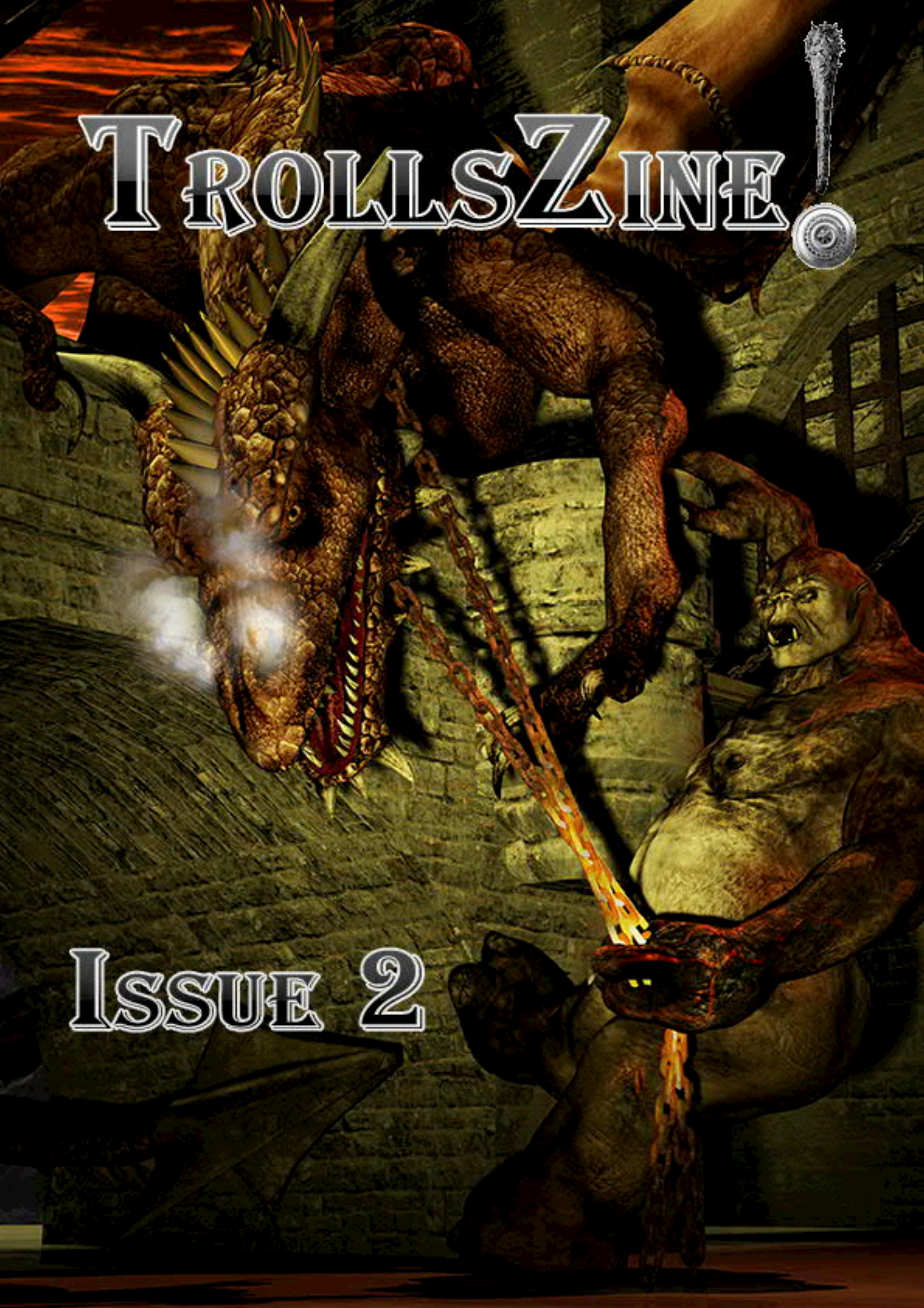


TROLLSZINE!



ISSUE 2

TROLLSZINE

Issue 2



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TROLLS TALK TO

One another. Some at least have been talking about the first TrollsZine. I am very pleased both with the reception for this venture and the number of new contributors to the issue you are holding (or browsing) now. I am particularly grateful to Rick Loomis for agreeing to showcase TrollsZine as a Flying Buffalo product on RPG Drive Thru. This has resulted in far higher visibility for the magazine than we would otherwise have had.

As Liz Danforth said recently on RPG Net, "Flying Buffalo is the little engine that could". The longest standing independent role-playing publisher in the world.

I am also delighted with Ken St Andre's continued involvement and support for the magazine and in particular for his key role in judging the competition from TrollsZine issue 1. Congratulations to the worthy winner Eric Olson for his chilling Hoargaunt. The standard was very high and I look forward to sharing all of the entries with readers in future issues.

I would also like to thank Kevin Bracey for the tremendous job of laying out Issues 1 and 2. Without you, it just would not have happened Kevin.

Finally I would like to ask our readers to help us make this magazine the best it can be.

Please fill out our questionnaire so we know what is working and what isn't. <http://freeonlinesurveys.com/rendersurvey.asp?sid=i8ag0mny5sq7223725607>

If you feel like contributing, come on down to the Trollbridge, we would love to meet you.

DAN PRENTICE



THE TROLLGODS JUDGEMENT

GREETINGS, O ELITE ONES!

As you know the editors of TrollsZine have asked me to judge a monster creation competition. I agreed, and I came up with the following criteria for judgment of each monster type.

The entrants were judged on:

Originality	10 pts.
Description	10 pts.
Humor	10 pts.
Grammar	10 pts.
(how well written was the entry)	
Specials	10 pts.
(attacks, defenses, talents, etc.)	
Design Weaknesses:	0 to -4.

Each entrant was given a numerical score.

I do not know who created which creature. I simply evaluated all 6 points for each one. Based on that evaluation, the winners are:

1. The Hoargaunt with 37 points.
2. The Jarma Loh with 35 points.
3. Red River Hippos, Maertaezz , Vatarios Drathan, all with 33 points each.

The one area in which the contestants all came up short was in humor. I looked hard for things that could be considered humorous about these creations, and didn't find much anywhere. Nobody got more than 2 out of 10 points for humor.

In general, I found the writing very good, and may Crom protect all player characters from ever meeting these foes.

H'aaarrggghhh!

KHENN ARRTH

(These were the creations that the Trollgod judged to be the best, and I readily concur. There were ten entries in all, of a very high standard in this humble editor's opinion, and all of them will be shared with you in future issues. For now, enjoy the top five - Ed)



<http://www.trollhalla.com>



THE HOARGAUNT

By Eric Olson

I had heard the tales in my youth, from old hunters who had tracked the herds as they moved north of the crumbling towers of the Fortress Wall. The hunters told of creatures, formerly men, who were cursed to follow the snows, seeking life and warmth but never finding it. They would steal your breath away and freeze your blood. I've never been scared of anything I could kill with a good blade, but their stories haunted my sleep and I can still remember one of them as if I just heard it.

"It was early spring and the herds of elk had started to move north. At least a half a dozen hunting parties braved the wastes hoping to bring back enough meat to feed the clan until the early harvests. We were on the third day of the hunt when we came across the bodies of one of the other hunting parties. There were five hunters scattered around a fire that had long gone cold. The bodies were stark white and covered in frost, as if they had lain in the snows for weeks. They had died in terror, with weapons in their hands. Even though the skies had been clear since the hunt started, the entire camp was covered in frost. The fire was cold, though the wood looked like it had been barely touched by flame."

The hunters knew that the Men of Ice, the Hoargaunts, were near. The hunt was abandoned and they fled south below the snow line. I know this isn't just a story told by old men to frighten the children. I've heard from other clans that the Hoargaunts have moved south as the cold spreads from the wastes into our lands. There are some who believe that the Men of Ice have followed the orc tribes south and prey on them as much or more than they do the clans.

I can see that you don't believe me. You think I'm a frightened old man, but take my words to heart. When you are north of the snow line, keep watch on both the weather and your fires. A sudden drop in temperature with no wind is the first sign. Next is your fire. The flames will shrink, the color will darken, and the heat will seem to leach away bare inches from the flame. If you haven't already; run, because they are near. If your fire goes out, it's too late, you're dead.

As the torchlight flickers and dies, a pale shape emerges from the darkness. Covered in frost, it may have once been a man, but now all that remains is a feral hunger with razor sharp, ice encrusted claws.

Hoargaunts are the cursed descendants of a long forgotten clan, the Bartols. As the Shadow's hordes were broken at the start of the Second Age, there was widespread suffering amongst the clans. The Bartols had been spared from the worst of the fighting and had hoarded food and fuel. When refugees came seeking sanctuary and aid, they were driven away or killed outright. Outraged, the Winter King, drove the Bartol clan into the wastes and cursed them to never know warmth again. No longer human, the Hoargaunts are forced to travel the lands of snow and ice. ➡



MR: 50 (6 dice +25 adds)

Armor: Hide protects for 4 points

Special Attacks : 2/Steal Warmth – victim loses 1 point of Dex and St (temporary , recovers at 1/10 minutes rest) as well as taking 1 Con damage due to the intense cold. The Hoargaunt regenerates 2 MR. 3/Grab – the victim is held in the Hoargaunts grasp and will fight at half normal value until they can break free (L2 ST SR or L3 Dex or Spd SR to do so)

Special Defences: Immune to fire damage

Special Vulnerability :Cold, the Hoargaunt takes 50% extra damage from cold attacks.



THE JARMA-LOH

By Nicholas Cloister

The Jarma-Loh have no culture or civilization of their own. If there was once such a thing as Jarma-Loh societies they are now gone, and the race is scattered. Most live by themselves, while others group together in families or small clans.

The creatures have a human level intelligence and a corresponding emotional life. What differentiates them from human beings is that they are quite happy by themselves, and don't mind being scattered as a race. Nor do they react nearly as strongly to mockery, harassment or even persecution, which they are quite used to. The Jarma-Loh are hardy survivors that never miss an opportunity, and most of them do well in life.

Secondarily they differ from humans in their strong desire for treasure and riches. Few Jarma-Loh have any other goal in life than wealth. Gems especially draw their attention, and with their ability to sniff out every kind of mineral, they usually find them. This obsession with treasure draws many Jarma-Loh into thievery, and they make excellent thieves. Their short stature and agile bodies are perfect when sneaking through the darkness of night. Most Jarma-Loh also have a natural nose for business and are quick at picking up social codes and etiquette. There have been more than a couple Jarma-Loh serving as Royal advisors and agents.

Perhaps it is the lack of a culture of their own that make the Jarma-Loh so keen on achievement and wealth. Whatever the cause, few beings are so well equipped for personal gain as the Jarma-Loh. The strange look of these creatures is and has been a burden for them - another cause for the way of the rogue – but unless they are banished as a race from a country, they tend to stay, survive, and accomplish what they aim for.

The Jarma-Loh live to be about 50 years old. They don't respond very well to liquor (they tend to turn aggressive), and heavier drugs are not common among them. The females carry their young for three months only, so if they had been more inclined to make families, they could have plenty of offspring. They have little understanding of music, and eating the meat raw instead of cooked makes little difference to them. This doesn't stop them from distinguishing a good musical performance from a bad one, and they are not unhappy when presented with a fine meal. It is just that the Jarma-Loh prefer fine clothing, jewellery, luxurious tapestries, and over-adorned furniture. They would rather eat raw potatoes with silver cutlery than a fine steak on a pewter plate. They love any kind of adventure, just as long as there is a promise of wealth at the end of it. They simply cannot get rich enough.

These creatures are mostly found in cities and larger townships, where opportunities are many, and wealth more common. If successful the Jarma-Loh might withdraw to a countryside castle when older, since their social life is mainly a means to obtain their personal wealth. However, just like human beings, all Jarma-Loh are different, and some differ more than others from the norm. If a player chooses to play a Jarma-Loh character, it may of course stray from typical race behavior, if that is desirable. A normal Jarma-Loh will be rather fearless of most situations, except when its valuables are at risk. →



Jarma-Loh Attributes

Strength x 0.75, Dexterity x 1.5, Constitution x 1.25, Intelligence x 1.25, Luck x 1.25, Wizardry x 0.5 Height x 0.75, Weight x 0.75 .All other attributes x1.

Special Abilities – Fur and horns provide a natural 2 points of armor protection. Their antlers and hooves grant them 2 dice in combat when fighting unarmed.

The Jarma-Loh have two semi magical abilities – they can scent minerals and gems within 200 yards and they have a supernatural ability to sense meaning, even when they do not understand the language. If they hear speech they can make a Saving Roll on Intelligence to get at least the gist of what is being said.



RED RIVER HIPPOS

By **Martin Layzell**

Hippopotami of any description are dangerous river beasts and fisher folk everywhere have long learned to steer clear of these deceptively sedate-looking mud-bathers. The Red River Hippopotami however, have earned a local reputation for aggression, and according to some tavern-tales, even going so far as to set ambushes for prey. The reason for this aggressive behavior is that the Red River Hippos have become blood-feeders. The cause of this change is unclear; maybe its a response to a reduction in their normal food stock, maybe its an adaptation to the aggressive behavior of other predators on this dangerous river, perhaps it is a magical mutation brought about by some sort of curse.

What is clear is that the Red River Hippos have both physical and behavioral changes that make them different to normal. They are large, clumsy looking beasts but they possess enormous strength, and are surprisingly fast and agile swimmers and can submerge for several minutes. They also possess a fearsome set of tusks - these are hollowed bone and allow the hippo to puncture its prey and start leeching blood direct into its own bloodstream.

They are naturally a dark tan color that helps them blend into the mud or dark waters of the Red River. The Red River Hippos are territorial and live in small groups of 4-6 adults. They spend most of their days wallowing in mud or floating in the river to keep cool. Their normal method of hunting is to wait upstream of any animal crossing the river or stopping to drink at the waters edge, using the rivers flow to hide them and bring them close to their prey before making a short, powerful lunge, plunging their tusks deep into their prey before overwhelming them with their bulk. The Hungry Hippos, as they are known locally, are also very aggressive with passing river traffic and will submerge under a passing raft or fishing skiff before rising in order to capsize the vessel. Victims swimming in the river are then quickly bitten and dragged down into the river to drown. Local fishermen have taken to bringing long spears with them to fend off the beasts, and keep a wary eye out for animal husks beside the river that indicate recent hippo kills.

Monster Rating: 90

Tough Hide provides 6 points of armor protection

Special Attack: Charge - the Hippo gets a bonus 2d6 to its attack roll if it can charge into combat.

Special attack: 3/Blood Drain, target is drained of blood through a tusk, they take 1d6 Con and 1d6 ST damage. The Hungry Hippo recovers a matching amount of damage.

Special attack: 4/Drag Down, only usable in water, the Hippo has managed to pull the target below the surface and they will start drowning. L3 ST SR to break free.

Special abilities : Red River Hippos are at no penalty when fighting in water.



MAERTAEEZ

By Tom Grimshaw.

BACKGROUND:

Maertaezz is a mysterious figure and somewhat of an unknown commodity in the Trollworld, which is as much by intention as it is by guile. By choice he lives the life of a traveller, journeying from one large city to another where he can blend in as a faceless member of the crowd aided by his unremarkable dress and great intelligence. Wearing a common quilted cotton shirt and trousers offset by a studded leather belt holding a sheathed long knife he bears a likeness to any other townsman in larger, well to do cities. This free reign has allowed him to become the most prolific and successful serial killer that the land has ever known. Descriptions vary from city to city but he is noted as a young muscular man with a completely bald head, fair of skin with a dark well kept beard.

Motivations:

Maertaezz victims share no common ground other than being in the wrong place at the wrong time. He is a cold-blooded killer who simply commits his acts of violence for the sadistic glee that it brings him and, he will happily kill men, women and children alike. Quirkily though he offers all people who cross his path a good chance of survival by drawing them a card from a deck that he never allows to leave his side. Ever cold and stone faced the victims have no idea that he is deciding their fate as he calmly shuffles and then draws, unless it is the Ace of Spades that he produces.

This is his kill card and after drawing it he will shuffle it back into the deck and placing the cards into a pocket secreted in his shirt and, begins to plot the kill. Due to the nature of his method of selection in busy crowds many people may be given a free pass whilst he focuses on someone that piques his interest. Maertaezz will only ever focus on one victim at a time, giving them his complete and undivided attention.

Tactics:

Maertaezz has a set routine that is almost ritualistic in how he slays his victims. He will start by stalking them, taking note of the daily movements and looking for a vulnerability in the victims' life, such as a reliance on alcohol or someone who depends on them. Taking this information he will seize the prime opportunity to attack and always aims to dispatch his victim in one swift strike.

If for any reason the first strike is unsuccessful he will break off the assault and fly into a vile rage. In this state of mind he will go out of his way to ruin the life of his would be victim. This may take the form of torturing and killing those nearest and dearest to the survivor, framing them for murders and other crimes, destroying any business they try to conduct and, any other method he has at his disposal. ➡



Attributes and Equipment:

Kindred: Human Type: Warrior Level 3

STR: 23 INT: 32 LK: 18 CON: 22 DEX: 35 CHR: 16 SPD: 19 WIZ: 10

Personal Adds: 47 Missile Adds: 70

Talents: Disguise (CHR 22), Lying (CHR 22), Ambush (DEX 41)

Weapons: Long Knife (2+2)

Armour: Quilted Cotton (3 Hits, doubled to 6 for Type)

Languages: Common Magic: None

Other: Deck of Cards

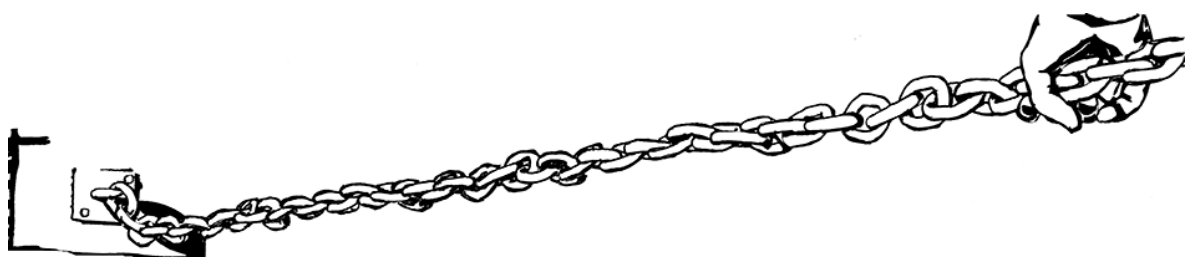
Sample Encounter:

Being more than able to handle himself in a fight, Maertaezz prefers to frequent the seedier back street bars that form in the larger cities with clearer class divides. In particular dock side bars as the sea offers him another route of escape once he has committed the deed. Naturally places like these also attract adventurous types (as in Sea of Mystery) and, these are the kind of people he finds of interest.

Maertaezz will perch himself with a mug of ale in a booth that overlooks the door as he shuffles his cards, dealing one out on to the table for each person entering the bar that catches his eye. Each character that enters the bar should make a LISR on LK or become the next target. If more than one character misses the roll, it is the one that misses the roll by the largest amount that has become the next would be victim and, Maertaezz will begin his work.

The first thing that he is most likely to do is strike up a conversation with the person he intends to kill in order to get a better idea of their strengths and weaknesses. This will often come in the form of offering them a drink as they order at the bar where he will introduce himself, using an assumed name. He may even attempt to join the delvers if there are only a small number of them in the group in order to keep an eye on his mark. If they refuse he will invent a tale whereby he needs the help of the party on some daring task with a great reward but he must accompany them in order for the quest to be successful. The most common of these tales is one that he learned from a prior victim and, it revolves around a family heirloom buried in a long forgotten crypt. Although the crypt and heirloom were real Maertaezz has long since plundered this for himself and squandered the riches he found. If the party agree however he will attempt to trap them in the tomb as he kills his victim and leaves the others for dead, sealing the entrance behind him. Any adventure the GM has prepared that revolves around a crypt will suffice for this and the original adventure can also be played out.

If the players do not buy into his story he will leave quietly but, stalk the victim until he has enough information to attack in accordance with his tactics (See above).



VATARIOS DRATHAN

By TORI BERGQUIST

HUMAN WARLORD OF HYRKANIA A HERO OF LINGUSIA

Level 6 Warrior

Male, 6'4", 225 lbs. age 34

ST	DX	CN	LK	IN	WZ	CH	SP	ADDS
61	19	30	24	16	21	19	10	+68

Class Bonus: double armor hits, warrior weapon bonus

Talents: Swordsmanship ST+5

Horsemanship DX+4

Military Tactics IN+6

Diplomacy CH+3

Intimidating CH+6

Magic Resistance WZ+4

Languages: Middle Tongue, Northron, Argosean, orcish, dwarvish

Weapons, Armor and Gear:

Vorpall Greatsword (6 dice base x2 vorpal; total: 6d6 x2+74)

Heavy Plate (20 hits x2 =40 hits total)

Amulet of regeneration (costs 10 WZ; will regenerate 1 Con/minute for 10 minutes)

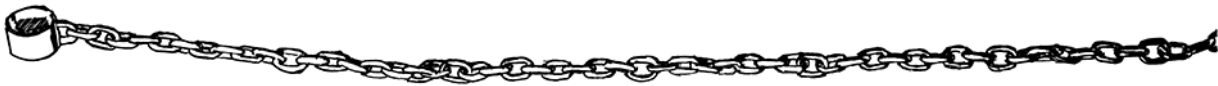
550 gold crowns (5500 gp value)

Vatarios Drathan is a notorious rogue knight who once belonged to the Solarian Order, dedicated to the service of the Emperor of Hyrkania and the sun god Naril. He was recruited as a bastard orphan in the township of Eladoras, along the northern coast of Hyrkania, after an attack by Hettanar raiders devastated the town and left his family dead or enslaved. Vatarios was found in the rubble by the dedicated older knight Dannik Kalgornin, a paladin and Solarian knight of the temple of Naril, who took him under his wing as a squire. ➡



Vatarios grew up with a strong hatred for the Hettanar and their ilk. At age seventeen, just before his initiation in to the ranks of the Solarian knights he was invited by the emerald knight Arden Dusk to strike against a lone outpost believed to be held by bandits. In the slaughter Vatarios discovered, too late, that the outpost was not managed by bandits but was instead run by a peaceful order of rangers from the Niras Woods who had offended Lord Dusk's family. Vatarios was shamed at his actions and his impulsive desire for revenge against the bandits, and confessed his actions before his initiation. He was cast from the order, and for a time wandered as a knight errant, with no purpose and no order to his name.

Vatarios eventually took up arms as a mercenary in the border wars with Southern Hyrkania, and was even present during the rather famous siege of Malas after it had been taken by the Persedonians. In the siege he ended up commanding a troop of soldiers that managed to scale the walls in the dead of night along the seaside defenses, penetrating in to the inner keep where they took the Persedonian governor hostage, forcing the end of the battle. Vatarios so impressed the general leading the assault that he was presented to Emperor himself and was knighted in to the Emerald Order. He now serves on the frontlines of war against the encroaching Persedonian threat in the south, as well as the dangers from the chaos city of Trog, seeking new recruits to train for his cause.



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UNEXPECTED ADVENTURES

OR TIRED OF MYSTERIOUS OLD MEN AT THE INN

By Randy Whitley

As older gamers with commitments to family, work and other pursuits, my gaming group doesn't get to meet as often as we would like-and when we do, we want to cut straight to the fun. Also, we've done all the old clichés to death; you know the ones:

The Wizard sends you on a dangerous mission that he is just 'Too Darn Busy' to accomplish with a wave of his staff...

His Majesty commands/entices you to brave 'Great Dangers' because he won't send his own men to certain death...

The Mysterious Old Man with the fabulous 'Treasure Map' that he will sell ONLY to you...

There's nothing wrong with a good cliché done right, but all groups get a bit jaded now and then. So in the interest of preventing boredom (the bane of all RPGs) I thought I'd present a few quick adventure intros my gang and I thought memorable enough to write down. Some grew organically from previous adventures; others began 'In Media Res' (our group likes to get straight to the fun).

But enough delay with these introductions! The Dungeon Entrance/Exciting New Adventure/Journey to Certain Doom begins thusly:

A choking black mist generated by a (Wizard/Witch/Shaman/Cursed magic item) which then clears to reveal...

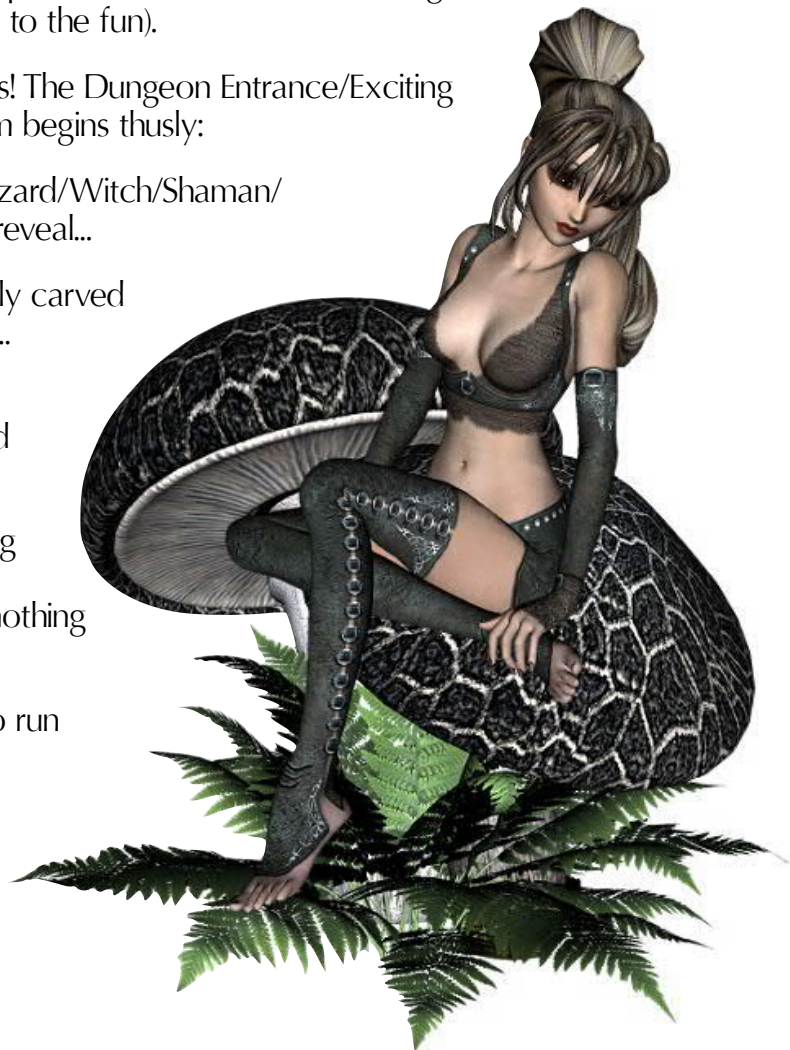
A slight shimmer of air between two oddly carved stones (possibly hidden by brush or sand)...

A faint peal of bells and an odd smell, followed by a falling sensation and an odd color to the sky...

A dozen ticked-off Leprechauns muttering under their breath, then all giggle as they seem to disappear, and then you realize nothing looks familiar anymore...

