

The Fantasy Trip™



HEXAGRAM™

STEVE JACKSON GAMES Issue #3 • December 2019



Welcome to *Hexagram!*

We went back to Kickstarter for this third issue and it was a huge success. We made, not just our modest goal, but all our *stretch* goals within the first hour. So this issue is 40 pages including covers, and there will be at least one more!

Our experiment this issue was with Media Mail. We had a lot of (completely justified) complaints about the shipping cost of #2. But that's just what the USPS charges these days. So we left all ads out of this issue to qualify for Media Mail . . . and found that it only generates a meaningful savings when you're shipping in boxloads. So this issue probably came to you First Class anyway.

Leaving out the ads, though, freed the inside front and back covers for articles, so this issue has 38 pages of articles.

Three big pieces of news for you:

- FnordCon 2 has been set for April 3-5, 2020. You can read all about it, and register, at www.sjgames.com/fnordcon. We'll have a whole room, seating 100+, for RPGs. Please come!

- C. Andrew Walter's *TFT Helper* app is out and running, building characters and guiding you through the dungeon, and he's got an article about it on p. 33.

- *Live In The Labyrinth* is now a live RPG show on Twitch (<http://twitch.tv/stevejacksongames/>), Facebook Live (<http://facebook.com/sjgames/>), and YouTube (<http://youtube.com/stevejacksongames/>).

Nov. 6 was the final episode for the season, so you can binge-watch if you are so inclined as Jimmie Bragdon and his players learn the system and try to avoid grim and painful death.

– Steve Jackson

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Letters

Our letters this issue are from the Kickstarter comments:

The Fantasy Trip is a phenomenon that I missed during its original release. When the **Legacy Edition** was released, I tried to capture the feeling of someone playing this game in 1977-1982. *Hexagram Magazine* is not only an informative resource and enjoyable read. Your retro-style zine greatly contributes to the feeling of wonder and awe that the original players, many whom I've had the pleasure to know via the internet, must have had. Congratulations on *Hexagram #3's* successful campaign, and thank you, SJ Games, for **The Fantasy Trip**. – Tollenkar

You are welcome, and we'll do our best to keep it up. – SJ



I've got to say, I'm impressed with this campaign. Not only because it far exceeded any expectations within the first hour or two (you guys could have closed up shop and gone home right then!), but also because it shows the amazing popularity of **TFT** itself, and the ongoing thirst for new content. Of course, that's not really a surprise to any of us who have been playing **TFT** for the past 40 years, but it IS still very impressive.

The *Hexagram* idea has been a huge plus as well – new rumors, new spells, mini-adventures, optional rules (naval combat!), traps and tricks, adventure hooks – tons of usable ideas in every issue! I've always thought that having a “house magazine” dedicated to supporting a single game (especially RPGs) is a great idea – Jeff Vandine

We were delighted by the campaign, though note that a great deal of the \$support was due to the two playmats from the skilled hands of Dyson Logos and Ben Williams! – SJ



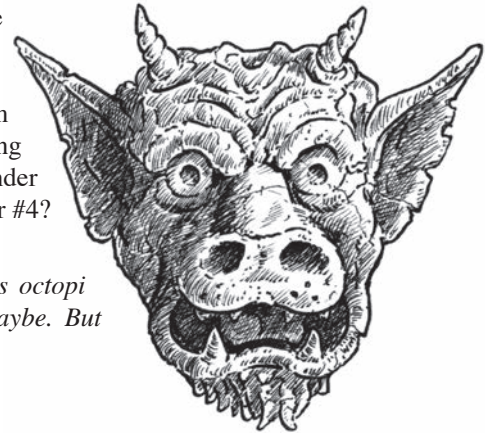
On the SJGames forums, there was some discussion of including TFT errata in this edition of *Hexagram*. I'd prefer that errata be a living document (e.g., web PDF) rather than something in print which is static. – Kent Reuber

The errata will definitely be maintained as a living document (www.thefantasytrip.game/errata), but I really want to publish a couple of pages of hardcopy that people can file with their games . . . and because things HAPPEN to companies and to websites. Call it belt and suspenders. – SJ



Just wanted to add, the dragon art on the cover of this issue is excellent. All covers have been well done so far, but liking this one especially. Wonder if we'll get octopuses for #4? – Howard Kistler

Official TFT plural is octopi (grin). And . . . just maybe. But maybe a gargoye. – SJ





Legendary Artifacts

By Howard Kistler

Scattered around Cidri are many one-of-a-kind artifacts. Mysterious in origin and possessing strange powers, they become objects of obsession for some. They are sought by devoted treasure hunters and coveted by the powerful, the brilliant, and the mad.

