to deliver the girl to

her destination; he has no coin to offer now, merely the assurance that the lord of Atzin would reward them handsomely.

Nalrysenion

(male umbraïin elf, age 121, undying; MR: 122; Attack: 13+61; 1/Feed on Beauty: Nalrysenion drains 1D6 CHA anytime he deals spite damage to each target that receives spite damage; Nalrysenion is in denial about his nature as an undead charisma-draining monstrosity; for every hour he is around another character that has Charsima 13 or better he must make a L1 SR vs. INT to resist touching the target to deal Charisma damage; if he fails, an unaware target may make a L3 SR vs. WIZ to resist the attack; otherwise his mere touch will drain 1D6 CHA damage. Nalrysenion is vampiric; unless he is burned to ashes he will rise again the next day; beheading will also stop him from rising again, unless his head is reunited with his body.)

Niatha'Nahal

(female Xoxtocharit human, age 15;

ST 9 DX 14 CN 10 IQ 15 WIZ 16 CHA 18 LK 12 SPD 12

Adds +1)



3C. Ghoul Warrens and Ruptured Chamber

Within this chamber the stench of death is strong, and anyone failing a L1 SR vs. CON will begin retching for 1 round. The far side of the chamber contains a gaping hole, caused by an earthquake not long ago that opened up a passage to a network of caverns along the cliff face. The caverns are a veritable maze, and within can be found a dozen roaming ghouls, part of the clan that was attracted to this region and set up shop. They've been working with (or forcing, Maedras would say) the lighthouse keeper to lure in caravans and take them by surprise. Tattered remains of prior victims litter the region.

Anyone standing entering this room for 2 rounds or more will draw the attention of the ghouls, who will rush to assault the invaders. Likewise, anyone who enters the warrens will be attacked. The ghouls will fight until half or more of their number have been slain, at which time they will turn and flee.

If the ghouls are defeated, stalwart delvers can wind their way through the maze of caverns to eventually find the exit along the cliffs. If an adventurer enters, they must make a L3 SR vs. LK to avoid becoming lost. If anyone becomes lost, there is a 3 in 6 chance that adventurer will

find Moje the troll's secret entrance to the Tomb of Agathor, which opens up in the Tomb area 0.

Scattered in odd pockets of these caverns are nests of the ghouls, which are filled with ancient relics, old scrolls, vases and occasionally coin looted from the Tomb of Agathor. They haven't snagged much; the terrors within the tomb are enough to keep even the ghouls at bay for the most part!

12 Ghouls

(MR 44; Attack: 5+22; 1/Paralysis: Anyone struck by a ghoul with spite damage must immediately make a L2 SR vs. CON or become paralyzed for 1D6 combat rounds; each ghoul will have a random assortment of odd loot from the caravans on their person.)

4. THE LIGHTHOUSE TOP LEVEL

The top level of the lighthouse contains a large flame powered reflective lense, which is huge and old, and has an eerie quality to its glass. This lighthouse has been in service for centuries, and has always been lit regardless of whether there was an attendant to manage it or not; the lantern behind the lens is imbued with a fire elemental spirit (MR 140) that will only be freed if someone were to shatter the lens and the lantern; it actually likes its job, so it would not be very happy if someone did this.

The lighthouse lens is not just a large reflecting dish to amplify the light of the lantern to ward ships away from the treacherous coast; it is a huge planar gate that can, when the lantern is lit, allow for a one-way passage to the entry hall of the Tomb of Agathor. Wizards and other spellcasters may have a chance to notice that the mirror is engraved with barely visible spell marks (L3 SR vs. INT) or they might just sense the magic within, either with a L2 SR vs. WIZ or using Detect magic spells.

Once the lantern is lit (which happens automatically at dusk if everyone waits) the mirror takes on a strange brilliance, and careful scrutiny shows the barest features of a long tunnel beyond; entering the portal by pushing through the now semi-liquid glass will lead to a curious distortion of gravity, as "down" becomes "forward" and the adventurer's body reorients to the new passage way he has just been teleported to (see area 0 of the Tomb of Agathor). Passage back is impossible; you can push stuff in to the lens, but not out.

Vlaedras knows about this entry, but knows it must be deadly, because none who have entered have ever returned. He and his ghoul kin who have braved the tomb long enough to find relics of note prefer to use the



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entrance in the catacombs they uncovered, despite the risk of being attacked by Moje the Troll (about which more will be revealed in area 16).

Finding the Entrances to the Tomb of Agathor

Every GM knows not all adventurers are equal. The following options can be provided if the players have failed to discover that the lighthouse mirror or the ghoulish warrens provide access to the tomb:

The Bloodrender Squeals: The bloodrender knows about the tomb entrances. He might just tell the adventurers about it while trying to kill Maedras just to delight in spoiling the ghoul's secret.

Maedras Reveals The Mirror Portal: Maedras does not like dying, and if he feels that telling the adventurers about the secret of the lighthouse mirror will save his own life, he will do so. Specifically, he will only tell them about the mirror, since he is sure whatever lies beyond will lead to their deaths.

The Secret Lies in Maedras's Library: The adventurers could find a diary of Maedras on his book shelf in area 1 if they have already slaughtered him and his ghoul buddies; this diary will mention both entrances.

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The tomb of Agathor only has two ways of entry: through the glass lens of the lighthouse (which is really a one-way teleporter that leads to the Entry Chamber), or via Moje the troll's hidden route, which can be found by searching the caverns and ghoul warrens. Moje's passage runs overhead, and is a network of tight crawlspaces with hidden observation points in the Entry Chamber (area 0), area 1 (the Pool of Sacrifice), and area 6 (the Summoning Chamber); the crawlspaces exit in area 17). Moje and other trolls are the only creatures permitted in the tomb that will not be attacked by its guardians (and any character with troll blood, or able to disguise his or herself as such will also be safe).

Moje (Troll male, unaligned)

Moje is an ancient troll (trolls live forever if given the opportunity) who is part of a long line dedicated to preventing anyone from desecrating or looting the tomb of Agathor. Part of the reason is the firm belief among his people that Agathor will return as an undead being if he is disturbed. Moje has been thwarting the efforts of the ghouls, by collapsing their caverns and slaughtering them whenever he can. He knows the secret entrance to the

tomb is through the portal of the light in the lighthouse itself. If played right, Moje could become an ally, although he will turn on anyone the moment he realizes they mean to loot the emperor's tomb.

Moje the Troll

(MR 148; Attack: 15+74; 1/Rend: every time Moje deals spite damage, the recipient of that damage may lower their armor hits of protection by the spite damage permanently instead of taking the damage themselves; Moje has powerful regenerative abilities and heals 5 points to his MR per combat round; he can't heal lighting or fire damage, however; Moje will return to life in 1D6 hours if he is slain, unless his remains are burned).

O. ENTRY CHAMBER

The entry via mirror teleports characters to a hallway which runs forty feet and opens up in to a chamber about 30x30 in an octagonal shape. It has three large doors and three small doors, all sealed stone with only locked handles on the large doors. It has a double door on the far side (which opens up to the entry to the tomb proper). In front of the far double doors is a Stone image of Agathor, with a detachable shield, sword, and scepter (they are not real, merely stone replicas).

