The Fantasy Trip™

HEXAGRAM™

Welcome to *Hexagram*!

This is a zine in the style of the 80s, when *TFT* first came out. The crew at Kickstarter decided to do a promotion to create old-school-style gaming zines, and as soon as we read about it, we were SO in!

We've included the kind of material that you would find in zines of the day: mini-adventures, charts and tables, magic items, discussions of what's coming next. There's even a lettercol. Remember lettercols? In this case we got our "letters" from the Kickstarter comments.

Will we do another issue? Yes, we will! This is not a money-making project. We did it because it's fun and because it may help promote *TFT*. And it got an amazing reaction from our backers. We really do miss working on *Space Gamer*, with its constant variety of short articles. The modern game economy just won't support a nice print magazine. But maybe, just maybe, it will support an occasional KS zine. And when support for *Hexagram* reached $8,500, that unlocked the stretch goal "Do #2!"

So keep following us on Kickstarter to find out what we do with *TFT* and *Hexagram*, and when, and whether we make our saving rolls!

– Steve Jackson

PS – A zine anecdote: Many, many years ago, I was a bored law school student. In a vain attempt to not do my homework, I was reading the school paper. Even the classified ads, which I did not normally look at – but I was *very* bored. And one of those ads was a help-wanted ad for a "zine editor." Now, "zine" was not a common word at the time – back then, it meant, 99 times out of 100, a *science fiction* zine. So I replied to the ad!

The magazine turned out to be *The Space Gamer*. I didn't get the job; I was overqualified. (It went to Ben Ostrander, who did fine work.) Instead, I got hired by Metagaming as a game developer.

So on that one thin hook of the word "zine" hangs my career!

Letters

No zine should be without a lettercol, and you sent us some great comments during the Kickstarter. So:

Will SJ Games be accepting submissions for this initial issue? What about future issues? – Joe Tippets

*We did this issue with our existing staff and contributors, plus a couple of items that appeared on the doorstep. Later issues will definitely be open to submissions. Now that several examples of short **TFT** items are posted on the site, and more here in the zine itself, we'll have good examples to point to and say "Kind of like this!" – SJ*

There is a **TFT** Discord server and if you wish to discuss this magazine now or after its release, or share in the **TFT** fan community, you're welcome to join us at https://discord.gg/Z7AtdCe.

Also, question: Will you be typing the magazine on an IBM Selectric? – Tollenkar

Awesome. I've already dropped in to the Discord a time or ten. And don't think we didn't think about a Selectric – I still have mine! But we decided that regular typography was just easier to read. – SJ

Just wondering if SJG has considered some sort of Monsters compendium for **TFT** as a potential future KS project. – Charles McKnight

We have some ideas, yes. – Phil Reed

So, how about a stretch goal to make it smell like old school xerox machines? – chWolfgang

Scratch and sniff, right? – SJ

Please make a 24" × 24" gladiatorial arena neoprene mat with various holding pens tucked in the corners for contestants and critters. Then you could do character cards for gladiators too. – HRH Mo

I think you might like a couple of the sketches sitting in my office. We'll see how they progress. – SJ

PS – isn't any fighter a gladiator if you put him in the arena and tell him Gladiate Or Die?

I'd like to see more content added to the 'zine as opposed to these "extraneous" rewards . . . if you're going to add an encounter or some story hooks, put them in the magazine, not just online! – Jeff Vandine

*We got lots of agreement to this. We hear and obey. Stretch material posted to the site will now also be found here in the zine, except for some of the cards, which will reappear in **Decks of Destiny**. – SJ*
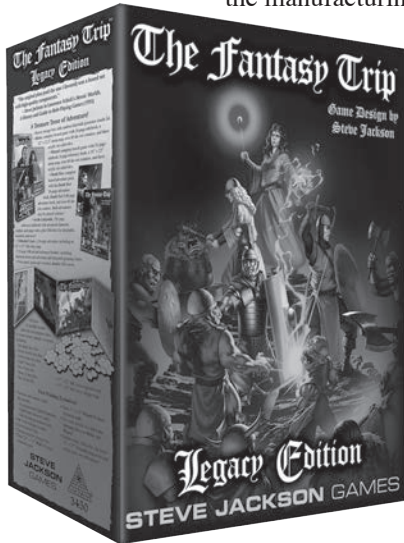
Overloading a Treasure Chest

By Phil Reed

Despite the trends in gaming, I'm of the belief that a roleplaying game boxed set, if properly packed, can generate that same sense of wonder that many of us felt 30+ years ago when we opened our very first RPG set. The magic of books, maps, dice, and more all packed inside a box – which made the entire package look more like a game than today's textbook RPGs – is as powerful today as it was in the age of Reagan . . . just so long as the box is suitably overloaded.

Now that *The Fantasy Trip Legacy Edition* is officially through the manufacturing stage and, as of this writing, on a ship, we can look back at what went into the creation of the game. What started as a respectable box of stuff grew, as your support on Kickstarter piled high, leaving us with a monster-sized box that, if we could somehow transport it back to the mid-eighties, would have made teenaged me scream in excitement. As it is, present me is impressed and proud of the remarkable *Legacy Edition* box.

What's inside the *Legacy Edition* and how did it get there? To answer that, we have to go back to early 2017.

• *Melee* & *Wizard*. We knew that we wanted to release both games in a small, inexpensive format to follow the model set when the two games were first released in 1977 and 1978. We were never going to hit the $2.95 and $3.95 price tags of the seventies, but when adjusted for inflation – and if you compare the quality of the new edition to the originals – our $14.95 price tag (each) is pretty comparable in value.
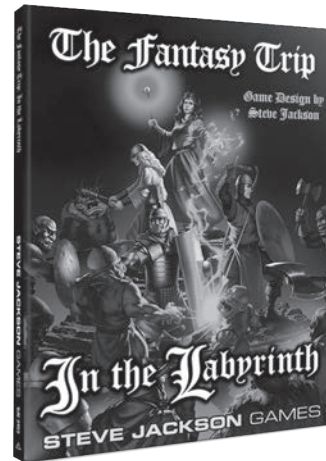
• *In the Labyrinth*. One of the benefits of Steve securing the rights to *The Fantasy Trip* meant that we could solve one of the game's early problems: The roleplaying game book was broken apart and split into multiple titles! We planned the *In the Labyrinth* book (including the *Advanced Melee* and *Advanced Wizard* books) as a single 160-page book; your support pushed the total page count to 176 which made the finished book much better. Thank you!

• *Tollenkar's Lair*. Rather than fold the original 1980 adventure into the *In the Labyrinth* book, we chose to keep the adventure as a separate title and pack it inside the box. After all, an adventure as a separate book is totally acceptable (preferred, in fact).
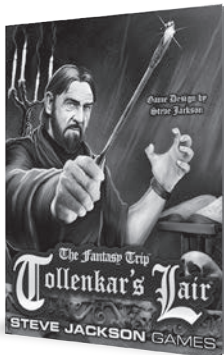
And that was pretty much all that the game would have been had we followed the normal process of design, production, manufacturing, and release. Fortunately, though, we took *The Fantasy Trip* to Kickstarter . . . where you blew us (and every single stretch goal we set in front of you!) away.

A few of the key additions to the box that truly make it an RPG that we'll never forget include:

• Die-cut megahexes, as well as a storage box. These modular labyrinth parts, dry erase at that, allowed Steve to see an idea from long ago brought to reality. The addition of illustrations to the reverse side of each tile, masterfully created by Dyson Logos, make the megahexes even more stunning than they were before his touch. The storage box, constructed because of the number of you who asked for storage solutions, is one more piece of the puzzle and helps with our goal to make you say "wow" when pulling components from the box.

• *Death Test*, including *Death Test 2*. Many, many of you asked that this be a part of the project, so we did what we could to frontload the costs and make the two programmed adventures early stretch goals. Thankfully, your support even allowed us to box the two adventures together which just contributes to that "this is awesome!" feeling while pulling items from the *Legacy Edition* box.

• GM Screen. Not everyone sees the value in a GM screen for an RPG, but I think that all of you will be impressed with the quality of the screen we packed inside the box. Personally, I am tired of flimsy, cheap-looking screens, so I made sure to direct some of the project's funds to making this screen as incredible as possible. And between Guy McLimore's work on the screen's first draft, and then Sabrina's patient re-creation of the material as I pushed, poked, and prodded the panels, the end result is a work of art. With the tiniest bit of experience, a GM can run entire adventures using only the screen, some dice, maps and counters, and a little imagination. Leave your books at home, gang, and embrace the greatness of the screen!

• Player Folio. Another component born out of repeated requests for storage space for character sheets and other campaign papers, this is going to be a popular item with the players who are into office supplies and keeping notes. We'll have to create another one of these in the future.


And all of that is only some of what we packed inside the box! In fact, we kinda overloaded the box and had to keep measuring, rearranging, and testing design after design to pack everything safely into the finished box. I spent an entire day with our print rep, David from GPI, doing nothing more than drawing on a whiteboard and discussing a solution to the question: How do we fit it all in? The answer: A bigger box.

The *Legacy Edition* box is one of those projects that I'll never forget. Like the *Ogre Designer's Edition* before it, what sets the *Legacy Edition* apart from many other projects is the size and weight of the finished package. We took two inexpensive microgames, a few adventures, and some RPG books from the seventies and eighties and created a modern day roleplaying game that is sure to go down as a work of art.

The game is big, heavy, and as overloaded with play value as it is with game components. Thank you for helping us to make this game the beast that it is. As we've said before, we wouldn't be here without your support . . . and this time around, we wouldn't be shipping three containers loaded with a single game if it hadn't been for your belief in us and *The Fantasy Trip*.

Thank you.
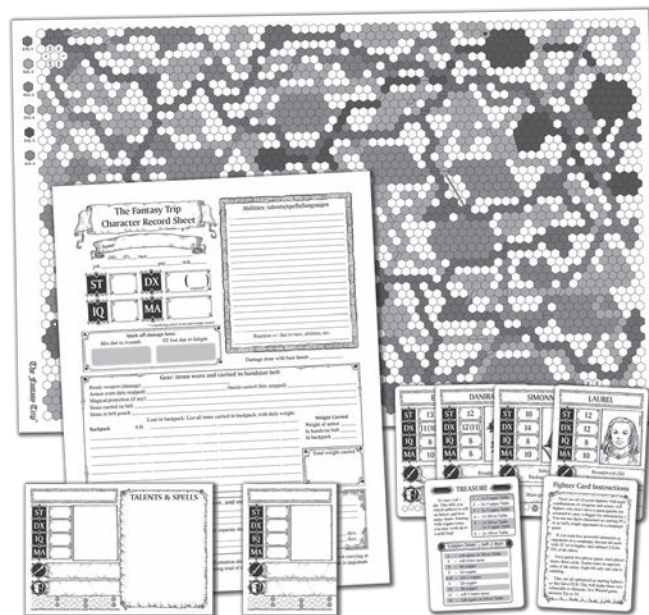
Snackromancer

By Guy McLimore

Background

The great chef Emilius Calagrius ran the finest restaurant in the entire barony for almost a decade, but his traditional dishes gradually lost favor, causing his business to slowly decline. Facing ruin of both his reputation and finances, Emilius abruptly closed his doors, announcing solemnly that he would travel "to exotic distant lands" in search of new spices, techniques, ingredients, and recipes to please his jaded clientele.

Two years passed and Emilius did return, reopening his restaurant with great fanfare. He spared no expense in offering the finest dining experience in the realm.