The Lens of Calgoraim

This looks like an ordinary *Lens of Translation* at first glance, though it has distinctive sculpting on the ornate frame and handle. But it is the only Lens in existence which “knows” the lost language of the extinct peoples of the Calgoraim Empire, making it priceless to scholars. Furthermore, it is the only way to read the cryptic writings on the wall of the Calgoraim Ziggurat, a treasure house that is so complex and cunningly trapped that no explorer has returned from it. It is said that one must be able to read the walls in order to have any chance against the traps.

Appearance: A green-glass lens set within a handle of porphyry. Carvings of unknown creatures encircle the rim of the lens holder.

Current Location: Unknown. Possibly in the hands of a simple odd-goods trader who doesn't know its true value. Perhaps in the hands of a wizardly guild who believe it to be an ordinary Lens; after all, they do not come with labels.

Some touts near the Ziggurat peddle Lenses to treasure seekers, but you may be assured that they are complete frauds.

The Mirror of Pharonus Kedth

This full-length silver mirror was created by the gifted mage Pharonus Kedth for her king, a man who feared death in every form and guise. The power of the mirror is such that if one stands before it and recites the proper words (*muem suptem avresnoc muluceps*), their reflection will become frozen in its surface. Another phrase can unfreeze the reflection and “reset” the mirror (*muluceps maem menigami orebil*). Once a person's likeness is frozen in the mirror, if they should then perish, the reflection will step out from the mirror, alive and identical to that person at the time it was created, and with the same memories up to the time of imprinting. Their body vanishes as this reflection assumes their form, and the mirror self will be dressed in the clothes and possess the items the person wore and carried at the time of death. Supposedly their soul is transferred into this new form, but some mages believe this duplicate is not the same person, and may in fact have demonic origins.

Appearance: A flawless silver mirror set within a frame of waxed mahogany. The frame is not an intrinsic part of the mirror and could be broken or removed without affecting the magic of the mirror.

Current Location: Whispered to be in the collection of a minor royal or high priest.

Note: The mirror key phrases are Latin translations, reversed mirror-style.

muem suptem avresnoc muluceps -> speculum conserva tempus
meum -> mirror preserve my time

muluceps maem menigami orebil -> libero imaginem meam
speculum -> free my image mirror

The Final Seed of Pogam-Pogoric

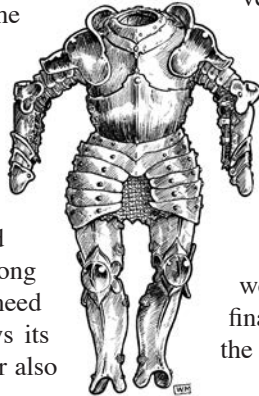
The last known viable seed from the magically engineered trees of Pogam-Pogoric. Originally designed by the botanist-mage Esnar and honed by generations of cultivators, each seed grew into a mighty tower, complete with chambers, corridors, turrets, doors and windows. This final seed has long been sought, not only because it can grow one of the now-lost tower trees, but because it can fruit and provide seeds for new generations of the trees.

Appearance: The seed resembles an avocado pit the size of a human head. The seed is a blue-green color, and there are shallow whorled furrows all over its surface that resemble spiral embossing.

Current Location: Until recently in the private collection of a reclusive naturalist, from which it was stolen by unknown parties.

The Undying Armor

Said to have been forged in the underworld by the spirit of a legendary smith, this suit of fine plate armor keeps the wearer ageless, though only so long as it is worn. The armor does not magically prevent the wearer from being killed, however – only from growing older. The armor behaves like a single piece and cannot be broken down into parts. A complex set of hinged plates on the back allows a new wearer inside when the previous one is slain. The armor changes size and proportions to fit its wearer, from halfling to giant, as long as they are humanoid in shape. The wearer does not need to eat or excrete, being sustained by the suit. It draws its own sustenance from those the wearer slays. The armor also



repairs itself. If the wearer exits the armor, five times the span of time held in abeyance falls upon them (so if it worn for one year, five years are lost when the armor is removed; 20 years worn becomes a century exacted). It is said that one can lift the visor and expose their face without peril, however.

Appearance: The plates are thick and heavy, made of a red-black metal. They are connected by dead-black chainmail so finely woven that it appears to be cloth on first glance. The helm is made to look like a howling skull, a further attempt by the artisan to mock death.