Door 1: marked with the symbol of the water goddess Kalie'ana. Removing the shield from the statue opens this door. Inside is an illusory water image rippling around a statue of the goddess, with a place for the shield. Placing the shield opens a small door that leads to a planar rift to the Elemental Plane of Water. The passage will end at a door that clearly opens up on a cliff overlooking a deep blue, infinite ocean.

Door 2: marked with the symbol of the dead sun god Pallath. Removing the sword from the statue opens this door. Inside is an alcove containing an image of Pallath with a place for the sword. Placing the sword opens a small passage to the elemental plane of the Sun. Journeying down this passage will reveal it gets progressively hotter, until the temperature is almost unbearable. Entering the fire portal leads to a region of magma on the plane of the City of the Sun that gets fatally hot about thirty feet out. Anyone approaching the entry will hear a man scream and perish. He is holding an ank of Akquinarios made of gold, which does not melt. If this object is snagged and placed in the hand of Malib (see Door 3), it will dismiss the phantoms (it will also trigger the opening of the statue).

Door 3: marked with a difficult to decipher symbol of the death god Malib. Removing the scepter opens this door.



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Inside is a shadowy image of Malib. Placing the scepter in its open hands opens a small door to the plane of shadow, from which emerge 4 phantoms that attack (MR 34 each; they take no damage from physical weapons). When the phantoms are slain, a small ankh-shaped holy symbol to Akquinarios, the god of sacrifice will appear. Passage down the portal will lead to a chilling, cold darkness beyond which the enigmatic plane of shadow lies.

When the third object is placed, the first statue-relief will descend in to the ground and a new stone image of Agathor will rise up, this time facing the double doors. The shield must be placed on arm, sword to left belt, scepter to right and either ankh of Akquinarios (or holy symbol of any good good) placed in out-reaching hand. Doing so opens the double doors. If no action is taken, the trap will reset in two minutes.

The ankhs of Akquinarios are actually quite valuable (500 GP each) and both are enchanted with a protective magic, granting 10 hits of protection against undead attacks to the bearer of the ankh (this does not stack; so one person holding both still only gets 10 hits of protection).

1. GRAND CHAMBER: THE POOL OF SACRIFICE

This wide chamber has 4 statues of soldier-avatars who served Agathor, and his two favored wives, the Syrgian woman Korsā, and the Xoxtocharit woman Unixa. In the center of the chamber is a perfectly clear pool of deep water (50 feet deep, in fact). Drinking from the pool requires a L2 SR vs. LK. Failure means the character gains a second sight, and can see ghostly shapes moving in procession about the chamber. A second drink (and second saving roll) means the character will gain an overwhelming urge to provide a blood offering to the pool, cutting and gouging himself (taking 1D6 damage).

Anyone looking behind the two statues carefully may find secret doors to next chamber (L1 SR vs. INT). The statues are hollow. Looking through Korsā's eyes shows the ghosts, appearing as female priests, moving in procession. Looking through Unixa's eyes reveals a more sinister entity in the pool, and the priestesses look evil as well.

Once a blood sacrifice is offered (and bathing in the pool with wounds will suffice) then the pool spouts a column of bloody water to the roof and from it emerges a host of ten blood demons!

If a player looks through Unixa's eyes when the blood demons appear, they will gain strength, adding +1 Add per die rolled for damage. If someone looks through Korsā's eyes, the reverse happens (all PCs gain +1 add per combat dice rolled).

10 Blood Demons

(MR: 32 each; Attack: 4+16; 1/Blood Drain: For each point of spite damage done, the blood demon heals 1 MR; each blood demon, upon dying, leaves behind a bloodstone crystal. These crystals are worth 100 gold pieces or more to the right buyer; if the bloodstone is kept for more than 30 days, it will hatch in to a new blood demon)

2: THE CHAMBER OF HONORS

There are two secret doors that allow entry to this chamber from area 1, behind the statues of Agathor's wives.

This chamber is domed, and the ceiling is painted like a sunny day on one side, with looming clouds on the other. Two statues of Agathor are visible, one showing him as a friendly, benevolent emperor who extends a hand to a small child, and the other showing a dour, moody soul who's foot rests on a fallen foe. Both statues have a circular depression facing them, which anyone with a successful L1 SR vs. INT will recognize as a prayer circle, something found in some old temples.

If PCs wait for one minute, a deep voice in the old language of Agathon (Xoxtocharit and Syrgian speakers can make a L1 SR vs. INT to understand) will resonate with a declaration: "Honor thy Emperor as You Know Him in Truth."

The demeanor of the adventurer will affect the outcome of the action (a good character should empathize with the good emperor, and so forth). If the exact ethics of the adventurer are not certain by recent actions, then the GM should choose the result that he considers most interesting:

Evil Characters Kneeling before the Good Emperor: Gain a +2 bonus to the next save they perform that is decidedly good, but a -2 penalty to the next evil action.

Good Characters Kneeling before the Evil Emperor: as above, but in reverse.

Good Characters Kneeling before the Good Emperor: a +2 bonus to their next good action, plus all attributes and hits restored as if fully rested (happens only once per day).



THE TOMB OF AGATHOR

Evil Characters Kneeling before the Evil Emperor: +2 bonus to their next evil act, plus restored as if fully rested (happens only once per day).

Ambiguous Characters: Such characters must make a L3 SR vs. LK. Failure means they get the bad effect of the statue they kneel before. Success means they get the best effect.

3. THE GUARDIAN CHAMBER

Here were interred the most dedicated soldiers (120!) to the emperor, imbued with unlife to protect the tomb at all costs. Whenever tomb robbers begin to deface an element of the tomb, these raiders will rise up and march out, in squads of 10, to seek out and destroy the defilers.

The chamber appears to be barren except for the depiction of dozens of soldiers lined up along the walls in long, colorful murals. There are 120 soldiers depicted in articulate detail, though the style of the artist is clearly very ancient. Whenever someone damages any portion of the tomb structure (after the entry area) 10 phantom soldiers will release from their graven images in the walls and march out to find and destroy the invaders.

Anyone who chips or digs away at the wall will find an upright tomb-sarcophagus imbedded in the wall behind each mural image, containing the physical remains of the soldier. The soldiers were each buried with their swords, spears, scale armor, bows (now rotted to uselessness) and 50 gold pieces worth of ceremonial jewelry.