A raging forest fire that drives the party to run blindly until they are safe at...

As you cross near an overgrown cottage the grass-enshrouded well cover splinters beneath your feet and you fall into... ➡



A strange, man-high blue box is sitting in the middle of the field, a welcome shade from the hot summer sun. Strangely, it seems bigger on the inside and then you find...

After a meal of the tastiest wild mushrooms you have ever eaten, the party dreams the same dream of strange, multi-colored towers in an unknown land, and when they wake...

An alleyway is blocked the next morning by a building which wasn't there before. Having heard of such wondrous shops in stories, your party knocks at the elegant mahogany door and...

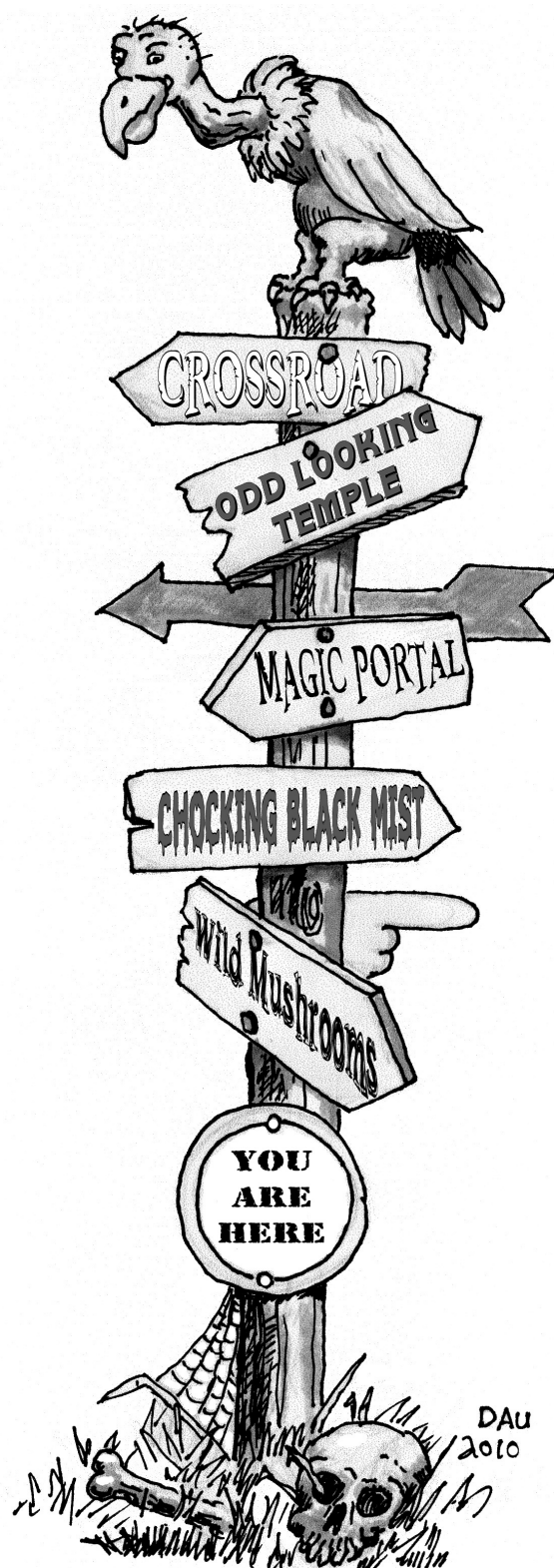
On a moonless night you encounter the Dark Man of the Crossroads. He may offer you riches beyond compare in exchange for your service in the Afterlife, make wagers for anything and everything, ask for or offer food and drink, or regale the party with campfire stories (complete with a hidden moral)... it all depends on the Dark Man's mood. Regardless of the above, when the sun rises you find that the roads are now utterly unfamiliar! Choosing a path you find...

Catching the Cultists in the midst of their horrible rituals (and interrupting same) several magic circles get (scuffed/bloodied/erased/marred). Amid the screams of dying cultists and bright unholy lights you briefly lose both vision and hearing. Once the unnatural magical backlash has faded you find yourselves at...

An odd-looking temple of metal provides shelter from the night winds. The temple has strange crystalline chimes in various locations and is lit by a board of brightly-shining colored stones on a stone table. If (the chimes are rung or broken/a convenient lightning storm occurs/some idiot plays Parcheesi with the glowing rocks) the next morning finds the party gazing upon...

The giant Flaming Wicker Man beats your Party's Combat Totals with ease. It grabs you and your companions one by one and forces you into its hinged chest to suffocate and roast alive. Once you rise to your feet however, you realize that instead of the fiery doom you were expecting, you and several other would-be sacrifices are in a tunnel, dimly-lit with wriggling phosphorescent maggots. Following the tunnel to its end you find...

You fight valiantly against the undead, but their numbers seem endless and the mud is thick and slippery. Flabby cold fists fail to penetrate even the lightest of your armors, but their weight forces you deeper and deeper into the cold wet earth until →



your breath leaves you entirely. Just before you suffocate you fall suddenly, clay-covered and gasping, into a bright, stone chamber, lit by flaming Runes upon the raised dais before you. The cold dead retreat from the light either in pain or reverence, and as you advance you see...

Having chased your enemy and (his/her/its) hostage these long days, you follow (him/her/it) into a long abandoned temple to some unfamiliar Deity. Once inside the worn building you can find no trace of the villain, until one of you spots the only un-vandalized treasure in the temple-a massive, glittering stained-glass window, upon which a tiny insect crawls. Upon further inspection you see that the 'insect' is your quarry, somehow INSIDE the glass scenery. A decision is reached, and as you touch the glass gently you are translated into the window only to find...

Your luck at cards does not change the entire night. In the end, the 'King of All Cats' owns your equipment, your money, your memories, your personalities and, at long last, your Names. You and your companions are Nothing and No-One. "A pity", yawns the King. "I truly have no use for these winnings, save as stakes for my next game. I can, however use such resolute heroes as you once were, and can become again. I propose therefore, to return all I have won from you for a Fortnight in my employ. Furthermore, I will not stint on rewards should you serve me well. What say you shades?"

There is literally nothing left of you to lose, and you agree. At the King's request you join hands. All he has taken is returned to you so that, should you die in his service you will die as True Kin. In addition, you have been bequeathed 500 AP as a token of things to come. The King of Cats adds his talons to your linked hands. "Leap!" he commands, and as you jump in unison the world around you blurs. When you gently touch ground again you see... ➡



You and your boon companions vow to never, EVER offer to go shopping for the Mad Wizard Reyeave again as the tapestry writhes, twists and takes to the sky like some gargantuan eagle. The massive tapestry bucks and swoops as you hang on helplessly. Eventually, fatigue sets in for both Party and Furnishing, and an exhausted tapestry sinks to the ground in some remote valley. Breathing a sigh of relief you rise to your feet to find...

"It's hopeless", admits the Warden on the Seventh day of the Siege. "Even if I had another hundred souls the equal of you and your companions we would be doomed, so follow me. What I need", the Warden continues, "is a way to contact the Baron and his retinue of Guild Wizards. There is a passage beneath the city, leading to catacombs and the Old Necropolis. If you can orient yourselves and this map is accurate, you can reach the Baron's forces in a single day's time. The way is dangerous but to stay would be certain death regardless". Deep beneath the Bailey a triple-bound bronze-shod door is opened and as you gaze inside you see...

On holiday at your Party's favorite inn, you, your companions and half the village are celebrating the Harvest. Ale flows freely, food is consumed, and when supplies run low three stout men roll out a barrel of brined beef large enough to hold an ox. With a flourish of the crowbar, the hobbit Hostelman broaches the cask, then loses his balance and falls in as the spectators laugh. But there is no briny splash and embarrassed sputter, only a long, drawn out scream as if a child had fallen down a deep well. Laughter ceases, to be replaced by dread, and as you peer over the lip of the great cask you see...

"We had to turn to someone", explains the Librarian, "and you and your companions have some experience with things like these. We purchased the storehouse next to us in order to expand of course, and as you can see we've walled in the alley to join the two. But when we broached the outer wall into the alley...well, it, it wasn't an ALLEY any more! Two of our laborers disappeared, and I've been hearing these, these DRUMS behind the wall, and, well, See for yourself" the Librarian moans, removing a loose brick. You gaze through the crevice and see...

You burst from your cocoons naked as the day of your birth, in the peak of health, with old wounds healed, old scars gone and 500 AP richer. So it wasn't just a shared dream, you mutter amongst yourselves as you look for clothing. In the next room, amidst the stink of harsh chemicals and copper-sheathed walls, you find your equipment, and your clothes. And your bodies, organs scooped out and in labeled clay pots. The one missing its eyes has your face, complete with old dueling scar and week's growth of hair. One by one, your companions find similar revelations... Time to get some answers. You open the red-lacquered door to your left and confront...

Best of luck with your adventures! And the next time a 'Mysterious Old Man' accosts you while you're trying to have a quiet drink, 'accidentally' knock his pack to the floor and see how many of those 'Secret Treasure Maps' roll out...



THE HUNT

A QUICK PLAY ADVENTURE

by **SALVATORE MACRI**

A simple boar hunt in Mistywood sees the heroes go from hunters to prey.

THE HUNTING PARTY

You've agreed to join Sir Rudrigg; a nobleman, as part of his retinue on a boar hunt into the Mistywood. The Mistywood Hunt is a yearly event held amongst the minor nobles and merchant-lords of the region. The object of the hunt is to fell the largest boar before day's end. The winner of the hunt receives 500 pieces of gold, with another 500 to be divided amongst his retinue. Sir Rudrigg has equipped you with boar spears (Dice +Adds 4+2, STR/DEX 13/8, 2H) and loaned you fleet-footed steeds to aid you in your trek through Mistywood.

Horse

MR: 30

Combat Dice: 4d6 +15

Special Damage: 1/1 – normal spite damage

Special Abilities: SPD 26

Load: 2100

In the chill of the early autumn morning, you set off with Sir Rudrigg and the other noblemen towards the woods, along with their respective retinues.

RUDRIGG'S SECRET

Unbeknownst to the players, Sir Rudrigg hides a dreadful secret. During last year's hunt, the knight became separated from his retinue whilst chasing down a particularly large boar. In a small clearing in the woods, the nobleman and the boar clashed. Sir Rudrigg sustained near fatal wounds from the huge boar's tusks, yet managed to escape back to his keep. Unfortunately for Sir Rudrigg, the beast he faced in the clearing in the woods was no mundane boar, but a lycanthrope named Derius. Derius managed to infect Rudrigg with lycanthropy, turning the nobleman into a wereboar.

Now, Derius and Rudrigg wish to use this year's hunt to infect more humans, thus increasing their numbers. In the coming years, Derius hopes to use the resulting lycanthropic retinues, noblemen, and merchant lords of the region, to covertly take the area and establish it as a wereboar bastion.

Derius' plan calls for Rudrigg to lead the players into the clearing in the woods.

There, Derius and Rudrigg will attack the delvers, hoping to infect them with the Disease, using summoned boars to kill any party member that proves resistant to the lycanthropic infection. ➡



THE CLEARING

The afternoon drags on and still Rudrigg and his party have spotted no prey, when all of a sudden the nobleman lets out a cry of excitement. Pointing westwards, he urges his retinue to follow, as he dashes madly through the trees. In a few short moments though, it will quickly become apparent to the players that the nobleman has greatly outdistanced them.

Trying to track the nobleman at first reveals a westerly route yet soon apprehension will set in as the players discover Rudrigg's steed, with the nobleman nowhere to be found. Trekking further westwards reveals additional discarded objects which belong to the nobleman (tabard, spears, chain shirt). Following these items will eventually lead the players into a clearing, at the center of which they find Rudrigg's clothing.

Suddenly, two huge (Rudrigg and Derius) and two smaller boars spring from the encircling trees. The smaller boars move to attack the horses first, with the two larger boars concentrating their assault on the adventurers.

THE AFTERMATH

If Rudrigg and Derius manage to seriously wound (50% or more of each players' max CON) most of the party, they will retreat back into the forest and let the Disease run its course (see Antagonists, below). If the infection is successful, only a Healing Feeling spell will cure the lycanthropy.

If the players manage to slay the boars, they will be surprised by the strange transformation that overcomes the two large beasts. In death, both shed their "animal" forms and assume their human appearances. Although one of the shape-shifting beasts is unknown to the players (Derius), the second large boar's human form is none other than that of Sir Rudrigg's.

ANTAGONISTS

Derius (boar shape)

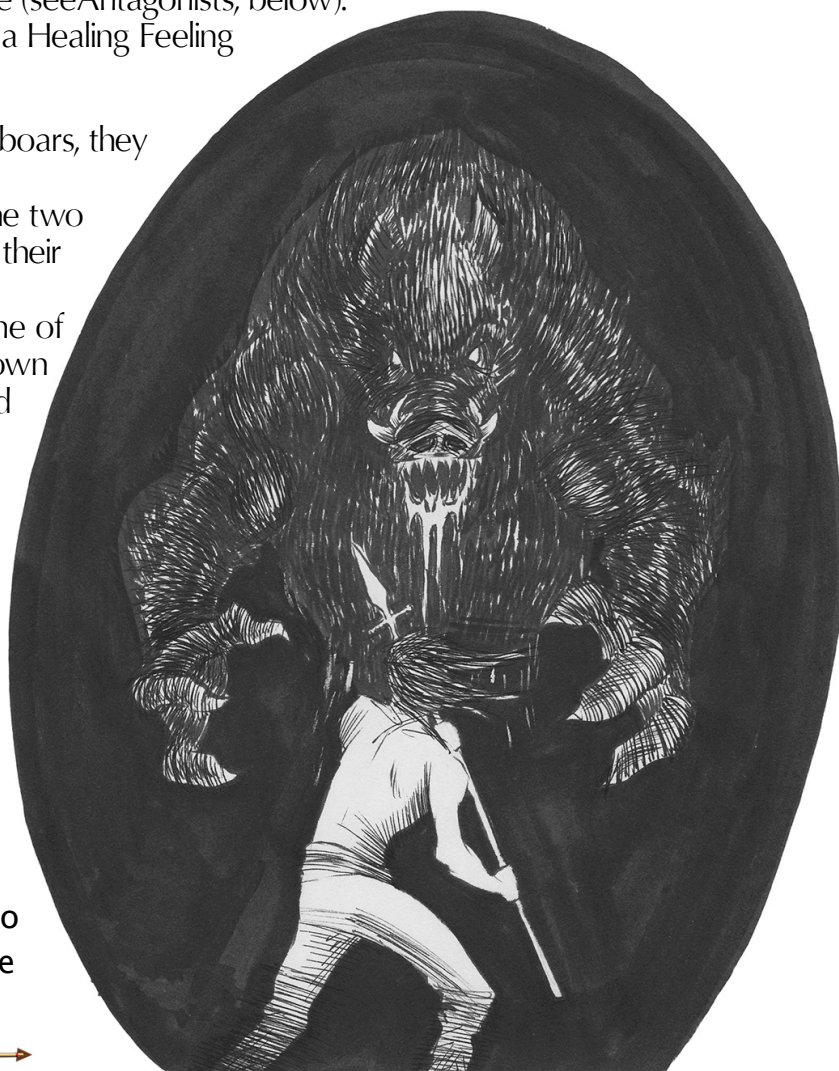
MR: 68

Combat Dice: 7d6 +34

Special Damage: 2/3 - Gore.

Every two 6s rolled inflicts 3 points of spite damage.

Special Abilities: Impervious to normal weapons - May only be harmed by magic (items or spells), or silver weapons. ➡



Sir Rudrigg (boar shape)

MR: 50

Combat Dice: 6d6 +25

Special Damage: 2/3 – Gore. Every two 6s rolled inflicts 3 points of spite damage.

Special Abilities: Impervious to normal weapons – May only be harmed by magic (items or spells), or silver weapons.

The Disease – When a wereboar inflicts enough damage to bring the victim down to 50% CON, the victim becomes infected with lycanthropy. The infected person now becomes slave to the wereboar's will (see Spirit Mastery, T&T7.5 p. 141).

In 1d6 days, the infection will force the victim to change his form to that of a giant boar. This effect is dictated by the phases of the moon for 16 months, after which, the victim gains control over when the transformation occurs. Only a Healing Feeling spell or the death of the lycanthrope that infected the victim will cure the infection.

Boars (2)

MR: 40

Combat Dice: 5d6 +20

Special Damage: 2/3 – Gore. Every two 6s rolled inflicts 3 points of spite damage.

Spoils of Victory

Amongst Rudrigg's discarded items, the players will find a Potion of Healing (10 doses; each dose heals 1 CON), as well as a magic boar spear (Cost: 500 gp. Spell: Vorpal Blade. Type: enchanted . WIZ cost 5. Weapon's damage is doubled for 1 combat turn).

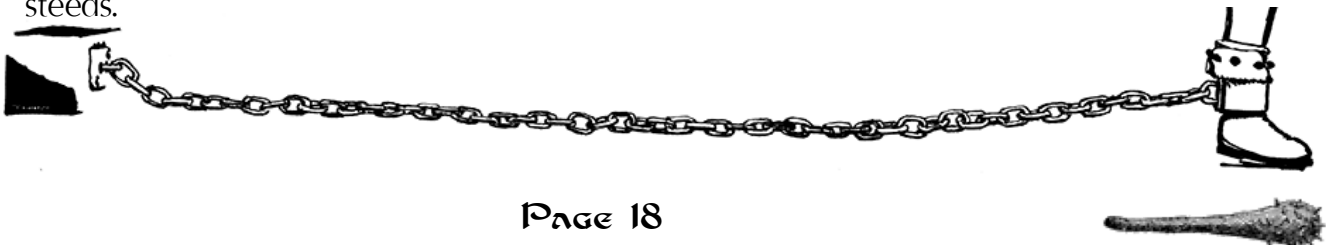
These two items may be found wherever the GM wishes; between the time the player find Rudrigg's riderless horse, up until they happen upon his discarded clothes within the clearing. Should the players think of checking Rudrigg's steed, they may discover the following item;

Horseshoes of Speed (Cost: 10,000 gp. Spell: Little Feets.

Type: magical - WIZ cost 0).

Description: these enchanted horseshoes double a steed's speed for 5 combat rounds allowing 2 actions each combat round.

If the players return to Larm and relate their adventure to the proper authorities, they will still receive the 500 gp they were promised and will be entitled to keep Rudrigg's loaned steeds.



ON BECOMING

By W. SCOTT GRANT (AKA Sligo) © 2009

INTRODUCTION

When a character becomes so powerful that not even the best and most creative Game Master can provide him or her with a challenge, often the only choice we have as players is to retire the character and start over with a new one. We consider that this character has “won” the game, and it’s just time for us to start anew.

But what of that character? What exactly is retirement? What of all those great stories of adventure—successes and failures, epic journeys, triumphs and tribulations? This is the stuff of legends!

Of all the choices for retirement a character has, there is only one that not only ensures his or her own immortality but also nearly guarantees his or her reputation and memory stay in the hearts and minds of mortal believers for generations upon generations.

And that is becoming a deity.

In this article, I will outline the steps necessary to ascend to and remain in that vaunted and venerable echelon of divinity. I answer questions such as what are the qualifications, what are the requirements, what does the character have to do once he or she gets there, what do he or she have to do to stay there, and what happens if he or she doesn’t.

THE BASICS

In a sense, this section lists the qualifications of ascension. When a character decides to follow this path, the things that matter are as follows:

Reputation

We have to at least start with what is considered a mega-character. I’m not going to list specific attributes, combat adds, or level requirements because these details aren’t particularly important. What is important is the character’s reputation, which is judged on two levels: Mortal and Immortal.

Mortal Level: The character has to be well known—this doesn’t mean liked or disliked, but just widely known. A character that has lived the life of a hermit and has always adventured solo will find it harder to ascend than one who leads the ticker-tape parade after defeating the elder dragon lord that has been terrorizing the continent for a generation.

Immortal Level: The character has to have had interaction with other deities in such a way that his or her name is known and respected. This has nothing to do with good or evil, but just awareness.

Epic

The next thing that is important is that the character must have successfully completed an epic adventure or series of quests. Whether these were born of wanderlust or performed as quest services for others is not important. Spanning over the course of many years, these adventures must have been filled with meaningful challenges. ➡



The nature of the adventures matters little in and of itself as long as the adventures generated good stories to tell. It is even better when the stories of the adventures, as retold by countless bards, are exaggerated over time so that their feats seem more and more legendary.

Good and Evil

Among deities, the concepts of good and evil aren't necessarily as clearly defined as priests and clerics would have us believe. Though consistency isn't a hard-and-fast requirement, it is a factor. The key is that those who will eventually worship this character as a god or goddess require a consistent foundation in order to establish their own tenants of faith.

A character that is known to be "good" must have, over the course of his or her adventures, clearly triumphed over that which is thought evil. Good god- and goddess-characters will also have rallied others—perhaps even armies—to their cause. Challenges of faith, dealing with temptation, and strong evidence of personal growth all make for good stories and contribute to the character's elevation to the pantheon. To a good character, life is sacrosanct. He or she must be willing to self-sacrifice for the greater good.

"Evil" characters must clearly be evil. Though they may appear to be good, their actions should always be recognized as a means to an end. They don't have to be leaders of men or monsters, nor do they have to experience temptation or growth—except growth in power and control. Selfishness and deviousness are hallmarks of evil deities, along with the willingness to align themselves with dire villains, spirits, and entities if it means achieving their own long-term goals. To them, individual life is meaningless, and mortals are only tools to be used in achieving their goals. They will never willingly sacrifice themselves, but will always spin the story so their own actions seem noble and justified.

This isn't to say that a character must be aligned with good or evil, order or chaos, or any combination thereof. What is important is that the character must have definable traits. These traits can then be translated into deified concepts that their worshipping mortals can understand—concepts like luck, fortune, balance, or neutrality, for example. The essence of this is predictability. Even a god or goddess that represents luck is still predictable. ➡



Polytheism vs. Monotheism

Though it is possible for a group of characters to work together in an effort to achieve divinity, this article focuses on an individual's path. The worlds in which the characters live are generally considered to be polytheistic in nature, but there's nothing preventing a character from declaring that he or she is the one and only true god or goddess.

Since we are dealing with a polytheistic environment, there are basically three paths a character can follow:

1. Join an existing pantheon.
2. Conquer an existing pantheon.
3. Establish his or her own pantheon.

Each of these paths presents a different set of challenges and opportunities, which are explained below.

Join an Existing Pantheon

This can both be the easiest and hardest method. It's easy because the infrastructure of belief and worship is already in place; it's hard because the character has to earn the acceptance of the leaders of that pantheon, and in most cases, pantheons are an inclusive group not willing to allow outsiders to join their ranks.

Start with a pantheon that is established and current in the world where the character lives. Trying to join the Norse or Egyptian pantheon when these groups are not represented anywhere on the character's world is impossible. Likewise, one would not be able to join the Greek pantheon here on Earth if the time frame is the Middle Ages, when the Greek gods were no longer relevant.

To join an existing pantheon, there are several important factors to consider:

Recognition: The character must be known favorably by the other deities in this pantheon. Though a character may have interacted with deities of other pantheons, it should be clear to the ones in the petitioned group that his or her focus is joining them.

Niche: In order for an existing pantheon to consider an outsider into their group, the character must fill some niche or need within that group. Though sometimes this may be blatantly obvious, most of the time the character must convince the leadership of the pantheon that he or she completes or adds value to them as a whole. In some cases, it may be a matter of besting and replacing one of the deities already there.

Trials: The leadership of the pantheon will very likely impose a specific quest or a series of trials for the character to perform, which returns us to the epic adventure concept, but is actually beyond that. The character has already proven to be worthy to stand before the great leader of the deities to plead his or her case, now he or she must take the next step and prove not only his or her loyalty to the pantheon, but his or her ability to complete the assigned tasks.

Depending upon the pantheon and the nature of the deities that form it, these factors can be either loosely defined or clearly delineated. The main thing to remember is the personalities of the deities involved, and whether or not they'd be willing to expand their exclusive group with some new blood. ➡



Conquest

This method involves challenging an existing deity or pantheon. Instead of converting their believers one heart at a time, this is where a character seeks to convert all believers simultaneously (or as close to simultaneously as possible) by kicking out their existing deity or deities and replacing them with himself or herself.

There are two approaches here: one via direct conflict of good and evil (a good character challenges an evil deity or evil pantheon, or vice versa), and the other via niche replacement (replacing one nature-based deity with another, for example). Either way, building support isn't necessary so much as just having a few dedicated individuals who would rather believe in the character as their god or goddess than whomever it is they currently follow.

Once the character's foot is in the door, so to speak, he or she lays down the gauntlet of challenge, where the terms are straightforward. The character wins, he or she gets the goodies. The character loses, he or she not only dies, but his or her soul is so permanently destroyed that there is no hope whatsoever for recovery. Of course, if the character is able to negotiate a better deal, such as being chained to a rock to be fed upon by vultures for eternity, or eternal slavery, that's cool because then he or she can try again in the future.

Now, don't expect those in power to fight fairly. Cheating is commonplace, even among those who would be considered good and just. In order to keep his or her power, a good deity might be willing to employ the services of an evil rival just to keep your character in his or her place. In return, the good deity might have to give up some of his or her own power, so long as the evil deity remembers who his or her benefactor is.

Start a New Pantheon

Achieving divinity on one's own is neither impossible nor unheard of. It's just very, very hard. Not only is the character building a believer base on his or her own, but he or she also faces a wide array of existing deities who have little or no desire to see him or her succeed. Creating the necessary critical mass of support not only takes time, but also requires persistence and a few miracles.