Emilius brought back from his travels an entirely new kitchen crew, most of whom spoke almost nothing of the local languages. These foreigners kept to themselves for the most part, guided by Emilius' new restaurant manager – a darkly brooding man known as Sven who was one of the few who could talk to both the crew and local suppliers in their own tongues. Sven is apparently not himself a chef, and rumors abound that he's really a wizard hired by Emilius to keep an eye on the new crew and prevent them from giving away the chef's secrets.
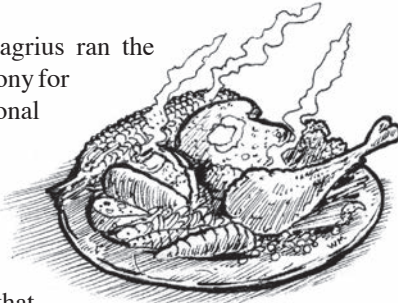
Emilius' new tastes were quite pleasing and clients returned – but the real culinary masterpieces are saved for the few ultra-exclusive patrons invited to the Maestro's Table, a separate area with only a handful of small tables. Only the wealthiest can afford to dine there, but the dishes – prepared personally by the chef and a single assistant – are of such incredible quality as to have the highest of the high begging for a reservation.

Emilius will not discuss this new assistant, saying half-jokingly, "He is the only person entrusted with the secrets I picked up on my travels. I can't risk having some other establishment try to hire him away!" Those who have met him describe him as a pleasant young man – surprisingly young for one in his position – who seems open, guileless, and innocent. This may be why Emilius keeps him separated from his patrons and other locals as much as possible.

Emilius is making an embarrassing amount of money since his return, but is giving back to the community as well. Though not generally having been considered open-handed in the past, he has built a large soup kitchen in the poorest part of the city, with members of his crew and volunteers going here to feed those normally unable to afford meals of any sort. The food is simple – not the usual Emilius creations, to be sure, but it is hot, nourishing and free. Maestro Emilius does not spend much time there since the well-publicized opening, but he does send Sven there daily, along with the new assistant, to keep watch on quality and cleanliness.
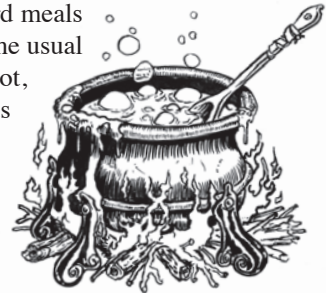
Naturally, Emilius' competitors range from envious to suspicious to downright derogatory. Some say that Emilius' dishes in the main dining room are just his old-hat menu dressed up with a few exotic spices, with the only extraordinary dishes reserved for the special tables. A few claim to have investigated and found that the new dishes – when someone could smuggle out a sample – have a faint aura of magic about them. Emilius won't confirm that, but it would not be the first time a chef of his caliber has employed ingredients and spices that were magically harvested or enhanced. Certainly his most special clients have no complaints at all.

GM Information

GMs can dole out information to the players as they see fit, perhaps leaking some of it as rumor at lesser establishments. If their curiosity is aroused, make them work for the juicier details. Though it is unlikely any PC will have the wherewithal to dine at the special tables, those with a little treasure to spend might get inside and sample the regular food (delicious but nothing truly amazing). They might get chances to meet Sven (who speaks with an almost impenetrable accent and has little patience for people in general) in town or around suppliers. Determined investigators could get menial jobs at the restaurant. None will get into the main kitchen, let alone the separate area used to prepare meals for the invitation-only dining room. Security is tight, as one would expect for a place where the wealthiest and most important nobles eat. But even a part-time menial might get a chance to meet the chef's "special assistant" briefly before Emilius or Sven whisks him away into the back.

His name is Clu, and he's quite young. He seems gentle, almost "simple." He likes to talk about food but doesn't seem to know much about *haute cuisine*. He is fascinated by magic and wizards, and might confide that his "mommy" was a cook and his "daddy" was a man of magic himself. Both passed away some time back; Clu was left alone until Sven found him and brought him to "the Maestro," as Clu calls his employer.

The truth is stranger than even the rumors might have it. Clu is a rare breed indeed – a *wizard savant*. Though he's had almost no formal training in either the magical or culinary arts, this simple young man has combined what his mother and father showed him into an almost unconscious spell-casting ability that works much like the well-known Meal spell – but cranked up to eleven. Under prompting from his "Maestro" (who he adores) or Sven (of whom he is a little afraid), Clu can generate small meals out of thin air, and they are almost preternaturally delicious.

The cost to Clu in ST is the same as the 2/ST per person of the normal Meal spell, so he can't produce much of this manna per day. Nor is he smart enough to teach his technique to others. He really does not understand it himself.

Sven, a wizard of some skill himself, found Clu working in a little inn and developing a reputation, and brought him to Emilius when the great chef passed through. Under the wing of Emilius – who really is almost as good as he thinks he is – Clu's talent blossomed.
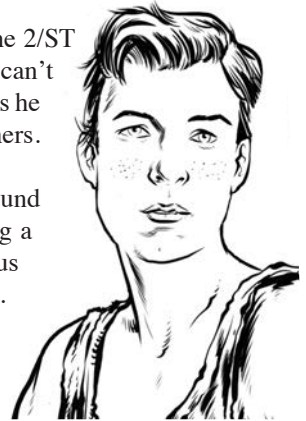
Sven and the Maestro worked out a partnership. Sven helped finance the venture and owns half of the restaurant. He also brought some of his countrymen as workers. Emilius brought his reputation and big-city knowledge. The result would be an incredible fortune for both – if Clu's output were not so limited.

Clu's untrained "magic" can't be supplemented with normal Powerstones. He can't even make a Staff. To squeeze more out of Clu, Sven first supplemented Clu's ST with his own via the Aid spell, then began bullying some of his countrymen to allow him to use the Drain Strength spell to get ST to feed to Clu. But at a five-to-one ratio for ST transfer, he ran out of even pseudo-volunteers too fast.

The few patrons Clu can feed a day are not enough for a real bonanza, especially since the restaurant itself is expensive to maintain. They'd make more money giving up everything but the special patrons, but Emilius tells himself that would attract far too much attention. In fact, he loves what he does and is not willing to become merely *sous-chef* to a wizard.

Taking a Dark Turn

When Emilius (who underneath his bluster and ego is rather a nice guy) decided to open the soup kitchen, Sven saw a chance to boost Clu's ability to produce. He got Emilius to let him personally oversee that operation and uses some his countrymen to assist.

Though neither Clu nor Emilius is aware of it, Sven is draining ST from as many of the kitchen's clients as he can get away with and transferring the ST to Clu, via Aid spell, to power creation of the special meals in the evening. Sven does have a slim wand he uses as a Staff, though he keeps it hidden most of the time.

The Drain Strength spell won't kill, but a lot of the street people who seem sickly or falling-down drunk at the end of the day have been mildly drugged and drained of most of their ST by Sven. As Sven gets greedier and targets more patrons, PCs or their NPC associates might get wind of the odd goings-on . . . or fall victim themselves if they happen to be the type who might visit a soup kitchen either as a patron or volunteer.

NPC Reactions

Clu is trusting, innocent, and in no way clever enough to figure any of this out for himself – but if he is shown the light (not an easy task), he'll never go along with it. He likes people and wouldn't ever hurt anyone on purpose. He's unlikely to believe his beloved patron, Emilius, is capable of evil of this sort . . . but he knows Sven is scary. Clu might just show backbone at an opportune time, however. (Or he might take a stand at exactly the wrong time and draw violent ire from a cornered Sven.)

Emilius is unlikely to ask questions about the increased output of the special kitchen as long as the money and praise keep coming in– though if confronted by the PCs he might face his vague suspicions and admit that what is happening is wrong and beneath him as a culinary artist. If his patrons or the young Clu are directly threatened, he's likely to become quite protective.

For his part, if his meal ticket (*ahem*) is threatened, Sven will certainly retaliate. He's not above sending some of his beefier countrymen after the PCs with cleavers and butcher knives in some dark alley. If pressed, he might use his own wizard skills against them, though aside from Drain Strength he's not really a high-level combat wizard.
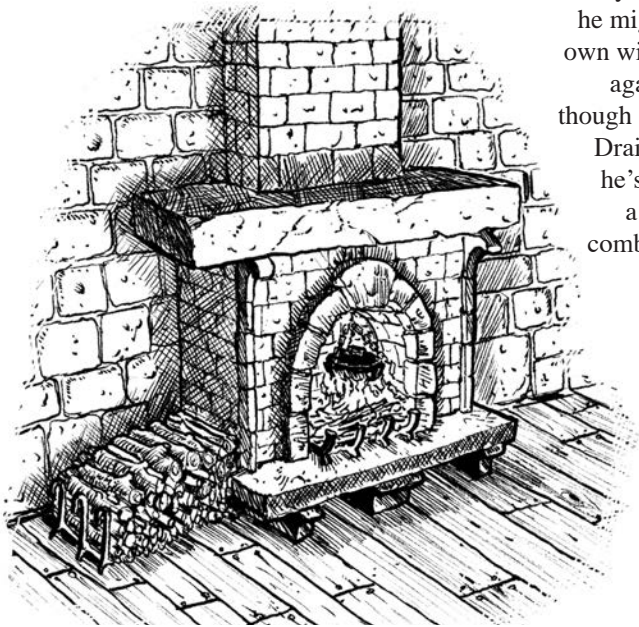
Kidnapping some of the PCs (or NPCs they care about) to be used as living ST batteries is not out of the question for Sven. Though he tells himself that no one dies as a result of his scheme, in truth Sven has no more personal integrity than your average necromancer. If he did have to kill people to keep his new wealth flowing, he'd do so.

Aftermath

Should the PCs resolve the situation one way or another, a shamed Emilius will stand up to Sven (if the wizard survives), buy him out, and bring the reality of his operation back to what it always pretended to be. The ST-robbing Sven will cave in if his crimes become known; he'll probably skip town some dark night with whatever cash he can raise.

If Emilius' reputation is too badly damaged by the affair, and the restaurant closes, he will still make sure Clu is taken care of – perhaps by getting the boy a cushy position "cooking" for a small, wealthy patron family who would give him a comfortable lifestyle in exchange for a very special evening meal daily and the occasional heavenly snack.

If Emilius stays in business, he will be grateful to the PCs – just how grateful depends on whether he feels they "saved" him, or "exposed" him. But he'll remain as a useful contact.

Twenty Terrible Traps

By Steve Jackson

When poisoned arrows and falling rocks fail to amuse, get out that poor neglected d20 and roll on this table for inspiration.

1. Mud Pit. The trap-layer has found or dug a pit, anywhere from a few inches to many feet deep. The pit is filled with mud, and dirt and gravel from the surrounding area are scattered on top. After the mud dries to a crust, a bit of bait can even be placed on top – a skull and a gold coin, perhaps?

To Spot: Seeing this should be a regular 3/IQ roll (2/IQ for Detect Traps or Tracking skill) . . . unless the trap-layer has really taken time to make it a perfect match for the cavern floor. In that case, make the PCs roll an extra die.

To Avoid: If the trap is seen, you just don't step in it. Depending on the width, it might be jumpable, or it might be bridgeable, or you might just be able go to around. Perhaps there are handholds on the wall which let a Climber fly-walk past the trap. Perhaps there is a hanging rope on which PCs can swing across. Of course, anyone who puts their full weight on a hanging rope deserves whatever falls on them.

If it's not seen, the lead PC will put a foot in it, sink down, and probably fall in. The only way to avoid breaking the crust and going in would be to yank yourself back: a 4/DX roll unless you are proceeding very slowly or using, for instance, Stealth.