120 Phantom Soldiers (MR 38 each; Attack: 4+19; 1/Terror: Any foe taking spite damage from a phantom soldier

must make a L1 SR vs. CHA or flee in terror for one combat round; Phantom Soldiers are ectoplasmic, and take half damage from normal weapons, but full damage from enchanted weapons and magic)

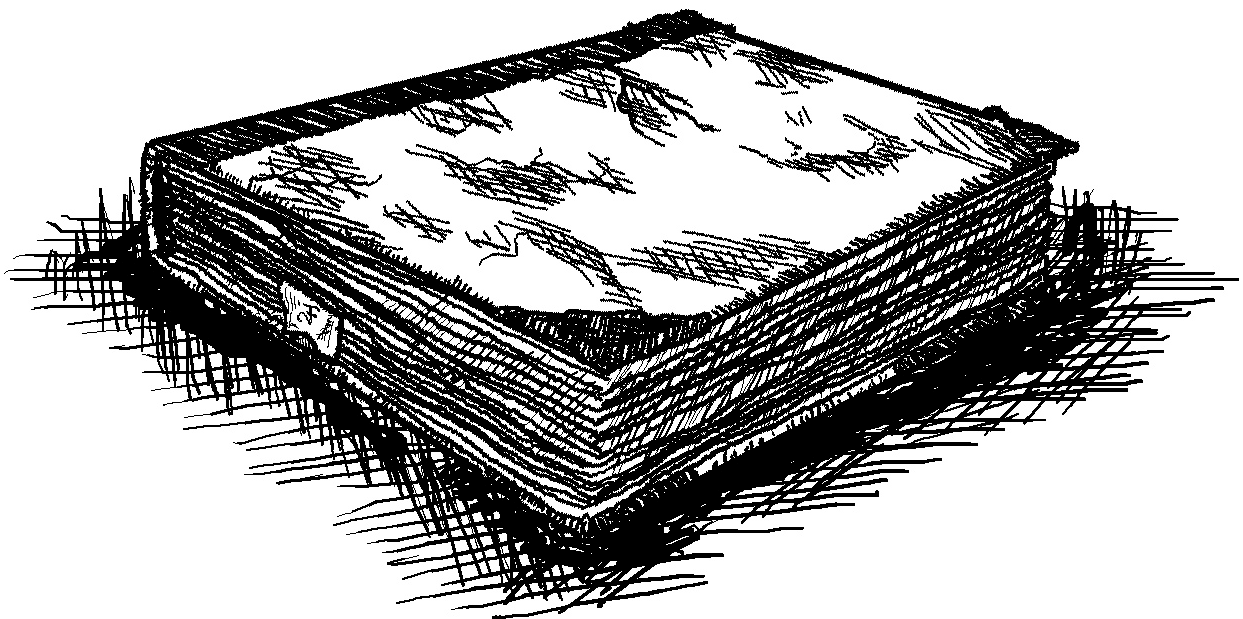
4. AND 5. THE CHAMBERS OF VICTORY AND DEFEAT

Each of these two chambers contains a single podium on top of which rests what looks like a large anvil, with a hammer lying upon it. There is a single rune on the anvil in chamber 5 for "defeat" and a similar rune in chamber 6 for "victory." The floor of each chamber is a curious mesh of stone with carefully spaced metal plates of old iron throughout the room. The iron plates look like they could be pried up.

These chambers were intended to honor the victories and defeats of Agathor. In forging his empire, he suffered many setbacks, but far more victories. In each chamber, the bodies of his foes or his failed allies are interred in a manner considered most demeaning.

Striking the anvils with the provided hammers will result in some startling results, causing the metal plates to pop open on concealed hinges, exposing the now toxic bodies interred within (in chamber 5, the chamber of defeat) or the angry undead enemies in chamber 6.

Chamber 5 Gas Trap: All of the metal plates pop open; each turn the adventurers must make a L2 SR vs. CON or STR; failure causes 2D6+3 damage and the adventurer is weakened such that he does half his normal adds in combat. This lasts for 10 minutes until the toxic fumes



dissipate. There is a grand total of 5,500 gold pieces worth of burial jewelry in the upright buried metal coffins; the bodies have corroded into toxic corpse dust.

Chamber 6 Undead Enemy Trap: There are 40 metal plates, which release the angry undead foes of Agathor who were buried alive. From the coffins emerge a horde of undead:

40 Zombies

(MR 18 each; Attack: 2+9; 3/Swarm: One character per 3 spite damage done is swarmed by maddened zombies, which bite that target for an additional 1D6 spite damage; the adventurer must make a L1 SR vs. LK or become infected: if infected, unless somehow magically treated the character will turn in to a zombie in 6D6 hours).

This is a lot of undead; PCs would do well to retreat as best as possible! The chamber does have doors, so it is possible to bar the doors on the way out. It will take a move action for each zombie to crawl out of its pit tomb.

6. THE SUMMONING CHAMBERS

Here, long ago, the cult of priests who tended the tomb and revered Agathor like a god would summon his spirit for communion. In time, Agathor's spirit stopped answering their calls, and the cult gradually died out, leaving only Moje's troll ancestors to guard the tomb. There is a secret door in this chamber (L1 SR vs. LK to find) which lead to area 8.

In the center of this chamber is a large pentagram designed to call upon the dead. On the walls, written in the old language of Agathon are the scripts for a series of ancient rituals: the ritual of speaking with the dead, the ritual of comprehension, and the ritual of truth. Any adventurer who speaks the modern languages can make a L2 SR vs. INT to understand and read the ritual inscriptions.

Anyone who uses the pentagram to cast these spells need pay no cost to activate the rituals. It is possible to activate the rituals merely by reading them, even if the reader does not comprehend them.

Anyone communing with the dead here can call upon any dead being they know, with a 25% chance of success. There is always a 10% chance Agathor himself will answer the communing (25% if the adventurer intends to summon him).

If Agathor is summoned, he will ask the PCs to put his soul to rest at last, that he may reincarnate. He asks that they destroy the scepter, for it has trapped his soul in the

mortal plane, and he is unable to carry on his journey to the afterlife. If they outright refuse to do this job, he will appear and attack them until they agree to destroy the scepter. If in the future they should steal away with the scepter (and not give it to Kolvarod) Agathor will hunt down the thief until the scepter is destroyed or the thief is slain. Even if Agathor's wraith is destroyed, he will reappear 31 days later.

Agathor's Wraith is described in area 18.

7. TOMB OF THE FAVORED PETS

Within this chamber rests the taxidermied mummies of Agathor's favored horse and mammoth. Each has ornate barding which will fetch 200 GPs each. The ivory of the mammoth is worth 500 GP. The Horse has a Saddle of Riding which grants the user a +6 talent for mounted combat when used.

If the adventurers try to remove any of the barding, loot or ivory, the undead taxidermied corpses come to life and attack! If the PCs mount the pets without removing the barding, the pets will come to unlife and function as normal mounts, instead. The only problem with these pets is getting them out of the tomb; they will fall to dust if exposed to the light of the sun.

Zombie Mammoth

(MR 96; Attack: 10+48; 1/Trample: Anyone who takes spite damage from the mammoth are knocked down and take and must make a L1 SR vs. DX or LK to get on their feet or be trampled for an extra 3D6 damage; armor protection applies to the trample damage)

Zombie Horse

(MR 48; Attack: 5+24)

8. THE BURIAL CHAMBERS OF THE WIVES

This long chamber contains the sarcophagi of Agathor's wives. Each of the twelve sarcophagi are decorated with a relief of the interred wife on top. The only two that are special are Korsas and Unixa's. If any other sarcophagus is opened, the adventurers will find a genuinely dead mummy with 150 GP in burial trappings, but these two are special:

If the delvers open up Unixa's Sarcophagus: she appears perfectly preserved, as if she is only sleeping. If they loot her corpse, however (and there are 300 GPs worth of jewelry!) then she comes to life! The other coffins fly open and the other wives appear as animated mummies as well (except for Korsas's).