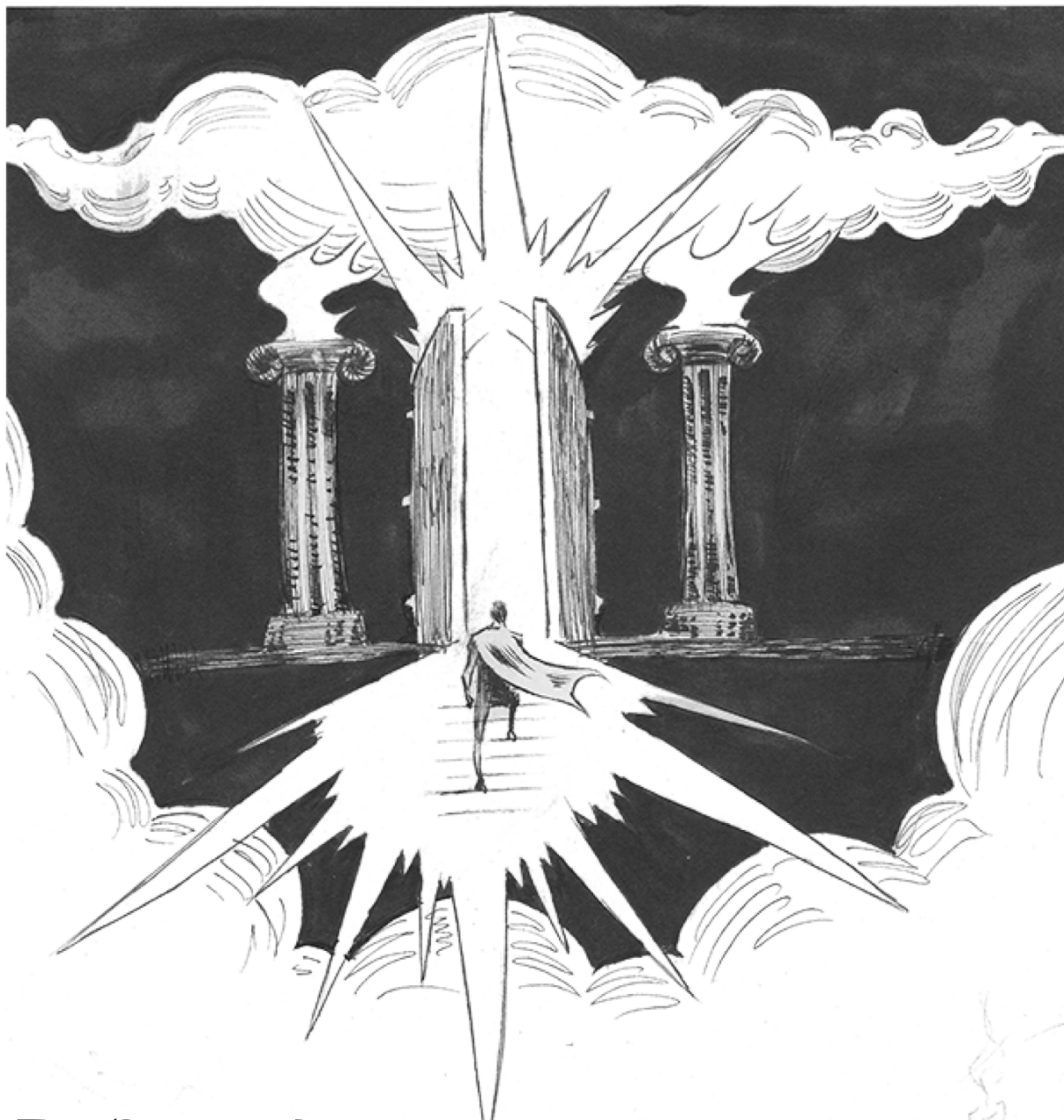
When establishing a new pantheon, the character must lay the groundwork and build the infrastructure that will eventually support him or her. This will be covered in more detail in the section on **Worshippers**, but the point here is that this foundation must be in place in order for ascension to occur.

Doing this, however, presents the key challenge of achieving divinity by following this route. As will be detailed later on, the power the character has as a deity is based on the number of believers and their level of devotion. In order to increase the number of believers, the character has to sway them away from whomever they currently believe in. Convincing atheists and agnostics is one thing, but the real danger comes when the character converts believers of an existing deity or pantheon to his or her belief system.

A deity whose power base is shrinking will do whatever he or she can to prevent this from happening. So the challenge comes into play when your character must face the other deity, and the slings and arrows he or she throws at your character while trying to hold onto his or her believers and keep them from converting over. ➡



Some deities may actually welcome this, as they have tired of their immortality and are willing to step down from their golden thrones. However, most will guard their power and do whatever it takes to keep it—or increase it should the opportunity arise.



THE PATH OF ASCENSION

No matter which route is taken, it will be full of challenges. Those in power will not be willing to give it up or share it with anyone else they aren't already sharing it with. The status quo is always preferable to the new world order.

The following sections deal specifically with the third path—a character becoming a deity on his or her own. When a character either joins or conquers an existing pantheon, the mortal infrastructure—temples, priests, and millions of devoted followers—is already in place. The process of building the infrastructure is already over. In this case, the character just needs to know how to maintain his or her position, and what happens when he or she gets bored of dictating the lives of mere mortals. ➡

The Legends

Becoming a god or goddess is the stuff of legends, and as such, the path your character follows in becoming a deity must be legendary. Becoming a god or goddess simply cannot be easy, or everyone would be doing it.

The adventures the character goes on during his or her quest for divinity must have world-sweeping effects. The character's actions must be felt by large populations, and their lasting effects be remembered for generations. The character must show unusual amounts of bravery and/or cunning in order to achieve his or her goals. These can't be your run-of-the-mill adventures: save the princess or capture the gold from a dragon's hoard. These need to be adventures that affect the very lives of people in either a positive or a negative way. Killing one dragon that terrorizes a village makes little difference in the overall scheme of things, but exterminating all the dragons in the world does.

Another point to consider is the use of magic and enchantments. The character needs to be able to succeed without relying on supernatural aids. Though controlling powerful magic is useful, it really has little bearing on a character's ascension process. On the other hand, if the character is able to take control of a truly unique, powerful, and recognizable item, then this item can be used as a symbol.

The Stories

Stories, songs, poems, and plays must be written about your character and his or her adventures. These stories must be told and retold many times, over many, many years, and despite the allowable exaggerations, must remain somewhat intact and recognizable. The character must be uniquely recognizable as the hero or heroine through all iterations.

This is where the groundwork is laid in starting your character's path toward divinity. He or she has completed the quests, succeeded in the adventures, led the armies to victory, or whatever. Now people just need to know about him or her. In a world where there is no internet or television, the only way to spread stories is in the taverns, bars, inns, and concert halls. The tunes must be catchy, the poems easy to remember, and the stories epic. The hero or heroine of the stories—your character—must be real to the listeners. Those who hear these stories must understand that it was, from their perspective, a real person who did these things, someone they can feel a connection to.

As the stories spread, they will change and mutate, so there must be a concerted effort to ensure consistency and accuracy. The way to limit inaccuracy is through the written word. Your character's own writings and the writings of those who know him or her personally will help to keep the stories mostly accurate. On the other hand, there needs to be a certain amount of disconnect between your character and the ones spreading his or her stories—even if they are working from manuscripts your character wrote with his or her own hand, it cannot appear as though he or she is purposefully dictating the tales.

The stories must be accessible and relatable. It is understood that the average citizen would never aspire to do the things that your character has done, but the stories need to present him or her as someone who started humbly and grew into the role he or she now has. Average citizens need to be able to understand your character's motivations and sympathize with him or her—even if he or she is evil. In short, your character must be able to connect with people he or she will never, ever meet, and in such a way that those people know your character by reputation. ➡



Artifacts

This doesn't refer to the artifacts your character finds during his or her adventures, but to those things that become artifacts because your character interacted with them during his or her path to divinity. Anything your character writes, owns, touches, or so much as breathes upon, will eventually be considered by someone, somewhere, as sacred.

This can work both for and against your character, so be very careful. Your character wants people to worship him or her, not objects. However, some things your character will want to protect. Original manuscripts (stuff he or she wrote, for example) are worth preserving. Locations where he or she stood and taught, preached, visited, or fought battles may become sacred grounds. Items he or she owned will be considered holy.

If your character plans to use artifacts, especially non-magical ones, they need to be recognizable. Otherwise, fabrications will be made which will dilute his or her legacy.

Myth and Reality

When dealing with deities, the line between myth and reality is not clearly drawn. What is important is believability. If your character slew the grand elder dragon singlehandedly, the question is how he or she did it. Did he or she have an enchanted arrow that always found its target? Did he or she call forth the power of the ocean and channel it through his or her staff into a single, mega-powerful **Take That, You Fiend** spell? However he or she ended up doing it, it has to be believable, and it can't be something the average mortal can do.

When your character's stories start to mutate, and they will, when they drift into the absurd or unbelievable, your character's path to divinity will become derailed.

The influence of the existing deities must also be considered. When your character is on the path to becoming a deity, he or she must be careful about how to interact with existing deities and pantheons. Depending upon how these interactions are viewed, they can either help or hinder your character's path.

Your character's "human" side is the anchor to which the myths and legends are tied. If your character loses this anchor, his or her ability to achieve divinity is severely hampered. Without it, he or she ends up relying solely on works and miracles, and not on his or her personhood. Without personhood, your character won't attract believers. Without believers, he or she has no power as a deity, which leads us to the most important part of becoming a deity in the first place.

Worshippers

Being a deity is all about having devoted worshippers and believers. Without these people who willingly give their spiritual lives in service to your character, there is no basis in which to form your character's power.

Fear and Love

Worship comes in two basic forms: Fear and Love. Though "fear" can be misconstrued to be "love" by way of "respect," in the course of this discussion, I want to refer to "fear" in its most native form: fear of what would happen if you don't believe.

Through stories and ballads, your character's reputation will grow. However, these alone will not make your character a deity. People knowing who your character is and what he or she did is only part of the equation. They must get something in return for ➡



knowing your character, some kind of promise, which is where Love and Fear come into play.

Promises

As a “good” deity, your character wants to give some kind of promise that people who choose to believe in him or her as a deity will receive something of esoteric value—peace in their hearts, reincarnation to a better place, comfort during times of trouble, a favorable outcome of events, and so on. Your character wants people to come to know him or her through love and respect, and wants it so that when he or she asks people to do things through his or her teachings and directives, they will be willing to do so without question.

An “evil” deity will promise penalties when people choose to not believe—slavery in hell, the promise of cataclysm or catastrophe, and so on. Of course, he or she will also make “positive” promises—an afterlife full of carnal pleasures, untold riches, and so on. In this situation, your character wants people to come to fear him or her because of the power he or she has over their lives, both directly and indirectly. Your character wants people to do what he or she demands because the consequences of not doing those things are far worse.

It is through these promises that the citizenry of your character’s home world will come to love and fear him or her as a deity. This is a case where the cart truly does come before the horse. In order to become a deity, your character has to have people who already believe that he or she *is* a deity—unless his or her path to divinity is through joining or conquering an existing pantheon.



Worshippers and Power

Your character’s power as a god or goddess is directly proportional to the believers and worshippers he or she has. The more believers and worshippers, the more power your character has in comparison to other gods. This means, quite simply, that as your character’s power grows when new believers are converted to his or her faith, the power of the other gods shrinks. What will ultimately happen is that your character and the other gods will be in a constant, eternal epic struggle over the hearts and minds of mortal believers. It is theoretically possible for your character to create a god-monopoly ➡



in his or her world, but be warned: there is always the possibility of some upstart adventurer following in the same path your character followed.

This source power fuels your character's immortality as well. Once he or she has crossed the threshold into divinity, he or she will remain there, and be immortal, as long as he or she has believers in the mortal realm. Not even another deity (or divinity seeker) can truly kill you.

But wait, didn't we say that one way to become a deity is by challenging and defeating an existing one? Getting defeated by a challenger is a surefire and quick way to lose believers. Just because your character is a powerful deity, it doesn't mean some courageous challenger doesn't have some angle he or she hasn't thought of. Every Goliath has his David. Even if your character offers less as a new deity than the old one, defeating the god will quickly win their believers over as news of your victory spreads throughout the lands.

Temples and Priests

Gaining believers through promises gets your character almost there. The final step, the one that puts him or her over the top, is when temples are built in his or her name, and priests (clerics, pastors, vicars, rabbis, whatever) are anointed in your character's faith. This final step sounds easy, but can truly be the hardest part of the process. Why? Your character cannot do this directly.

If your character were to lay the brick and mortar, call his or her friends together, and tell them that he or she is their new deity and that they are his or her priests, they are more likely to laugh in your character's face than they are to follow him or her into this new faith. Even so, if these people build churches and proclaim themselves as priests in your character's name, he or she still hasn't achieved divinity. It is when someone who your character doesn't know and has never met takes the leap of faith and does these things that your character is actually elevated to the level of deity.

The core of any belief system is faith in that which cannot be seen or verified. When someone establishes a temple in your character's name, is anointed as a faithful follower and servant, and attracts believers who choose to follow the faith, all the while never having known your character personally, your character has officially been elevated to the level of deity. This is when your character is most vulnerable. Other deities know this to be his or her weakest point and will take this opportunity to attack. They will sack and burn his or her church, execute the believers, and destroy his or her artifacts. ➡



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On the other hand, this can be a huge opportunity for your character: martyrs are always highly revered, and as long as knowledge of him or her survives, all hope is not lost. Those who escape the persecutions and persist in founding churches and converting new believers will keep him or her in power and, over time, help his or her powerbase grow.

I'm a God . . . Now What?

Your character has beaten the odds, survived the challenges, and now has temples full of faithful giving up their life savings in the hope of winning favor. Your character is now a god or goddess. The other gods have challenged the new God, persecuted and martyred their evangelists, all to no avail. At last, they grudgingly accept the new Deity as one of their own and agree, for appearances sake at least, to let your character be. Now what?

Your character has a position to maintain as a Divine being. There are things he or she must do—no kicking back on their golden crystal throne and watch the dancing girls (or boys). Your character has work to do!

Appearances

Once your character's churches have been established and the adoring crowds are on their knees worshipping his or her name, he or she has the opportunity to actually visit the people. This is your character's opportunity to fine-tune what is being taught by his or her priests, offer new lessons, give promises and warnings, and so on. The danger is that these visits can backfire.

Following are some examples of appearance types. This is by no means a limited list, but should cover the basics.

Physical Visits

This is when your character physically visits people in the mortal realm. He or she walks among them, allowing them to openly honor and worship him or her. These opportunities are positive in that your character is visible, reachable, and knowable. But they can backfire if he or she screws up: if he or she says or does something inconsistent with what the people believe of him or her, there is a risk of losing them as believers.

Physical visits also give other deities an opportunity to attack your character indirectly. Just be careful.

Random Connections

These include things like finding your character's face imprinted on a rock, or his or her symbol etched in a seashell. If there is a lake that your character was known to frequent, and someone experiences a miracle (healing, whatnot) while swimming in the lake, it can be attributed to your character.

Your character can take advantage of these opportunities, or actually influence nature to cause these to happen, and they will usually work towards increasing fanaticism in his or her favor. Again, there are drawbacks. There will be those who claim such events as random freaks of nature, fabricated by the fanatical believers, or contrived. It all makes for good drama and helps to separate true believers from casual participants. ➡



Speaking to Crowds (Mass Visitations)

Your character's voice booms from the clouds, proclaiming the coming of some cataclysmic event, and spelling out warnings to unbelievers and to those who do not follow the true path of enlightenment . . . yada, yada, yada.

Used sparingly, and done properly, it can be hugely effective in rallying your character's believers, converting those who are on the fence, and opening the hearts of the unbelievers. Overuse it and they become used to it, expect it, and if your character ever misses an appointment, he or she will lose more than was ever gained.

Cryptic, obtuse, and confusing messages are always fun, but be wary: your character's words will be misinterpreted or taken out of context and used against him or her. Pretty much everything your character does will polarize his or her allies and enemies.

Speaking to Individuals (Prophets, Sages, and Enlightened Ones)

There are always prophets, sages, and enlightened ones. Your character will always have to deal with fakers, liars, and charlatans, but these can usually be discounted and forgotten pretty easily.

On the other hand, finding and nursing good prophets can go a long way towards increasing your character's power for the long term, especially when these prophets are martyred in his or her cause. Here are some ways your character can use prophets:

1. Refining Your Character's Message—your character can communicate with prophets to get his or her message clarified when society has drifted from the path he or she wants them to follow.
2. Explaining Past Events—prophets can rewrite history, especially if the original records have been destroyed.
3. Foretelling Future Events—short-term and long-term predictions make for great prophetic literature, especially when those events actually happen.
4. Reinterpreting Old Prophecy—a combination of explaining past events and foretelling. If an older prophet's predictions turned out to be inaccurate, a subsequent prophet can pick out the details of what went wrong and why, and usually blame it on the people who turned away from the true path.

The Powers of Being a Deity

Deities have powers that mere mortals can barely understand. However, the powers your character has as a deity are exactly what powers his or her followers believe he or she has. If they believe he or she has the power to cause earthquakes, then your character can do so. If they believe he or she can shoot lightning from his or her fingertips . . .

What is most important is your character's ability to get people to believe what he or she wants them to believe; otherwise, your character is nothing more than a mere mortal with epic-level stats, cool enchantments, and a lot of nice stuff. That's why your character is able to challenge other deities: because they are the same as he or she is.

Let's talk about some of the powers your character wants people to believe he or she has. ➡



Master of the Physical World

Your character wants his or her people to believe he or she can directly influence nature and natural events, to think he or she can cause earthquakes, tornados, hurricanes, and so on. What is especially useful is when those who don't worship your character also believe he or she has these powers, because then they can be used on these people.

Heaven and Hell

Part of being a deity is the promise of what happens when the believers die. What's cool is that, in general terms, your character doesn't actually have to deliver on those promises! The important aspect here is that if your character doesn't deliver on the promise, the dead never get a chance to report back to the living. The power of the eternal promise, tied to hope and fear, is at the core of any power your character has as a deity.

New Worlds

If your character really does want to have his or her own version of heaven and hell, he or she can do that as a deity. One of the powers of being a deity is the ability to create your own worlds, planes of existence, parallel universes, or whatever you want to call them. If your character's people believe that he or she has the ability to create new realities, then your character can truly create them.

Do whatever your character wants—the laws of physics, magic, and whatever else, are his or hers to mold as he or she chooses. Your character can truly create the paradise of heaven or the fiery pits of hell, and as people die, he or she can decide into which of these multiple realities to send their souls.

Your character is not limited to populating these worlds with the souls of his or her believers; he or she can populate them with whatever life forms he or she wants. Be cautioned, however; if the denizens of these worlds are self-aware sentient beings who develop rudimentary language, form societal groups, and discover self-determination (i.e., free will), they could very well create their own deities and kick you out.

The Ultimate Power

The ultimate power possessed by any deity, when relating to the mortal minions, is the con that he or she truly is ultimately powerful. If your character's believers believe he or she can do something, then, by extension, he or she can do it—collectively, they grant ➡



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him or her power. So the onus is on your character to find ways to get them to believe he or she can do whatever it is your character wants them to believe he or she can do.

Of course, other gods are wise to this, so your character's divine powers generally don't work on them—it's the inside secret, in a manner of speaking.

Maintaining the Reputation

Being a deity can become tiresome when you consider the immensity of eternity. Your character will have to deal with the prayer-requests of his or her believers, maintain appearances, monitor prophets, and deal with the everlasting flow of souls from the mortal worlds into the eternal worlds he or she has created.

As long as your character is willing to do this, and as long as there are no serious challengers to his or her position, he or she should be able to maintain his or her position and power for upwards of five to ten thousand years. However, during the course of this time, your character's believers will most certainly seek out new ways of thinking, look to newer (or older) deities to worship, or just choose to not believe in anything at all. This creates a constant ebb and flow of relevance and power.

Also, of greater concern, are those who, while believing in your character, split off into sub-factions that view him or her in different ways. These split factions will eventually war against each other, greatly affecting your character's power base. It's hard to imagine what happens to your character in these situations. Is a new version of him or her created? Or does he or she manifest in multiple personalities? Ultimately, it's up to him or her, but in these situations, personal visitations can actually do more harm than good.

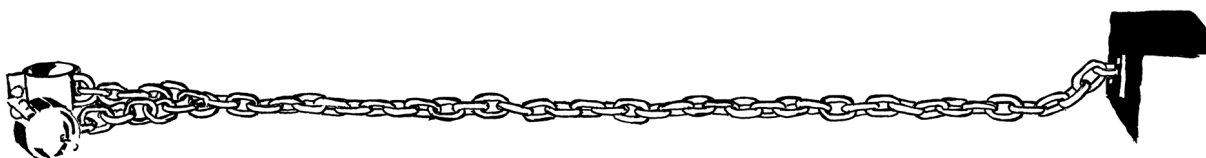
Fall from Grace

Eventually, people simply quit believing in your character. Your character's powers wane and challengers step up to face him or her. When it comes clear that your character's time as an immortal is done, and he or she is ready to give it up, there are choices:

1. True Death—he or she is dead and that's that. Nothing else to say.
2. Retirement in His or Her Birth World—your character resumes his or her mortal life on the world where he or she was born. If this results as the fulfillment of a promise, he or she can set up as a ruler and live out his or her days in luxury. Or, if chosen, your character can just live out his or her life in obscurity.
3. Retirement in His or Her Created World—there's no real accounting for what happens to worlds created by a deity. It makes sense that they just continue onto whatever destiny they find for themselves. Retiring your character to his or her own world is certainly an option if chosen, but it means that however your character designed that world (good, bad, sensible, or just plain crazy), he or she is stuck there.

Conclusion

For an epic-level character, the ascension to divinity is certainly a worthy goal despite the challenges involved. It's not an easy path to take, nor is it necessarily a cakewalk once he or she gets there. However, it does give those mega-characters one last achievement to strive for.



DARK RISING

By TOM GRIMSHAW.

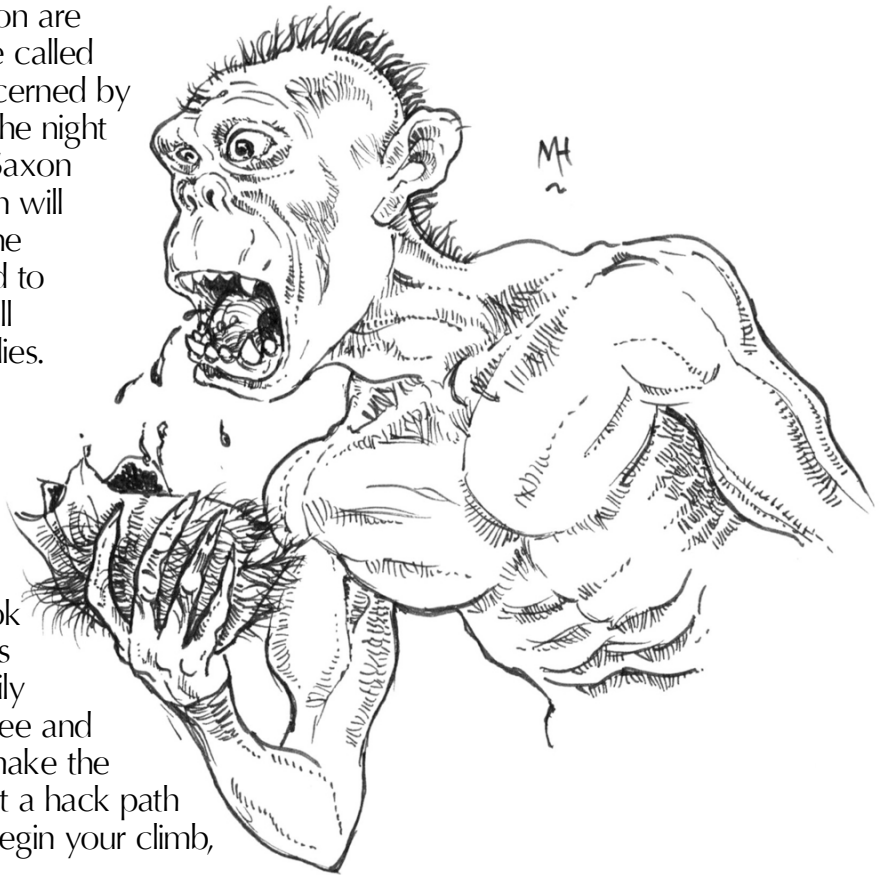
Dedicated to Amber, my muse, who made this adventure possible.

This short solo adventure for Tunnels and Trolls is suitable for a character of levels 2-4 with no more than 50 adds. There is no magic matrix, so spellcasters will have to adjudicate the effects of their spells for themselves.

INTRODUCTION

Several hundred years ago, the houses of Furrier and Slavin were united as the house of Saxon. This ancestral house was rich and bountiful and its masters were lords of the land they now farm as mere peasants. Stories tell of a great darkness that fell upon the Saxons, unseating its lords from their positions of power and laying ruin to all that they once held dear. Although this evil was finally defeated, the cost was heavy for the Saxon bloodline which was split into two warring factions. A recent settling of old feuds between the estranged bloodlines has been marred by rumours of an old foe re-awakened.....

Once again the villagers of Saxon are seeking a saviour and they have called upon you for aid. They are concerned by strange lights, seen hovering in the night sky, above the ruins of the old Saxon manor. Knowing that any search will only be successful after dark, the villagers arrange for a farm hand to escort you to the base of the hill upon which the ruined building lies. You arrive at dusk and your guide is only too eager to leave for fear of what you may find. As consolation for his cowardice he offers you his lantern and enough food to last you a day. As he leaves, you look up at the steep climb that awaits you. The bank of the hill is heavily wooded for as far as you can see and you will have to work hard to make the summit before dark. Making out a hack path through the undergrowth you begin your climb, go to 12.



1 You arrive at a junction in the corridor. The water is still waist-high here. Exits lead off in three directions.

If you wish to travel north, go to 49.

If you wish to travel, southwest, go to 17.

If you wish to travel, southeast, go to 30.



2 You are in a corridor that slopes upwards, on a shallow incline, with exits to both the north and south.

If you wish to travel north, go to 53.

If you wish to travel south, go to 44.

3 Small rats scuttle around this cave but they run for cover as you enter, crawling into small holes that they have worked into the stone walls. Piercing red eyes glare at you from these refuges, as they wait for you to pass. Looking around you, large stones hang from the roof and jut from the ground but a quick search of the area turns up nothing. The only exits from this cave are to the north and south.

If you wish to travel north, go to 21.

If you wish to travel south, go to 10.

4 Travelling west, the corridor takes a gentle turn to the left after 20 feet, and evens out into a corridor that has been shaped with some care. There are intricate carvings depicting a great battle between men and some otherworldly creatures that are vaguely disquieting. The finish is flawless and clearly the work of a master craftsman. The corridor it ends in a fork and to the south west you can hear the sounds of low moans; to the south east you can hear rhythmic chanting. Your light will not penetrate far enough to see the source of the sounds that echo through the empty corridor.

If you wish to investigate the south-western corridor, go to 51.

If you wish to investigate the south-eastern corridor, go to 55.

5 Cautiously you root through the remains but find nothing of any value. You decide not to desecrate this place any further. You leave the cavern and return to the junction; go to 47.

6 The path carries on for a short distance before becoming much rockier. Eventually you find that you are walking along worn cobblestones that have been smoothed and polished to a fine finish. Within minutes you can see the ruins at the summit of the hill along the horizon and, spurred on by this, you pick up the pace. After 10 minutes of travel you find yourself at the remains of a great stone bridge that traverses a fast flowing stream. Heavy rubble from the bridge has settled on the bed of the stream, forming makeshift stepping-stones. The water crashes against these stones before lapping over the edge of a steep stone cliff in the hillside.

You will have to hop across the stones to reach the other side of the water and reach the summit. Make a L2SR on DEX. If you make the SR, go to 22. If you miss the SR, go to 28.



7 Choosing to leave the cave before anything else happens to hamper your progress, you return to the junction; go to 1.



8 The corridor is bare and rough-cut. Your foot occasionally catches a pile of loose stones and sends them forward through the air. The sound seems to resonate forever. After 30 feet the corridor takes a sharp turn to your left before tapering slightly back to the right again and ending in a large cavern. Your lantern catches a stir in the darkness that is too large to be a rat or bug. Ever vigilant you ready your weapon as you cast your light upon the source. Two humanoid creatures are shambling toward you with arms outstretched and empty expressions upon their faces.

If you would like to attack the creatures, go to 15.

If you would rather return to the entrance and choose another tunnel, go to 53.