Its stats are far superior to those of ordinary fine plate. It stops 6 hits per attack, is completely impervious to fire (making it a dragonslayer's dream), reduces the wearer's DX by only -3, and reduces MA to 8 rather than 6. It also restores lost HT at the rate of 1 per hour, and repairs its own damage at the end of a successful battle. If one possessed the moral strength to wear it only as needed for combat, ignoring its ability to extend lifespan, they would have a very fine suit of armor with no important drawbacks.

Current Location: Worn by a veteran warrior deep in the bowels of a dungeon, where for centuries he has battled all comers in an effort to keep his skills keen. Though he is no intellectual, he will happily converse with visitors before fighting them, to while the time away. He is very experienced indeed, and occupies a position where he cannot be attacked by more than one foe at a time.

However, there is also a story cycle about a series of wearers of the Undying Armor, and how each one lived and finally died. Could there be more than one such item? Or are the stories fiction, or just unspeakably old?

The Pitiless Scales of Vetrenatrix

Vetrenatrix is a dragon oracle, born with an enchantment upon her glistening scales. When these scales are shed their true magic is unlocked. Anyone who holds one of these scales can use it as a scrying glass to view the true events of any one moment, past or present. They can reveal the answer to a long-held question, or uncover the actors in a terrible deed. There have been attempts by evil people to slay Vetrenatrix to ensure her scales never reveal their crimes, but her gift allows her to be prepared for any action against her. Those who seek one of her scales will have an arduous journey to reach her, and will be set a perilous task before she will grant them a scale. Those who seek her death find only their own.

Appearance: Vetrenatrix is a glistening white 14-hex dragon with sea-blue eyes. Her scales look like milk glass with an iridescent sheen. She is not ruled by the draconian lust for gold, but she *is* a dragon, and golden gifts are welcomed, especially if they have an interesting history.

Current Location: Vetrenatrix lives in her mountaintop demesne Druxophane, with a large retinue of followers and attendants. Legitimate visitors may ascend the slopes via funiculari powered by oxen and a complex train of gears, a rare innovation on Cidri.

The Briar Crown of the Just

This barbed crown has a powerful and intricate geas laid upon it which forces any who wear it to speak honestly and perform only noble and selfless deeds. Created by a mage who lived under a despotic king, it was forged to stave off future rulers of that ilk. However, the crown proved problematic in other ways, as there are

those wrenching times when a truly dutiful ruler must be less than honest for the good of the land.

Appearance: The crown is made of black iron and is crudely, almost abstractly, shaped like a woven band of briar vine.

Current Location: A reliable scrying has indicated that the crown rests in an obscure township, where it is used on criminals to exact penance and restitution. Its location is unknown.

The Shard of Inexorable Order

Fallen to our plane from a higher dimension, the shard has a hypersymmetrical order greater than anything found in this world. So orderly is it that, if not properly contained, order spreads from it, freezing everything it touches into perfect supercrystalline stillness. Used wisely it can counteract dangerous manifestations of chaos, but if not handled correctly it can be even more dangerous itself.

Appearance: The shard at first glance is simply a beautiful and symmetrical crystal, like a diamond but even more brilliant, no larger than the hand of a baby. Upon closer examination one can see it is fractal, being composed of many identical smaller crystals of the same complex shape, which in turn are composed of more of the same, and so on . . .

Current Location: The shard is currently held in a fortified tower, guarded by a group of mages known as the Primum Coactum (“the first compelling”). They study the shard and oversee its careful use. They also defend it from falling into the grasp of others less disciplined than themselves. Their greatest concern is a group which calls itself the Servus Nusqam (“the servants of nowhere”), a band of ardent nihilists who wish to end the world in perfect, eternal order.



Postcard Contest

By Steve Jackson

Issue #1 of *Hexagram* included a couple of postcard adventures and gave rise to a contest: create your own adventure that fits on a postcard! We had an even 40 submissions, and choosing winners was not easy. We are giving Warehouse 23 credit rather than specific prizes, because many of our winners may already have everything we have produced for *TFT*. So this way, the new stuff is free . . .

On the following pages you'll see our top three choices. Play them and enjoy!

First prize:

The Bestial Faire, by Howard Kistler. Enter the dark forest to rescue the captives of a strange woodland cult. We selected this one because it fit a complex map and a lot of well-written adventure, with a variety of foes, into its limited space. Howard gets a \$100 Warehouse 23 credit.