THE TOMB OF AGATHOR

If the delvers open up Korsā's coffin: she also is perfectly preserved, and has 500 gp worth of ceremonial jewelry, along with a Whithering Staff (This is a 4 dice weapon; if the staff deals damage then one limb is rendered useless as if severely aged for 1D6 turns). If the delver who opens the coffin is of good disposition (or has used her statue earlier in room 1) she will rise and grant them the staff, and implore them to free her husband from his curse. If they attack, try to loot, or otherwise offend her, then she will fight, and any mummies not yet destroyed will rise to aid her. The Whithering Staff will automatically deal damage to the one holding it in this case and then fly to her hand.

The Unixa and Korsā Mummies

(MR 84; Attack: 9+42; 2/disease: anyone taking two spite damage must make a L2 SR vs. LK or contract mummy rot; mummy rot reduces the target's LK, INT and CHA by 1D6 per day until a L3 SR vs. LK if made; Mummies take double damage from fire.)

10 Lesser Mummies

(MR 44; Attack: 5+22; 2/disease (see above); take double damage from fire.)

9. THRU 15. THE SIDE CHAMBERS

Each of these ancient chambers contain some portion of the loot which Agathor hoarded. Most all of this loot is in the form of vases, rugs, weapons, armor, shields, and other goods. Some chambers contain food, wine, and other goods to aid Agathor in the afterworld. Each of the chambers contains about 2,000 GP worth of rare and valuable art pieces and relics. Hidden in these chambers (one in each) are genuine magic items, as well, found with a L1 SR vs. LK search (or eventually if a systematic looting takes place). Of course, any disturbance of these chambers begins generating phantom warriors to defend them from the guardian chambers.

GMs looking to interject some extra encounters could place new monsters in to these rooms, if desired.

16: THE CANOPIC CHAMBER

Resting within this chamber are four altars, upon which can be found ancient engravings of battle hymns. To the left and right of this tomb, resting upon the altars, are ancient canopic jars, in which the remains of the ancient warlord were placed after his mummification.

Each jar depicts a stylized animal form, with runic script in the Agathonic language describing the name of the organ inside. Each jar is cursed with a specific effect if someone tampers with it, though this effect happens only once per

day. Reading the labels correctly before lifting the jars reduces any saving rolls caused by the curses below to Level 1 only. In the unlikely event the adventurer is somehow related to Agathor, then no curse affects that character.

Canopic Jars:

Jar One: a hawk's image; the Soul of Agathor (heart)

Taking this canopic jar causes the adventurer to experience a heart attack as the jar attempts to steal his own heart (L2 SR vs. CON or suffer 3D6 damage; if the adventurer perishes as a result of this, he rises immediately as an MR 88 mummy and attacks his allies).

Jar Two: an owl's image; the Mind of Agathor (brain)

Taking this jar causes the curse to try and steal the thief's brain, switching it with the one in the jar (L2 SR vs. INT or the user takes 3D6 INT damage (regains this at 1 per hour);



THE LIGHTHOUSE OF NYZAM AND...

as above, if the adventurer perishes, he rises, this time as a MR 122 incorporeal wraith, that hunts down his former allies).

Jar Three: an ox; the Breath of Agathor (lungs)

Taking this jar causes noxious fumes to begin spewing from the thief's mouth and lungs. The thief and all for twenty feet around must make a L2 SR vs. CON or suffer poisonous coughing fits for 1D6 minutes, reducing DEX and LK by half during this period; if the thief fails the check, then he also transforms in to a raging undead bull, which attacks with a furious gore attack (MR 154) all allies present; this transformation lasts 1D6 minutes or until all allies are dead, at which time the possessing ox-spirit leaves and the delver returns to normal.

Jar Four: a rhinoceros; the Vigor of Agathor (vitals)

Taking this jar can have strange effects: male characters who fail a L2 SR vs. LK become impotent for 1D8 days; female characters become pregnant! If the saving roll is made, then the adventurer gain double his or her normal CON for 1 day.

It is possible to keep the jars; the jars will enable their effects once per day per bearer. There is a cumulative 1 in 6 chance per day of use that the jar's power burns out.

Effectively, each sarcophagus contains the canopic jars with the respective body parts interred of Agathor. However, there is a puzzle here as well. In order to open

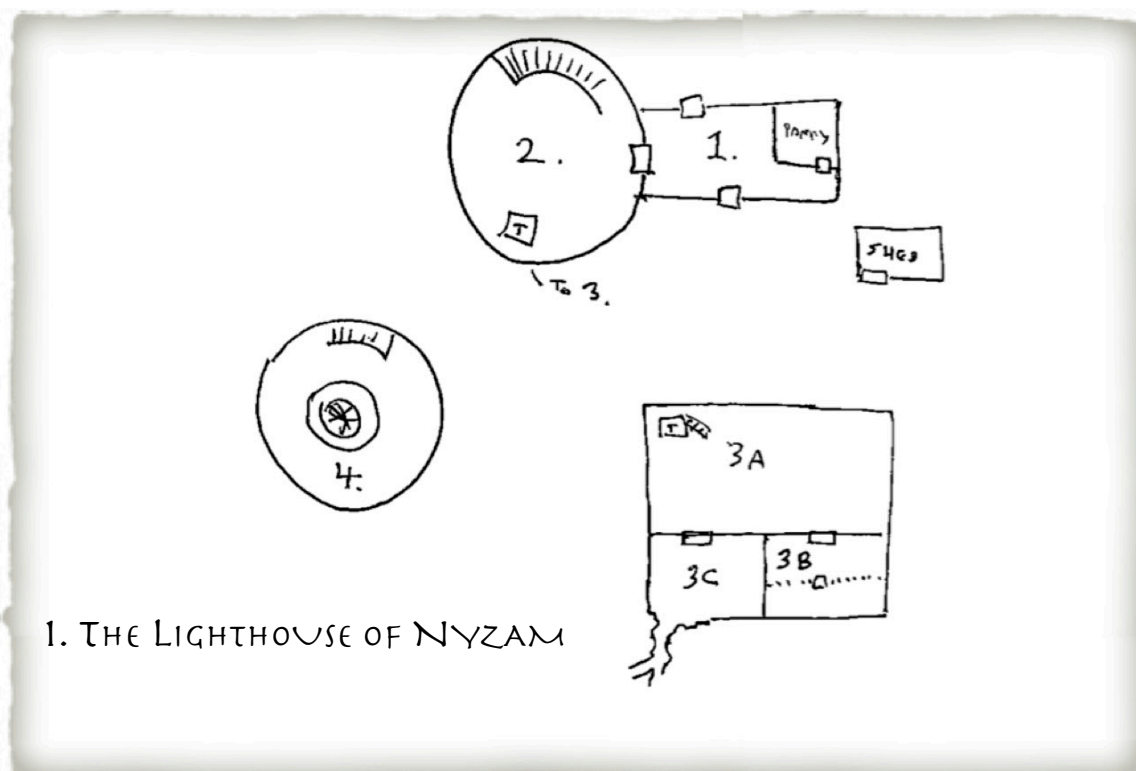
the master tomb, each canopic jar must be presented to one of the four depressions before the master tomb in area 17. They must be presented in a certain order. This order comes from the ancient belief in the formation of man: first comes his soul, then his mind, then his breath, and at last his vigor. The clue to this can be divined from studying the murals along the walls of the canopic chamber, which show the four stages of man's creation as the old Agathonians imagined it.