9 Make a L2SR on LK. If you make the SR, go to 25. If you miss the SR, go to 14.

10 You are at a curve in the corridor. To the north you can hear the sounds of movement along the stone floor but without further investigation, you cannot determine the source.

If you wish to travel north, go to 40.

If you would rather travel east, go to 44.

11 Turning to face you, the figure pulls back his cowl, revealing the face of a bald man of considerable age. "So, you have finally arrived. The villagers are as predictable as ever; sending a saviour to absolve them of their fears...Still, you shall offer me some entertainment and that is a rare pleasure these days". The man then produces a dagger from his belt and lunges at you.

Cultist: MR 25

1 / 1 Spite damage.

If you defeat the cultist, go to 54.



1 2 After a short walk up the steep incline you notice a small clearing in the wooded area to your right. A rough dirt trail leads onward and then turns off to your left.

If you wish to investigate the clearing, go to 23.

If you would rather carry on along the path, go to 29.

1 3 Make a L2SR on LK. If you make the SR, go to 5. If you miss the SR, go to 18.

1 4 As you emerge from the pond you discover several leeches have latched on to you in the dirty water and are happily gorging themselves on your flesh. Already exhausted from the trudge through the bog, you sense that you can ill-afford to lose the blood to these parasites. You resolve to remove them immediately, even though detaching a feeding leech is always painful. Gritting your teeth you let out a low growl as you tear them off, one by one. Take 1D6 spite damage for the blood loss and pain and then go to 25.

1 5 Weapon in hand you lunge at the zombies and engage them in combat.

2 Zombies: MR 18 each

2 / Zombie Plague: Make a L1SR on CON or you become infected. You lose 1 CON with each new paragraph you enter whilst infected (or each combat round fought) until magically cured. If you die of the plague you become a zombie with a MR equal to your STR.

Make a note on an index card of this creature and the paragraph you were defeated at. The next player to enter that paragraph will encounter this zombie.

If you defeat the zombies, go to 24.

1 6 Wiping the thick, foul smelling blood of the beast away off your weapon and onto a clump of grass, you take a look over at your fallen enemy. A strange sight confronts you. It troubles you that even without the wounds you inflicted, the creature looks as if it has been dead for many months. Deciding that you don't want to wait to see what other horrors are lurking in the trees, you carry on along the dirt path. You are happy to find yourself back in the warming dusk light at the other side of the small wood, go to 6.

1 7 You are in a corridor that curves in a u-shape around a loose bend.

If you wish to take the north-western exit, go to 44.

If you wish to take the north-eastern exit, go to 1.

1 8 As you search through the bodies, several carrion flies rest upon your skin and begin to feed. Tiny, needle-like mouthparts pierce into your skin as they suckle at your blood causing you to yelp as you swat them away. Make a L2SR on CON. If you miss the SR you have been infected with carrion rot.

Carrion Rot: Make a L2SR on CON each day. If you miss the SR reduce your CHR permanently by one for wounds that weep thick white pus. If you make the SR three days in a row you have overcome the illness. This illness can also be magically cured. If



your CHR reaches zero you will be considered an outcast from society and may only socially interact with those that have similar illnesses.

Either way, return along the corridor to the junction, go to 47.

19 As you enter the cave some figures begin to lurch toward you from the shadows. Readying your weapon, you wait for them to enter your lantern light. As shamblers in closer you catch sight of two gaunt and rotted faces. Their teeth are yellowed with age and the clothes they wear are ill fitting and torn, hanging off them like the loose flesh on their bones. You must fight them.

2 Zombies: MR 18 each

2 / Zombie Plague: Make a L1SR on CON or you become infected. You lose 1 CON with each new paragraph you enter whilst infected (or each combat round fought) until magically cured. If you die of the plague you become a zombie with a MR equal to your STR.

Make a note on an index card of this creature and the paragraph you were defeated at. The next player to enter that paragraph will encounter this zombie.

If you defeat the zombies you may leave the cavern either through the exit in the north, go to 21 or, you may leave through the southern corridor, go to 10.

20 Deciding to try your luck with the other path, you pull back the undergrowth and reeds and make your way carefully along the unbeaten path. It is not long before you realise why people choose not to travel along this route when you find yourself wading through bog-land that slows your progress to a crawl. You are just about to turn back when you see a small patch of solid earth ahead of you. It is by the bank of the pond that must have flooded this part of the hill. After a few minutes of struggling you find the earth become firm at your feet and not long after, you are back on solid ground beside the pond, go to 9.



21 You are in a corridor that runs both north and south. To the south you can hear footsteps.

If you wish to go north, go to 47.

If you wish to go south, go to 40.

22 With three great leaps you cross the stones with little difficulty and land gracefully on the bank at the other side of the stream. The cobbled path continues on into the distance, leading toward the ruined building that you were sent here to investigate. The last of the daylight seeps below the horizon. Sensing that nightfall cannot be far away, you continue on your journey and after only a short time you find yourself before the remains of the great house of Saxon. A river flows to the west toward the broken bridge that you crossed earlier. It drives a waterwheel that has seen better days, squeaking loudly with every rotation. The house itself is little more than a pile of large stones around smashed pillars. These pillars must once have stood over 25 feet tall, but nature has reclaimed them with green tangle of moss and vine.

Approaching the splintered and rotted timber that was once the door, you pause at the sound of a heavy metal clunk. The sound becomes louder and from inside the ruins you see two armoured figures approach. They wear tabards that look knightly but are from no order you recognise, and their cloaks, of a rich purple hue, are tattered and torn. The night's-breeze sends their cloaks billowing up into the air as they stalk wordlessly toward you; their heavy plating crashing on the stone path. Drawing closer, they unsheathe their large swords and you answer by baring your own blade. Battle is joined!

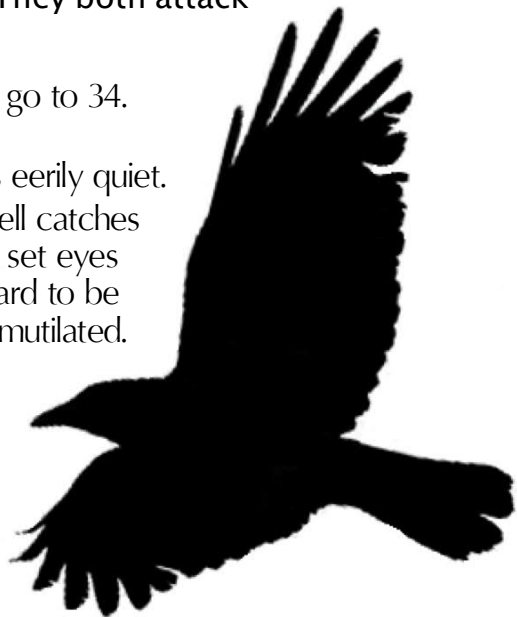
2 Undead Knights: Con 25 each.

Each Knight fights with a Hand and a Half Sword doing 5 dice and has 13 adds.

Their armour protects them from 7 hits each round. Concentrate your attack and any damage on one of them until he falls. They both attack you each round until they are destroyed.

If you defeat the Knights, award yourself 200AP and go to 34.

23 Upon entering the clearing, you notice that it is eerily quiet. There is no bird song and the air is still, but a foul smell catches your nostrils and makes you retch. It is then that you set eyes upon the remains of what you guess is a deer. It is hard to be certain however, as the remains have been so badly mutilated. Suddenly a sound breaks the calm. It is the hoarse caw of a crow, closely followed by another, and another, until the air is alive with squawks resounding across the glade. A serenade of flapping wings soon follows as a murder of crows come crashing from the trees towards you. You must defend yourself.



Crows: MR 35.

Special Rules: The crows are swift and hard to hit. For every combat round you win you must make a L1 SR on DEX or they receive no damage.

When you have reduced the crows MR to 15 or less, go to 33.



24 Wiping the blood and pus away from your weapon, you make a search of the cave. There are no exits other than the way you entered but among the debris you find a small copper ring in a rough wool pouch. The ring is inscribed with the image of a skull inlaid with black ink and has been highly polished. This ring is a 'Ward against Undead'. Whilst worn, the MR of any undead creature you face is halved. The ring weighs 1WU and has a value of 750GP. With your lucky find in hand you return to the entrance to choose another path, go to 53.

25 Shaking off the muck from the bog, you take stock of your new surroundings. Water cascades down a rock face to the north, and into a good sized pond. The water shimmers with gold as the last of the daylight spangles its surface. The grass here is much greener than that further down the hill and you suspect that this place is not often visited.

If you would like to rest here before carrying on, go to 43.

If you would rather carry on without resting, go to 31.

26 Movement in the water is difficult and slow, and chills you to the bone. Pushing on you raise your lantern above the water and discover an exit in the south wall of the large flooded cavern. The water flows through this opening and shows no sign of relenting. Dry land beckons to you from the north.

If you wish to continue along in the water to southern cavern, go to 49.

If you would rather head north toward dry land, go to 53.

27 After travelling for 20 feet you hear a rustling in the leaves above, that catches you off-guard and startles you. Up until this point, the wood had been unnaturally calm, and so you drag your sword hurriedly from its sheath and stand waiting to see what will happen next. Aberrations bound from the trees around you, confirming that the noise you heard was anything but the wind. In a blur, oddly warped creatures crash through the underbrush. One misshapen creature leaps to within an inch of your face, and you spring back violently as it swings a paw through empty air occupied by your throat a split second ago. The thing is unlike anything you have ever seen; loose stitching holds the arms of a bear and the legs of a deer on to what was once a man's body. The fur is matted with blood and the smell of rot is heavy in the air. As the creature crouches to pounce once again, you seize the opportunity to counter-attack.

Mutant Man-bear: MR 40

3 / Bear Hug: The creature grasps you in its powerful arms and bites down upon your neck as it claws at your back. Make a L2SR on STR to break free or take 2 points of spite damage. You may not attack the creature again until you break free.

Special Rules: The Mutant Man-bear leaps and bounds with great speed. For every combat round you win you must make a L2SR on DEX or it dodges your blow and receives no damage.

If you defeat the Mutant Man-bear, award yourself an additional 100 AP and, go to 16.



28 If you have been sent to this paragraph before, go to 38. If not please read on.

Mustering all of your agility, you nimbly leap to the first stone with no difficulty, but as you lurch for the second, you misjudge the distance and land badly. Teetering on the edge of a fall, you fight to keep your balance. A second later you plunge into the icy water and are carried down-stream and over the cliff edge, at great speed.

As you slam against the stony rock-face, you gash a deep cut into the flesh of your arm. Take 3 points of damage. Luckily however, your fall is broken by the plunge-pool at the base of the rock face and, bleeding profusely, you begin your swim to shore. Just feet from the bank you feel a tug at your leg, as something wraps around your limb. This is soon followed by some sort of cord, snaking around your other leg. Trying to pull yourself free, you turn to find that you are caught in the tentacles of a small but menacing looking squid that is slowly pulling you toward its beak-like maw. Drawing your weapon, you prepare to fight for your life.

Squid: MR 30

1 / Tentacle: The squid has wrapped another of its tentacles around you. Halve your personal adds for the rest of this fight. The squid may do this up to four times and the effect is cumulative.

Special Rules: Unless you are fighting with a dagger or spear, the resistance of the water reduces your hit point total by half each combat round.

If you defeat the Squid, award yourself an additional 75AP and, go to 46.

29 A little further along the path, you catch sight of an overgrown trail to your right. Reeds and underbrush grow thickly here in the shadow of the trees but the trail appears to lead directly up the spine of the hill.

If you would like to carry on along the path you are on, go to 42.

If you would like to take the other path to your right, go to 20.

30 The short corridor bends to the left and after a few feet, ends in a small chamber with no exits other than the one through which you entered. Looking around with the aid of your lantern, you can see nothing striking or special about this dusty room.

If you wish to search the cave, go to 41.

If you would rather return to the junction, go to 1.

31 North of clearing you find another trail that winds up and around the hill offering a gentle and easy climb: go to 6.

32 With your only source of light gone, it is not long before you are lost in the complex cave system beneath the hill. Accepting the inevitable, you draw your weapon and ready to sell your life dearly. It is not long before grasping hands drag you off your perch, knocking your blade from your hands bringing your adventure to a premature and sticky end.

The End.



33 Just as quickly as they had arrived, the remaining crows disperse into the air noisily, leaving you to take stock of the scene around you. You are surprised and sickened to see that the bodies of the dead birds are already writhing with maggots, as if they had been dead for days and not minutes. Finding nothing of interest in the clearing, you decide to move on up the hill, go to 29.

34 The knights fight well until the bitter end, but one by one they fall to your superior martial skills, bursting with a cloud of dust as they hit the ground. After the battle you regain your composure and are surprised by what you find when you inspect your fallen enemies. The weapons that had been keen and deadly throughout your battle are now no more than rusted pieces of old iron. Upon lifting the visors on their equally worn helms, you find nothing more inside than dust and ash, just like that which filled the air when you slew them. Finding nothing of value amongst the remains, you continue on your way and enter the ruins. After a quick search you uncover a hole that has been freshly burrowed, leading into a cave below. Strange sounds emanate from the depths, and so you lower yourself down the makeshift wooden ladder lashed to the side of the pit, reasoning that the source of the lights must be somewhere in the darkness at your feet; go to 53.

35 You are able to scale the hillside with no difficulty, using the rocks as both hand and foot holds to aid your climb. When you reach the top, you pull yourself up over the edge of the cliff and find that the trail continues on, into a densely wooded area. The canopy of the trees offers very poor visibility. The shadows beneath the branches are broken up by rare beams of sunlight illuminating patches of moist earth glistening with dew.

If you wish to continue into the wooded area, go to 27.

If you wish to return back to the other path and take that one instead, go to 20.

36 Your fight to break free disturbs more of the rocks that formed a makeshift seal over the sinkhole and in the panic you drop your lantern, which is promptly swept away. Pulling away, you throw yourself to the cave wall.

If you have another source of light, go to 7.

If not, go to 32.



37 The further you travel along the corridor, the stronger the smell of decay becomes, until it is almost choking you. Holding a hand over your nose and mouth, you continue on to the end of the corridor that opens out into a small cave. There, a grisly sight greets your eyes. A mix of limbs and carcasses litter the floor nestling amongst a scattering of old bones. Some of the remains look decidedly humanoid and carrion flies swarm this place.

If you wish to search the cavern, go to 13.

If not you may return to the junction, go to 47.

38 Slipping upon the same stone again you go crashing into the stream and are swept over the edge of the cliff toward the plunge-pool below. Pushing yourself clear of the rock face you manage to avoid any further injury from the jagged surface and land with a degree of grace in the water before swimming back to the bank

Guessing that the only way forward is over those stones, you drain the excess water from your clothes and return to the broken bridge to try again, go to 6.

39 After a few feet the tunnel winds around to the left and begins to dip until you are making your way carefully down a steep slope. Footing is difficult but you manage to maintain your balance as you accidentally kick the occasional stone, sending it hurtling into the gloom below at great speed, ending in a dull plop. After 30 feet the slope ends in a pool of water and beyond that a flooded corridor. Wading in, you find that the water is only waist high and there is a cavern ahead of you.

If you wish to return to the entrance and choose another direction, go to 53.

If you wish to carry on into the flooded cavern, go to 26.

40 Roll 1D6.

If you roll a 1, go to 3.

If you roll a 2 or 3, go to 19.

If you roll a 4, 5 or, 6 go to 45.

41 Your search of the cave turns up nothing of interest and so you decide to return to the junction to continue with your quest. As you are exiting you feel a tug beneath the water followed by a powerful suction that threatens to pull you under. By a freak accident you have kicked aside a rock that was keeping a sinkhole stable.

Make a L1SR on LK. If you make the SR, go to 7. If you miss the SR, go to 36.

42 Continuing along the path, you soon find yourself at a rocky incline that you cannot see beyond. The rocks that jut from the hillside have been worn to a smooth surface and are firmly rooted into the solid earth.

If you would like to continue along the path and climb the hill face, go to 35.

If you would rather turn back and carry on along the other path you found, go to 20.



43 Settling down on the grass you take the weight off your feet and break out the food that your guide had given you earlier in the day. Feasting upon the bread and cheese you feel rested. Recover up to 4 lost points of CON. After half an hour you decide that you had better carry on with your journey if you are to make the summit in good time, go to 31.

44 The cavern you have entered boasts a shallow depression in the centre and a small pool of water has collected here. Around the pool small lizards lounge uninterested in your presence. Vines hang limply from tree roots that have pierced through the stone roof and moist earth covers the floor. There are three exits leading from this chamber.

If you wish to take the northern exit, go to 2.

If you take the southern exit, go to 17.

If you take the exit to the west, go to 10.

45 As you enter this cavern, there is an ominous rattle, followed by a hollow thud, that reveals the flickering shadow of something man-like cast by your lantern on to the cave wall. As the shape moves, a tell-tale scraping rasps through the dust-laden air and the shadow draws a weapon. You ready yours in answer and a fleshless skeleton lurches into your lanternlight, its bony feet scraping on the cold stone floor. You must fight the skeleton.

Skeleton: MR 18

Special Rules: Bladed and pointed weapons other than axes cause only half damage to skeletons. The skeleton fights with a gladius instead of its claws, always rolling 3 dice and giving it an additional 2 adds.

If you win the battle award yourself an additional 20AP and, you may leave either to the north, go to 21 or, to the south, go to 10.



46 Head reeling from the stink of the squid, you pull yourself up out of the dank pond. Behind you, you leave a cloud of green blood spreads across the surface of the water; all that remains of your monstrous foe. Resting for a moment to catch your breath you realise that the only way that you are going to reach the summit and the ruins are if you manage to cross the stream. Ringing water from your clothing you head north toward the broken bridge again, go to 6.

47 You walk down a passage that turns gently to the right, before ending in a junction. From here you can see three separate passages leading in various directions, though the smell of rot hangs in the air, stealing your breath. Steeling yourself, you listen carefully and hear the faint sound of movements from the southern passage and, sniffing the air you determine that the foul smell is emanating from the south-eastern tunnel. Footprints in the dust lead west-wards revealing some recent activity but it is hard to say when the tracks were made, or by whom.

If you wish to return north, go to 1.

If you wish to travel west, go to 4.

If you wish to travel south, go to 21.

If you wish to travel down the south eastern corridor, go to 37.

48 With your enemies slain, you eagerly search through the piles of coins, jewels and items to determine what you would like take with you, for there is far too much to carry it all. In the cave you find the following:

639 Gold coins

520 Silver coins

1002 Copper coins

1 Mithril Ingot (1000GP, 10WU)

A Pouch of Small Jewels (100GP, 5WU)

125 Gold Rings (5GP, 2WU each)

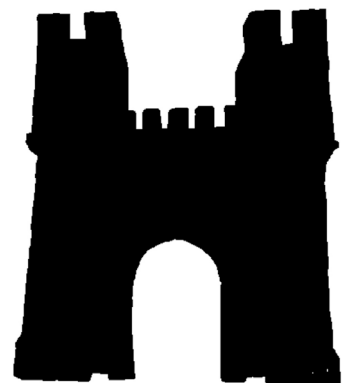
57 Silver Rings (2GP, 2WU each)

Herbal Elixir (500GP, 5WU, Restores all lost CON and removes any effects from illness)

Ring of Strength (100GP, 2WU, +1 STR whilst worn)

Once you have chosen what you would like to take, you decide to investigate the other fork in an attempt to resolve the mystery of the chanting and hopefully uncover the source of the lights that have been sighted over the ruins, go to 55.

49 A small thermal vent at the edge of this cavern lends some warmth to the water, but the smell of sulphur nauseates you. The cave itself is otherwise unremarkable and there is an exit in both the north and south walls. Suddenly something darts past your legs faster than your eyes can follow, and it is not alone. The movements gather in pace and frequency until they are swarming you. Beneath the surface you catch sight of several small fish with golden scales. One of them nips at you but does not draw blood. It is then you realise that you have wandered into a pool of snapping piranhas! You must fight them or be eaten alive.



Piranhas: MR 1D6*5

Special Rules: Unless you are fighting with a dagger or spear the resistance of the water reduces your hit point total by half each combat round. The swarm is also hard to hit, for every combat round you win you must make a L1 SR on DEX or they receive no damage.

If you win the fight award yourself an additional 10AP for each 5 MR the piranhas had at the start of combat and then choose either to go north, go to 26 or, south, go to 1.

50 Your last blow thunders down on the skull of the foul creature, cracking it open. As it falls to the ground, it is quite clear that it is truly defeated. To be sure you prod it but its lifeless body stirs no more. You then set your sights on the altar and search carefully through the various ritual implements. It is the work of a moment to find a piece of parchment with a broken wax seal. Reading it reveals that this man was instructed to set the lights at night, though by whom and for what purpose cannot be divined from this scrap of parchment. You thrust the letter into a pocket and trudge back toward the village to tell them of your findings.

Reward yourself 250AP for completing your adventure and an additional 100AP for defeating the necrolite.

The End.

51 The craftsmanship of the corridor is far worse than the one that lead you here. It is rough and supported poorly by timber beams that show signs of damp and decay. Pushing at them to test their strength you are satisfied that they are not completely rotten and you continue on till you arrive at the entrance to a small cavern. Your eyes light up as you cast your lantern beam inside. The small cave is loaded from wall to wall with riches and treasures beyond the dreams of avarice. So taken are you by your find that you do not immediately notice the four corpses that stir amongst the gold. Pulling themselves up to their feet they approach you, already salivating at the thought of your flesh. If you want the loot, you will have to fight off these undead guards.

4 Zombies: MR 18 each.

2 / Zombie Plague: Make a L1SR on CON or you become infected. You lose 1 CON with each new paragraph you enter whilst infected (or each combat round fought) until magically cured. If you die of the plague you become a zombie with a MR equal to your STR.

Make a note on an index card of this creature and the paragraph you were defeated at. The next player to enter that paragraph will encounter this zombie.

If you defeat the zombies, go to 48 and collect your reward.



52 The next adventurer to reach the cultist will instead have to fight your zombie before fighting the necrolite. The zombie will have a MR equal to your strength. If this is zero due to your battle with the necrolite there will be no zombie and they should fight the necrolite immediately. If more than one adventurer has fallen here the number of zombies encountered is cumulative. All zombies also have the following special ability:

2 / **Zombie Plague:** Make a L1SR on CON or you become infected. You lose 1 CON with each new paragraph you enter whilst infected (or each combat round fought) until magically cured. If you die of the plague you become a zombie with a MR equal to your STR. Make a note on an index card of this creature and the paragraph you were defeated at. The next player to enter that paragraph will encounter this zombie.

The End.

53 As your feet meet the ground, you waste no time in lighting your lantern to examine what is at the heart of the pit you have entered. As you cast the light around it catches upon small beetles, causing them to scuttle back into the shadows. More disturbing still, are the cobwebbed bones and rotten remains among the rubble and dust of the cold stone floor. Four tunnels lead away from this chamber but there seems nothing to guide your choice, as they all look equally unwelcoming.

If you take the corridor to the west, go to 8.

If you take the corridor to the southwest, go to 39.

If you take the corridor to the southeast, go to 47.

If you take the corridor to the east, go to 2.

54 Coughing up blood the man keels over on to the floor. "Thank you my friend, you were the last piece in the masters' puzzle and, now... You have served... Your... Purpose..." With a last gasp of breath the man falls silent and the room begins to shake. The flesh on his limp bones begins to bulge and ripple, expanding till it is ripping through his clothing in great undulations. Laughing with the pain the man pulls himself to his feet and once again as his skin greys and his eyes become hollow and black. His hands lengthen into razor sharp claws and he sets once more towards you as wings sprout from his back and slick black oil sheens from his open wounds.

Necrolite: MR 60.

Special Attacks

2 / **TTYF!** The necrolite casts a **Take That You Fiend!** spell causing 15 damage and reducing its MR by the same amount. It attacks with a WIZ of half its MR.

3 / **Necrosis:** The necrolite's dark powers feed off of your soul to replenish its own life force. Reduce all attributes by 1 permanently and restore up to that much lost MR from the necrolite.

If you defeat the necrolite, go to 50.

If you are defeated by the necrolite, go to 52.



55 As you get closer the words of the chant becomes audible, although you are unsure of the language. Stepping carefully along the loose stones, so as to not to alert those ahead, you sneak along the corridor. As you reach the entrance to a large well chamber you are amazed to see a small sanctum in all its grandeur. Embers glow with a low light at either side of a polished altar space that has been covered with fine red silk embroidered with gold braiding. Kneeling before the altar, a lone figure in a cowl chants, raising its hands in the air as it swings back and forth in the throes of a ritual trance. Seizing the opportunity you draw your weapon and approach but before you can close, you are spotted, go to 11.

A poster for 'KOPFY'S CAVERNS'. The central image is a glowing, skeletal figure with a bright, fiery aura, standing in a dark, rocky cave. The figure's body is composed of a network of glowing lines, giving it a spectral appearance. In the top right corner, there is a circular logo with a handprint and the text 'TROLLHALLA FRIENDLY'. The text 'If you think it might be fun to visit Mt. Loki, remember...' is written in green on the left. 'So did this guy!' is written in green on the right. The title 'KOPFY'S CAVERNS' is in large, bold, green letters at the bottom, with 'Trollhalla Friendly Adventures' in smaller green text below it. At the very bottom, it says 'Get yours today at perytonpublishing.com' in yellow.

If you think
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I KNOW KUNG FU

OR SECRET WEAPON TECHNIQUES FOR WARRIORS

By DAN PRENTICE.

Kung Fu is the Chinese term that westerners use to mean Oriental martial arts.

In fact it means 'hard work' or 'accomplishment'. I have a mental picture of a westerner going to China in the 19th Century, and being permitted to watch some amazing display of Wu Shu. He asks, transfixed by the spectacle, 'What was that?' 'Hard work!' replies the perspiring practitioner.

The Chinese usually use the term Wu Shu, meaning arts of war. These arts of war use weapons as much as they do unarmed combat. Anyone interested in studying this further is recommended to read 'Comprehensive Asian Fighting Arts' by Donn Draegar.

One source of writing, speculation and myth about Kung Fu is the use of secret techniques; devastating moves that break the normal rules to destroy the opponent – nerve strikes, bone breaks, delayed death touch, and so on.

Now, Warriors have always seemed slightly short changed to me by the Tunnels & Trolls system. They have great armour use, and in the seventh edition of the rules, more adds, but they don't have the spells that all those magicians and dilettante rogues have. This also means that unless there is access to Ye Olde Magick Shoppe, they don't have much to spend their money on either!

I propose an option for Warriors (and if you are ever lucky enough to roll up such a Paragon, Warrior – Wizards) that they be able to learn secret weapon techniques from masters of the art.

This is not designed to supplant combat stunts, but instead to give warriors special attacks, much like monsters have.

The special attacks are triggered by rolling 'Spite', i.e. a number of 6's on an attack dice roll. The effect of the secret technique takes the place of spite damage. Only one secret technique may be used each combat turn.

Each secret weapon technique learned applies to one type of weapon – Swords, Hafted Weapons, Pole Arms, Daggers, Spears, Projectile Weapons, Unarmed Combat and Shields. You can learn the same type of technique for more than one weapon type: for example **Vicious Strike** with Swords and Daggers. Each time a technique is learned for a different class of weapons, it counts as a new technique learned. Certain secret techniques can only be used by a particular type of weapon – you cannot **Bash** with a rapier for example. ➡



Each secret technique learned makes the next one harder and more expensive to learn. Instructors do not like to give out their lessons to potential rivals, and once a specialism has been learned, it is necessary to unlearn certain habits in order to learn the next one.