Two second prizes:

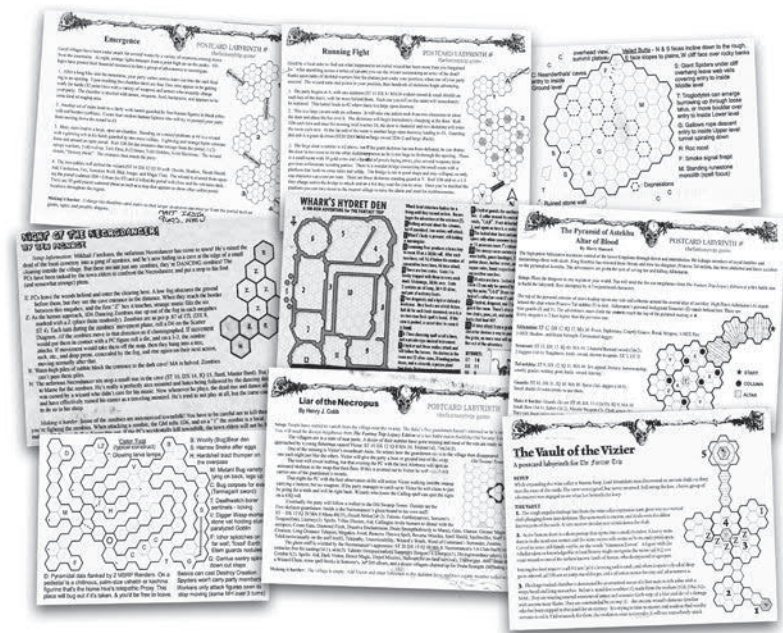
Got A Condo Made Of Stone, by Marc Gacy. The sandstorm uncovered ancient tombs. What might be hidden there? This entry showcased layout, interweaving the map and the text skillfully, and made good use of fonts. Marc gets a \$50 Warehouse 23 credit.

Treasure of the Stone King, by Kelly Nall. An unusual elemental guards an ancient ruin. A classic dungeon crawl. Kelly also gets a \$50 Warehouse 23 credit.

And an honorable mention:

Amazons of the Sky Turtle, by Henry Cobb. He had you at the name, didn't he? We thought Henry's idea here was just too big for a postcard, so we've invited him to expand it into a full adventure. With luck, someday you'll see it! Henry also gets a \$50 Warehouse 23 credit.

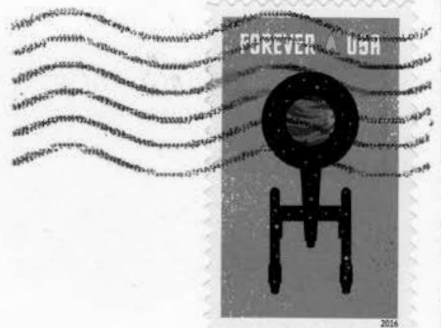
As for the rest . . . We think we'll do a free PDF, when time allows, and print them *all*. Thank you to everyone who entered!



Howard Kistler

RICHMOND VA 230

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Steve Jackson Games
ATTN: Postcard Labyrinth Contest
PO Box 18957
Austin TX 78760

Continuing the Adventure: Back at the cult's central conclave, Golden Mother Bear and Silver Father Fox learn that you have interfered with a sacred rite whose time comes only once every thirty-six years. This displeases them greatly.