17. THE TROLL CHAMBER

The secret door leading to this room depicts a troll stela, with hollow eyes. Peering through the eyes reveals the chamber beyond. Only by pushing against the troll image (L2 SR vs. STR) will the secret door slide open.

This chamber has two troll statues of the ancestors of Moje, honored as the loyal guardians and servants of Agathor. The left statue is labeled Magalom in Trollish and the old language, and the right statue (of a female troll) is labeled Yngala.

In fact, each troll has a precious, glittering green jewel in its hand, which is a device that keeps them frozen in stone. If the jewel is removed, the troll will come to life to defend the tomb. A clever dialogue might convince the trolls the adventurers are not actual tomb robbers, although the evidence may not be true (Moje will appear to calm down his ancestors if he has seen evidence of



1. THE LIGHTHOUSE OF NYZAM



THE TOMB OF AGATHOR

the delvers showing care and respect; otherwise he will appear to help slay the intruders).

Anyone who grabs one of the stones from the troll hands must suffer a L1 SR vs. STR check or be turned to stone! The curse remains in effect until the stone is removed from the thief's hand (a L1SR vs. DEX to do so without also breaking the hand off).

The Trolls Yngala and Magalom

(MR 94; Attack: 10+47; trolls regenerate 5 MR/combat turn unless the damage dealt that turn is from fire or lightning; spite damage: 2/Rend: one random delver per troll attacking is grabbed and torn asunder (or nearly so!) by the troll, dealing an additional 2D6 damage to the target or its armor (if worn); the damage reduces the hits of the armor permanently)

18. THE TOMB OF AGATHOR

Here lies the tomb itself, with Agathor's interred body in a grand sarcophagus. His physical form will, if provoked, rise as a wraith over his mummified remains. The only way to enter the tomb safely is to place the canopic jars properly first, then enter, with the blessing of his good wife Karsa (or having agreed to free him before in the summoning chamber).

The wraith will rise from the sarcophagus if all requirements are met. It has the Scepter of Agathor in one hand. If provoked, the best way to try and defeat it is to grab and destroy the scepter (this requires a L3 SR vs. DEX attack against him, aimed at snagging the scepter. The scepter can be destroyed by dealing 30 points of damage directly to it; it has 10 hits of armor).

Agathor's sarcophagus contains his mummy, which is clutching an enchanted Broadsword that grants the wielder a X1.5 STR increase while held in battle. He has a crown worth 500 GPs, and a suit of chain that grants the wearer the equivalent of 25 WIZ for purposes of spell resistance.

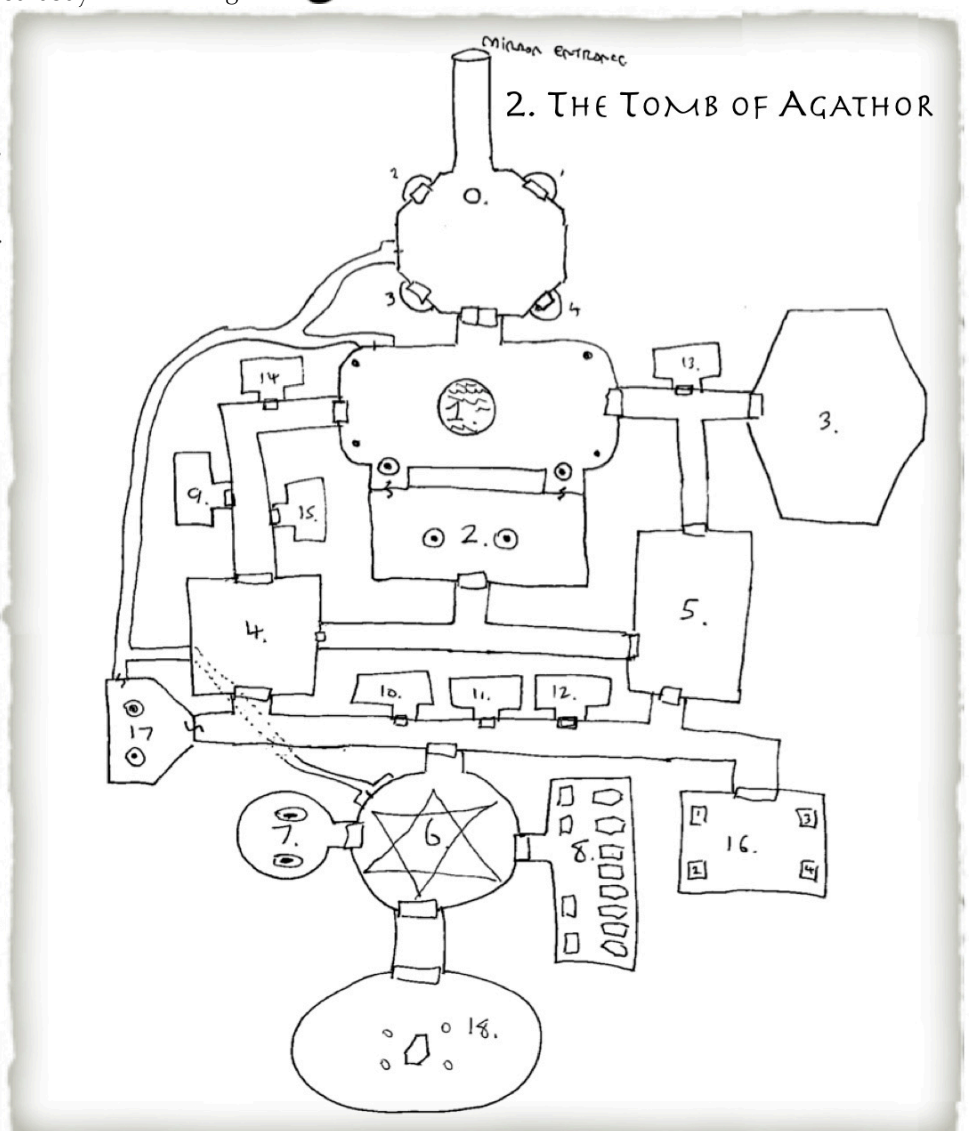
The Scepter, if not destroyed, grants a +5 leadership talent bonus to whomever wields it. The weapon also grants the bearer the ability to raise the dead once per week, affecting one target of choice, which may come back either as a living or undead being, as the user desires. Unfortunately, the scepter is cursed: the last bearer of the

scepter will continually appear in some undead form to hunt the current bearer down (which means, in this case, Agathor's wraith form below). Even if the former bearer is slain, he will return one month later. Furthermore, if the current bearer dies, his soul becomes trapped within and he becomes a wraith, destined to guard the scepter and haunt any new owner who find it.