To Disarm: Not applicable unless you have magic that can turn mud into rock.

Damage: No actual damage. If it's a few inches deep, it doesn't even stop the victim – just slows them down. If it's a foot deep, it slows them down a *lot*. If it's deeper, the victim may need to be rescued. And, in a cinematic dungeon, it could be quicksand!

2. Glue. Of course, even a three-inch-deep pit filled with sticky glue might immobilize a PC forever, so let's talk about a very thin layer . . . inconvenient, but escapable.

To Spot: Anywhere from 2/IQ (pretty obvious, glitters in torchlight) to 4/IQ (Devious Dan's Patented Invisible Glue).

To Avoid: As for the mud pit, except you don't fall unless, perhaps, you were running, in which case you might wind up stuck in more places than just a foot.

To Disarm: Don't leave this to a die roll; make the players think it through. Is the glue flammable? Is there a nearby source of sand to cover it?

Damage: Treat as a Sticky Floor spell.

Variations: What about glue where the PCs are likely to lean or rest a hand? What about a mud pit with handholds on the wall, and the middle handhold has glue on it that traps a hand?

3. Glass Beads. Just tiny marbles. They could be stone instead of glass. The point is that they are terribly unstable footing!

To Spot: Scalable from 2/IQ (colored marbles) to 4/IQ (spheres of non-reflective stone the color of the floor).

To Disarm: Got a broom?

Damage: Treat as a Slippery Floor spell.

Variation: A sophisticated trap might dump lots of beads along a whole section of tunnel, creating an instant Slippery Floor underneath the entire party.

4. Tracking Paint. The floor has a thin layer of wet paint. Anyone who steps in it will leave easily seen footprints for as long as it seems interesting.

To Spot: 3/IQ would be about right.

To Disarm: Sand? Or something you can step on, or even cover your feet with?

Damage: None. Just sets the PCs up for a later encounter.

Variations: What about a tracking scent that will be followed by the trap-layer's hounds (or hellhounds)? What about something that is irresistible to bugs or slimes?

5. Falling Feathers. A trip mechanism releases a huge cloud of feathers over the PCs.

To Spot: Depends on the trip mechanism; an ordinary tripwire might be 3/IQ.

To Avoid: Per the trip mechanism.

To Disarm: Per the trip mechanism.

Damage: Mostly to the PCs' nerves! They will be blinded for a moment, distracted for longer.

Variation: If someone has remnants of paint or glue on their feet, the feathers will stick.

Possible Benefits: If there is (for instance) a glue trap later on, the party could come back and get feathers to cover it.

6. Release The Whatever! A trip mechanism releases a creature or monster. This is infinitely scalable, from a cage of piranhakeets to a roomful of angry, hungry giants.

To Spot: Depends on the trip mechanism; an ordinary tripwire might be 3/IQ.

To Avoid: Per the trip mechanism.

To Disarm: Per the trip mechanism.

Damage: No direct damage, but the monsters will do what monsters do.

Variations: Perhaps a portcullis also falls behind the PCs, or even in the middle of the party, to interfere with escape. Perhaps the trap releases two antagonistic monsters . . . and if the PCs are alert enough, they can go on and let the monsters fight.

7. Confined Area. This is a variation that can be applied to many traps; if you are rolling randomly, keep this result and roll again to decide what *kind* of trap is thus enhanced.

The basic theme is simply that the trap is set in a space so confined that rolls to avoid it become very difficult, if not impossible. If a regular "spear showing out of the wall" trap is 3/DX to dodge, how hard does that become in a narrow, twisting tunnel? At least 5/DX.

Variation: The area is confined because the bodies of previous victims, mysteriously unscavenged, are still here.

8. Triggered Trap Hides The Real One. This is a variation that can be applied to many traps; if you are rolling randomly, keep this result and roll again to decide what *kind* of trap is thus enhanced.

The PCs see a trap that has obviously been removed or triggered. Perhaps the body of a victim is still there. But the body, or the newly opened path, is the bait to lure delvers into the *real* trap!

9. Envenomed Thorns. This is the kind of trap that might be set by a subtle foe with a lot of attention to detail, and possibly several minions with paintbrushes. A plant is selected that has modest thorns – prickly, but nothing you'd take special precautions when handling. A rose, for instance. Then its thorns are painted with a poison or potion. If a hero chooses to macho it out and push his way through that rosebush . . . well, life is a learning experience.

To Spot: This is a subtle trap. 4/IQ unless the party has said they are looking for things that might be poisoned. Detect Traps won't help much if at all, but Naturalist might.

To Avoid: Wear gloves and don't be an idiot.

To Disarm: Carefully snip off the thorns? On the whole, it would be better most of the time to just avoid it.

Damage: Per the poison or potion used.

Variation: A really subtle trap-layer might put the roses safely out of the path in room 1. Then, about room 4, the party encounters a trap or puzzle that can be solved by a flower. Aha! Someone rushes back to grab a rose. PCs, for some reason, are often less careful when they have already "cleared" a room once. Hilarity ensues.

Possible Benefits: Roses are nice.

10. False Handgrip. This could be as simple as a branch sawed half through, or as complex as a ladder rung, halfway up the side of a vertical shaft, that comes free when weight is placed on it, reels out six feet of cable, and then jerks to a stop before resetting for the next victim.

To Spot: Up to the GM, but always harder to spot if the party is in a hurry.

To Avoid: Once detected, there must be some way to go around it, unless this whole route is a distraction and the party should go back two rooms and turn left.

To Disarm: If the mechanism is simple, like the sawed branch, there may be no way to disarm it. A more complex trap could be jammed or sabotaged by someone with Remove Traps.

Damage: Typically, simple falling damage from the trap to the floor. Might be a long way down . . .

Variations: The false handgrip could dump you into a mud pit, a beast pit, a rushing river, or, if the GM is really fiendish, a comfy bed with clean sheets and a little mint on the pillow.

11. Gas Candle. It looks like an ordinary candle, but after it burns for a minute it turns into a firework, discharging a gout of smoke which is treated as a Gas Bomb for the poison or potion used.

If the trap-layer is subtle and not in a hurry, a whole box of candles – all ordinary candles, but the one – could be found in a dusty cupboard or on the body of a previous victim.

To Spot: Only 2/IQ for a Chemist or Alchemist. 4/IQ for anyone else.

To Avoid: As for a gas bomb.

To Disarm: Don't light it.

Damage: Per the poison or potion used.

Variations: Make it a torch, not a candle. Or make the candle subtly envenomed, so that it does not go off all at once, but anyone who stays in close quarters for the whole time the candle burns will feel its effect. Sleep is an especially good effect for a subtle gas candle.

Possible Benefit: If the party knows what it has, it can use it against foes, or easily sell it once back in town.

12. Illusion Wall.
Someone or something (noxious beasts, a raging river, a roomful of poisonous exploding rocks) is trapped behind a wall that is a "permanent" illusion. The trap is triggered when a hidden watcher disbelieves the wall. Do not spring this on a low-level party.

To Spot: Not spottable just on a die roll. The hidden watcher might or might not be spottable. Detect Magic will detect an illusion.

To Avoid: Depends on circumstances. "Go somewhere else" is not a bad idea. Or trigger it, perhaps from a safer distance via Dispel Illusions, and deal with the consequences.

To Disarm: Spot the watcher and render them unable to disbelieve the wall.

Damage: Whatever is hidden behind the wall when it evaporates.

Possible Benefits: Almost certainly the illusion is the product of a Maintain Illusion item, which is valuable if it can be found!

13. Alarm. The trap itself does nothing but set off a loud alarm – a clockwork bell, perhaps – that rattles the PCs and alerts foes that they're coming.

To Spot: Probably just a tripwire: 3/IQ.
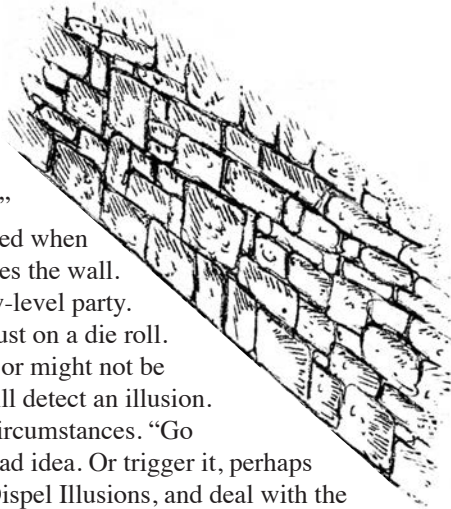
To Avoid: Depends on the triggering mechanism.

To Disarm: Also depends on the triggering mechanism.

Damage: None.

Variations: Perhaps the trap-layer hopes that the sound of the alarm will stampede intruders into the real trap a few steps farther on, or discourage them from hanging around to get their comrade out of the glue.

Possible Benefits: If the automatic noisemaker can be disconnected, it might prove to be a useful distraction later in the adventure.

14. Dunkin' Delvers. The trap, possibly a weakened bridge, precipitates the intruder into a water-filled pit. The sides are slick and have no handholds. The only way the victim can survive long enough to be helped is to shed all their armor and dog-paddle.

To Spot: Depends on the details. A bridge might simply have a sawn board (2/IQ to spot for Detect Traps or Engineer, 3/IQ for others). Or a tripwire or gimmicked step at the far end of the bridge might cause the whole bridge to collapse (at least 4/IQ to spot this before anyone goes on the bridge).

To Avoid: Allow anyone next to solid ground, or a solid part of the bridge, a DX roll to escape; details depend on how wide and solid is the area being *jumped to*.

To Disarm: Depends on mechanism. A simple sawn board can't really be disarmed!

Damage: None directly . . . unless, of course, there is something hungry in the water.

Possible Benefits: There might be a lot of cast-off armor at the bottom of the pit, and perhaps even some gold.

15. Deadfall. Sometimes the old ways are the best. A deadfall is simply a rock or big, solid timber held in place by a delicately balanced wedge or forked stick. A tripwire yanks the wedge away. This type of trap is used by primitive hunters, and might be found on a forest trail, set merely to catch food and with no malice toward the PCs.

To Spot: Probably just a tripwire: 3/IQ.

To Avoid: Leap out of the way. Probably fairly easy: 2/DX.

To Disarm: Tripwires are trivial: 3/IQ even if you don't have Remove Traps.

Damage: Huge. 3d is not out of line.

16. Ram of Regret. The party is confronted by a very solid door. But wait! They remember, a couple of rooms back, a big, solid timber. Perhaps it was part of a deadfall trap. Cleverly, they decide to use it as a battering ram . . .

Unfortunately, the door is made such that the first hard blow releases all the locks. The second hard blow will meet no resistance and will knock the door wide open, and perhaps the ram-carriers will continue right through. Whoops!

To Spot: This one really can't be spotted. The evil is all within the door or behind it, and there's no magic. If the party stops to examine the door after one smash, though, they'll find the trap without a die roll.

To Avoid: Depends on whether the party was carrying the ram and running, or standing still and swinging. If they were running, the first two carriers must roll 5/DX to avoid going through, the second pair must roll 4/DX, and so on.

If they were standing still and swinging the ram, only the lead two are at risk, and their roll is only 3/DX.

To Disarm: Not really applicable.

Damage: As much or as little as the GM wants. Perhaps they will only step into a mud trap. Perhaps they will fall 50 feet into the alligator pit. Perhaps there is also mud in the alligator pit!

Variation: If the timber were somehow to stick to the carriers' hands, everyone's roll to escape falling through would go up by 1 die. That's only suitable for a highly cinematic dungeon, though; realistically, you'd notice if you picked up a timber that you could not drop again.