Solo study and experimentation is a possible way of learning a secret technique, but it is just as expensive and takes longer than learning from a master.

Only one technique can be learned for each level the Warrior has.

The cost of learning a technique is (1000gp x minimum spite) + (2000gp x techniques already known).

So a fighter learning **Vicious Strike** as his first technique for use with Swords will pay just 1000gp. An experienced veteran learning **Vorpal Blow** as his sixth technique will pay 16,000gp. That is 6000gp for the difficulty of the technique, 10,000gp for the cost of additional mastery.

It takes about a week of tuition from a master of the technique, or a month of experimenting (in which case the cost represents research) to learn the technique.

Costs are doubled for Warrior – Wizards and Paragons. Nobody likes a show off, and they are distracted by the body of knowledge they have already acquired.

Secret technique scrolls may be found which provide this knowledge as well, and will require study and exercise to learn as described in the scroll.

Massive Monsters and Size limited techniques.

Some techniques may not be able to affect very large monsters such as Giants and Dragons. If a technique is indicated as 'Size limited' it will only work if the Games Master adjudicates it is appropriate for the circumstances. If the GM rules against a technique working, the Warrior is free to employ a different secret technique.

Secret Techniques

Vicious Strike

Type: Any weapon.

Cost: 1 spite

Each point of spite rolled does 2 points of damage. The weapon is turned cruelly in the wound or targeted for a vulnerable spot. Multiple points of spite may be doubled by the use of this technique.

Armour Breaker

Type: Hafted Weapons, Pole arms.

Cost: 1 spite

Each point of spite degrades the opponents armour by one point in Addition to doing 1 point of damage. It represents a smashing or hammering blow which breaks the protection value of the armour until repairs can be made. Multiple points of spite may be affected by the use of this technique. ➡



Nerve Strike

Type: Unarmed*

Cost: 1 spite

When a 6 is rolled, the practitioner of the nerve point strike may roll an additional d6 for unarmed damage and add it to the previous total. They may continue until they do not roll a 6. This may be combined with another secret weapon technique – unarmed if enough spite is rolled in this way. Creatures with no functioning nervous system (undead, slimes, statues etc) are immune to the Nerve Strike.

Shield Block

Type: Shields**

Cost: 1 spite

Each point of spite blocks 2 points of damage instead of inflicting 1. It still cannot stop spite. This may be used to protect other characters.

Multiple points of spite may be used in this way

Disarm

Type: Swords, Daggers, Unarmed*

Cost: 2 spite

This cunning manoeuvre removes a weapon from an opponent's hand.

They fight as unarmed until they can retrieve their weapon.

Cutting Blow

Type: Swords, Daggers, Spears, Projectile Weapons.

Cost: 3 spite

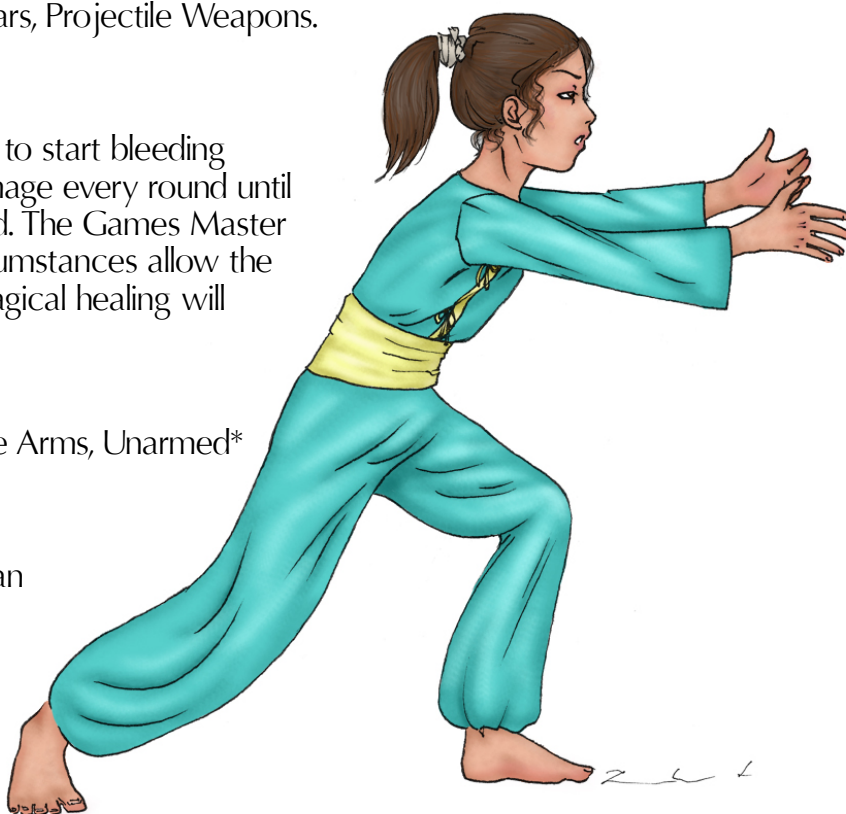
The blow causes an enemy to start bleeding profusely. They take d6 damage every round until they can staunch the wound. The Games Master will determine whether circumstances allow the wound to be staunched. Magical healing will probably work.

Stunning Blow

Type: Hafted Weapons, Pole Arms, Unarmed*

Cost: 3 spite

This powerful blow causes an enemy to be stunned. They will halve their combat total for the next round. This is a size limited technique. ➡



Sundering Strike

Type: Swords, Hafted Weapons, Unarmed*

Cost: 3 spite

This blow breaks the enemy's weapon. Magic weapons may only be broken by other magic weapons. The enemy is left with a stub of a weapon that may have some use as the Games Master's discretion.

This is a size limited technique (giants mauls are tough to break!)

Vital Point Strike

Type: Swords, Daggers, Spears, Projectile weapon, Unarmed*

Cost: 3 spite

This accurately placed strike finds a weak point and ignores all armour the enemy has that round.

Bash

Type: Hafted Weapons, Pole arms, Shields**

Cost: 4 spite

This thunderous smash pushes the opponent backwards and drops them to their knees. Their combat total will be halved next round.

If they would be bashed into a comrade, or a wall, pit or fire, they will take additional damage as the Games Master adjudicates.

This is a size limited technique.

Impaling Blow

Type: Swords, Daggers, Spears, Projectile Weapons

Cost: 5 spite

The blow goes right the way through an enemy's limb of the characters choice. It causes agonizing pain. They drop anything held in an arm and fall to the ground if impaled through a leg. Their adds will be halved to the end of the combat. They take an additional d6 damage for each level the warrior has. This is a size limited technique.

Boneshaker

Type: Any crushing weapon, Unarmed*

Cost: 5 spite

The blow creates massive shockwaves through an opponent's body. Any armour is smashed, taking damage equal to the spite total. The opponent is stunned, halving their combat total next turn. They take massive shock damage, equal to the STR of the warrior inflicting the blow. Their adds are also reduced by the warriors level to the end of the combat. This is a size limited technique. ➡



Vorpal Blow

Type: Any 2 handed cutting weapon

Cost: 6 spite

The blow removes an enemy limb. If all the weapon dice were 6 (and at least 6 dice were rolled) the blow removes an enemies head. The weapon damage rolled (not adds) is done directly to the targets CON or MR. The enemy will produce no combat total on the next turn (especially if they lost their head) and their combat total will be halved until they can replace their limb in some fashion. They will receive any other penalties that seem logical for the situation. This is a size limited technique.

Notes

*Unarmed techniques can only be used when the character has no weapons or shield in hand. However if his body has unusual features (such as the Diamond Fist from the Deathtrap Equaliser Dungeon) that enables the warrior to roll more than one dice, they may still be used with Unarmed techniques.

**Shield techniques may be used in conjunction with other weapons, and use the dice from the other weapon (and any shield weapon dice)

to generate a special combat result.

Design Notes

I appreciate many players of Tunnels and Trolls will not find this kind of detail to their taste, smacking of unwieldy 'other games'. However, for those who like an element of customisation, and 'cool powers' this may be an option they would like to try.

I wish to emphasise that the aim is not to replace the stunts of T&T combat, but to give Warriors recognition of their supremely honed skills. Anyone can try and disarm their opponent, but it is the skilled master who seizes the opportunity presented in a fraction of a second to flick the weapon from their opponents grasp.

In fact I can see a lot of stunts and manoeuvring taking place in order to get extra dice to roll so a secret technique may be brought to play. Besides which, if it's good enough for the monsters...



FLIGHT TO NEW KHAZAN

By Tom H. Loney

Does it happen to you? Do the trappings of fantasy often become entwined with elements of science fiction? Instead of floating castles, are there very nearby moons just reachable by a couple of spells and a floating skiff? And are warriors' true hearts expressed in the color of their glowing swords, which look a lot like sabers with blades made up of photons? Yeah, I know the feeling.

Unconsciously, my early T&T campaigns (from 1982 until 1988) took on the look and feel of *Dune* novels, at least the John Schoenherr-illustrated ones. My cave trolls became akin to Green Martians, but with multiple heads as well as more than two arms. Warrior-Wizards were more akin to Jedi and Sith samurai than to albino princes with soul-drinking swords. Dwarves played a role similar to that of Larry Niven's Pak Protectors in *Ringworld*. My world, called "The World," was a place very similar to the planet Mars on 45% of its surface, just beyond the rolling hills and lush forests of the grassy fair lands where everyone wanted to dwell.

While many of my later campaigns have been much more traditional, I have never gotten over the space fantasy bug.

PART ONE: THE ROAD TO NEW KHAZAN

New Khazan is one of the ongoing quests of my creative life come to fruition. It combines the elements of *Tunnels & Trolls* and space fantasy, which I prefer to call Sphere Fantasy, into a pretty expansive setting. I am drawn to rather nontraditional fantasy settings in roleplaying, probably because, back in the formative years of my growing up, my first influences were the *John Carter, Warlord of Mars* and *Tarzan* novels and C.S. Forester's *Horatio Hornblower*, as well as *The Hobbit*. Not until a few years later, in 1981, would I learn about AD&D and start reading *The Lord of the Rings*. So what most consider the staple of FRPGs, I saw as very particular strain of escapism.

When I came across the fairly straight-science fiction RPGs (well, *Traveller*), I was also discovering *Star Trek*. Between you and me, I always pretty much saw a lot of Horatio Hornblower in both of these works. Then Ken St. Andre caught my notice with a copy of *Starfaring* in his newsletter entitled "TnT." And this struck a chord in me. I was already a fan of T&T, and his essaying into the logistics of space exploration was light-years ahead of that of anybody else, including the deep thinkers at SPI who produced *Universe* and *Starforce: Alpha Centauri*. Still, 'faring's premise of high level T&T adventurers boldly going where no one else had delved before was missing something. Nevertheless, St. Andre's rain had fallen on the seed of Edgar Rice Burroughs in the soil of my mind.

Then came the 1990s and I got busy, like any character in a Dickens or Joseph Conrad novel, going off to the wars, learning a living, and raising a family. All the while I kept my ear to ground for developments in RPGs, looking for that special Sphere Fantasy setting.



And while *Spelljammers* got close, T&T fans' *Trolls in Space* got closer. So, in 1998, I started work on a little something called "New Khazan."

Fast forward through the Big Naught and the Yahtzee decade (2000 through the present, well, 2012 really). Outlaw Press finally published my article "New Khazan" in 2008. According to OP's publisher, reaction to the setting was wild and positive. That said, and with a little help from some of the big brains in that shop, it was time to get to work on the setting again. This time in earnest, like for real. You know, with a color cover by Simon Tranter along with interior art by Kevin Bracey and Michael Hartlieb, and everything else.

PART TWO: THE PATHS ON THE MAP

When it comes to Sphere Fantasy, the nuts-and-bolts approach to things is used in various degrees depending on the work. One can go from the pure fantasy aspect, where the technology is essentially sorcery (say in a work like the movie *Krull*), to the fairly medieval, in which engineering terms are used (as in *Lord Valentine's Castle*).

And then there is the look and feel of the work, which ranges from the highly polished, unbelievable space fantasy of *Star Trek* to the gritty, realistic, but wholly illogical *Star Wars*. By the way, the "unbelievable" and "wholly illogical" aspects are what define the term "space fantasy" to aficionados. It is along these two axes (as in axis, not dwarves') that the milieu is going to come together in writers' minds. I step out a bit to say that the more coherent the application of the principles, the better the product for its audience.

My Sphere Fantasy uses the solid foundations of the *Tunnels & Trolls* rules and its accompanying jargon to help make things come together. When I use the term "Hellbomb Harpoon," the experienced T&T delver is going to have an idea as to how much damage this particular weapon is going to cause. The term might even provide an inkling as to what sort of mechanics will be used. For the reader who has never read anything T&T (is there such a thing?), the same phrase should imply volumes about the nitty-gritty of the New Khazan universe. Hopefully, something like the below:

"Hold on," says John Q. Newbie. "There is a spaceship on the cover, and they're talking about harpoons? Wow, that's kind of steam-space-punk. And they have trolls? Oh, now that is rather weird and wonderful."



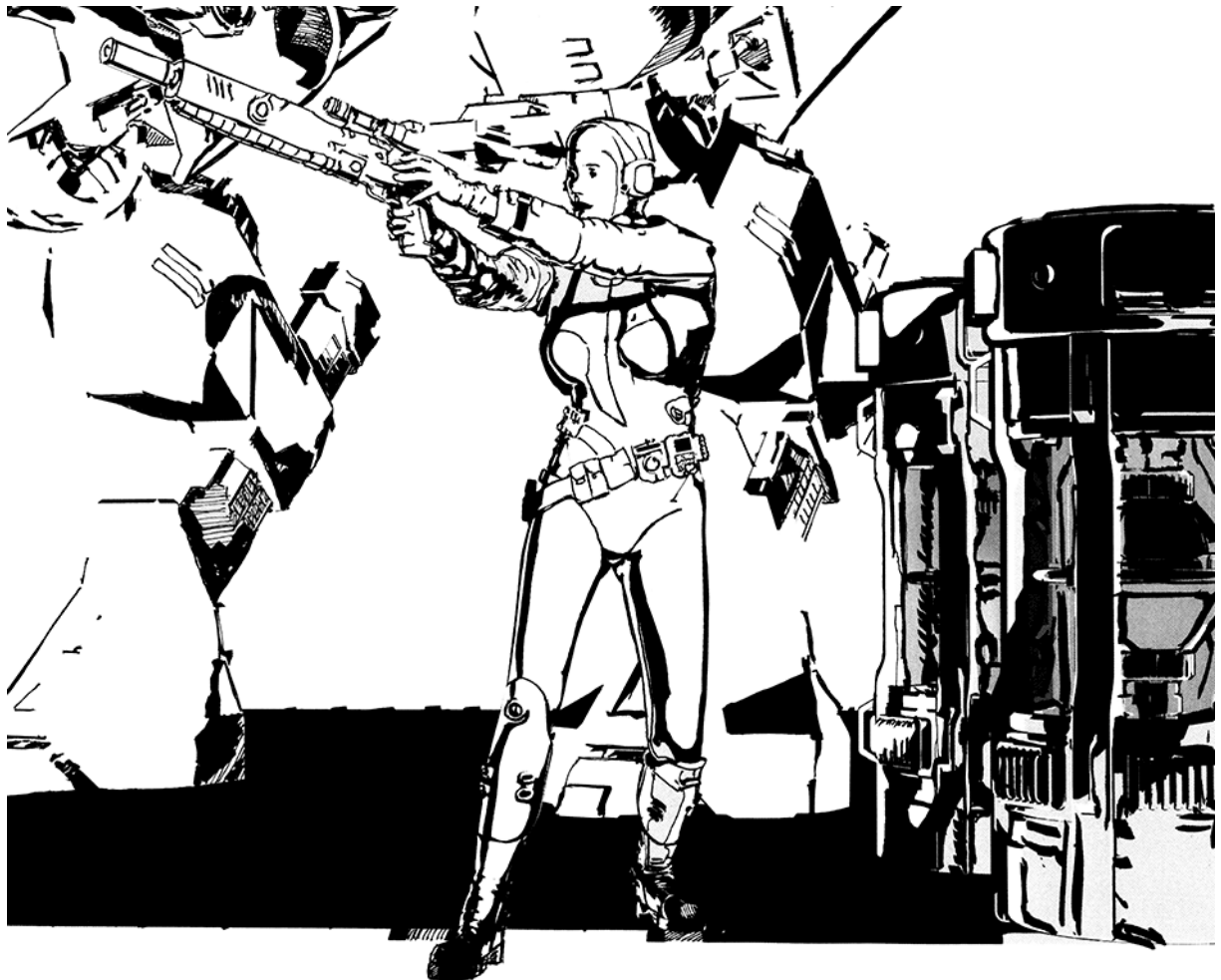
With any luck, when I bring up the Blow-Me-To Drive it will elicit even more T&T rules-driven technobabble. We could have the next Scotty or Duncan Idaho hanging out in the 9,000 Worlds.

PART THREE: ON THE SANDS OF NEW KHAZAN

So now we've stepped off the Fly-Me Raft and are looking around the cosmos of space opera and science fantasy spreading before us. It's going to be a little overwhelming for a while. Not only are there New Khazan and the city of Hub to explore, but also the whole of the 9,000 Worlds ("9KW" in common parlance).

One thing I learned at some *Star Trek* conventions in my time: world building is a waste of time and characters are what sell. Luckily I've had both time to waste and profit incentive. I am working on about a dozen worlds to explore, and double that in NPC's to be met. That and as many ships from all corners of the cosmos to be encountered as well.

Around this little planetoid, New Khazan, there is a whole bunch of universe in which, it is said, the travelers from far-off Trollworld first landed in the Middle Worlds. While I am writing ample numbers of places for one to explore, of course there are yet more to be discovered. And this is where I hope some other GMs will buy bulk cargo rates'—worth of the publication for reference on where to begin their own adventures of T&T in space. I am sure that my own pitiful efforts to propel the game and rules of T&T into the realms of outer space and far ether, leading to further realms and exploration, are incomplete at best. Some of you others—younger and more vibrant sorts—will draw your Vorpall Blades in the face of the vast unknown and make great.



LEVEL AND ATTRIBUTE ADVANCEMENT

By Dan Hembree

The topic of level and attribute advancement has generated a lot of discussion recently primarily due to the differences in these mechanics between the 5th, 7th, and 7.5 edition rules. As written in the rules, characters in 5th edition gain experience which eventually increases their level. The benefit of this advancement is that one or two attributes are increased. In the 7th and 7.5 editions, gaining experience allows characters to directly increase their attributes. As a side effect, this increases the character's level once a level attribute reaches a certain number (10, 20, 30, etc.). In both cases, levels and attributes are directly related. In 7th edition, however, advancing in levels offers some additional bonuses.

Here are some of the possible rewards of increasing an attribute (same for 5th and 7th editions):

- Increased saving roll success (all stats)
- Increased combat adds (STR, DEX, LK, SPD)
- Wield better weapons (STR, DEX)
- Cast more complex spells (IQ, DEX)
- Cast more spells (ST or WIZ)
- Survive more punishment (CON)

Here are the additional benefits of an increase in level in 7th edition:

- + Level # to saving rolls (all types)
- + 1 new talent (all types)
- + Level # to combat adds (warriors)
- - Level # cost to lower level spells (wizards - also present in 5th edition)

Of course, some of these level benefits have been added as house rules to 5th edition over the years, but this fact just points to the value of these mechanics. Increasing your level should provide some benefit other than simply improving your attributes. Ideally, some of these benefits should be unique to your type.

I see attributes and levels as functionally separate. Level is a measure of your character's skill in her or her profession, while attributes are a measure of his or her physical and mental capabilities. This separation is made mechanically feasible with separate level benefits other than just increasing attributes. Whereas increasing levels had no real advantage in 5th edition with the exception of lowering spell cost (as written), 7th 



edition introduced several benefits to increasing level. I liked these benefits because they made levels mean something on their own. Unfortunately, level advancement currently offers no special advantage to rogues.

To illustrate the difference between levels and attributes, first consider Strength. You can increase your strength to make yourself generally better at hand-to-hand fighting (hitting harder, wielding heavier weapons, tiring less quickly), but it does not necessarily make you a better 'warrior.' A wizard or rogue can also increase their strength for similar results. Your skill as a 'warrior' is gauged by your level and the resulting increase in bonus combat adds. Level is also an indication of your experience in dealing with dangerous situations and complex problems. This is reflected by the added bonus to saving rolls. Of course your additional world experience also results in gaining new talents which may reflect actions performed by the character in previous adventures.

My house rule for level and attribute advancement makes advancement in these two areas completely separate. Adventure points are used to increase either a character's level or attributes depending on how they were earned. As stated in the T&T rules, adventure points are earned from daring, combat, saving rolls, casting magic, or other actions at the GMs discretion. These categories can be divided between different attribute AP pools and a level AP pool.

EARNING APs TOWARD ATTRIBUTES

1. Adventure points earned from saving rolls would go toward the attribute against which the roll was made. If the SR was against an average of multiple attributes, divide the APs between them.
2. Adventure points for casting spells would go toward the WIZ attribute.

Attributes can be increased by 1 point when you accumulate 10x the current attribute value in APs. ➡



Earning APs Toward Level

- Combat
- Daring (completing dungeon level or a mission or performing heroic deeds)
- Other (GM discretion)

A character's level increases by 1 when you accumulate enough APs as per the 5th edition rules. An increase in level does not increase your attributes; instead it provides the following bonuses:

- + Level # to Saving Rolls (all types)
- + 1 new talent
- + Level # Combat Adds (warriors)
- - Level # Spell Cost (wizards)
- + Level # Roguery Talent

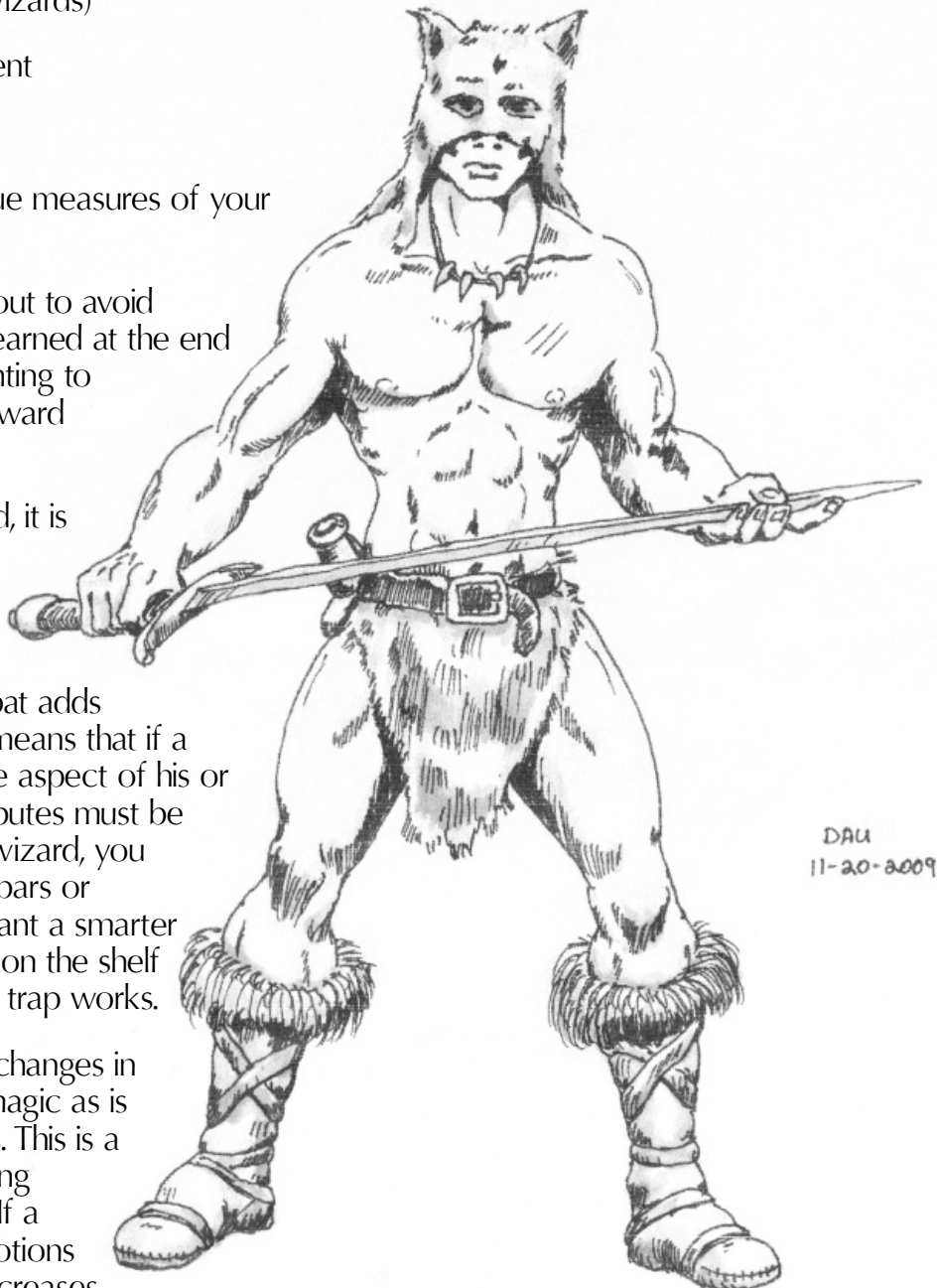
Advantages of this system

Levels and attributes are unique measures of your character's capabilities.

Adventure points are spread out to avoid attribute inflation. Bonus APs earned at the end of an adventure, often amounting to 100-500 APs, do not count toward attributes.

When an attribute is increased, it is a direct reflection of the use of that attribute rather than arbitrarily raising whatever attribute is low or may generate the most new combat adds (like Luck in 5th edition). This means that if a player wants to improve some aspect of his or her character, then those attributes must be used. If you want a stronger wizard, you had better try bending some bars or kicking open a door. If you want a smarter warrior, try reading that book on the shelf or figuring out how that spike trap works.

Level will not be affected by changes in attributes due to combat or magic as is possible in the 7th edition rules. This is a major problem I have with tying attributes and levels together. If a character drinks one of the potions in the 7.5 treasure table that increases an attributes by 1d6 thereby increasing



one of his level attributes to 20, 30, or 40, then suddenly he is a new level. The character didn't gain any new experience that made him a more effective warrior or wizard, he just drank a potion. It might make him stronger or more dexterous, but not more proficient in his profession.

Final Thoughts

This system does require some kind of special bonus for Rogues. My suggestion (given above) is an increase of 1 per level on their Roguery talent. Some players may find this system a little too complex. It does require more bookkeeping to keep track of APs in various pools. I have been using this system for my solo adventuring, however, and I am quite happy with the way it works. The bookkeeping is not that bad. You do need to add an AP column next to each attribute. These APs should not be awarded until the end of the adventure, so you just need to keep a running log of what saving rolls you have made, what attribute they were against, and how many APs you earned. When the adventure is over, you add up the APs for each attribute and record the value.