Agathor, Wraith

(MR 188; Attack: 19+94; 1/Death Touch: Any creature taking spite damage from the wraith suffers a loss of 1D6 WIZ as well; Special Abilities: wraiths are incorporeal ghosts, and reduce all physical damage by one half that is not from a magical source (such as a weapon or spell); wraiths can move through otherwise solid objects at will; if a wraith passes like so through a person, that person immediately loses 1D6 WIZ).

Final Award: 1,000 XP each for completing the Tomb of Agathor! 🗡️



HOW TO WRITE A SOLO ADVENTURE

Simon Rafe

Part Two – The Introduction

Welcome back to the second in a series of articles about the process of writing solo adventures, - specifically for T&T, although much of the advice will apply to any system. Last time, I talked about the things you have to do before you start writing. This time I'm going to talk about the thing which, I think at least, you have to do first when you start writing.

Just as any journey begins with a single step, so does a solo adventure begin with an introduction.

The introduction is really the first chance you get to “grab” the reader in a serious way – the “cover blurb” gets a claw or two in, but it is the introduction where you make-or-break the capture. This article will explain why, and how, you can get the most out of the introduction – both for yourself, and for the reader.

Just what is the introduction? It might seem obvious to some, but not to others – and the term is perhaps ambiguous. What I mean by the introduction is the first part of the actual narrative of the adventure. It is the short, (or not so short), piece of prose which occurs before the adventure proper. It usually provides the reader with the setting for the adventure, his objectives, identifies his enemies and allies and so forth. In some solos, this might actually be “section 1” - it is certainly where the reader begins playing the game itself.

SO, WHY IS THIS SO IMPORTANT?

Firstly, it is going to be the first thing the reader reads which is actually “part of the adventure” rather than special rules, notes about what sort of characters are allowed in, etc. When he reads it he is not “invested” in the adventure – he hasn't spent much time so far, and if it is dull, boring or confusing he could decide the game is just not worth playing. For this reason alone, the introduction needs to be the very best piece of writing it can be.

Secondly, there are no choices the player has to make in the introduction, and so he will tend to get more immersed in what is being described. It is a narrative where you, (the author), can control what the player does completely. On the face of it, this can appear dangerous – this is an interactive adventure after all, and railroading the player within the adventure itself is never a good idea.

However, this can also be a useful tool and you should make the most of it. The introduction forces the player to take certain actions and to behave in whatever way you desire – which indicates how you want the player to behave during the adventure. If you are writing an adventure in which the objective is to help poor villagers, having the player do that in the introduction encourages such behavior in the adventure itself.

Thirdly, the introduction is an excellent way of setting the tone of the adventure. If you are planning a humorous, light-hearted adventure, the introduction should be like that. Similarly, a dark and serious adventure should contain those elements. The introduction is a small slice of the adventure as a whole in terms of tone and flavor – it prepares the reader for what is coming.

Finally, the introduction is an excellent opportunity to impart information to the player. Rather than present information outside the narrative, you can give this information to the player within the introduction. The information can be simple color and description, or it can be vitally important to the adventure itself – such as the quest objectives, or geographical information.

So, you understand the introduction is important to your story. You should not be tempted to just dash an introduction off, or get rid of it in a few lines. This does not mean it needs to be a huge novel, but if you cannot write something reasonably substantial, (a page or two at least), it might be a sign your initial idea simply isn't grabbing you enough – and then it certainly won't grab anyone else.

Now you know what the introduction can do, what it should do, and why – but how do you actually go about writing it?

The introduction is, in many ways, the easiest part of the work to write because there are no mechanics of any sort in it, (or needn't be, at least) – it is just straight-up prose. However, this makes it difficult to offer any solid, definitive advice on how to write it – short of saying: “Grab a pen and get going!” Any advice might seem churlish or overly specific. Still, here are some hints on writing introductions – and, indeed, the text of solo adventures in general.



PART TWO – THE INTRODUCTION

Write in the Second Person Present

This has been mentioned above, but it is important. A solo adventure should be written in the second person present, that is, it should use the pronoun “you” and describe what is happening now. So, “You walk through the forest” rather than “He walked through the forest”. As a player of solos, you will be familiar with this style of writing, but might not find it intuitive to write. The present tense gives a sense of immediacy to the piece which is essential to give the idea the actions are happening now, and the use of the second person makes it personal to the character. This is really an unbreakable rule – second person present, every time.

Well . . . except maybe right at the beginning of the introduction. There you can, (and it is often a good technique), to use the second person present perfect, “you have walked through the forest”, to describe what the character has done prior to the adventure. So, something like: “You have journeyed to the fabled halls of Trollhalla to seek the favor of the Mighty Trollgod. Your journey has been long and hard and you have fought many foes and taken many wounds. But now you stand before the gates of the mighty stronghold and . . .” The tense shifts to the second person present after imparting the relevant information.

Start with a good “hook”

As mentioned above, the introduction is the first piece of writing which can hook the reader. And the first sentence of that introduction is the very barb of that hook, so make sure it is effective. It need not be shockingly original, (in fact, if it is too “original” - read; “strange” - you might put people off), but it needs to be interesting.

Although your writing throughout the story should be clear and unambiguous, (especially for rules), the very beginning of the introduction can be incomplete or vague, especially if it will serve to pull the reader into the story. If it raises questions about the story, then the reader may wish to read onward and learn the answers. Of course, you are then obliged to give the answers – and very probably within the introduction itself.

SET THE OBJECTIVES

In my previous article I talked about how a good solo adventure needs objectives for the player character to achieve – these can be generic: “wander around this city and have a sandbox adventure” or specific: “find Item X and use it to defeat Evil Wizard Y”. At the end of the introduction, the player should be aware of the major

objective of the story – the objective that, if he achieves it, will result in him “winning” the game.

Of course, there may be other objectives – side-quests - which are not specifically relevant to the main quest and can be missed out without “losing” the adventure, or subordinate quests which must be achieved to make the final quest possible. The introduction does not need to make these things explicit, although you can suggest them, but equally you should not decide on secondary objectives which appear at odds with the introduction. For example; if a secondary objective is to kill the leader of the Thieves' Guild, then the introduction should not show the player character as being sympathetic to the Thieves' Guild.

You should make the objectives as clear as possible, perhaps even including specific text such as: “Your mission is clear – you must kill the Dark Prince before the cock crows on Sunday morning, or the village will be doomed!”

DON'T RAILROAD THE PLAYER

The introduction is, as mentioned earlier, probably the longest “section” of the adventure. It is a long piece of text without any player choices – and so it is an opportunity to direct him . . . or railroad him. In the introduction, you can force the player to behave in a certain way: “You will not have a woman treated such! You stand up and punch the brute manhandling the barmaid.” As mentioned above, this can be very useful for a number of reasons;

Firstly, it allows you to set up the adventure – the adventure might be to protect the barmaid, or to avoid the allies of the man you hit.

Secondly, it allows you to encourage certain types of behavior – if the player is forced to protect a woman in the introduction then he is more likely to make similar choices throughout the adventure. This helps you encourage the player to fulfill the objectives.