17. Powerful Absurd Magic. In a cinematic setting, or pretty much any game played after 2am, a trap might take the form of a silly and unknown magical effect, such as:

• Dispel Pants.

• Magnetize Armor.

• Shorten – for the next five minutes all victims are only half as tall.

• Summon Chipmunks – a thousand of them.

The trigger for this effect can be anything or nothing. If it's late enough that a spell like this is amusing, the GM may just say "When the door closes behind you, this happens . . ."

To Spot: If the *players* detect the warning signs of an absurd GM, they can suggest that it's time to wrap it up for the night. Otherwise, unspottable.

To Avoid: Give the GM cookies.

To Disarm: If cookies were provided in a timely fashion, nothing further need be done.

Damage: Ideally, none, since this is blatant comic relief.

Possible Benefits: If the GM pulls something like this, it is only fair if the players can find a use for magnetic armor or a great many slightly-used chipmunks.

18. Word of Command. One of these potent magics (***ITL*** pp. 34, 161) inscribed on a wall can be a powerful trap, especially if it is set up so that everyone sees it at once . . . for instance, by writing it in large characters behind a false door.

To Spot: The GM can set this up so there is little possible warning. Or, to make it an avoidable trap, let a tripwire cause a window shade to roll up and display the mighty Word.

To Avoid: Per Word of Command rules.

To Disarm: Depends on the underlying trap.

Damage: Depends on the Word. There is no Word of Command that does direct damage, but a party forced to **Flee** into unknown territory, or **Kill** anything living, is in deep trouble.

Possible Benefits: If the Word is written on something portable, it may be useful later if the party can avoid reading it again themselves, and is *certainly* salable after the adventure.

19. Poisoned Food or Drink. Obviously, only a ninny would partake of food or drink found in a dungeon crawl. The trick is to convince the players that the food isn't part of the GM's plans. For instance, make a show of randomly rolling the contents of a slain adventurer's pack. Include a bottle of wine or some regular travel rations. The party may very well accept this as manna from heaven. Poisoned manna, as it will turn out.

To Spot: The trick is to get the party not to bother. If they do test for poison, a Chemist or Alchemist will find it automatically (this is *not* a general rule, but for some semblance of fairness, allow it in this case). Or any real-world test for poison, such as sampling a tiny bit or holding a bit against your arm for an hour or so, should be allowed to work.

To Avoid: Don't eat strange food!

To Disarm: This is exactly what the Cleanse Poison spell is for.

Damage: As powerful as the GM cares to make it, remembering that the more powerful a poison, the easier it is to detect in many ways.

Possible Benefits: If you have food that you know is poisoned, and hungry monsters to fight, the problems can solve each other.

20. Stealth Zombies. Delvers expect to find their predecessors dead in traps. However, when they find a body in a trap, they tend to expect it to stay decently dead. Therefore, a trap-layer could stage a nice little scene – perhaps four or five adventurers, their bodies only a bit rat-chewed, where they fell in a vain attempt to escape a gas trap. One is an elf, one is a wizard . . . they were obviously a party like the PCs, who ran out of luck.

Except they're all zombies, wearing Zombie Rings to avoid waning away, with orders to wait one minute after they are disturbed before attacking.

To Spot: Paranoia is the only thing that will help here.

To Avoid: Run!

To Disarm: If the zombies are beheaded before they activate, the problem goes away, but that would require intuition on the part of the players . . . or an advance look at the GM's notes.

Damage: Whatever the zombies do.

*As always when traps are discussed, I recommend **Grimtooth's Complete Traps**, from Flying Buffalo, for never-ending inspiration.*

Rumors and Truths

By Steven Marsh

Here's a rumor resource with a bit of a twist: a suggested "fact check" for each rumor. Roll a die to pick a rumor, or choose the one that best fits the campaign at this moment.

1 – RUMOR: There's a cave not far away that somehow creates doppelgängers of those who enter. The duplicates then threaten the lives of the originals.

Mostly false, with a grain of truth. Long ago, a necromancer had devised an enchantment that would instantaneously "clone" anyone who entered a specific cave. However, it either never worked correctly, or has deteriorated over the years. Today, it only copies and animates the *skeleton* of anyone who enters . . . and equips them with nonmagical weapons similar to those of their originals. Those skeletons, of course, attack intruders . . . but they're otherwise unremarkable foes.
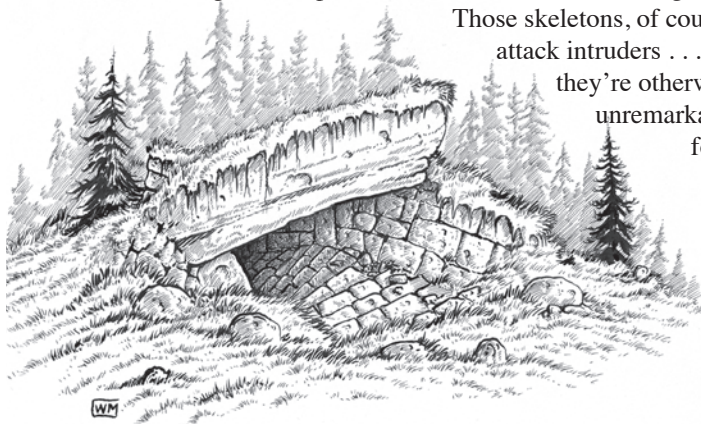
Unless the heroes are an unusual party – with, say, two dwarves and a centaur – or have something unusual about their own skeletons, they may never realize what the cave is doing.

2 – RUMOR: There is a mighty warhorse in this region that can talk.

Mostly true. There is indeed a great stallion, currently running wild, of warhorse blood. He may be encountered and "tamed" by the heroes . . . although, really, he's *choosing* to be with the heroes, if they're interesting enough. Friendliness and carrots will probably work, especially if proffered by an Animal Handler. Treachery and lassos will definitely lead only to split skulls and sorrow. The horse – who calls himself Firemane – will follow the group if his interest is captured. If he stays, he will eventually "bond" with the group, after 3d months, at which point he will permit himself to be ridden and will talk to the one(s) with which he is bonded; no one else can hear or understand the horse. Even once bonded, Firemane is a horse of few words.

Horse breeders will have already realized that, as a truly extraordinary warhorse, Firemane will be very valuable at stud. However, the horse wants freedom and adventure. He will not ignore a likely mare, but neither will he agree to spend his nights in a stable. Maybe in 20 years, when he's ready to retire . . .

3 – RUMOR: There is a lovely grotto nearby where time moves more slowly.

True, but difficult to confirm since low-tech timekeeping is tricky. Behind a secluded waterfall is a crystal-walled cave. Time within this cave slows down based on how much light reaches its inner chambers.
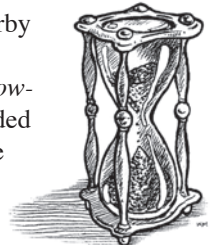
In darkness there is no effect, in twilight or other low-light conditions time slows about 10%, and with torchlight or light spells, time slows to about half. If light as bright as sunlight can reach the center somehow – perhaps mirrors – time slows to about one-seventh, meaning a week passes in the outside world for each day in the chamber. Stronger light could perhaps elicit even stronger effects.

4 – RUMOR: Two "castles" separated by hundreds of miles are actually the *same* castle; enterprising travelers can use this to speed up their travel.

False, but with a weird grain of truth. Eccentric twin noble brothers decided to build a castle with the same design and materials; they then tried to employ or conscript as many other sets of twins as they could find to positions of power. They try to maintain the illusion that they are the same person, but there are no magical or supernatural effects going on. Those who visit both castles experience a strange sense of déjà vu, and at least once, one of the nobles drugged guests in one castle and had them transported while unconscious to the other. The brothers do not have a Gate between their castles, but nothing would make them happier.

5 – RUMOR: A nearby town is under the sway of a band of ruthless orcs, who secretly rule with an iron fist.

True, and then some. Actually, *three* nearby towns – all within a day's travel of each other – are under the sway of the same orc clan. The townspeople are utterly terrified and will deny any problems within their own towns, and they know *nothing* about the orcs' power in the neighboring towns. As a result, the heroes may well think they've resolved the issue fully, only to discover that they've merely made powerful enemies elsewhere. The mastermind orc – named Widowbite because she has outlived three warrior husbands – doesn't even *live* in one of the affected towns, so even if the heroes free all three areas, the problem may yet return.
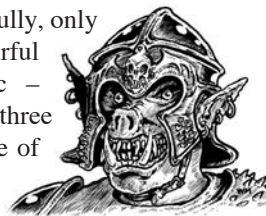
6 – RUMOR: The population of a city in this area has been replaced entirely with mindless zombies or automatons.

Almost entirely false. Thanks to a charismatic religious leader responding to a regional crisis of faith, a nearby city has voluntarily converted to an extreme form of Stoicism, where they have successfully suppressed all display of emotion . . . especially to outsiders. Their practice dictates that they should not seek to convert others or even acknowledge what they have given up, since emotions are seen as a shameful source of their past problems. The few townspeople who have not genuinely converted have adopted a stoic demeanor anyway, simply because no one cares to stand out. The city is otherwise entirely harmless (and almost crime-free), but it may result in an odd encounter for the heroes . . . or even larger problems if they go in swords-a-swinging on a zombie hunt.

The Dungeon Uncrawled

By Steven Marsh

Sometimes the most difficult goal is the status quo.

Preamble

For this encounter to work, the heroes should have a recent dungeon delve under their belt. The length of this "prequel" adventure needn't have been great (a handful of rooms is fine). But – ideally – it had a variety of encounters: common threats such as hobgoblins, a rare monster or two, some traps, and maybe even something magically odd going on. It's also okay to have treasure, of both the mundane and magical sort; the heroes may have even found loot that seems a bit more generous than normal (although the GM may be wise to point out that their findings seem too good to be true).

As the heroes undertake the adventure, the GM should take notes of what they do, without it being obvious about doing so.

Later, Regrets

The heroes should then go about their business. Maybe they go on a spending spree with their newfound loot. Perhaps they go on an adventure or two with new magical weapons or gear.

A dramatically appropriate amount of time later – maybe a month in game terms – the adventurers are visited by a shimmering force. It introduces itself as Avstavortiallianstrahntor (but will respond to pretty much any nickname the heroes might bestow).

"You have defiled my masterwork, a dungeon so perfect in its construction that it was to be a masterpiece for eons to come."

Avstavortiallianstrahntor is, of course, referring to the dungeon in the preamble, which it somehow views as a Platonic ideal of dungeon-ness. (This likely confuses the heroes, since the dungeon no doubt seemed like just any other dungeon to them.)

The entity clearly radiates equal parts power and displeasure, and makes it clear that it is not at all happy that the heroes have ruined its work. Presuming the heroes make any kind of effort to protest their lack of malice ("How were we to know?" "That's what dungeons are *for!*" and so on.), it will agree that this is a fascinating new insight into how mortal minds view its efforts. It also sees an opportunity amid the chaos. Avstavortiallianstrahntor offers the heroes an option: *"Restore my dungeon as best you can within one month and be rewarded, or else I reclaim all that you have taken from me."*

Smart heroes may point out that restoring the dungeon would also necessitate giving up all that treasure, but Avstavortiallianstrahntor makes clear that it would consider rewards commiserate with what was sacrificed.

However, the entity is a bit vague (both what it expects and what the possible rewards are); this encounter should be tense, since the entity is quite alien. Good roleplaying or appropriate skill use should confirm its expectations: It wants the dungeon put back as close as possible to its original state; the closer the heroes manage to do so, the greater its rewards. (Particularly good roleplaying or skill rolls might also reveal that the being is open to the heroes *improving* its "perfect" design.)