78760-895757



GOT A CONDO MADE OF STONE by Marc Gacy

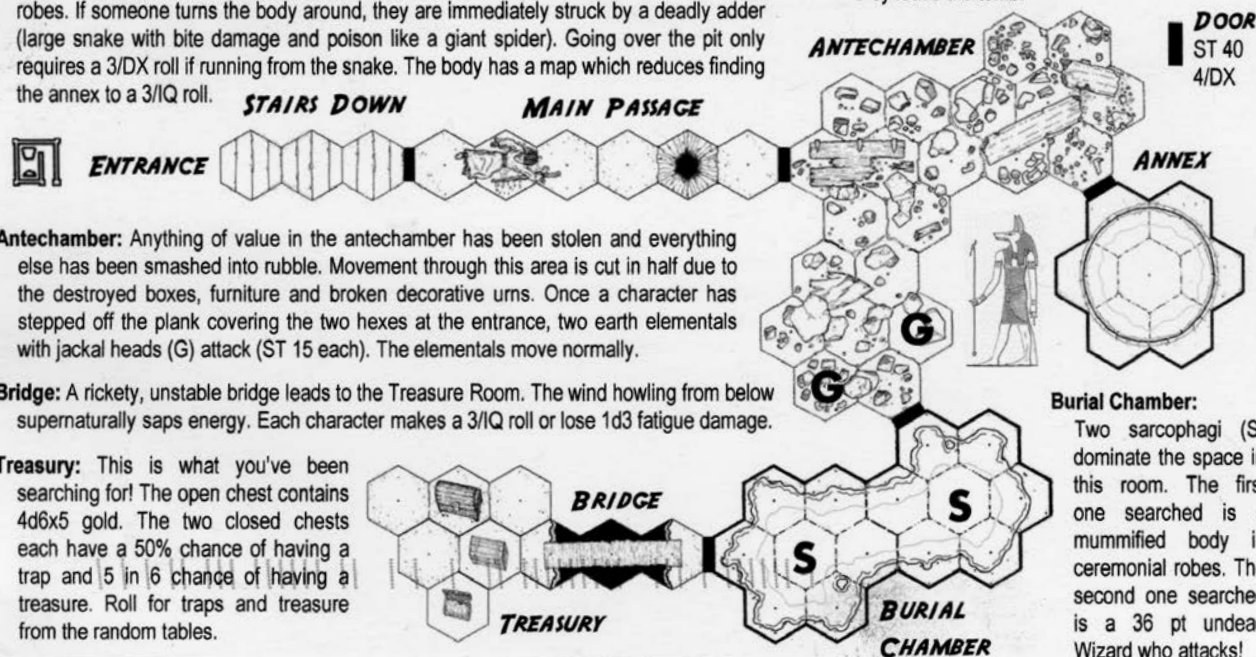
For 3-4 32 point characters

Setup: A recent spate of sandstorms has shut down trades routes and isolated towns. There is a silver lining, however, as the storms have uncovered several tombs of ancient kings, thought long lost millennia ago. What danger, fortune and hidden knowledge await the party?

Stairs Down: The sand has been blown away to reveal a number of stairs leading down to a sealed door with the image of an armed jackal.

Main Passage: A body lies face down, its mummified corpse shriveled underneath long robes. If someone turns the body around, they are immediately struck by a deadly adder (large snake with bite damage and poison like a giant spider). Going over the pit only requires a 3/DX roll if running from the snake. The body has a map which reduces finding the annex to a 3/IQ roll.

Annex: The annex can only be discovered by a successful 4/IQ roll. Inside is what appears to be a summoning circle with hieroglyphs covering the walls. A small statue of a hawk sits in the middle of the circle. Anyone touching the statue with bare hands will release a hawk-headed Myrmidon who will assist the characters until they leave the tomb.



Antechamber: Anything of value in the antechamber has been stolen and everything else has been smashed into rubble. Movement through this area is cut in half due to the destroyed boxes, furniture and broken decorative urns. Once a character has stepped off the plank covering the two hexes at the entrance, two earth elementals with jackal heads (G) attack (ST 15 each). The elementals move normally.

Bridge: A rickety, unstable bridge leads to the Treasure Room. The wind howling from below supernaturally saps energy. Each character makes a 3/IQ roll or lose 1d3 fatigue damage.

Treasury: This is what you've been searching for! The open chest contains 4d6x5 gold. The two closed chests each have a 50% chance of having a trap and 5 in 6 chance of having a treasure. Roll for traps and treasure from the random tables.

Burial Chamber:

Two sarcophagi (S) dominate the space in this room. The first one searched is a mummified body in ceremonial robes. The second one searched is a 36 pt undead Wizard who attacks!

The Fantasy Trip

DENVER CO 802



From: Marc Gacy

Continuing the adventure

- 1) The writing on the walls of the *Annex* contain the ritual information required to summon a giant sand elemental who can control the storms.
- 2) A wealthy merchant pays the party to do a thorough cataloguing of the whole tomb, particularly the *Antechamber*, as there are some objects of value only to the merchant. What hidden horrors will be revealed?
- 3) The tomb is the final resting place of the high priest of an evil jackal cult. Members of the cult increasingly harass the players until they tell them where the tomb is or they successfully fight them off.

Making it harder

- 1) The first sarcophagus contain a ST:20 zombie.
- 2) The floor of the *Burial Chamber* is actually a brown slime.
- 3) When the characters cross the pit in the *Main Passage* or a character fails their IQ roll on the *Bridge*, make a 3/DX roll. On a failure the character falls in the pit, taking 1d6+2 points of damage.
- 4) A character must first defeat the Myrmidon in unarmed combat for it to join the party. For this contest the Myrmidon is considered to have UCII.