Here is an example:

Phineas Red decided to start off his adventuring career by raiding the Temple of the Timeless Serpent in search of the infamous Eye of the Serpent. In the course of the adventure Phineas slew a temple guard (20 AP), three serpent priests (24 AP each), and a giant snake (100 AP). He also overcame many obstacles amounting to seven L1-SRs on LK (95 AP), one L1-SR on DEX (9 AP), two L1-SRs on the average of DEX and SPD (15 AP), and six L1-SRs on the average of DEX, LK, and SPD (64 AP). In the end, Phineas stole the Eye of the Serpent as well as a small fortune in other treasure and escaped with his life earning another 100 AP.

Using this system, Phineas earned 296 AP toward his next level, 38 AP toward DEX, 116 AP toward LK, and 29 AP toward SPD. Phineas has made a good start in his career as a warrior; two more such feats and he'll be 2nd level. With a starting LK of 14, Phineas is also well on his way to increasing that attribute. Given how much his Luck was tested in the burglary of the snake temple that is to be expected. Phineas exercised no great feats of Strength, Intelligence, Constitution, Wizardry, or Charisma, so these abilities were not improved. In straight 75 edition rules, Phineas would have earned 479 APs to spend on improving his abilities. He could then raise his STR of 14 to 16 and still have 19 AP to spare. That's just after one short adventure and he never performed any great feats of strength.



DELVERTON

PART 2 SIT DOWN HAVE A DRINK TELL US A TALE OR TWO

by Lee Reynoldson

One of the most important parts of any home base for Delvers has to be the tavern. A source of sustenance, rumours, and good old fashioned brawls. The place where shady hooded figures hand you maps, or purses of gold in exchange for deeds done. A place to collapse into a pool of stale ale after being slapped by a serving wench.

There are a few Taverns in Delverton, but the first, and friendliest is . . .

THE TROLL IN THE TUNNEL

The Troll in the Tunnel, or 'the Troll' as it is known by regulars is Delverton's oldest tavern. Large, by the standards of a country tavern, the Troll is a single story wooden building. Inside the décor is homely and functional if somewhat worn. The main entrance is via the front (southern door) that leads into a single open plan space. Tables and chairs surround a square bar area in the centre of the tavern. In the north wall there is a door that leads out to walled, but roofless midden pits.

The Troll's owner, and most affable of hosts, is Helmund Hellermann, a jovial, balding, thin fellow who always has a warm welcome, especially for Delvers. His four sons man the bar with him, and his wife and daughter run the kitchen.

In 'the Troll' there is no table service; drinkers must go to the bar. Wooden and pewter mugs, and a few fine crystal glasses are stored under the bar; as is the cash box. There are also steps down to the kitchen which is small, basic, and clean. There is one oven and a fire pit where Mrs Hellermann and her daughter prepare a range of simple, but tasty fare. Another set of steps leads down from the kitchen to the beer cellar, which as you'd imagine is full of beer barrels, bottles of wine, and kegs of spirits. This is also where Hellermann keeps his Vortex Mirror.

In the early days of Delverton it is likely that the player characters will be the only customers. As Delverton expands most of the locals come to frequent the Troll as it quickly becomes a favourite haunt of the tradesmen and shopkeepers.

As a host Hellermann is most accommodating, and has a soft spot for Delvers to whom, much to his wife's displeasure, he is always willing to stand a round and a bowl of stew in exchange for a good 'delving tale'. He is also prepared to let 'down-on-their-luck' Delvers sleep on the tavern floor for free.

Hellermann is also a great source of rumours and seems to know plenty about dungeons, both local and far afield. He also, despite protestations that he is no gossip, seems to know an awful lot about Delverton's other residents. Of course, as with all gossip, most of what he knows is exaggerated at best, and invented at worst. Once he has got to know a group of Delvers, and feels he can trust them, he'll offer to let them use his Vortex Mirror and Vortex Rings. ➡



Vortex Mirror

The Vortex Mirror and Vortex Rings, like Delverton itself, are a conceit designed to make life easier for a GM running a dungeon delving campaign. The Vortex Mirror is a large (8' by 5') free standing mirror with an ornate Onyx frame. The rings are simple Onyx rings and Hellermann has twelve of them. Anyone wearing one of the rings can step through the mirror and into the Vortex.

Once your players have exhausted the adventure potential of whichever local dungeon you plopped Delverton down next to, or are simply looking to go somewhere else and do something else, you can use the Vortex Mirror as a means of quickly getting them to another adventure. It can also be used to cut out the overland travel, and get straight from Delverton to dungeon, and back.

The best thing about the Vortex Mirror, and its rings, is the ability to keep players in the adventure even if their character dies on the lower levels of the dungeon. If a character dies mid delve, rather than the player have to sit it out, or the whole party make their way back to civilisation, the Vortex Ring their character was wearing will warp back to Hellermann. He will send another willing adventurer (in other words a back up character) so the player who lost his character can get straight back into the game.

The Hellermanns

On the surface the Hellermanns appear to be a normal hardworking family, but they are actually demons. Anyone who uses detect magic will know they are not ordinary humans. They're a benign type of Feeder Demon who feed off their customers' sense of happiness, satisfaction, and fulfilment. This is why they run a tavern.

Demon or not, it would be hard to imagine a more easygoing, and welcoming family, but should they be attacked they will of course defend themselves, as will the locals and the regulars of the Troll, who are all very fond of Hellermann and his family.

Their human bodies are mere shells, made of wax and ensorcelled to look human, and are very delicate. In their human form they are unarmed, untrained, and fight with improvised weapons from the bar and kitchen.

Human Hellermanns: MR 10 (each)

Once their wax bodies are destroyed, their real Demonic form is revealed, each of them appears as a swirling Vortex cloud. In this form they may only be harmed by magic or magical weapons.

Demon Hellermanns: MR 66 (each).

On the first round someone is engaged in combat with a Demonic Hellermann they must make a L1 SR on CHR. If they fail, the amount they missed by is subtracted from their CHR as the Demon feeds from them. Each additional round they must make successively higher saving rolls, L2 on round 2 and so on. If they cease their attack and apologise, their CHR will be restored, otherwise all losses are permanent. ➡



THE TROLL IN THE TUNNEL'S Bill of Fare

Alderman Ale - 1 Copper.

Fine, but weak.

Old Fennywig's Northern Squint– 1 Silver.

A refreshing pale ale. However, anyone who fails a L1 SR on CON spends the evening squinting.

Maxwell's Magic Mead – 1 Gold.

Roll 1d6 per cup . . .

- 1: A Will-o-wisp on the end of the drinker's nose.
- 2: Hidey Hole, makes the drinker's head invisible.
- 3: Little Feets spell that makes the drinker dance like an uncle at a wedding.
- 4: A Mirage of the drinker that mimics and mocks him.
- 5: A Fly Me that floats the drinker up to the roof.
- 6: Wink-wing that keeps zapping the drinker all over the tavern.

These effects are cumulative, and last until the drinker sobers up, or an hour after they leave the tavern.

Ælfwine – 25 Gold

A rich red wine that adds 2d6 to the drinker's CHR and also doubles their CHR as far as Elves are concerned. Lasts for one night only.

Dwarven Draught – 50 Gold.

Anyone who fails a L3 SR on CON will immediately collapse in a drunken stupor. On the plus side 2d6 worth of CON damage will be restored when they awake. If they make the SR they don't collapse, but neither do they heal.

Platter of Wild Boar – 1 Gold

A huge platter of the finest cuts of wild pig roasted to perfection.

Fresh River Trout – 5 Silver

A whole Trout poached in dry white wine.

Venison Pie - 3 Silver

Diced venison stewed in a red wine gravy and encased in rich flaky pastry. ➡



Wild Boar Sausages - 2 Silver

A plate of spiced pork sausages and rich onion gravy.

Delvers Lunch - 1 Silver

A plate of cheeses, pickles, cold cuts of meats, and fresh bread.

Alderman's Broth – 1 Copper

Lentils, barley, root vegetables, and off cuts of meat in a rich gravy. Served with a wedge of bread.

THE TROLL IN THE TUNNEL Plot Hooks

1: There are seven sinister dwarves who have started to frequent the Troll. They arrive, order one drink each, sit in silence for an hour then leave without touching their drinks. Hellermann thinks they're up to no good and asks the party to investigate.

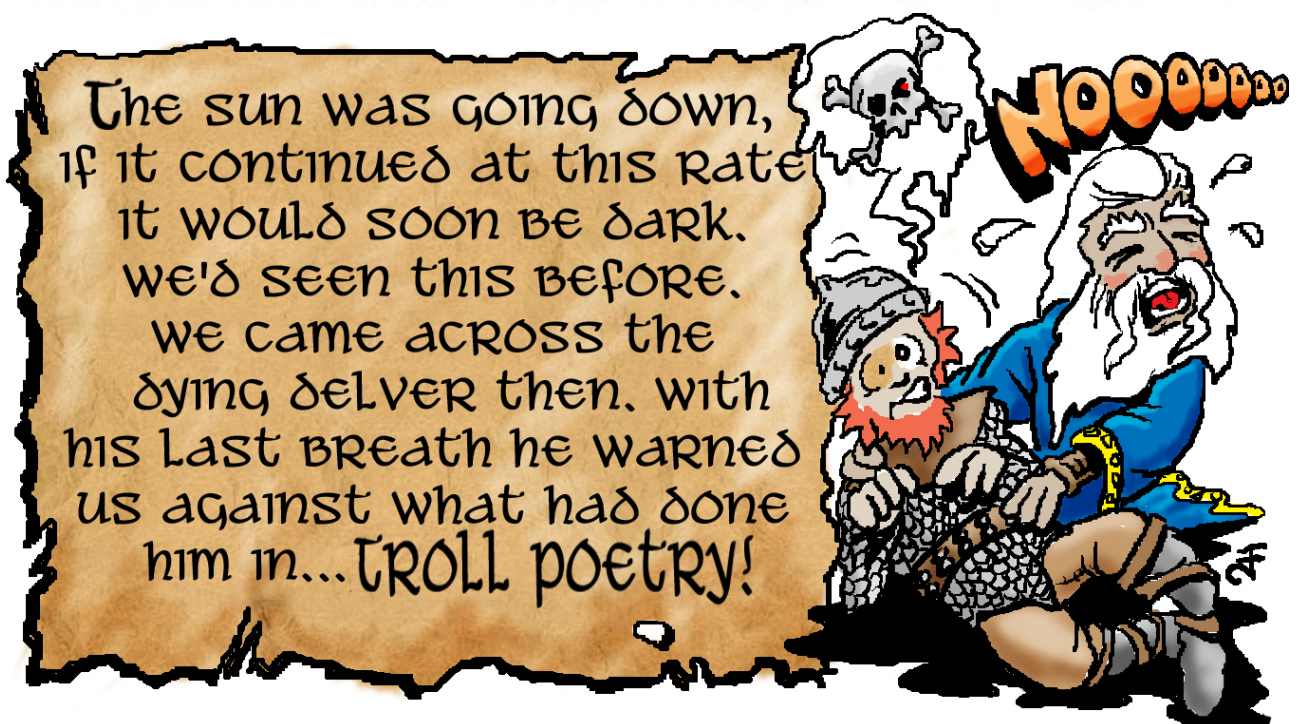
2: Several customers have disappeared when visiting the midden pits. It's a dirty job but Hellermann will pay well for someone to look into it.

3: Three different visitors have tried to steal the same table from the tavern. As far as Hellermann knows it is just an ordinary small round table. Even as Hellerman is explaining this to the party, six goblins burst in. Three with crossbows, cover everyone, the other three grab the table.



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SPELLING MISTAKES

By TOM GRIMSHAW.

Deep within the bowels of the great and grand wizard's guild of Khazan it is said that you can find some of the most potent magic known to man. This however, is not a collection of such items. There is a far greater secret that lurks in the cobwebbed shadows of the musty basement, the reject bin. Spells that were never meant to be, born of a mix of boredom, insanity and naïve humour. As useless as they all may seem, they serve an (often limited) purpose and best of all, they are cheap! So sift through the bargain bin of magic and see if anything takes your fancy.

Level 1 Spells (DEX 10, INT 10, 125gp each)

Name: Call Names.

Cost: 1

Range: Within earshot.

Duration: Instant.

Power Up: Yes, doubles the cost and effect.

Description: The casters next words spoken are insults in the native tongue of the target. The target must make a L1SR or attack the caster; monsters instantly attack because they don't take well to being insulted. Doubling the cost increases the severity of the insult and doubles the level of the SR.

Name: Detect Keys.

Cost: 1

Range: 10 feet per caster level.

Duration: Until keys are found.

Power Up: No

Description: This spell causes the keys that the caster are looking for to emit a low beep every few seconds until they are found. This spell only works if the caster knows that he is looking for keys.

Name: Dummies Guide to Dumb Spells

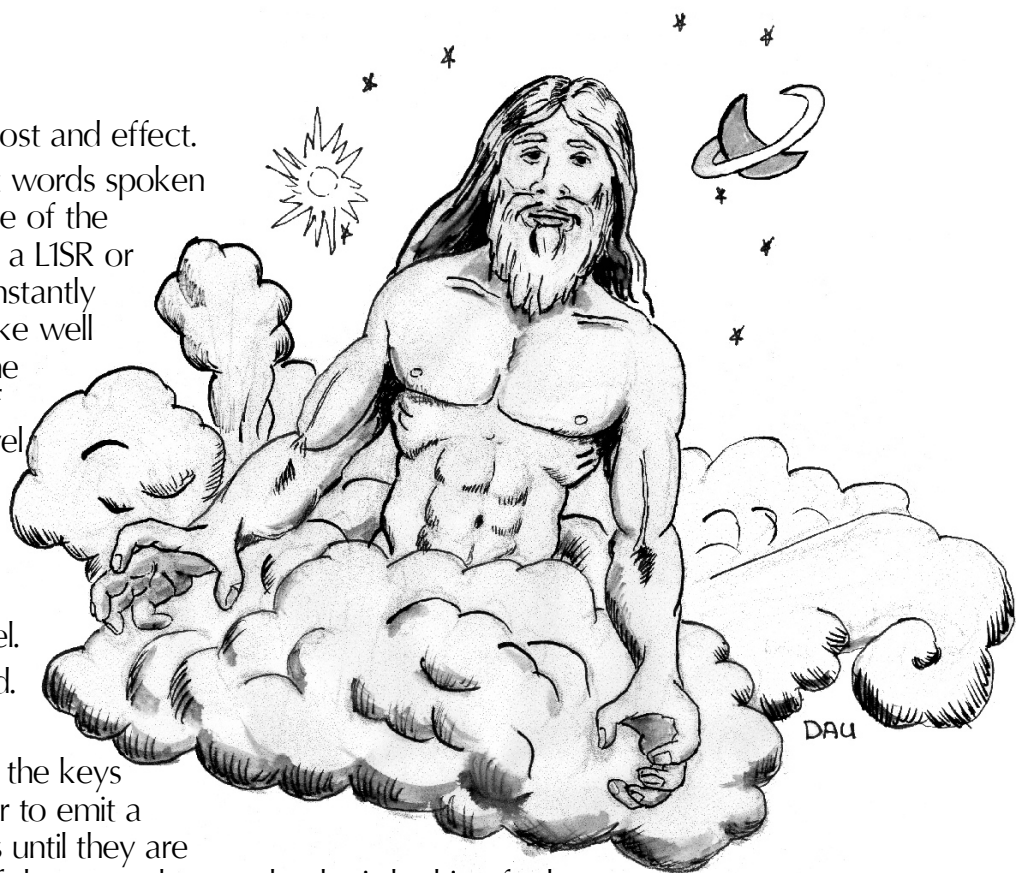
Cost: See text.

Range: Touch.

Duration: Instant.

Power Up: No.

Description: This spell conjures up a book that contains all the first level spells in this list. You may make a L2SR on INT to learn any of the spells at no cost. The casting cost of this spell is the cost of the spell that you are attempting to learn. Upon learning or failing to learn a spell the book disappears in a flash of light and a magical poof of smoke. ➡



Name: Flock Flock

Cost: 6

Range: 10 feet.

Duration: 1 turn.

Power Up: Yes, double cost and double duration.

Description: Calls upon all the local bird life to rain poop upon a target of the casters choosing. This spell can only be cast whilst outside in an area that has bird life.

Name: Hocus Croak-us.

Cost: 5

Range: Self

Duration: Instant.

Power Up: No.

Description: Turns the caster into a frog for as long as they desire. As a frog the caster has a MR of 1 and all the abilities you expect of a frog. Each turn the caster must make a LISR on CHR or lose the will to reverse the spell and remain as a frog until kissed by a prince / princess.

Name: Oh, Sod off!

Cost: 5

Range: 50 feet.

Duration: 1 turn.

Power Up: No.

Description: Throws muddy sods of turf at the target in an attempt to make them go away. Total your CHR and LK; if they are greater than your opponents CHR and INT then they will not attack you for the difference in turns whilst they clean themselves off unless attacked by you. If they are not greater than your opponents combined total then they attack you for the difference in turns at the exclusion of all other targets for getting their clothes all muddy. If you agree to pay their dry cleaning bill in this time (equal to 10gp) they will agree to beat up your comrades also instead of just you. How nice.

Name: Ooh! Shiny!

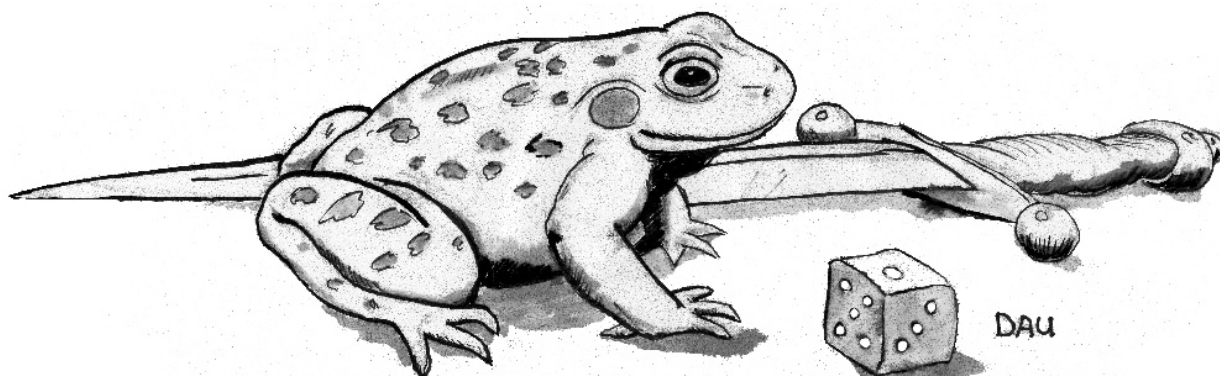
Cost: 1

Range: Touch.

Duration: Permanent.

Power Up: No.

Description: Cleans up metal objects instantly but, doesn't remove rust. ➡



Name: Shadow Puppets.

Cost: 4.

Range: Touch.

Duration: Until the caster needs to use their hands.

Power Up: No.

Description: This spell projects a small spotlight against a wall for as long as the caster makes shadow puppets of bunnies, birdies or, doggies. If the caster stops making puppets at any point the spell effects end.

Name: Stop! Hammer Time.

Cost: 8

Range: Touch.

Duration: 1 turn per caster level.

Power Up: No.

Description: Causes the target to perform crazy hip-hop moves uncontrollably, ignoring everything else around them unless attacked. This spell only takes effect if the target is touched lightly with a hammer on casting.

Level 2 Spells (DEX 12, INT 12, 250gp each)

Name: Defective Duplicate.

Cost: 10

Range: 10 feet.

Duration: 1 turn per caster level.

Power Up: No.

Description: Conjures up an illusionary double of the caster that looks nothing like them (too tall, too short, too fat, too thin, wrong race, wrong gender etc). The GM determines just how defective the illusion is.

Name: Fantasy Noir.

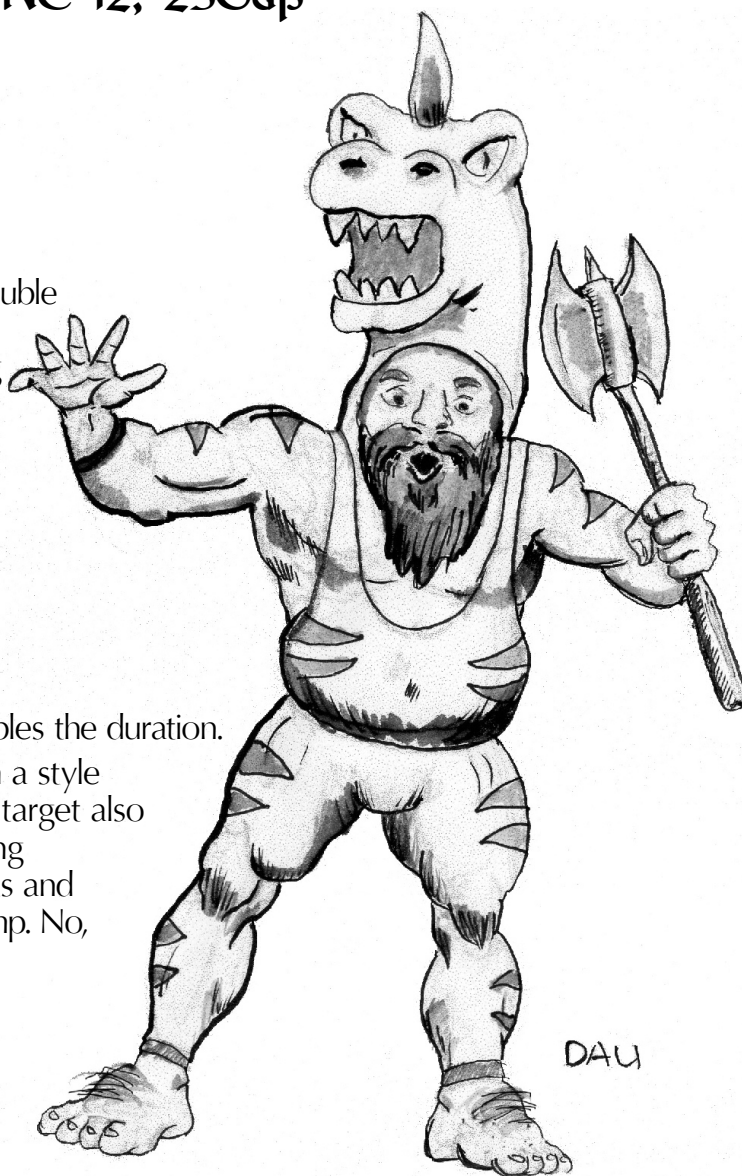
Cost: 8

Range: Touch.

Duration: 1 turn per caster level.

Power Up: Yes, doubles the cost and doubles the duration.

Description: Causes the target to speak in a style reminiscent of films in the noir genre. The target also sees the world in black and white, believing everyone male to be wearing trench coats and fedoras and everyone female to be a vamp. No, not undead. ➡



Name: Feline Feeling.

Cost: 3

Range: Touch.

Duration: 1 turn per caster level.

Power Up: Yes, double cost and double duration.

Description: The caster takes on the properties of a cat (sees well in low light conditions, always lands on their feet, can't resist playing with balls of yarn).

Name: Flu You.

Cost: 10

Range: Touch.

Duration: 1 week (or 3 days with bed rest).

Power Up: No.

Description: Magically inflicts a severe cold upon the target that takes an hour to manifest. Whilst infected the target has all adds halved and sneezes once every 1D6 turns. When they sneeze, all those within 5 feet must make a LISR on CON or catch the same cold.

Name: Holey Hide.

Cost: 18

Range: 10 feet.

Duration: Instant.

Power Up: Yes, doubles the cost and doubles the dice rolled.

Description: The target is blasted by an invisible blunderbuss in the behind and suffers 1D6-1 damage, which can be reduced by armour.

Name: Summon Really Tiny Undead Things.

Cost: 2

Range: 10 feet per caster level.

Duration: 1 combat round per caster level.

Power Up: Yes, double cost and double duration.

Description: This spell summons up squashed bugs, small rodents and occasionally dead pond life as zombies that perform the bidding of the caster to the best of their ability. A creature summoned by this spell has a MR of 1 and when the spell ends melts into mushy goo that cannot have this spell cast upon it again.

Level 3 Spells (DEX 15, INT 15, 500gp each)

Name: Alche-mess

Cost: 14

Range: Touch.

Duration: 1 turn per caster level.

Power Up: Yes, doubles cost and doubles duration.

Description: Any gold touched by the target of this spell turns to lead, lead turns to stone and, stone turns to dust. Magical items lose all enchantments and, non-magical items rust. Food rots and water spoils. Generally the target of this spell should refrain from touching anything. ➡



Name: And The Kitchen Sink Too.

Cost: 8

Range: 5 feet.

Duration: Permanent.

Power Up: No.

Description: Conjures a kitchen sink, complete with magically working taps (both hot and cold).

Name: Ass-id Burn.

Cost: 17

Range: 10 feet.

Duration: 1 turn per caster level.

Power Up: Yes, doubles the cost and damage.

Description: Stinging acid clings to the behind of the target reducing the hits taken by any armour there by 1 a turn. If the target has no rear guard then the damage is dealt directly to CON.

Name: Beetlejuice!

Cost: 12

Range: 5 feet.

Duration: 1 turn per caster level.

Power Up: Yes, double the cost and duration.

Description: Turns all liquids within range of the spell into creepy crawlies when cast. This can really annoy a bar full of people and, particularly the landlord if the Elven hygiene people are about.

Name: Fake Fake

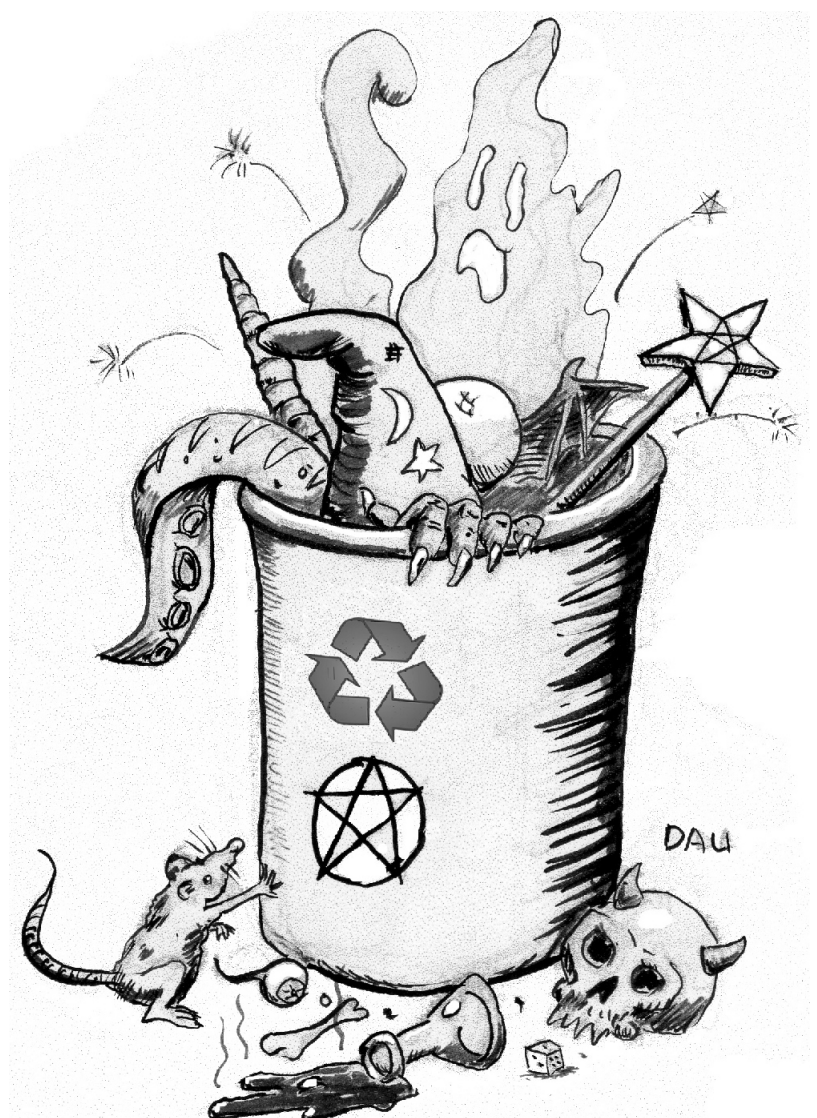
Cost: 12

Range: Touch.