Both of these positive reasons for directing the players' actions in the introduction are noted above, but a word of caution! If you direct the player too much in the introduction, you will end up railroading him – and he won't like that. People play RPGs to make choices for their characters, not to be forced into making certain choices. You can get away with more direction during the introduction than in the main body of the adventure, but there are limits. A good rule of thumb is not to force serious decisions which are trivial to the plot of the adventure and which might be “out of character” for the



PART TWO – THE INTRODUCTION

player character. Having the player decide to protect villagers is acceptable, but forcing him to enjoy the pleasures of a harem is not. You should ask yourself; “If I were playing this, would I find this railroading pleasant or unacceptable?”

FIND YOUR COMFORT LEVEL

The introduction is not just useful for the player – it is useful for you as the writer. By writing it, you can see what sort of story you want to write – the length of the introduction allows you to gauge if you are going to enjoy creating that sort of story, set in that sort of world. If the introduction itself is not fun or easy to write then it is perhaps time to consider a different plot, style, genre or whatever.

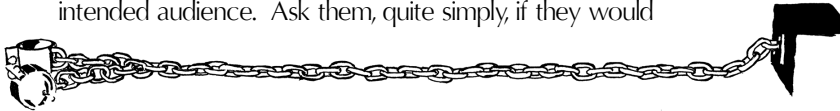
You can also use the introduction to see if your intended style works – share the introduction with friends and intended audience. Ask them, quite simply, if they would

want to play the adventure after reading this introduction. If they would not, then it's time to either consider a re-write or perhaps choose a completely different story.

You should also ask if they find the introduction clear – ask them what the objectives of the adventure are, who the villain is, and also to describe the adventure, (as comic in tone, serious, horror, adult, sci-fi etc.), which will come after the introduction. If they don't get these questions right, then your introduction isn't doing its job and you need a rewrite.

The introduction is the part of the story you can share with your audience before the adventure is completed, and you should feel free to do so. Of course, you should keep the rest of the adventure secret...

Next time; the structural tools to help you keep all the sections in order! ➡



THE RUNNING DELVER AEULUNGS TALE

TOM GRIMSHAW

Chapter 3: Timing.

Gasping for air Aeulung found himself catapulted from the ground up in to the air of another chamber, before landing heavily on its firm packed earth floor. As he lay upon his side, winded, Aeulung opened his eyes to see a large animated tree before him. Upon its trunk was carved a grotesque face, its eyes glowing with an otherworldly blood red light. The mouth of the tree was filled with jagged splinters and shards. Many branches waved through the air like tentacles as Aeulung was dragged deeper towards its maw. The root tugging at his ankle pulled him across the room toward the rough wooden mouth of the abominable tree. The closer he was pulled, the more apparent became a squeaking sound resonating from within the gnarled trunk. A sound all too familiar for his liking.

Regaining his composure and recovering from his stunned state, Aeulung wasted no time, reached for his dagger and brought it down hard on the root. The wound broke the soft bark unleashing foul smelling green ooze and a howl of discontent from the tree itself. Although it refused to release Aeulung from its grip as he struck blow after blow to the wood, holding tightly until he severed it from the host with only feet between him and the monstrous bloom. He was still in peril, as a heavy branch loomed over head with great foreboding as another barbed branch crashed down toward him. He struggled backward and fought to regain his feet among the mad flurry of roots, vines and branches that mobbed him like a hungry rabble, all looking for their pound of flesh.

Deciding that fighting such a foe would be brave but foolhardy, Aeulung turned his focus to the door behind him as he scrambled backwards along the ground. Clambering to his feet and within arms reach he was far from safety. The door itself was a simple but stout affair of wood with iron hinges but the locking mechanism and handle was by far the most complex he had ever seen. The door seemed to open inward toward him but where there should be a handle there was nothing more than a small recess. Forcing such a sturdy door was without doubt beyond his abilities but a rumble from behind him shook the chamber and pressed home the urgency of his situation. He could not fight such a mighty force of nature with his meager weapon but his only hope of escape was a door too tough to force and, too

perplexing to fathom. Things looked dire as a cold sweat of panic forced a bead down the warriors' brow. The tree with which he had been fighting moments before was uprooting itself in an attempt to reach him and the squeaking from within it was becoming more ferocious. What was that sound? So familiar but so out of place.

Facing a difficult choice Aeulung turned his attentions to the door, jabbing his blade along the edge of the door in the hopes of slipping the lock open but, much to his dismay succeeded only in jarring his weapon firmly in the crack. Desperation now gripped Aeulung as he pressed a leg against the door to try and lever his knife free as the chanting reached ecstatic levels back at the bars and taverns across Kaball.

'Kill the wretch!'



CHAPTER 3: TIMING

'Die, slayer of elves!'

A chorus of chants rose up, all calling for the blood of the harrowed delver to feed the roots of the great tree that hounded him with a cold restless hunger. Whilst in a far away place the shadow fiend leaned forward over the liquid portal that updated him of every jeer and blow struck in the inns and dungeon alike.

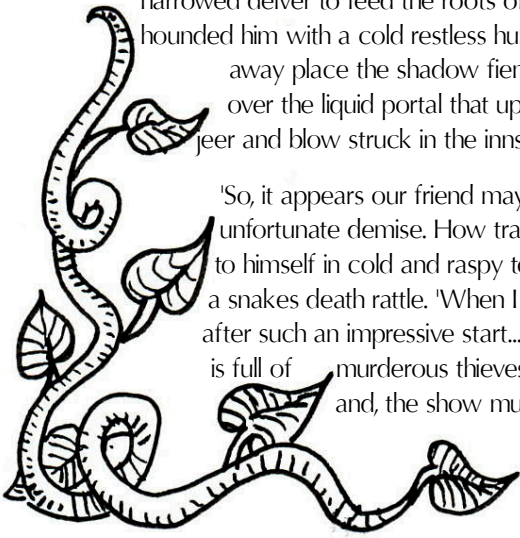
'So, it appears our friend may be about to meet an unfortunate demise. How tragic!' he said seemingly to himself in cold and raspy tones, his breathing like a snakes death rattle. 'When I had such high hopes after such an impressive start... Still, no matter. Kaball is full of murderous thieves ripe for the picking and, the show must go on!'

'Speaking of such gutter snipes, Kris's deed is still unpaid for the freedom she bought and I'm sure her sins have not been forgotten by her fans. That's a lesson if ever there were to be wary of what you wish of Hela!'

'Yes!' rasped the disembodied voice in affirmation. 'Perhaps you should help our friend. Perhaps you should help yourself' Pausing for a moment before speaking to an unknown vassal at its side the shade mused over the situation.

'Set forth the word. Tonight there will be two runners. Kris is re-entering the game... Let Kris find out the hard way. She never was the trusting sort and this should get things off on the right foot'

To be continued. 



Available Now

Many of us enjoyed playing this via email at Trollhalla, now discover the rest of the story.