Steve Jackson Games

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Anubis and wide hall hieroglyph from Wikimedia Commons



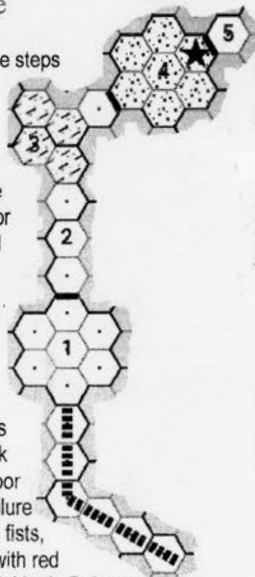
Treasure of the Stone King

POSTCARD LABYRINTH #x
thefantasytrip.game

Intro: While travelling to or from some other adventure, the heroes find a hidden ancient ruin. Amongst the rubble, stone steps are revealed leading downward to a large antechamber with a huge vaulted ceiling.

Setup: Durg, The Stone King was summoned long ago by an ancient wizard to protect this vault. He is a special elemental who is touched by the spirit of both earth and fire.

1. The opposing wall has a carving of a mountain with a crack down the center which holds a door. To either side of the crack are two carvings of demonic female figures with wings, tails and wicked claws. They appear to be trying to enter or escape from the crack in the mountain. These are gargoyles. If the party is small, this can be a single gargoyle perched above. The gargoyles will prevent the door from being opened.
2. This hallway is littered with coins (3d x 10 silver, 2d gold) a few gems (\$50, \$30) and one necklace (worth \$120).
3. This room is warm with a sandy floor. As you enter, two hulking figures rise on 4 legs. They appear large canines with pebbled skin, red glowing eyes, and smoky breath. They are chained to the wall and between them is a heavy charred wooden door with iron bindings. These are Rockwolves and will attack anyone with precious metals or gems which they devour. They are ST12, DX 11, IQ 6, MA 10; Bite 1d+2; Stony hide stops 4 hits per attack.
4. This room has an irregular floor as if it has been rough-hewn from the stone. Upon further inspection you see that it is not carved but melted. There is much heat in this room with cracks and gouges in the floor. At the back, sitting on a rock throne is a lumpy figure that appears also to be made of stone and metal. He rises to greet you and the cracks in the floor flare a red hue and get hotter. Heroes must make a 3/DX saving roll each turn while running or fighting in this room. Failure means taking 1 die burn damage. The figure is Durg The Stone King (Earth Elemental) ST 15 does 2 dice damage with fists, can throw lava and his skin stops 4 hits per attack. Durg appears to be a humanoid figure molded from earth and rock with red glowing coals for eyes. Durg is fully affected by all forms of magic and all weapons. However, fire does not harm him. A Magic Rainstorm will not affect him as his outer shell is igneous rock and bits of ore. An Open Tunnel spell, which makes rock vanish, will cause Durg to fall into a pile of earth, clay and rock for one full day. Durg can throw lava like a fire elemental throws a fireball. Treat this as a thrown weapon attack with +2DX to hit. However, lava may only be thrown every-other turn. Durg's hand begins to heat. When it's a bright red he may then throw lava. Damage is 2d+1 and this costs Durg 2 ST. He may attack with his opposite fist and throw lava in the same turn. Lava range is 3 hexes maximum.
5. This chamber holds empty chests and ripped open bags. Any coins, gems, or pieces of jewelry were eaten by the Rockwolves. There may be magical treasure such as weapons, armor, dices of healing, potion of a strap of parchment with part of a map, but nothing made of or containing precious metals or rare minerals. They are just . . . too . . . tasty.



The Fantasy Trip

"TREASURE OF THE STONE KING"

SUBMITTED BY:

KELLY NALL

fnord.

Making it Harder: Durg's ST could be upwards of 25 or 30. He could also be encountered with several Rockwolves if a greater challenge is needed. Rockwolves could also be 14-16 ST instead of 12.



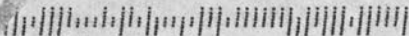
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Questions Three: Douglas Cole

Interviewed by Steve Jackson

Douglas Cole is the founder, chief writer, editor, and Lord High Everything Else of Gaming Ballistic, a publisher of RPG adventures and support material. His *Four Perilous Journeys* campaign recently came to a successful close, and he's looking at his next projects, so we asked him to be our first "Questions Three" interview subject.

1. You're known as a GURPS writer. What made you decide to create some TFT releases too, and will there be more?

Heh. The short version is I was chatting with Steve at GameHole Con in 2018, and he'd just given me the good news that The Citadel at Nordvorn had been green-lit. I asked if there's anything Gaming Ballistic could do for SJ Games. The laconic-as-usual reply was "write for *The Fantasy Trip*."