The adventurers can, of course, decide to ignore A's request; then the GM can go directly to *Endgame,* below.

Otherwise, the heroes have their work cut out for them . . .

Putting Things Right

Assuming the heroes go along with A's demand, they now need to figure out how to undo their own earlier delving efforts. This is where those notes taken the first time come in handy. Some considerations include:

• Returning treasure to appropriate rooms.

• Resetting traps.

• Restoring any monsters that were cleared out.

• Undoing or fixing any physical changes inflicted by the heroes (smashed doors, for instance).

Of course, the players likely don't recall exactly what they did. This is a chance for wizards and smarter heroes to take the spotlight, since their intellectual capabilities likely mean that they recall more than their controlling *players*. For each room, allow a 4/IQ roll to recall the most important elements that are required to restore it. Reduce the roll by 1 if the player remembers some of the details ("this is where we got that enchanted sword!"), or by 2 if they remember nearly all of the restoration but the GM wants to remind them of any minor bits they could undo. The heroes can only roll collectively once per room (choose the smart one!), but the *players* are welcome to contribute as much as they want memory-wise to that feat.

It's also quite likely that new creature(s) have made their home in the dungeon in the intervening period. These, of course, must be removed. This can also be a way to introduce some additional rewards for the heroes, since any treasure that wasn't there originally should certainly be fair game.

As set up, the adventure hopefully provides some opportunities for unique encounters. How *do* the heroes persuade two dozen hobgoblins to move into a new cave? Can they convince a necromancer to fix up the handful of zombies the heroes killed? Where can one get a Chupacabra that *doesn't* have stab wounds? The poison on those pit spikes – is that a special order?

Depending on how much fun the players are having, this can either be done in meticulous detail, broken out into sub-goals ("hire goblins"), or abstracted through dice rolls.

Endgame

Once the heroes decide they're done – or after the month is over – Avstavortiallianstrahntor appears before them once again. The spirit assesses the heroes' efforts as follows, based on how much of their tampering was undone:

• If they did *nothing*, they receive no benefit whatsoever. In addition, they find any treasure claimed from Avstavortiallianstrahntor's dungeon disappears (or *new* treasure of an equal value). It won't remove gear purchased with its treasure unless there's no other way to extract its value from the heroes. However, the entity does *not* "undo" any usage of its magical treasures in the interim; if the heroes relied on newly gained magic weapons to dominate a different dungeon, those weapons still go away, but any *new* loot claimed as a result of borrowing them in the interim is left intact.

• If the heroes' efforts are such that 25% or less of their tampering is undone, they find all of A's treasure reclaimed (as above). However, it will allow the heroes to receive a duplicate of any *one* item they had previously "borrowed" (magical or otherwise), or – if they prefer – non-magical treasure equal to 25% of the value taken originally.

• 26%-50%: As above, except they will receive duplicates of any *two* items they had previously borrowed, or – if they prefer – non-magical treasure equal to 50% of the value taken originally.

• 51-75%: As above (duplicates of *two* items or 50% of non-magical-treasure value), *and* Avstavortiallianstrahntor grants each hero a +1 charm (see ***In the Labyrinth,*** p. 162), which – although temporary – will last for one month of game time.

• 76-100%: The heroes are granted duplicates of *all* treasure they claimed in the original dungeon crawl, *and* they each receive a Lesser Wish.

• 101%+ (that is, the heroes improve the dungeon in some fashion): As above, except instead of a charm, they each get a Greater Wish!

At the GM's discretion, any particularly creative or interesting efforts that go beyond the call of duty raise the results by 1 on the table above (with "101%+" still serving as the maximum). Examples might include using divination to sort out *which coins* were in which rooms, using social contacts to ensure that the hobgoblins chosen were of the same lineage as the ones who were in the original dungeon, and so on.

Again, throughout this adventure, the GM is encouraged to read the players' expectations appropriately. The purpose is not to punish or annoy them, but to present them with unique gaming opportunities.

And if the players had a particularly good time, maybe Avstavortiallianstrahntor revisits them in the future with a polite request: undo the damage done to a *different* dungeon by a now-dead group of meddling heroes . . .

Ships and Boats in *TFT*

By David Pulver

Fishermen, merchants, explorers, pilgrims, and sea raiders all use Cidri's waterways. This article describes a sampling of the more common vessels in use, as well as offering optional rules for maritime travel.

Small Boats

Boating talent is used to con these vessels. The coxswain's rolls to avoid hazards use DX rather than IQ.

Raft: A 10-foot square log raft. Several can be lashed together to make a larger vessel.

Canoe: A lightweight boat of canvas, bark, or hides that two men can easily paddle or portage with.

Rowboat: A sturdy wooden boat rowed by one man.

Longboat: A typical ship's boat, rowed by up to eight oarsmen. Often carried aboard a larger ship.

Small Sailboat: An open-decked fishing boat with a triangular sail.

Large Boats and Ships

These vessels are big enough to need a captain as well as a steersman. At least half the crew needs Seamanship, and the master should have Captain talent.

Large Sailboat: A half-decked vessel with a single mast, plus a few oars for maneuvering in and out of harbor. A common small cargo ship or large fishing boat.

Small Boats (Boating)

Boat Type	Size	Capacity	Crew	Hits	Cost	Draft	Travel (5-mile hexes)
Canoe	4 × 1/2	1/4 ton	1 (2)	10	$100	1/2 ft.	Paddle 6 hexes/day
Raft (section)	3 × 3	1 ton	1 (9)	45	$50	1/2 ft.	Paddle 2 hexes/day
Rowboat	3 × 1	3/4 ton	1 (6)	25	$300	1 ft.	Row 10 hexes/day
Longboat	7 × 1	1.5 tons	6 (14)	35	$700	1 ft.	Row 6 hexes/day
Small Sailboat	4 × 1	1/2 ton	1 (4)	20	$1,000	1 ft.	Sail 12 hexes/day

Small boat hulls stop 3 hits, except for canoes, which stop 2 hits.

River Barge: A rectangular, flat-bottomed open-decked transport. It has poor seaworthiness, but is often used on rivers and canals. It relies on the current to go downstream, and is towed by animals or rowed upstream. Elyntian riverboats often have a single dismountable mast, to take advantage of the prevailing winds from the southeast when going upstream on rivers that run west to east, such as the Bright.

Longship: These slender but seaworthy craft are favored by sea raiders. It has a dismountable mast with a square sail, but in battle or inshore maneuvering is rowed by 20-40 oarsmen, who also serve as fighters.

Cog: These sturdy "roundships" are common merchant vessels, fitted with a single mast with square-rigged sail, a full deck, and raised forecastles and stern castles usable as fighting platforms. They have a spacious hold and a couple of cabins, although most occupants sleep on deck.

Ships and Big Boats (Seamanship)

Ship Type	Size	Capacity	Crew	Hits	Cost	Draft	Travel (5-mile hexes)
Large Sailboat	8 × 2	3 tons	3 (16)	120	$6,000	3 ft.	Sail 14 hexes/day
River Barge	6 × 3	5 tons	3 (18)	90	$2,500	2 ft.	Rowed or towed 4 hexes/day
Longship	15 × 2	5 tons	20 (32)	150	$5,000	1.5 ft.	Sail 16 hexes/day or row 10 hexes/day
40' Cog	10 × 3	25 tons	5 (30)	300	$12,500	6 ft.	Sail 14 hexes/day
60' Cog	15 × 5	60 tons	12 (75)	750	$30,000	8 ft.	Sail 16 hexes/day
80' Cog	20 × 7	140 tons	28 (140)	1,400	$70,000	10 ft.	Sail 16 hexes/day
100' Caravel	25 × 5	60 tons	10 (125)	1,250	$90,000	8 ft.	Sail 20 hexes/day
120' Carrack	30 × 10	240 tons	40 (300)	3,000	$120,000	12 ft.	Sail 16 hexes/day

Ship hulls stop 5 hits (4 for sailboat and barge). Ships ignore small piercing attacks like arrows, spears, etc.

Caravel: A swift, broad-beamed ship with two or three masts, lateen-rigged (triangular sails) and a prominent stern castle. A favorite for exploration or trading voyages.

Carrack: An evolution of the cog, this is a big, very seaworthy three-masted square-rigged sailing ship. Like the Caravel, it's useful for major merchant ventures or as a warship. It has a prominent forecastle and stern castle, and high sides (harder for boats or longships to board it).

Watercraft Statistics

Size: The length × beam (width) in 4-ft. hexes.

Capacity: The weight in tons a vessel can carry. 10 men (or one horse) take up a ton. Provisions for 24 man-weeks weigh a ton and cost $480. Carrying up to 20% over capacity is possible, but leaves the vessel overloaded: +20% draft, -20% speed, and an extra die when rolling to avoid hazards.

Crew: The minimum safe crew required to operate the vessel. You can manage with half that crew, but add +1d to rolls to avoid hazards, and drop speed to 3/4. The parenthetical number is the maximum occupancy (crew and passengers), as limited by deck space.

Hits: This is the damage it takes to disable. If reduced below ST 0, it can no longer maneuver or travel, and sinks or breaks up in (starting hits - hits below zero) turns.

Cost: This includes spares, sails, anchors, etc.

Draft: The distance from waterline to the vessel's bottom is the minimum water depth it can operate in. Draft of 2 ft. or less allows beaching without a wharf.

Travel (hexes/day): The *average* sustained travel speed in 5-mile hexes/day. Sailing is modified by wind (see below); paddling/rowing assumes time to rest or oarsmen working in shifts. (You can double speed if using zombies, etc). On a small-scale combat map, MA is half the hexes/day rate under sail; paddling or rowing, MA equal to the hexes/day can be sustained for an hour or so. A day of water travel is assumed to be 10-12 hours; however, sailing craft or any vessels drifting down-current may travel 24 hours/day, doubling daily travel speed.
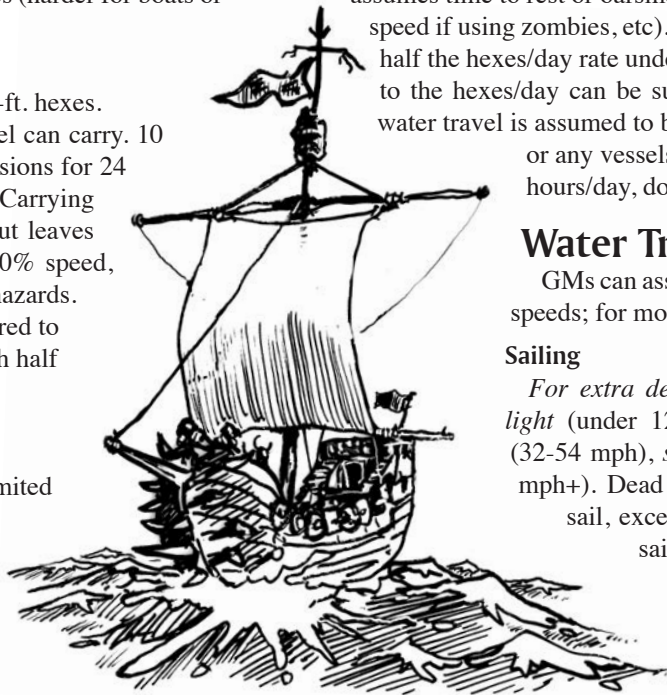
Water Travel

GMs can assume watercraft travel at their average speeds; for more detail, consider these options.