Written by: W. Scott Grant

Illustrated by: Mark Tothill,
Mike Hill,
Jeff Freels,
Al Cook

Look for it at the Trollbridge Lulu Storefront:
<http://stores.lulu.com/store.php?fGroupID=5740>



Ken St. Andre, sarcastically known as the Trollgod, reinvented fantasy role-playing in 1975 because he couldn't understand the logic of Gygax and Arneson in the original Dungeons and Dragons. Never one to take the easy road, he has supported and enlarged his Tunnels and Trolls game ever since, the latest incarnation being T & T 7.5 from Fiery Dragon. The game is still fast and easy to learn, funny and fun to play.

Dan Prentice is 43 years old and has played role playing games since 1979. He is gratified by the reception to TrollsZine and continues to hone his T&T skills with his wife Sue, his stepson Kevin, his daughter in law Katy and his friends Justin, Mark and Martin. He looks forward to the day when his granddaughter rolls up her first character.

Kevin Bracey is known as Quogmyre, the southern most Troll.

Jeff Freels is an artist well known for his work on T&T products. He is known for his Grumlahk cartoons, and a wide variety of his work can be found at www.JFreels.com.

By day Mike Hill writes training material for a bank in deepest Western Australia; by night he toils over new adventures for his hapless group of delvers. Mike has been role-playing since 1981 when a friend introduced him to Traveller. He found Tunnels & Trolls all by himself.

Lee Reynoldson started playing Tunnels & Trolls in 1981, it was his first RPG and still one of his favourites. As well as spending his spare time writing RPG material, he likes to write fantasy fiction, something he blogs about at <http://newadventuresinfantasyfiction.blogspot.com/>

Tom K. Loney is the biggest fan of T&T ever, Flunky-In-Chief of Peryton Publishing.com.

He has been Bringing six-sided adventure gaming to the Ohio River basin and the great Lakes since 1997.

Dan Hembree has been playing role playing games since 1984 and started playing T&T in 1988. The large number of solo adventures available for T&T immediately grabbed his interest and he was soon sending warriors to their doom. Dan has written a few solo adventures of his own

and published his first in 2009. Dan spends some of his time at the Trollbridge under the guise of danhem. He also walks the corridors of Trollhalla taking the role of his trollish alter ego Dannnherrm. Dan recently started a blog on T&T solo gaming called The Lone Delver, which can be found at <http://danhemsgamingblog.blogspot.com>. Dan lives in Ohio in the USA.

Justin T. Williams was born in Tagipahoa Parish Louisiana & reared in the Hill Country of Texas on a steady diet of Starblazers & Robert E. Howard. He cares for a disabled parent & pursues his insatiable passion for T&T, classic pulp, anime & ancient history.

Andy James rejoices in the name of Dekhurrrio at Trollhalla. He is the keeper of the excellent sites Cristlegrim and www.tunnelsandtrolls.com.

Nick Bergquist is a long time gamer, archaeologist and professional accountant in the New Mexico desert. His lifestyle as a gamer began in 1980 and he published his first gaming fanzine in 1984.

Mike Tremaine started playing Tunnels & Trolls in 1980 at the age of 12, 30 years later it is still one of his favorite game systems. He is determined to make his City of Cala campaign setting available to the world, even if it takes another 30 years.



Steve Dove is a lecturer and researcher at a major UK University and has been playing RPGs for 25 years. He enjoys medieval sword-fighting and horse-riding across the Mongolian steppe and also finds time to edit the Ordo Draconis fanzine, devoted to Dragon Warriors and Pathfinder RPGs. Steve lives with his Wife and daughter in leafy Birmingham.

W Scott Grant (a.k.a. Sligo) is an avid gamer who enjoys nearly all table-top games, from cards, to board games, to RPGs. His first RPG was Tunnels & Trolls way back in the mid-seventies when he in Junior High School. Professionally, he's a programmer and quality management analyst. He plays ice hockey once a week, and is a budding game developer and author. You can contact him through TrollBridge, Trollhalla, BoardGameGeek, and UtterAccess.

David A. Ullery was born and raised in South Bend, Indiana (go Notre Dame!) and has been playing Tunnels and Trolls since the 1970's. David is a freelance writer, illustrator and video maker with a BA degree in Film Production from Brigham Young University. He has worked for two TV NEWS stations as a videographer and editor, and more notably has published a book called "The Tarzan Novels of Edgar Rice Burroughs: An Illustrated Readers Guide". But despite all that, to pay the bills, David does custom woodworking full-time. David currently lives in Payson, Utah with his lovely wife, and four adventuresome boys who are finally of the age (mostly) to play T&T with their father.

Randy Whitley discovered the Internet in 2002 and has never looked back since. Single and prone to both prodigious mirths and great poverties, he allows himself the single luxury of the gourmet coffees which provide him with bursts of paranoid energy. Randy also enjoys the company of good friends over a game of T&T, a pastime far less expensive than his coffee – both were discovered around 1986 or so and enjoyed ever since.

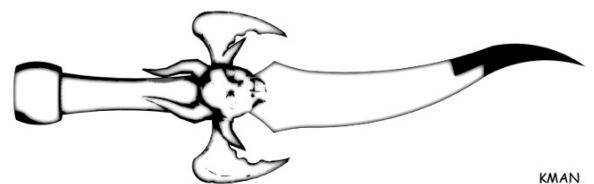
Simon Rafe is a television professional working in Detroit. He has been playing RPGs and Tunnels & Trolls for over twenty years. He writes on many subjects, has had books published and contributes to several websites, but the thing he created which you might be most interested in is Castle Dracula, his online Tunnels & Trolls solo adventure. <http://www.batcave.co.uk/tandt/castledracula/> He is a practicing Catholic, and hopes one day to get it right.

Andrew Greene's journey into role-playing games began in 1981 when he received the Tunnels and Trolls boxed set. He hasn't had a dull moment since. His other writing credits include micro-fiction for Flashshot and a soon to be published short story for Pulp Eye Publications. He invites you to play his T&T solo, Escape from Khosht, which can be found in the Files section of yahoo groups Blue Frog Tavern, RadioFreeTrollWorld, and at Chimerae Hobby Group (translated into Italian with fantastic illustrations).

Tom Grimshaw is a 25 year old living in central England that has long had a passion for fantasy fiction, picking up his first book, 'Planet of Terror' on his first visit to the library. From there he read through many of the Fighting Fantasy, Lone wolf and, other solo gamebooks before discovering 'Tunnels and Trolls' in 2003. Whilst hooked on the T & T Tom has continued to collect various other systems and one-shots and, has recently begun writing his own fiction and solo's for Trollsine.

Alex Cook is 36 years old and began playing roleplaying games at the age of 10 or 11 when he was introduced to the ol' basic red box by a friend. It wasn't until much later in life that Al discovered Tunnels & Trolls. He now solo's happily now in the comfort of his home. Al can be found on Vin's Troll Bridge under the tag of "welikelasers". He is happily married to his gorgeous wife Yaasmeen and the two have a beautiful baby gremlin named Grace. The family has two cats and a huge lion eating dog named Holly.

Chris Bracey (occasionally known as MoreAss) has been playing T&T since Kevin introduced her to it back in the early '80s. She's watched games in other systems, but never been convinced that there's an advantage to doing fun things the hard way. ☹



KMAN



TROLL LINKS 3



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