Duration: 1 turn per caster level.

Power Up: Yes, doubles cost and doubles duration.

Description: Creates an illusion of an object that is an obvious fake of something of the casters choosing. For example this spell could create an illusion of the Mona Lisa (well, the Trollworld equivalent) where the lady in the picture is actually a guy, poorly disguised as a woman. ➡



Name: Feather Fail.

Cost: 15.

Range: 5 feet.

Duration: 1 turn.

Power Up: No.

Description: The target of the spell falls at twice the normal speed and suffers double the damage on impact. This spell can only be cast on a target that is falling.

Name: Goth Mode.

Cost: 13 (Unlucky for some)

Range: Touch

Duration: Permanent.

Power Up: No.

Description: All clothes worn by the caster become black. Just black. From head to toe black and, the casters face is painted white... With black eyeliner. Black lipstick. Loads more black. This spell is reversed by a change of clothes but why would you want to?

Name: Mixed Blessing.

Cost: 28

Range: Touch.

Duration: Permanent.

Power Up: No.

Description: The target removes 5 points from any stat and adds 1 point to any other. This spell may only be cast on willing participants.

Name: It's Morphing Time!

Cost: 10

Range: Touch.

Duration: Permanent.

Power Up: Yes, double the cost for each additional target.

Description: Transforms the clothes you are wearing into a tight spandex suit (choice of black, blue, green, pink, red, yellow and, white) and, you also gain an ill designed dinosaur themed helmet. The spell is reversed if you change your clothes for any reason.

Name: Summon Lint Elemental

Cost: See text.

Range: 10 feet.

Duration: Instant.

Power Up: No.

Description: Summons up a creature made purely of belly button fluff and pocket lint. The creature has a MR equal to the cost of the spell. Lint elementals are destroyed instantly by fire or washing machines.

Name: Unfamiliar Familiar.

Cost: 15

Range: 5 feet. 



Duration: Permanent.

Power Up: No.

Description: Summons a familiar of a species of that the PC has never met (GM's choice but with a MR no greater than 10). The familiar will not speak any language the caster does but if the caster can find a means of communication the familiar will obey the commands of the caster to the best of its abilities.

Level 6 Spells (DEX 30, INT 30, 1500gp each)

Name: Grrr-zebo.

Cost: 20

Range: 20 feet.

Duration: 5 turns.

Power Up: Yes, double the cost and double the duration.

Description: Summons a gazebo from the depths of Hades. Anyone but the caster that sees the gazebo must make a LISR on INT or attack the gazebo.

Level 7 Spells (DEX 37, INT 37, 1750gp each)

Name: Word Of Power, YOINK!

Cost: 30

Range: Sight.

Duration: Instant.

Power Up: No.

Description: Takes any item held or carried by anybody and places it in the casters hand.

Level 8 Spells (DEX 37, INT 37, 2000gp each)

Name: Summon Generic Shop.

Cost: 50

Range: 10 feet.

Duration: 1 turn per caster level.

Power Up: No.

Description: Conjures a shop selling all the items in the rulebook at those prices plus 10% and buying at half the listed price in the book. This spell requires a 10 by 10 area at the very least to be cast without crushing the caster Wizard of Oz style.

Level 13 Spells (DEX 87, INT 87, 3250gp)

Name: God Mode.

Cost: See text.

Range: Touch.

Duration: 1 turn per caster level.

Power Up: No.

Description: Turns the caster into a god / goddess for a time. Whilst this spell is in effect the caster cannot be killed, harmed or, wounded in any way, shape or, form. Each PC can cast this spell only once in a lifetime and it drains all WIZ to do so. Whilst under the effects of this spell the PC must answer all prayers directed to them to the best of their ability.



RINGS OF POWER AND SORCERERS SCROLLS

By Salvatore Macri

Magic Items for Use with T&T 7E/75E

"Rather than fill the book with long lists, I've provided some short lists and the principles of how to make longer ones yourself." T&T7E Monsters & Magic Book p.20 Ken St Andre.

This article was inspired by the quote above. The items found in this resource were created using the formula presented in the T&T7E Monsters & Magic Book. This describes 4 types of magical items. The ones used in this article are set out below.

Bespelled - The item has a one shot magical spell that can be triggered by the owner. Once used the magic leaves the item.

Enchanted - The item allows the wielder to trigger a spell, even if they do not know the spell, or are not usually capable of magic. However they must pay the WIZ cost. There is no reduction for being a specialist or using a focus with an enchanted item.

Magical - The item pays for the spell to be used whenever required, in fact the spell operates continuously if that is appropriate.

All the items are listed in the following manner;

Name of the Item: Displayed in bold.

Cost: The cost of the item does not include the actual cost of the item being enchanted, only the cost of the magic itself. That way, a GM may take the cost of, for example, a Keen Edged Vorpal Blade and apply it to any weapon by adding the cost of the weapon itself to the cost of the enchantment already given. Also, not having the cost of the actual item factored in lets the GM vary the prices according to quality (a brass Far Sight Ring will cost less than a gold, jewel encrusted version of the same ring).

Type: Notes the type of magic item, Scroll, Potion, Bespelled, Bespelled with trigger, Enchanted, or Magical (see T&T Monsters & Magic Book).

WIZ Cost: The cost in Wizardry associated with using certain items.

Description: A short and very minimal description of what the item does. ➡



The following lists of magic items were created and intended to be used as a GM's aid. The GM can use the list to quickly pick an item and insert it into his dungeon, or add one of the items to a monster's treasure. The item described below may also be used to populate a magic shop. This is by no means a substitute for your own creativity, but hopefully it might come in handy. I hope to bring you further items in future issues, describing Rods, Potions, Armor and Weaponry. For the moment enjoy sorcerous scrolls, and rings of power.

Scrolls

Typical Scrolls

Typical Magic Scrolls act as bespelled items with an activation trigger (the activation trigger being that the scroll in question must be read completely). Scrolls, much like potions, are "one use" items. After the scroll's magic is triggered and released the scroll becomes useless and will not produce further magic. Typical Magic Scrolls contain 1 spell which is chosen from any spells known to the Wizards Guild and the scroll's creator. Power Ups and variables such as duration are set at the scroll's creation. Casting a spell from a scroll does not require a SR vs INT to cast, but the one casting from the scroll must be able to read the scroll (enough illumination/light) and must be able to read the language the scroll is written in. The cost of a Typical Magic Scroll is the same as any other bespelled item (see T&T 7E Monsters & Magic Book p.20).

Scrolls with Multiple Effects

Some scrolls are designed to cast two (or more) spells simultaneously. Such scrolls are extremely rare and are more often found in ancient forgotten locale than in wizards' shops. Should such a scroll turn up in a magic shop or sold by the Guild, its cost will be much higher than purchasing the two spells as two individual scrolls. The cost of such scrolls is 350 gp x Spell Level for each individual spell the scroll contains.

Although each of the spells on a Multiple Effects Scroll are considered to go off simultaneously (all in the same round), they actually take effect one after the other, with the first spell on the scroll taking effect first, followed by the second, etc. A Multiple Effects Scroll with the spells Blow me to... and Smog will allow the scroll's reader to teleport away from a scene just as the toxic smog rolls in.

Rings

Anti-Poison Ring

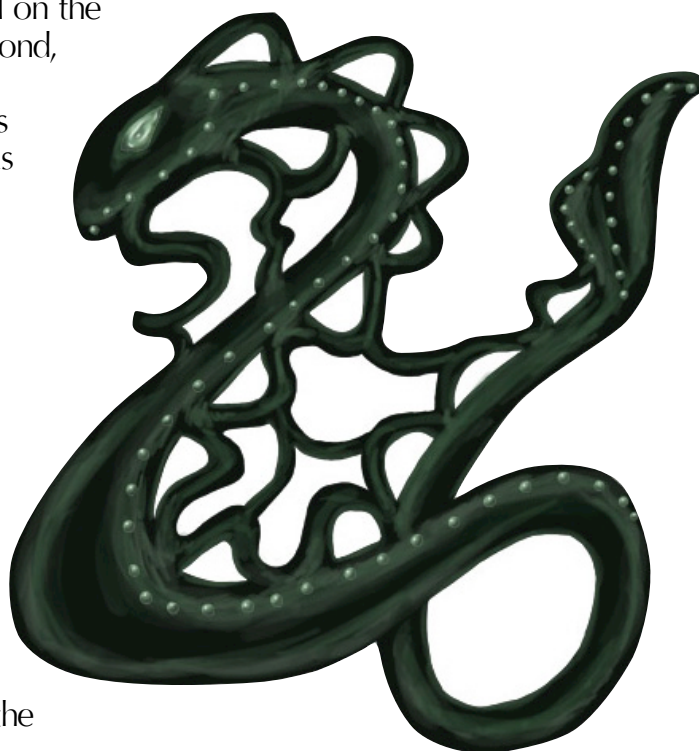
Cost: 2,000 gp. Spell: Too-Bad Toxin. Type: enchanted - WIZ cost 7.

Description: Purges all poison from the wearer.

Band of Fortuitousness

Cost: 12,000 gp. Spell: Double-Double. Type: magical - WIZ cost 0).

Description: This ring permanently doubles the wearer's LK. ➡



Far-Sight Ring

Cost: 3,000 gp. Spell: Mystic Visions. Type: enchanted - WIZ cost 15.

Description: This ring allows the wearer to see what is happening anywhere, regardless of distance.

Growth Ring

Cost: 5,500 gp. Spell: Bigger is Better. Type: enchanted - WIZ cost 75.

Description: Allows the wearer to increase his normal height and weight.

Infernal Ring

Cost: 6,000 gp. Spell: Summon. Type: enchanted WIZ cost See spell description.

Description: This ring holds within it a bound demon which may be summoned to do the wearer's bidding.

Magic-Shielding Ring

Cost: 1,500 gp. Spell: Shield Me. Type: enchanted WIZ cost 13.

Description: This ring allows the wearer to nullify magical attacks for 10 minutes.

Polymorph Ring

Cost: 4,000 gp. Spell: Imafravg. Type: enchanted WIZ cost 40.

Description: This ring allows the wearer to assume any shape desired for 1 hour.

Resurrection Ring

Cost: 3,350 gp. Spell: Born Again. Type: bespelled/trigger - WIZ cost 0.

Description: Seconds before dying, the power of this ring is triggered. The wearer of this ring is resurrected and appears hale within the closest Wizards' Guild.

Ring of Blasting

Cost: 500 gp. Spell: TTYF. Type: enchanted -WIZ cost 6.

Description: This ring of brass allows the user to harness his will, focusing it into a blasting ray of gold. The ray inflicts INT worth of damage.

Ring of Blasting Might

Cost: 1,000 gp. Spell: TTYF. Type: enchanted - WIZ cost 12.

Description: This ring of gold allows the user to harness his will, focusing it into a destructive ray of gold. The ray inflicts 2 X INT worth of damage.

Ring of Charming

Cost: 1,000 gp. Spell: Spirit Mastery. Type: enchanted - WIZ cost 8.

Description: This much reviled and greatly feared tarnished steel ring enslaves a person to the wearers will. ➡



Ring of ESP

Cost: 2,500 gp. Spell: ESP. Type: enchanted - WIZ cost 20.

Description: Allows the wearer to read others minds.

Ring of Fiendish Aid

Cost: 6,000 gp. Spell: Invisible Fiend. Type: enchanted - WIZ cost See spell description.

Description: This ring holds within it a bound fiend which may be summoned to do the wearer's bidding.

Ring of Flight

Cost: 1,500 gp. Spell: Fly Me. Type: enchanted - WIZ cost 7.

Description: This ring grants the wearer the ability of flight for 10 minutes (at the drinker's SPD).

Ring of Gracefulness

Cost: 12,000 gp. Spell: Double Double. Type: magical - WIZ cost 0.

Description: Permanently doubles the wearers DEX attribute.

Ring of Invisibility

Cost: 2,000 gp. Spell: Hidey Hole. Type: enchanted WIZ cost 30.

Description: A simple ring made of worked crystal, this item allows the wearer to turn invisible for 20 combat turns. The ring's invisibility effect will cease should the Ring's wearer take any damage.

Ring of Invisibility, Mass

Cost: 2,000 gp. Spell: Hidey Hole. Type: enchanted WIZ cost 30.

Description: A thick ring made of glass, this item allows the wearer, as well as everyone within a 20' radius of the wearer, to turn invisible for 5 combat turns. Should any one under the ring's effect suffer even 1 HIT, the ring's effect is disrupted and everyone will become visible.

Ring of Invisibility, Minor

Cost: 1,000 gp. Spell: Hidey Hole. Type: enchanted WIZ cost 10.

Description: A simple ring made of glass, this item allows the wearer to turn invisible for 5 combat turns. The ring's invisibility effect will cease should the ring's wearer take any damage.

Ring of Magic Resistance

Cost: 2,500 gp. Spell: Resist Magic. Type: enchanted - WIZ cost 10.

Description: Allows the wearer to resist 1 spell.

Ring of Regeneration

Cost: 1,000 gp. Spell: Poor Baby. Type: enchanted WIZ cost variable

Description: this ring of ivory is used to heal injuries and wounds. For every 2 points of WIZ spent by the wearer, 1 point of lost CON may be healed. ➡



Ring of Greater Regeneration

Cost: 10,000 gp. Spell: Poor Baby. Type: magical WIZ cost 0.

Description: This ring of ivory is used to heal injuries and wounds. Unlike its more common counterpart, the simple Ring of Regeneration, the Greater version Costs the user no Wizardry. Instead 1 point of Con damage is healed every combat round (2 minutes)

Ring of Slumber

Cost: 1,500 gp. Spell: Rock-a-Bye. Type: enchanted WIZ cost 11.

Description: This band forces the ring-wearer's target to fall into a magic-induced slumber.

Ring of Telekinesis

Cost: 2,000 gp. Spell: Upsadaisy. Type: enchanted WIZ cost 9.

Description: The Ring of Telekinesis holds the power to levitate things with a weight of no more than the ring-wearer's own. The ring's power may be maintained for up to 10 minutes.

Ring of Undead Control

Cost: 2,500 gp. Spell: Dem Bones Gonna Rise. Type: enchanted - WIZ cost 50.

Description: This skull shaped ring of tarnished silver allows one to call forth 8 skeletons (MR = caster's STR + CON) which will obey the caster for 8 rounds. The spell will only its effect if cast in the proper surroundings.

Shrink Ring

Cost: 5,000 gp. Spell: Smaller is Smarter. Type: enchanted - WIZ cost 50.

Description: Allows the wearer to diminish his normal height and weight.

Teleportation Band

Cost: 5,000 gp. Spell: Blow Me To... . Type: enchanted - WIZ cost 28.

Description: This ring allows the wearer to teleport himself (+2000 lbs.) to any location the ring wearer has seen.

Teleportation Band, Ultimate

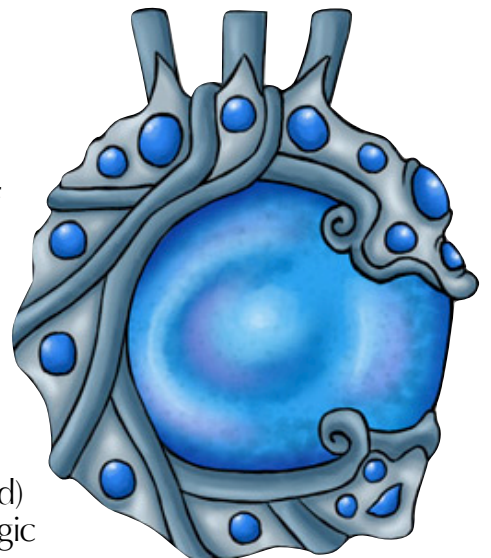
Cost: 18,000 gp. Spell: Blow Me To.... Type: magical WIZ cost 0.

Description: This ring allows the wearer to teleport himself to any location the ring wearer has seen, at will.

Toxic Save

Cost: 1,000 gp. Spell: Too-Bad Toxin. Type: bespelled/ trigger - WIZ cost 0.

Description: This ring negates the effects of ingested or applied poisons and toxins. The ring is a one-use (bespelled) item equipped with a trigger which activates the ring's magic when poison is ingested. ➡



Wizardly Ring

Cost: 2,000 gp. Spell: Double-Double. Type: enchanted - WIZ cost 18.

Description: This band doubles the wearers WIZ for 5 combat turns, after which the attribute is halved for the same amount of time.



"You have one final test to complete your education," your instructor tells you. "All those who train in Cormac's School of Wizardry, also known as the Cedar Coral Wizards Guild, must learn to use their training in a very real way. We don't just send you out in the world with a pat on the backside and hope for the best; we want you to be truly prepared."

It's been a long fifteen years drilling and training. You know how to channel the magical force known as "kremm," to manipulate it to your will, and to use it to change the world around you. It's time to move on with your life. It's time to prove to the world that you are worthy of the title, "Wizard."

But before you step foot outside the great halls of the Wizards Guild, you must pass the **Final Exam**.

"I survived this dungeon myself, many years ago," your teacher continues. "Though it has seen many changes, it is still very challenging - and very deadly. You will need more than just your magic; you will need to be smart, clever, and lucky. Less than half of our students ever make it out."

Are you willing to risk your life and put your training to the test?

Final Exam is a Tunnels & Trolls Solitaire Dungeon designed specifically for T&T 7.5e, including the additional spells in the Incantatum Codex.

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>



A COMPUTER GENERATED DUNGEON

A RETROSPECTIVE REVIEW

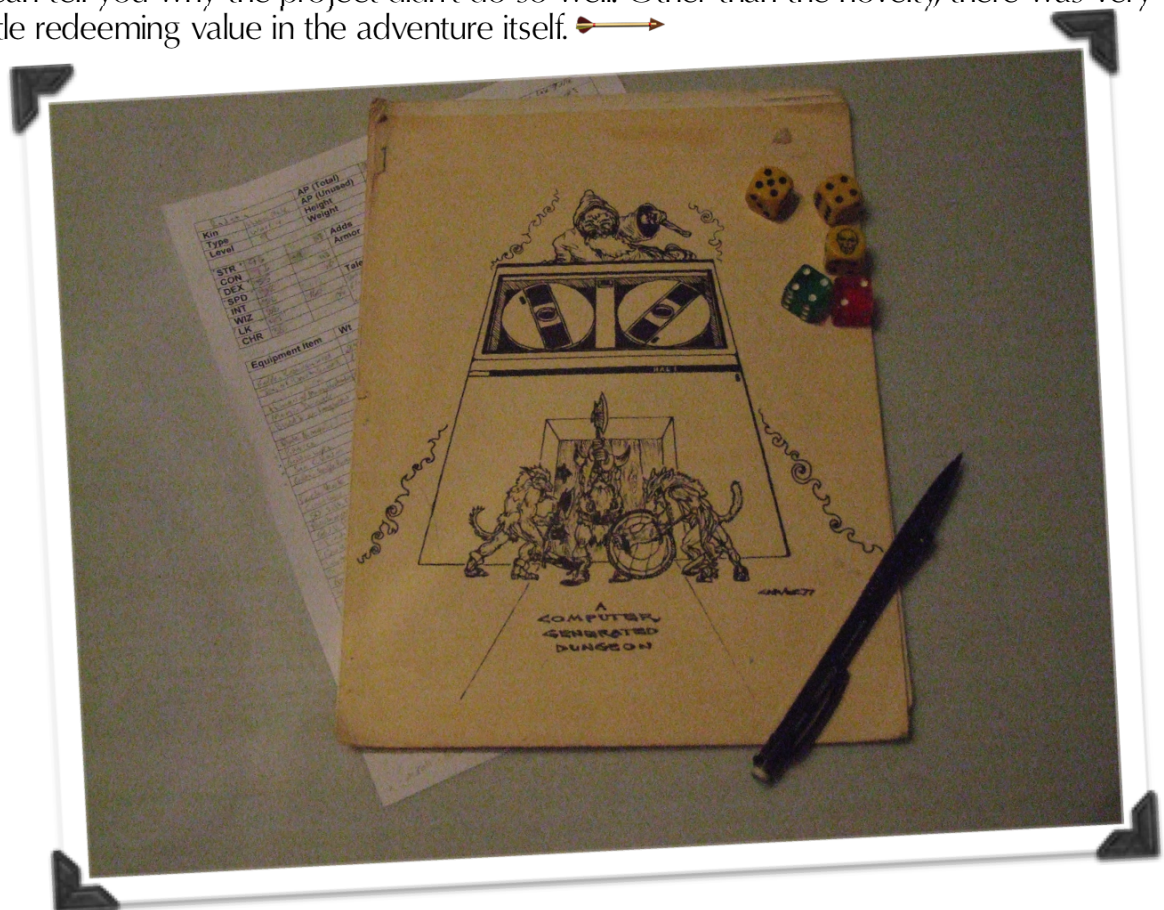
By W. SCOTT GRANT

Years ago, I found a new solitaire dungeon in a local store that sold Tunnels and Trolls stuff. "Back in the day" solitaire dungeons were being released by Flying Buffalo somewhat infrequently, so anything new was received with excitement.

This new product, 'A Computer Generated Dungeon' was quite the novelty. Computers were still new back in those days. I still fondly remember learning to program BASIC on a borrowed TRS-80, and later on the TI-99/4A that our family owned. The idea of a computer generated dungeon was not only cool, but the affect was further heightened by the fact the pages were printed on genuine computer paper, complete with the tractor-feed holes along the edges.

The premise behind this was that Flying Buffalo could set their computer to compile and print virtually hundreds of solitaire dungeons and each would be unique. An avid fan could buy several copies and in essence, get several different dungeons! It was a brilliant money-making scheme that obviously didn't work for them like they had hoped. I'm curious what Rick Loomis might say about the project now. Maybe I'll ask him if I see him at GenCon this year.

I can tell you why the project didn't do so well. Other than the novelty, there was very little redeeming value in the adventure itself. ➡



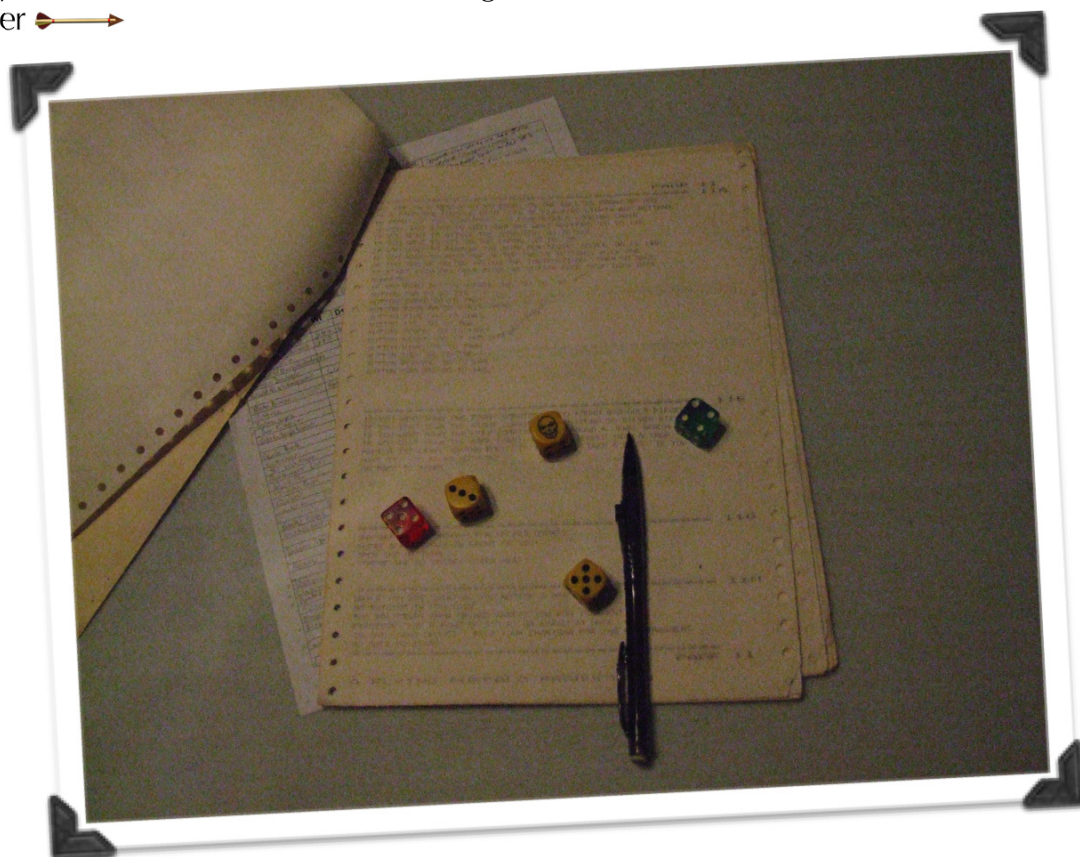
Let's start with a physical description. There are 21 pages of adventure, starting with page 3 going through page 23. All of these are dot-matrix, ALL-CAPS printed pages. The paragraph labels are along the right edge of the page, at the end of a page-wide row of dashed equal signs. The print is somewhat faded – not just because it's over thirty years old, but because the print ribbon wasn't fresh when my copy was printed.

There is an introduction page which appears to be the same offset print stock as all the other solitaire dungeon pages of the period – same type face. This page explains how to go through the dungeon with no back-story or context, only that it is a teleport-style dungeon in the same tradition as Deathtrap Equalizer and Beyond the Silvered Pane. It gives the obligatory copyright statement and advertisement for ordering additional stuff from Flying Buffalo, including buying more Computer Generated Dungeons with a person's name printed along the bottom of each page.

The front and back covers are a heavier stock paper. Only the front cover contains artwork, a rather clever picture by Rob Carver (1977) depicting a dwarven warrior fighting two werewolf-like creatures outside of a building made to look like a computer (with a reel-to-reel tape-drive at the top). The computer has the name "HAL 1" on it, and the entrance to the computer/building looks like an iron-bound wooden doorway. On top of the structure is a gnome wizard watching the battle below. This is the only artwork found in the entire book.