Sailing

For extra detail: Wind can be rated *dead calm, light* (under 12 mph), *normal* (13-28 mph), *gale* (32-54 mph), *storm* (50-72 mph), or *hurricane* (73 mph+). Dead calm means you don't move under sail, except with a current. Light winds halve sailing speed, normal wind or gales leave it unchanged (you reduce sail in gales); a storm or worse halves speed (from heavy seas) if you survive . . .

Direction is important. Sailing against the wind requires tacking back and forth: you travel only 1/4 as far (1/3 in a carrack). If wind comes from either side ("on the beam"), travel only 3/4 the distance (unless in a caravel).

The GM decides wind strength and direction. Either can vary unpredictably, but often depend on the seasons and geography. Captains may delay voyages for weeks to await favorable winds . . .

Rivers and Currents

Many waterways are too shallow for deep-draft vessels. The GM decides the maximum draft that can navigate it; this can vary with seasonal flooding.
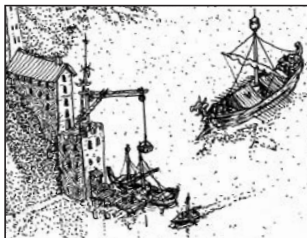
River currents affect travel speed, increasing it downstream or reducing it upstream. Assign currents a speed in 5-mile hexes/day (often 4-6).

Major ocean currents (like the Gulf Stream) likewise affect travel speed, often by 5-20 hexes/day. Mark any on maps; they're often 100-300 miles offshore.

Rocks, Reefs, and Shoals

Navigating rapids or approaching an unfamiliar shore, especially in poor visibility or heavy seas, risks collision with rocks or running aground. (A shallow-draft vessel may avoid reefs or sandbars. The GM sets a margin or roll 3d-3 feet; if the vessel's draft is lower, it's safe.)

Without Area Knowledge of local waters, or bad visibility, these threats are *traps:* give lookouts an IQ roll to spot such hazards in time. If so, the vessel's master gets a DX roll (if a boat) or IQ roll (if a ship) to avoid it. In good conditions, roll 3d; in adverse weather or visibility, add extra dice. Failure means you hit rocks, ran aground, etc. Rocks or reefs inflict dice of damage equal to your vessel's width in hexes. If a ship runs aground without sinking it may still take hours to work free (e.g., dumping cargo, or using boats to tow or kedge her loose).

Storms

These require a roll vs. a boat coxswain's DX or a ship captain's IQ. For a storm, roll 5d (if a raft or barge), 4d (in other boats) or 3d (in a ship); add extra dice if a hurricane. Success means your good seamanship (or finding a sheltered cove in time) let you ride out the storm, but halves the day's travel rate. Failure does damage equal to twice the margin of failure times the vessel's length in hexes. In a very powerful storm, the GM may require two to four rolls to ride it out or escape. A vessel that failed rolls but isn't sunk is also blown off course a distance equal to a full day's travel. If that blew it onto land, it may be wrecked: use the rules for avoiding rocks, above.

Poor Crews

Increase hazard roll difficulties by 1d if a ship's master lacks Captain talent or a coxswain lacks Boating, and also whenever over half a ship's crew lack Seamanship.

Rates

Freight costs $2/ton per 100 miles. To charter a vessel, buy out its full capacity. Passenger rates are negotiable, but often $4/person per 100 miles (or $20/100 for cabins). Mounts require special care and are $20/hex. Risks like war, piracy, or smuggling increase rates by a factor of 2 to 5. Warriors or combat wizards may negotiate lower rates if the ship's master is concerned about piracy.

Adventure Hooks

By Eric Dow, Andrew Hackard, Steve Jackson, Steven Marsh, and Guy McLimore

These little hooks were created with the world of Cidri in mind, but most of them could apply to any fantasy world, or any "real" world with fantastic elements.

• The fields are ready for harvest, weeks ahead of schedule, and some of the plants don't match what the farmers swear they planted in the spring. Even the ones that *do* match are off – the color or shape or size is wrong.

• All of the animals around here are randomly getting hostile, usually for just a few minutes at a time before they revert back to normal. Horses buck and nip, dogs growl and snap, and even the cows paw the ground and snort. An Animal Handler will tell you that *something* is wrong, but you knew that.

• Something is twisting up the streets in town – paths people have walked hundreds of times suddenly have unexpected turns or lead to a completely different place. What's worse, retracing your steps doesn't work, and the problem is getting worse. Last week, the village priest stepped outside of the church, realized he had forgotten something, and turned around and walked straight into the brothel. Is there a pattern to these events or has Chaos descended for good? (For a more subtle version, everything is slightly different; paths you've walked for years are now a few steps longer or shorter, doors that opened inward now open outward, and the town well is one street over from where it used to be.)

• The sun and moon have switched places – sunrise was a week ago and you've had seven full moons in that time. It's getting *really* hot, and a week of werewolf attacks has everyone on edge.

• The party gets back to town after a two-week adventure but the townfolk swear they just left yesterday, and all the calendars back them up.

• (Ripped off from *Welcome To Night Vale*.) The mayor just dedicated a new city park, but it is walled off "for your protection" and the town guard won't let anyone inside. What are they hiding?

• A guardsman runs up to the PCs and says, "Laurence told me to give this to you at once!" He hands them a note which reads, "You're next. Two days." What does the note mean, and who the heck is Laurence?

• Mirrors no longer reflect what is in front of them at that moment. Instead, they show events a minute, hour, or day earlier – or later. Can the PCs use this information to figure out what has happened and how to fix it before they suffer the grisly deaths they each saw in their mirrors this morning?

• It's night. Suddenly, all at the same time, the candles in your house go out. Except if you put your hand in the wrong place, you'll still get burned. You rush out into the street and cannot see the moon! Your neighbors are all around you, trying and failing to light torches. Then you hear the gruff voice of your local wizard. "Don't worry. We're working on it. Maybe ten minutes. Stay outside your houses and don't light fires, and you'll be safe."
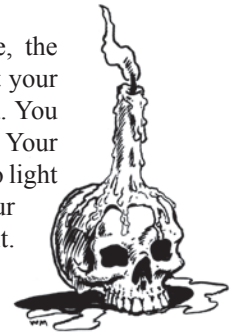
• You keep waking up somewhere different from where you fell asleep. Sometimes in different clothes, sometimes with blood or dirt on your clothing.

• You are walking down a hill trail. Suddenly a canoe shoots past you, floating smoothly an inch or so above the ground. The paddler is wearing, not a life vest, but a leather jacket with elbow pads. He (she? That canoe is going fast!) goes around a slight bend ahead of you and then skillfully "shoots the rapids" below and is lost to sight. What did you just see?

• As you study a battered old map, one of your friends suggests, "Maybe it has secret writing on it! Hold it near a candle!" You do so, and POOF! Singed eyebrows and no more map. It's only later, when the yelling dies down and the smoke clears, that you see that the outlines of the map are now imprinted on the ceiling of the room. And there's an X . . .

  • When life gives you lemons . . .
  • Be more specific with your Wish next time.
  • Hey! Free lemons!
  • Create a giant lemon golem to terrorize the town.
  • Ask life if you can have some sugar, too, and a bit of bourbon.
  • Find a bit of Red Dye #6, and you can have orange juice.
  • Re-gift them.

• Deep in a cavern, you discover primitive paintings showing a bison hunt. They are mostly purple, with accents of green and orange, and the people that they show are clearly Prootwaddles. The hunters are using a huge catapult loaded with what looks like Greek fire. The last painting shows the hunters carrying a still-smoldering bison on two large poles.

• This village contains chiseled-but-svelte humanoids, rising a full two inches over average human height. They call themselves "dwelves," and claim to be half-elf, half-dwarf hybrids. Are they really; is there something stranger going on . . . or something more mundane? All the men are bearded, so there may be *some* truth to this . . .

• The heroes realize their rations seem not to have depleted in some time, no matter how much they eat. If the heroes investigate, they discover that tiny humanoids are sneaking food *into* their backpacks at night. Are they oddly altruistic, or is there something more sinister going on?
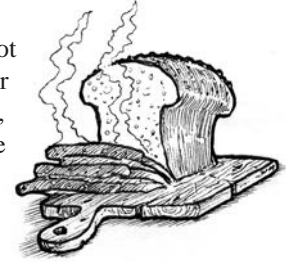
• The center of this dungeon contains a fountain of running blood. It doesn't seem to be particularly unholy or evil, and there's even a sense of tranquility that stems from being near it. It's just . . . blood. (A connoisseur will note that its composition is indeterminate, but seems to come from human or other sapient sources.) It seems like it could be quite a boon to vampires, necromancers, or others who dabble in blood-related matters, even if it *isn't* inherently sinister. So, what do the heroes do with this oddity?

• The heroes learn of a secret academy that instructs advisors, seneschals, and princes in the fine art of duplicity. The records from this place alone (if they exist) would be worth a fortune, and the information would no doubt be immensely valuable to countless fiefdoms. Of course, those involved are some of the cleverest and most-treacherous sorts known to Cidri.

• This dungeon has a stairwell where any non-living thing dropped down it seems to disappear. It'll be heard to bounce down into darkness, but it'll never actually *hit* anything at the end, the sound instead just trailing off to silence. Going to the bottom of the steps reveals nothing. Some months later, the heroes pass by another ascending staircase . . . and they can hear the sound of items tumbling down it, getting louder and louder . . .

• Whenever this noble is near his dog, they *both* seem much more alert, aware, and intelligent than either of the two of them alone.

• A moderately well-known half-orc merchant and his orc wife, long supporters of integrating orcs and humans into each other's society in this town, have recently switched to supporting a recurrence of an orc separatist movement thought dormant for a half-decade. A servant in their household who is known by one of the PCs tells of a possible reason for the merchant's sudden support for an all-but-dead separatist group. The servant says that the wife has been very unhappy of late because she believed her husband had taken a human mistress. This has recently been confirmed to her, along with the knowledge that her husband and his mistress have a child together — and the child is missing, likely kidnapped.
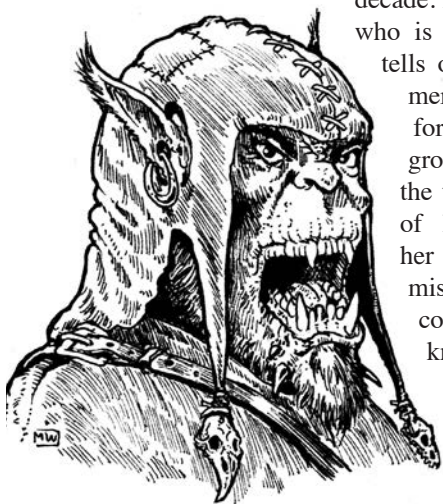
• One long-time member of the PC party, selected in secret by the GM, is not at all who they have claimed to be. Their skills are unaffected, but their public persona is a complete sham, created to allow them to start over fresh after some devastating life event. Discuss this with the PC involved and build the hidden background persona, allowing them to know it is about to be endangered by events to come. Choose a good role player for this who will play along and not spill the beans. There should be danger and inconvenience going with the double life they've led, but to give the PC player an incentive, there should be something good in it for him if he weathers the inevitable revelation.

• As you play with a little set of nesting dolls you found at an estate sale, you realize that each one you take out is *bigger* than the one before.