I didn't say yes right away. I needed to think so I could deliver on any promises made. Shortly thereafter, a few things happened – including the shuttering of *Pyramid Magazine* (sigh) – and David Pulver, Christopher Rice, and J. Edward Tremlett all expressed interest in writing *TFT* works. I asked for a few proposals for adventures from each author – they gave me five or more *each*. I sent those in to Alain at SJ Games; they came back with "Yes."

"Yes to which?" I asked. "Just yes. All of them." OK, then. Ten solid adventure proposals in hand, of which I resolved to publish four through Kickstarter right away. That grew to five (with *stuff*, but more on that later) during the campaign itself.

There are at least six more adventures on the way, and after the *Four Perilous Journeys* campaign, I've asked David to look at

doing more solos. I can definitely produce multiple books at once . . . so long as there are authors bringing me 9,000-word group adventures or 20,000-word solos, and the *TFT* community helps me fund them, I won't be stopping any time soon.

2. One of your hobbies is shieldmaking. Tell us about that!

I got involved with historical research into the Viking era during the writing of my Norse-inspired book for That Other Game called *Dragon Heresy*. That project was the reason for me turning Gaming Ballistic from a blog into a full-fledged company, and it formed the inspirational basis for the Nordlond series of *Dungeon Fantasy RPG* adventures.



One of the things that always bugged me about most RPGs (*GURPS* is a nice exception) was that it was nearly always better to pick up a second weapon than a shield. Given the historical data, that seemed off to me; I felt shields should be cooler than that.

I'd had years of unarmed martial arts experience, but I'd never done one-handed weapon fighting, let alone with a shield. Well, fortunately for me, I live in Minnesota, and our team ain't the Vikings for nothing (incidentally, favorite bumper sticker? "When I die, I want to be laid to rest by the Minnesota Vikings, so they can let me down one last time.") There's a historical re-creation (not reenactment!) martial art studio here called *Asfolk*, and they try and re-create the fighting styles and methods of the time using period-accurate equipment.

Well, if you want period-accurate, you don't go to Home Depot and nab a sheet of plywood. I learned and studied what my instructor, who'd traveled all over Europe studying and measuring Viking artifacts, had to say. I've always loved crafting and woodworking, so this was a real treat for me.

One of the things that you learn very quickly about crafting 1,000 years ago is how ridiculously, insanely labor-intensive it is. You can't just nip down to Viking Depot and pick up the right sized planks and some Elmer's glue and have at it. No, if you want to make a shield the old way, you start by cutting down a tree, and killing at least one, maybe two animals (more likely, making use of animals that had to be killed for other reasons). You cut down the tree, wedge-split the trunk, and then use a freakin' riving axe to carve the tree into planks. Then you wait for a season or so to age the wood (though there's a lot of merit to using green wood here; it's very springy and

tough, so again it's a bit of "we'll see what works, because we don't know.") Laboriously square and plane off the edges. Make either a milk-based glue or hide glue (or both!) to bind the planks together into a blank, and then use a rudimentary compass (a string and a gouge) to score a circle into the boards, cut the circular blank to half the warrior's height, and then use a spoke-shave to thin it. And they were very, very thin: perhaps 7-9mm of wood at the boss, and tapering down to 2-3mm of wood at the edge over the last six to eight inches of shield! Some were reinforced with either rawhide or specially-tanned leather (this is somewhat controversial, and is part of a rapidly-evolving bit of practical reconstructive archaeology) that was perhaps 0.5mm thick, and those hide bits were glued on to the facing and backing of the shield. These were then edged again with thin hide, either glued or stitched on (finely stitched with linen thread). Finally, of course you needed to carve yourself an oak or ash handle and hand-forge an iron boss. Oh, and of course you had to make your own nails (or someone had to).

So it's nuts how much work goes into making a proper shield. I've heard a good shield might cost as much as a sword!

They're also robust: tests with a 100-lb longbow and medieval-style lozenge-shaped arrows showed a hide faced-and-backed shield was effective against arrows from as little as 10 yards, despite the shield weighing only 6-8 lbs.

My own shields don't use all period-accurate equipment. I use a band saw, router, belt sander, power planer, and other tools. But I do cut my own trees, use natural glues and hides, and strive to get them as close as possible. It's left me with a deep appreciation for how much work went into crafting from that era.

3. You are successful with Kickstarter. What surprised you most about your first *TFT* Kickstarter, and what advice would you give to the game designer who is thinking about Kickstarting their first project?