The book itself was stapled together. Somewhere along the line I lost the middle and bottom staples. The top staple is barely holding on. This book was not bound using the plastic comb style binding used on the other publications of the era.

But I haven't explained what I don't like about this. In a word, it's the writing. Compared to most of the other work produced by Flying Buffalo during the late 70's, the writing is sub-par. Okay – if you remember the original Overkill dungeon (a friend of mine had a copy, but I never owned it), then this might rank a little higher ➡



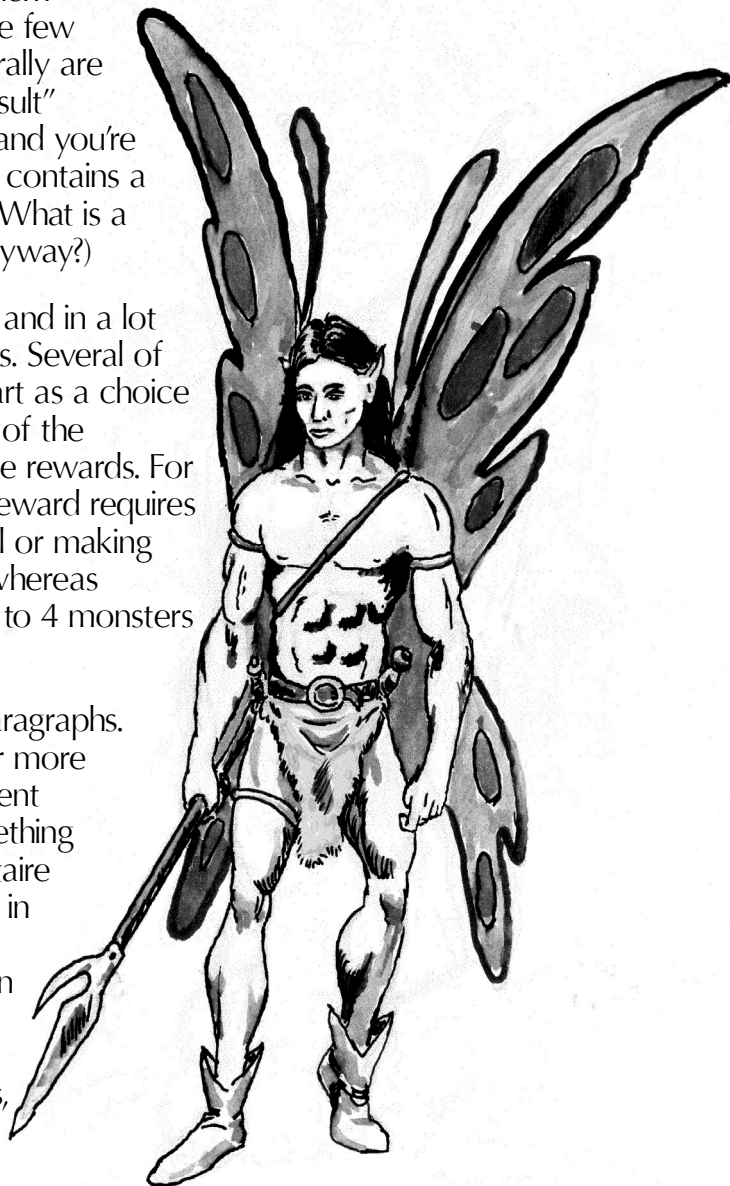
than that atrocity – but not much.

There are 15 “rooms”, 3 through 18. The introductory paragraph (the A paragraph on the given page) describes the room very briefly. There is very little flavor in the descriptions. Four of the rooms feature the character “Cpt. Queeg,” which seems to be a running joke among at least one of the authors of *dungeon*. Okay, I’ve never read *The Caine Mutiny*, but the idea of using the character here is beyond me. If Cpt Queeg isn’t an MR 50 opponent to fight, it is an illusion hiding a weakling conjuror or something.

All of the rooms are very short, most of them comprising of ten or fewer paragraphs. The few rooms that consist of more than ten generally are “pick one of the many choices to get a result” where you go to the indicated paragraph and you’re done. One such example is the room that contains a computer with 12 buttons you can press. (What is a computer doing in a fantasy adventure anyway?)

There is no logical theme to the *dungeon*, and in a lot of cases, the options lead to illogical results. Several of the rooms allow you to go back to the start as a choice in the initial description. The difficulty level of the *dungeon* is inconsistent, as are the available rewards. For example, a room that offers a 10,000 gp reward requires very little challenge other than a saving roll or making the right guess amongst several choices, whereas another room where you have to fight up to 4 monsters with 50 MR offers no treasure at all.

A final complaint is the arrangement of paragraphs. There are multiple instances where two or more choices in a given paragraph lead to different paragraphs on the same page. This is something that is avoided when manually writing *solitaire* *dungeons*. This tells me that the logic used in compiling the *dungeon* was rather unsophisticated. Several pages have skips in the paragraphs (Page 4 and 5 have no paragraph B, for example.) On the positive side, there are no recursive or missing links, which is a one of the common errors found in manually written *solitaires*.



If you want a relic from the early days of computing, and an early product produced by Flying Buffalo, ‘The Computer Generated *Dungeon*’ fits the bill. It was a clever idea that had potential, but in application, fell far short of most reasonable expectations. I can’t say that the \$3.00(US) I spent on it back when I was a teenager was totally wasted, since I might be able to sell it for more than what I spent, adjusted for inflation. But will I ever actually play the *dungeon* again, after having read this article? Not a chance. There are far better *solitaire* *dungeons* worth spending my time playing. (Sorry – My copy is not for sale... not right now, anyway)



HOW TO WRITE A SOLO ADVENTURE

PART I

By Simon Rafe

So, you've decided you are the next Mike Stackpole or Ken St. Andre and want to write a solo adventure. Congratulations! Simply by reading these very words, you are already better suited than most of the people who try it.

Why? Because this article (and the rest of the series) contains advice about writing solo adventures – and most people embark on something without ever having sought advice about the thing in question. You don't have to take the advice, but it is always a good idea to seek at least some.

You might be wondering just who I am to offer such advice – am I like unto Mike Stackpole? Well, not in scope and scale, but perhaps in persuasion. I am a writer (professional and amateur) and I have at least one solid, well-received solo adventure under my belt. So, I have done this before, people say I am decent at it, and I think I know the common mistakes and how to avoid them.

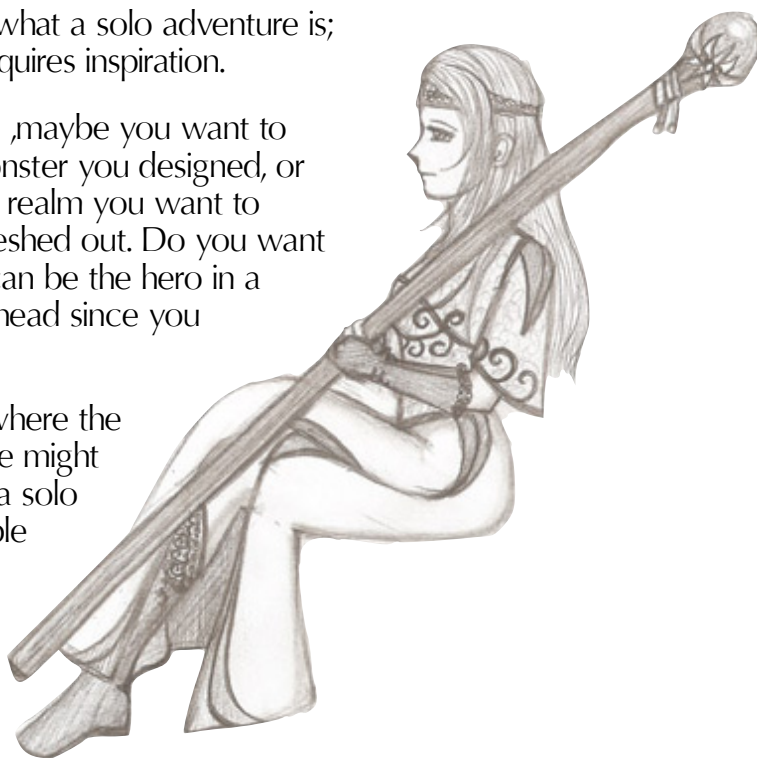
So – you wanna write a solo, do ya? Well, before you write those dreaded words “turn to section 1 to begin your adventure!” there are several things you need to consider. Hopefully this article will help you consider them.

The Initial Idea

Writing any sort of story – and that is what a solo adventure is; a multi-branched, interactive story – requires inspiration.

Now, it can be very small, a mere seed ,maybe you want to write a story which features a cool monster you designed, or maybe you have a vision of a fantastic realm you want to depict. Perhaps the story idea is well-fleshed out. Do you want to write a solo where your character can be the hero in a long, involved epic you've had in your head since you were eight?

It is important to have a clear idea of where the story is going – in traditional writing, we might call this the “plot” or “narrative”, but in a solo adventure the narrative has to be flexible to allow the player scope to actually play. Similarly, the idea a story must have a beginning, a middle, and an end needs to be set aside – a solo adventure needs an introduction, interactions, and a series of conclusions. In essence, you need to



decide what the hero is trying to do, how he can do it, and when and where he does it. These things are the objectives, methods, and setting.

All of these should flow from the initial inspiration and idea, and should fit in with each other and the genre of the overall setting. If the initial inspiration is Wagner's Ring Cycle, then the overall setting should be Nordic in flavor, the objective is kill the dragon and steal the treasure, and the method is "with a magic sword won in a riddling contest". Side-quests and incidental characters should be jotuns and dwarfs, and beautiful Valkyrie maidens. It would not make sense to put centaurs or djinn in there, and certainly not laser guns or spaceships!

Give some careful thought to the overall setting, tone, objectives, genre and storyline of your solo. You don't have to map it all out in exhausting detail (that is what writing the solo itself is for!) but you should have a handle on what you are going to do. The most important thing to go for is consistency in tone, setting, objectives and the story itself. Putting everything in a grab bag of random rooms might be wacky fun, but such stories lack narrative cohesion. They can end up appearing silly and humorous at best, and downright ridiculous at worst. Humor can be a good thing in any story, but comedy is not achieved by idiocy; it is achieved by incongruity (more on that in a later article).

A good inspirational idea or concept for the solo adventure is vital; literally everything else in the adventure will be related to that – the mechanics, the writing, the structure, the characters, the monsters, the objectives, everything. Get it clear in your head, jot down some notes, and get some pictures, whatever you need to do.

THE WRITING

You are writing a solo adventure – and it begins with an idea.

Now, can you actually write?

By this, I don't mean can you put words on paper (or in a word processor program) but can you write well?

What is writing well? Many things, depending on the type of writing being talked about. Unfortunately (or perhaps fortunately) when writing a solo adventure most (if not all) of the requirements for writing well must be fulfilled for your writing to be good.

Writing well can mean writing concisely – can you convey your ideas quickly and with the minimum words? This is an important skill when you are writing a story which has several possible paths to take through the adventure; a tendency towards wordiness really adds to the length of the piece, which makes it harder to publish and read.

Writing well can mean writing clearly – can you convey your ideas? This is vital when writing a solo adventure, not only do you have to tell the reader what is happening, but also tell him the mechanics of the game. There is no GM in a solo adventure to appeal to; your instructions must have as little ambiguity as possible, while not being a treatise on gaming!

Writing well can mean writing dramatically – do people enjoy reading your work? Do they find it exciting, descriptive, and evocative of the mood and setting you are trying to create? RPGs (including solo adventures) are designed to draw the players into a shared make-believe world sustained by their imagination acting on descriptions ➡



provided by the GM (or book). Without dramatic, evocative text, a solo adventure is simply an exercise in prudential judgment, dice rolling, and mathematical certainties. These things might be fun (and are certainly a challenge) but they are not a roleplaying game.

Writing well also always means writing correctly – do you obey the rules of spelling, punctuation and grammar? These things are important. Do not listen to anyone who tells you such things don't matter “provided it's clear what is meant”. This is simply not the case. Firstly, it is not always clear what is meant if the spelling and grammar are bad enough. Secondly, it indicates a lack of care and attention – why should the reader think your solo is any good (and worth his time and perhaps money) if you can't even spell correctly? Thirdly, if you cannot even spell, punctuate and use grammar correctly, you are not going to be able to write concisely, clearly, or dramatically!

So, be honest with yourself – can you write well? You don't need to be the next Shakespeare, but you have to be able to convey your ideas in a manner which people want to read and can easily and quickly grasp, process and understand. If you think you cannot do this, then do not panic! People are not born good writers. The best way to learn is to read, understand what you have read, write, re-read it, get feedback, re-write and write again. In other words, practice! There are plenty of sites on the internet where you can post stories, essays, poems, anything and get feedback and advice. There are many writing courses available, whole books full of hints and tips.

The initial idea behind a solo is often thought of as the primary determiner of quality – is it a dramatic, unique, exciting, brilliant idea? - but that is often not really the case. There are hundreds (if not thousands) of successful stories which have very derivative ideas at their core, but they succeed because the writing is good and makes the reader want to read more.

Writing a solo adventure is perhaps the hardest kind of creative writing there is; don't step into it unless you are confident you are at least competent with a pen.

Who is your audience?

Okay, you have a brilliant idea and concept, and you are sure you can put words on paper in a manner which will make people want to read on rather than strangle you for crimes against the English language. Good job! But, unless you really want this to be a SOLO adventure, you need to think about who you are writing this for; who is your audience?

The intended audience makes a big difference to a piece of art; both Vogue and Playboy feature photographs of beautiful women alongside articles, but they are intended for different audiences wanting different things and so are very different.

Although solo adventures might not differ as much as Vogue and Playboy, the audience is important. Here are some things to consider and decide before picking up a pen and starting writing;

Is this an “in-crowd” solo or something wider? Are you just writing it for you and your chums, or do you intend it to be accessible to a wider audience? An in-crowd solo has a narrower appeal, but can appeal more deeply (with in-jokes, specific references, being set in a shared world) to that group. It can also use house rules or rulings without having to explain them. Conversely, a solo intended for a wider audience has a wider appeal, ➡



but will have to be more generic, with limited in-jokes, references etc. It also will have to use “standard” rules as much as possible.

Is it intended for experienced players, or newbies? A solo for experienced players might be larger, more expansive, with more complex rules. The players will also be aware (for example) to not trust pretty girls chained up in dungeons – you might have to come up with different challenges for them which are not so obvious! A solo for newbies might be smaller and use less complex rules – which might make it less exciting for veterans.

How tough should the characters be? If the adventure is intended for newly rolled up characters, the challenges and monsters will be weaker than in a dungeon for experienced characters with magical weapons, astronomical stats and so forth. Similarly, the question of what sort of characters is relevant here – will you allow monsters, or just humanoids?

Warriors only, or can magic users play too? Restricted by gender or race? All of these decisions will be strongly influenced by the solo's concept – if the adventure is one where you hunt dwarfs, disallowing dwarfish characters might be a good idea.

How much adult content are you going to put it? T&T was the first RPG to allow sexual liaisons in the solo adventures. Will your adventure contain such things? If there are, how explicit are you going to be? Will there be graphic depictions of violence? Swearing? Adult concepts such as rape, drug use, abortion, pregnancy and so forth? A word of warning; while it might seem “cool” to have adult concepts in a story, make sure you have them there for a reason. “Adult” elements will offend or repulse some readers. Unless it is necessary for the story, do not put in explicitly adult material. Also, if you do put in adult content, it is only fair to warn future readers!

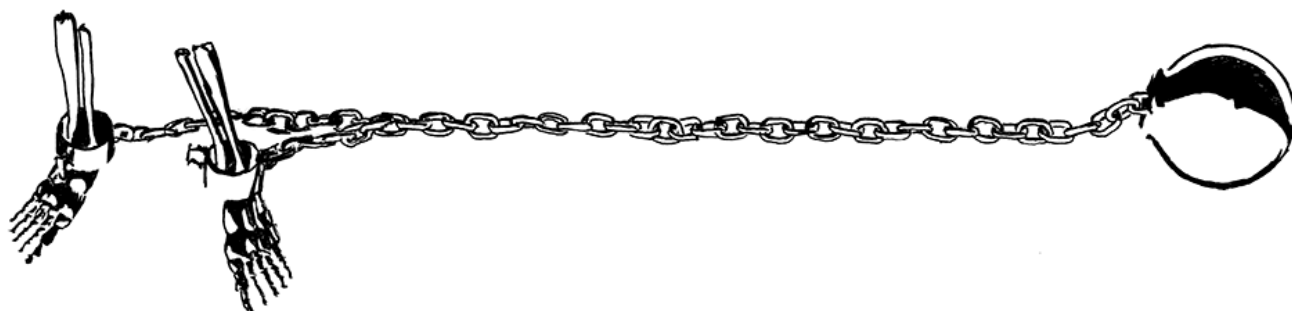
All of these questions concerning audience can be answered by many methods – but perhaps the easiest is “Who am I?” Remember, you have to write this thing. You will probably spend longer with it than any player. So you should enjoy it, first and foremost. Write a story you want to read and you want to play.

Other than that, consider who your potential audience is – friends, gaming buddies, people you know on sites like Trollbridge and Trollhalla. What do people seem to want to play?

“I think I have a handle on this . . .”

Alright – you have an idea. You have the means to turn it into writing. And you know who you are writing it for. Are you now ready to start writing?

Yes, indeedie – but not the adventure itself! Oh, no – you are ready to begin where the player will begin and where they will decide whether or not to continue; at the introduction. And that is what we will talk about next time.



AEULUNGS TALE

THE SECOND CHAPTER

By TOM GRIMSHAW

Aeulung's eyes fixed upon the figure of the mummy looming over him as it gnashed its teeth and reached down toward his throat. He stretched out an arm in panic as the undead fiend raised its maul.

Aeulung clawed into the dirty stone finding only moss and mud, his blade had skidded away from him with his fall. The heavy figure drew closer, reached a boned claw covered in rotted flesh to his throat and leaned in for the kill. Spotting his chance

Aeulung gave a mighty kick, striking at the knee of the vulnerable creature. There was a great explosion of dust as the leg shattered, and sent the monstrosity crashing toward him. Acting fast, Aeulung rolled himself out of the path of descent in one deft motion, sending the mummy face first into the earth. Now only inches from his discarded weapon Aeulung wasted no time in driving home his advantage over the stricken guardian and cleaved into his neck, severing it from the body in one strong swipe.

Truly lifeless now, the mummy slumped forward and a deathly silence fell upon the room, broken only by the burble of the fountain.

The Dead Newt tavern was now in uproar. The room was a hive of conversation over the adventure so far and, many registered disgust at the fight they had just witnessed.

"What kind of punishment is that? A blind goblin with his arm tied behind his back could have won that fight. We want blood. We want Aeulung's blood!"

A chant resonated around the room that unsettled the hosts, "BLOOD! BLOOD! BLOOD!" Far away, the shade that had lured Aeulung with the promise of freedom observed the outrage of the crowds through a portal of darkened water within a cold stone basin. Pulling a shadowy claw to where its jaw would be it pondered upon the cunning and resourcefulness of his prey.

"Well my friend, I had thought you little more than light entertainment but, you are more resilient than I expected. Perhaps we should make things more interesting."

With a flick of his finger it gestured beyond into the dark depths behind its dark throne to an unseen party.



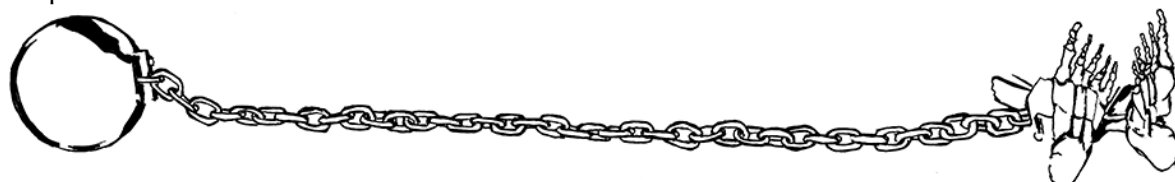
"Send in Kris. I have a plan... And instruct the taverns that it's free ale till I say otherwise. Can't have my patrons upset can I?"

Back in the castle, Aeulung advanced with caution beyond the door the mummy had sprung from, the hilt of his weapon firmly within his grip and, his eyes watching for even the slightest of motions. The dimly lit passage ended in yet another door. Pressing an ear to the timber and steadying himself on the frame he could hear nothing beyond the strong oak. With care he twisted the brass knob, opening the door to reveal the room beyond. From the safety of the corridor Aeulung cast a careful eye of the room but nothing jumped out at him. The room was certainly an odd find for a castle though. The cobblestones that made up the floor of this room had fallen far beyond repair and sparsely covered the moist earthen floor. Even more unusual was the collection of tree roots that had burst through the ceiling. Aeulung couldn't recall traveling deeper underground, so was there some garden or courtyard in the room above him?

Setting his questions aside Aeulung entered the chamber with his weapon ready. As his sight adjusted to the low light and thick air a sparkle of something buried in the earth caught his eye. He scraped away the loose mud around it and levered it from the ground with his katar. Aeulung began to wipe away the excess muck when a blow struck him from behind that sent him flying into the far wall. Hitting the stone with a painful crunch Aeulung let out a low groan as cheers and roars erupted in the taverns throughout the land. Only momentarily stunned by the surprise attack he pulled himself to his feet to find that one of the roots that decorated the ceiling had worked its way free and was very much alive. Alive and angry. Looking up, Aeulung noticed that the other roots were also working themselves free. The one that had attacked him now blocked his escape, writhing like a serpent in front of the only exit to this room.

His blade in hand, Aeulung launched a flurry of swipes and slashes at the obstructing root with a berserk rage akin to that of the north men that frequent the icy wildernesses. With every strike the root swam through the air like an eel avoiding Aeulung's best swings in a dance that seemed to mock his best efforts. As the battle raged on, Aeulung found himself surrounded by a swarm of the angry vines. They lashed at him with an un-natural precision that whipped his body and broke his skin. Seeing the futility of trying to break free from the room, Aeulung fell back into the chamber, knowing that he could move about in this environment with a great deal more ease than his foe. As they moved to close a single slash from his Katar fell several of them.

As he jumped back from another rain of roots he was surprised to see that they began to retreat back into the ceiling. The peace was only momentary as a singular, much larger root wrapped itself around his torso, grabbing him from behind and tipping him forward. With great speed it pulled him up into the air and crashed through the loose earth that formed the ceiling. Gasping for air Aeulung found himself catapulted from the ground up into the air of another chamber, before landing heavily on its firm packed earth floor. Lying upon his side winded, Aeulung opened an eye to see a large animated tree before him. Upon its trunk was carved a grotesque face with eyes that glowed 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 into its lair...



TROLLSZINE 2

CONTRIBUTORS AND BYLINES

Ken St. Andre, sarcastically known as the Trollgod, reinvented fantasy role-playing in 1975 because he couldn't understand the logic of Gygas 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 the first 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.

Salvatore Macri is a 36 year old RPG fanatic hailing from the great northern kingdom of Montreal. Fan of "old school" RPGs, namely Basic/Expert D&D, Sal (or Skathros as he is known in certain Out of Print/Old-School RPG circles) was a late-comer to T&T, discovering the game with the release of v.7E. From there, Skathros moved his way back to older editions of the game, and thus his fate was sealed. Some RPG related works to his credit include critters for the Swords & Wizardry monster book, articles in Knockspell, and some supplemental material for both S&W and Labyrinth Lord. Salvatore's current focus is to see Ken's wonderful T&T flourish, grow, and gain the recognition this great RPG deserves.

M. E. Volmar has been contributing artwork and editorial services for Tunnels & Trolls publications since she joined Trollhalla a handful of years ago. You can find many samples of her artwork at Simari (www.simari.co.uk), the design and illustration company she created with fellow Tunnels & Trolls veteran artist, Simon Lee Tranter.

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.

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 TrollsZine.

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.

Chad Thorson is an illustrator known for his work on the retro roleplaying game Swords & Wizardry and rejoices in the title of Sonofthor at the Trollbridge site. He is currently in negotiations with the Trollgod on a special secret project. ➡



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.

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.

Ida Enbrant is a comic artist from Sweden. When she's not harassing her environment by drawing silly comics she likes obsessing over martial arts - Baguazhang in particular. Like all rpg nerds she's keen to draw a lot of fantasy art, and some of it is here for you to enjoy!

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.

Tori 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.

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.

Celina Bené is comic artist who enjoys drawing fantasy art. Dragons and elves are her favorite creatures, and she will ALWAYS cheer on the dragon, even if it is the bad guy... Besides anything in the fantasy genre, she enjoys videogames, reading books, paper and pen roleplaying games and loads of coffee. ➡



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.

Jojo Smith is a 23 year old artist from Birmingham with a Distinction in Fine Art Degree and an extensive portfolio of artwork and photography. Her styles include manga, western comics, fantasy/sci-fi and digital art. Her influences include Tim Sale, Tetsuya Nomura, Yoshitaka Amano, H.R. Giger and Jamie Hewlett

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.

Nicholas Cloister hails from the far northland of Sweden and has his own site where he displays his wondrous creations for all to enjoy. Admire them at <http://rpg-creatures.blogspot.com/>

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.



TROLL Links 2

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

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

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

Fiery Dragon: <http://fierydragon.com/dragonsbreath/>

Trollszone 1: http://www.rpgnow.com/product_info.php?products_id=79185

Hobgoblin's Tavern: <http://web.ukonline.co.uk/angora/>

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

Listen to Ken talk about T&T: <http://miragearcana.podbean.com/>

Quogmyres T&T page: [http://web.me.com/kevinbracey/Southern Realm](http://web.me.com/kevinbracey/Southern_Realm)

Mike Hills T&T page: <http://sites.google.com/site/hogtunnels/>

Jeff Freels Artwork: <http://www.JFreels.com>

Mari Volmar & Simon Tranter Art & design: <http://www.simari.co.uk/>

Peryton Publishing: <http://www.perytonpublishing.com/>

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

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

Eposic: <http://eposic.org>

Aramis T&T page: <http://aramis.hostman.us/tandt/>

Trollbridges lulu page: <http://stores.lulu.com/store.php?fGroupID=5740>

Jongjungbus T&T site: <http://www.jongjungbu.com/>

Lone Delver blog on T&T solos: <http://danhemsgamingblog.blogspot.com/>

Radio Free Trollworld: <http://games.groups.yahoo.com/group/RadioFreeTrollworld/join>

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

Castle Dracula: <http://www.batcave.co.uk/tandt/castledracula/>

Tori Bergquists site: <http://www.angelfire.com/rpg2/ancientworlds>

Nicholas Cloisters Monster site: <http://rpg-creatures.blogspot.com/>

Ken St Andres novel, Rose of Stormgaard: <http://www.erbzine.com/mag31/3180.html>

TrollsZine 1 Feedback Questionnaire:

<http://freeonlinesurveys.com/rendersurvey.asp?sid=lxwpp05qhjd3nf718663>

TrollsZine 2 Feedback Questionnaire: <http://freeonlinesurveys.com/rendersurvey.asp?sid=i8ag0mny5sq7223725607>