• One PC finds a magic sword with a solid bonus to DX for the user. The problem with it only surfaces after it has been used for three straight rounds of attack or defense – when it starts to "sing." In fact, the sound is more of a melodic, ringing, bell-like vibration within the sword that takes on the rhythm of the fight, as if the sword is providing its own dramatic musical accompaniment. Unfortunately, the sword is severely out of tune, with the sounds being so off-key and distracting that it gives a -1 DX to friend and foe alike in earshot as long as it is "singing." A *very* skilled weaponsmith might be able to actually "tune" the sword, or, on a failed attempt to do so might make it worse.

By Steve Jackson

Our next big *TFT* campaign will take place after you have all received your *Legacy Edition*, launched campaigns, and started looking around for more interesting toys and ideas. We want to offer you *lots* of ideas.

The basic idea behind *Decks of Destiny* is . . . cards. Many, many, cards – of several types. Here are the ones we are thinking about right now. These may or may not all be included, but a lot of them will be! Feedback is welcomed; the Kickstarter comments are a good way to talk to us.

We plan to make the fronts dry erasable, so you can add notes or mark off the ones you have used.
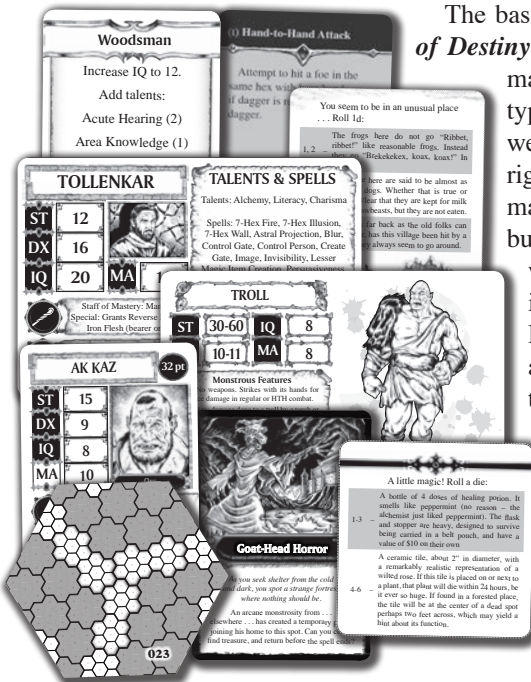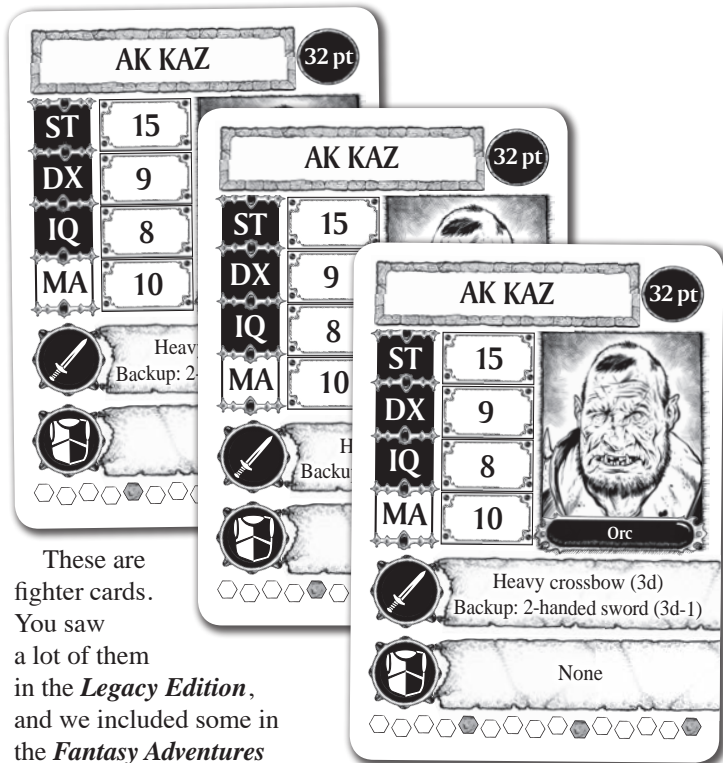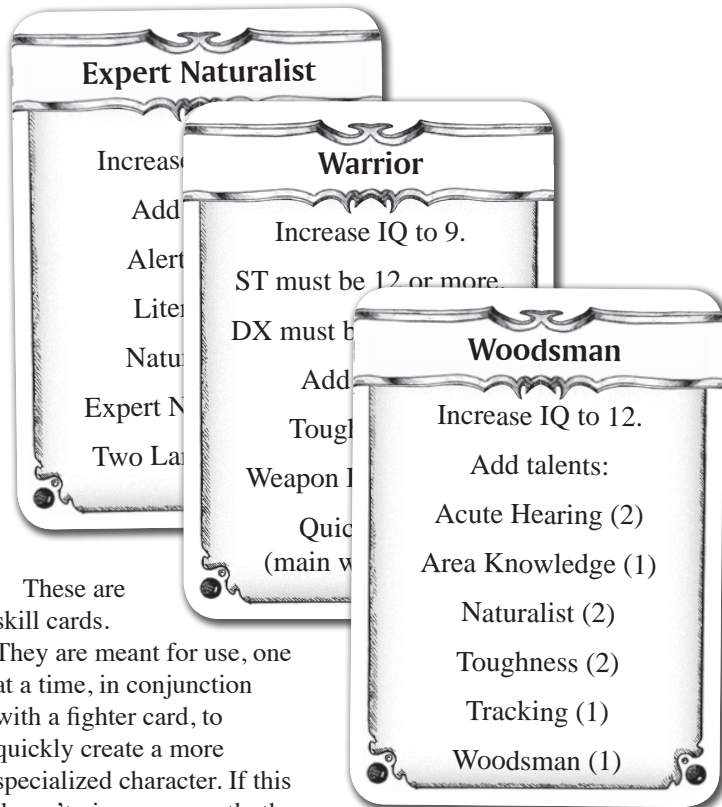
Option Cards

These are option cards. A complete set of these (13 in all) covers all legal options in combat. This is not only a GM tool, but also a player reference, and we will probably put multiple sets in *Decks of Destiny*. There will be some color-coding in the final versions.

Fighter Cards

AK KAZ — 32 pt

ST	15
DX	9
IQ	8
MA	10

Heavy crossbow (3d)
Backup: 2-handed sword (3d-1)

None

Orc

These are fighter cards. You saw a lot of them in the *Legacy Edition*, and we included some in the *Fantasy Adventures* package, but more is better, and more play has let us improve the format slightly! This batch will start with a fierce bunch of orcs. Draw fighter cards as PCs to get an adventure off to a quick start, or to provide instant foes.

Skill Cards

Expert Naturalist

Increase
Add
Alert
Liter
Natur
Expert N
Two La

Warrior

Increase IQ to 9.

ST must be 12 or more.

DX must b

Add

Tough

Weapon

Quic
(main w

Woodsman

Increase IQ to 12.

Add talents:

Acute Hearing (2)

Area Knowledge (1)

Naturalist (2)

Toughness (2)

Tracking (1)

Woodsman (1)

These are skill cards. They are meant for use, one at a time, in conjunction with a fighter card, to quickly create a more specialized character. If this doesn't give you exactly the character you want, it's still a close starting place.

Wizard Cards

Like a fighter card, but double-sized so there's plenty of room for a spell list and your own notes.

TARVE

ST	13
DX	16
IQ	19
MA	10

TALENTS & SPELLS

Talent: Literacy

Spells: 7-Hex Illusion, Aid, Astral Projection, Blast Trap, Curse, Dispel Illusions, Drain ST, Expunge, Geas, Glamor, Image, Mage Sight, Spellsniffer, Staff IV,

TOLLENKAR

ST	12
DX	16
IQ	20
MA	10

Staff of Mastery: Mana 40
Special: Grants Reverse Missile, Iron Flesh (bearer only)

Robe
Powerstone: 20 ST charge

TALENTS & SPELLS

Talents: Alchemy, Literacy, Charisma

Spells: 7-Hex Fire, 7-Hex Illusion, 7-Hex Wall, Astral Projection, Blur, Control Gate, Control Person, Create Gate, Image, Invisibility, Lesser Magic Item Creation, Persuasiveness, Possession, Reveal/Conceal, Sleep, Spell Shield, Spellsniffer, Staff V, Weapon/Armor Enchantment, Wizard's Wrath, Word of Command "Stop!"

Treasure Cards

A small weapon with a minor magic spell. Roll 1d:

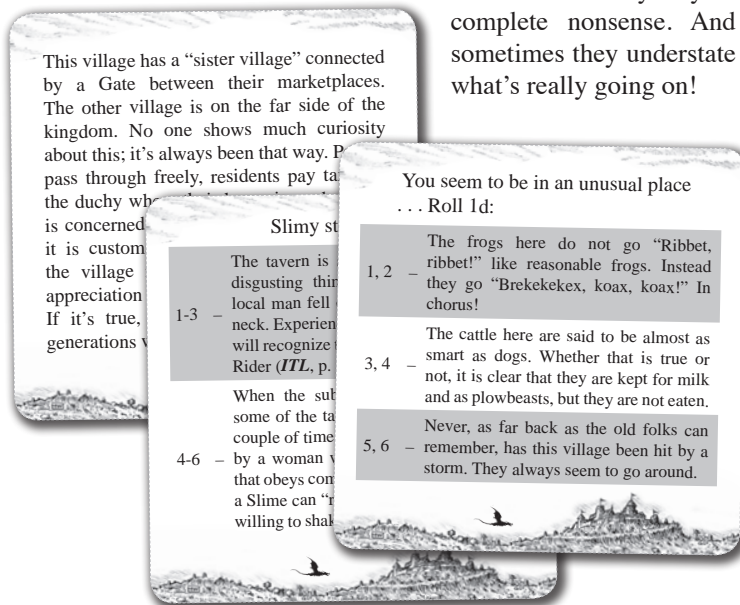|		
1	–	Spearhead: +1 damage
2	–	Spearhead: +1 to hit with it
3	–	Dagger: +1 damage
4	–	Dagger: +1 to hit with it
5	–	Main-gauche: +1 damage
6	–	Main-gauche: -1 to all attacks against user

A little magic! Roll a die:

A bottle of 4 doses of healing potion. It smells like peppermint (no reason – the alchemist just liked peppermint). The flask and stopper are heavy, designed to survive

ingots of very pure copper, each ing about a pound. They have been d with a clear enamel to keep them corroding, and their red-gold shine lluring that they might be mistaken ld. To a metalsmith these would be worth $10 each, once he assures himself of their purity . . . it would be far easier to use these than to melt down and refine coins for copper or to use the scrap that is often offered in the trade. The smith will ask if you have any more!

These are treasure cards. As you see, some have a long description, and some have several shorter ones set up as a one-die table. The GM can read these for inspiration when designing an adventure, or just pull one out when a quick treasure is needed. Note that if you always use these cards, your campaign will become rather magic-heavy. You may want to use the basic "minor loot" card (packed with the fighters in the *Legacy Edition*) most of the time, and refer to these Treasure Cards only once in a while. It all depends on your campaign style.

Rumor Cards

These are rumor cards. Like the treasure cards, you can read them in advance for inspiration and adventure seeds . . . or you can just pull one (or a few) when your characters go to the tavern or the market, and let yourself be as surprised as the players are. Remember: Tavern rumors don't have to be true. They may have a grain of truth in them . . . or they may be complete nonsense. And sometimes they understate what's really going on!

This village has a "sister village" connected by a Gate between their marketplaces. The other village is on the far side of the kingdom. No one shows much curiosity about this; it's always been that way. P... pass through freely, residents pay ta... the duchy wh...... is concerned... it is custom... the village appreciation... If it's true, ... generations ...

Slimy st...

The tavern is ... disgusting thin... local man fell ... neck. Experien... will recognize t... Rider (*ITL*, p. ...

1-3 –

When the sub... some of the ta... couple of time... by a woman v... that obeys com... a Slime can "... willing to shak...

4-6 –

You seem to be in an unusual place . . . Roll 1d:

1, 2 –	The frogs here do not go "Ribbet, ribbet!" like reasonable frogs. Instead they go "Brekekekex, koax, koax!" In chorus!
3, 4 –	The cattle here are said to be almost as smart as dogs. Whether that is true or not, it is clear that they are kept for milk and as plowbeasts, but they are not eaten.
5, 6 –	Never, as far back as the old folks can remember, has this village been hit by a storm. They always seem to go around.

Labyrinth Cards
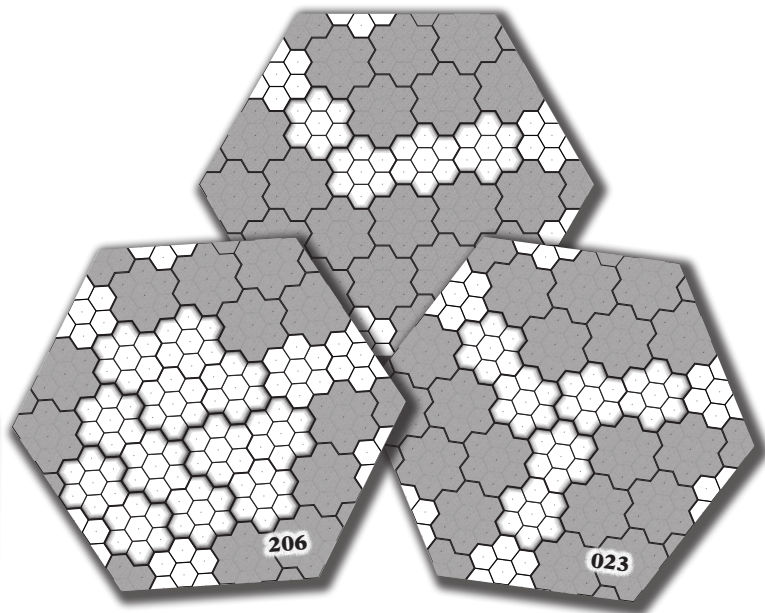
These are labyrinth cards. Credit Guy McLimore for development of this concept! Each contains a labyrinth section, and they geomorph along three axes so, with a very few labyrinth cards, you can create a great many different dungeons. And we plan to give you more than "a very few" . . . The tunnels on each card can be created with the megahexes from the *Legacy Edition*, and the plan right now is to use color to make it easier to see how those megahexes fit together.

Monster Cards

These are cards with monsters. And monster art. As the late, great Stan Lee, had it, " 'Nuff said!"

DIRE WOLF

ST	16	IQ	5
DX	12	MA	12

Monstrous Features

TROLL

ST	30-60	IQ	8
DX	10-11	MA	8

Monstrous Features

No weapons. Strikes with its hands for 2 dice damage in regular or HTH combat.

Any damage done to a troll by a torch or flaming weapon is permanent, but all other damage heals at 1 hit per turn. The only way to kill a troll permanently is to burn its body after it dies.

Trolls are usually found singly, or sometimes in pairs.

Encounter Cards

Supplic...

You notice someth... a small snake – an... something without...

When it knows it's... ground and moves... Do...

It's a magical Scou... has been trapped in...

C...

Only adventurer... mouth a cau...

This opening le... by luminous fu... spiders, and oth... of forest folk wh... the 2d sma...

Goat-Head Horror

As you seek shelter from the cold and dark, you spot a strange fortress where nothing should be.

An arcane monstrosity from . . . elsewhere . . . has created a temporary portal joining his home to this spot. Can you cross, find treasure, and return before the spell ends?

So far we have made up 60 of these – text by Phil and Steve, illustrations by William McAusland, Maciej Zagorski, and Luigi Castellani. They're just what they look like.

Hazards and Obstacles

By Phil Reed

When randomly creating a dungeon, the GM may roll 3d on the following table (or simply select a result) when the adventurers open a door!

3 – (Hazard) – Opening the dungeon door unleashes a salvo of wicked arrows, doing 1d damage to each person hit. 4/IQ to spot, 3/DX to disarm; 3/DX saving roll to dodge it if it goes off.

4 – (Hazard) – Red slime drops from the ceiling, attacking a random party member. Characters with the Naturalist talent get a 3/IQ roll to spot the slime before it drops. The randomly targeted character must make a 4/DX saving roll to dodge the slime.

5 – (Hazard) – One hex in the chamber is trapped! If someone steps into that hex the stone floor tilts, dumping the unwary occupant into a 10-ft deep pit. 4/IQ to spot, 3/IQ to wedge it closed if spotted; 3/DX saving roll to jump away if it triggers. The floor swings back into place, trapping the unfortunate victim in the pit.

6 – (Hazard) – The ceiling has many stalactites between one and six feet in length. It is so high (60 ft) that they are revealed only by powerful, magic light; torchlight is too weak to penetrate the darkness. Various slimes hang from the stalactites and may drop down onto the party. Roll 1 die to determine the type of slime: 1-3 – green; 4 – red; 5 – brown; 6 – silver. Characters with Alertness or the Naturalist talent get a 2/IQ roll to spot a slime as it drops. Anyone in the targeted hexes must make a 2/DX roll to dodge.

7 – (Hazard) – Opening the dungeon door activates a trap that fires dozens of metal spikes straight up into the feet of the unlucky adventurers standing in the hexes adjacent to the door, doing 1 die of damage to each person hit. 3/IQ to spot, 2/DX to disarm; 3/DX saving roll to dodge it if it goes off.

8 – (Obstacle) – The floor is covered in debris; all characters subtract 2 from DX when moving or fighting in the room. The floor is a decaying platform over a 30-ft pit, and any movement may cause a section to collapse. Once each turn, roll 2d6 for each occupied hex: On a roll of 12, that hex crumbles and falls away; any occupant must roll 3/DX to leap to an adjacent hex or fall into the pit. If the selected adjacent hex is occupied, the character is treated as fallen after leaping from the collapsing hex.

9 – (Obstacle) – Heavy, rusted chains criss-cross the chamber, forming a metal web that hinders movement (-2 MA). Additionally, striking with swords or other weapons that require space to swing is challenging; characters must make a 3/DX roll when swinging a weapon or it gets hung up in the chains and the attack is lost as the character yanks the weapon free.

10 – (Obstacle) – The dungeon floor is covered in the broken bones of an untold number of creatures. Anyone walking or fighting in the affected area subtracts 1 from their DX, as they must focus to keep their footing.

11 – (Obstacle) – The door swings inward, opening to reveal a ledge, a chasm 70 feet or so deep and six hexes wide, and a distant ledge and dark cave entrance. Stretched across the chasm, wide enough for a single hero to cross at a time, is a swaying rope bridge.

Hot winds from below keep the bridge swinging, and characters must make a 4/DX saving roll to successfully cross. Failure results in a delay, not death, as the PC grasps the bridge and waits for the swaying to subside before attempting to cross.

12 – (Obstacle) – A seven-hex area in the center of the room has been blasted by some unknown, powerful magic, leaving a crater of broken ground that is roughly three feet deeper than the surrounding hexes. Anyone walking or fighting in the affected area subtracts 2 from their DX as they move through the rubble.

13 – (Obstacle) – The buzzing of the wings of thousands of insects crashes over the party as the door bursts open, the room exploding in a cloud of flies that obscure each hero. All characters are at -3 DX and may only perform engaged options (except the disengage option) as long as the insects fill the area. Maybe there aren't any monsters in this storm of flies . . .

14 – (Obstacle) – A treasure chamber . . . or so it would appear. At a closer look, the coins, weapons, armors, and assorted trinkets that carpet the room are all false, painted ceramics that are broken.

Crunch, crunch, crunch sounds as the characters walk through the chamber are sure to alert any creatures lurking nearby. Anyone without Stealth or Silent Movement must make a 2/DX saving roll each turn; failure means that enough noise has been made that any beasts in adjacent rooms will investigate.

15 – (Hazard) – A statue of a giant spider, covering seven hexes in the center of the room, stands tall enough that average humans can walk beneath it. Anyone doing so triggers a web trap, dropping a net from beneath the spider and ensnaring them until they can cut themselves free (two turns with a knife or other bladed weapon) or are rescued by friends. 4 dice vs. IQ to spot, 3 vs. DX to disarm; 3 vs. DX to dodge it if it goes off.

16 – (Hazard) – A patch of giant brown slime (covering three hexes), hanging from the ceiling, oozes slowly toward the party when it senses the door opening. Characters with the Naturalist talent get a 3/IQ roll to spot the slime before it drops. Anyone in the targeted hexes must roll 3/DX to dodge the slime.

17 – (Hazard) – A tripwire triggers a rain of acid that affects a seven-hex area in the center of the room, doing 1 die of damage to each person hit. 4/IQ to spot, 3/DX to disarm; 3/DX to dodge it if it goes off.

18 – (Hazard) – Opening the dungeon door, the party discovers the chamber is shrouded in a thick, dark, knee-high fog that obscures the floor. Walking though these, Melancholy Mists requires a 3/DX roll each turn or a character stumbles and loses their footing . . . and anyone who stumbles stirs up a breath of the mists and loses a hit of fatigue due to ennui.

The Paired Parchments

By Howard Kistler

The party disturbs a crime in a shadowed alley. The assailant flees after being spotted, and attempts to pursue will fail. The victim lies dead. While examining the scene the party finds a scroll tube holding a rolled parchment. It bears writing in two different hands and colors of ink, one **black** and one *blue*:

> **Our plan has been discovered. Damn the Five Eyes, they truly seem to see all.**
>
> *What will you do?*
>
> **I am taking the artifact and the parchment and will find a ship to bear me away from this city.**
>
> *If I can assist, you've but to speak it and it will be done.*
>
> **Thank you, my friend. I must be going.**
>
> *Move quickly! I have discovered that the Five Eyes have sent the Brothers of the Stitched Hand after you.*

As the players are reading the parchment, new words appear at the bottom, seemingly written by an unseen hand.

> *They have found you. Flee now!*

This brief encounter introduces a new magic item, the Paired Parchments. The GM can use this encounter to begin an adventure. Let the players work out how the parchments function. Once they realize that they are communicating with someone, they can seek out the mysterious owner of the other half of the parchment pair, and hence discover what it is that the Five Eyes are willing to murder for.

Paired Parchments (Lesser Magic Item)

Requires knowledge of Lesser Magic Item Creation, Delete Writing, Duplicate Writing.

4 weeks creation time, 30 ST & $1,500 a week.

Costs $16,000 for the pair.

This magic item consists of two sheets of enchanted parchment which are mystically connected so that anything written on one parchment becomes visible on the other in blue ink.

Distance is not a strict limiting factor, though it has been noticed that as distance increases the writing becomes fainter, and sometimes is delayed.

The parchments contain both the Duplicate Writing and Delete Writing spell, so it is possible to "clear" a parchment by holding it and willing the writing to vanish. The characteristics and limitations of the Duplicate Writing spell apply to the parchments, so one cannot relay a magic scroll or transmit colored inks in their original colors.

If one of the parchments is burned, its twin will also go up in ashes.

It's a good idea to have some kind of phrase, symbol or sign between you and the other parchment owner in order to ensure that you are writing to them and not someone else who has obtained the parchment. Handwriting style can also offer clues as to who you are conversing with.

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