That is a huge topic. The *TFT* Kickstarter (“*Four Perilous Journeys*”) was my strongest ever, with about \$50,000 in total revenue between the primary campaign and Backerkit. Even so, it would have been half or less that amount had I not realized that the *TFT* fan base wanted more than just adventures – they’d had 30 years to write their own, thanks much – they wanted *stuff*. They also seemed to want more solo adventures – something that we can all appreciate, since it can be easier to find time to play than four to six friends to play with. Adding that content probably doubled my funding, but I added it about 3/5 of the way through the campaign, breaking my rules 1, 2, and 5 below all at the same time.

I’ll add that “Stuff” scares me. Phil Reed talks about how painful shipping is, and he’s 100% right. Both international and domestic shipping is much worse for “stuff” than “books,” too, due to tax considerations and special media rates for printed media.

Regardless, my biggest pieces of advice for crowdfunding are:

1. Have it as close to done as possible. Ideally, all writing is 100% finished, with enough preliminary layout to show the backers what they’re going to get. It needn’t be fully laid out and edited, but the backers need to know you’ve got it covered.
2. Plan everything – everything – ahead of time. Look at ten or twenty different projects of a similar type to yours, and look at their title pages. Everything for which the publisher gave

someone else credit, from art and art direction, writing and editing, layout, marketing, warehousing, printing, even the ISBN and other markings, required someone to spend time to get it right and was critical enough to the book’s success that it was worth crediting. All of that must be done, it costs money (even if you do it, it costs your time), and you’d better plan for it. Know what those costs are, and what you have to raise ahead of time. This goes double or triple for shipping and distribution.

3. Build a great team, build it in advance, and pay fairly. That’s for art, layout, and editing especially. But you want your team of eager folks ready to go, with contracts (and you DO have a written, formal, explicit contract for them to sign, right? RIGHT?) signed and time blocked out. You can’t eat exposure, but you can die from it: pay your collaborators.
4. Communicate. Early and often. You need to get the word out before the campaign starts, and keep the excitement high. Folks are quite tired of “here’s my great stuff, says me!” on the Internet, but “wow, this guy Phil has a great product going on!” is worth its networking weight in gold.
5. Know what you want to do, do that, and then STOP. Have the goals and stretch goals laid out and known beforehand (see point 2). If you’re wildly successful and folks are throwing money at you . . . excellent. But if you keep promising new stuff that’s not yet done, and haven’t planned it out, well, you can still lose money. Money that could pre-fund your next campaign so you start even stronger.

There’s more. So much more. But that’s a good start.



Indefensible Behavior, or, What Do You Mean I Can't Defend Now?

By Rob Ward

One of the things that makes *TFT* our favorite RPG system is its fast-playing yet highly tactical combat system. A key maneuver for any character in melee combat, whether hero or staff-wielding wizard, is Defending. However, the Defend rules have undergone some changes since *TFT's* first release, and the new rules produce some strange and unexpected consequences. Let's have a look and see what's to be done. I'll be working from the *TFT* rulebook, but the reasoning applies just as well to the new *Melee* and *Wizard* games.

1. The Rules as Written (RAW).

Pages 102-103 of *TFT* contain a complete listing of all the options available to a figure in combat. The options available depend upon the figure's engagement status at the time the figure's turn comes to *move* [emphasis in the original – 3 times!].

There is one and only one option that includes Defend, and that is **option (k), Shift and Defend**. This option is only available to a figure *engaged with an enemy when it is the figure's turn to move*.

2. Problems arising.

At first glance, this restriction might seem fine. Why should a disengaged figure need to Defend?

But in fact, because available options are defined by engagement status at the time of movement, a variety of weird situations and problems can arise.

2a. RAW: You CAN'T defend against a jab!

That's because the jabber won't normally be engaged with you when it's your turn to move, and so the Shift and Defend option is not available to you.

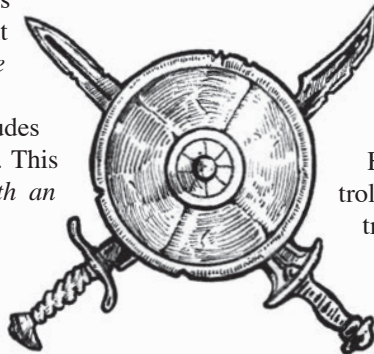
2b. RAW: Actually, you CAN defend against a jab, if a different enemy is also engaging you!

If an enemy has you engaged at the time of your movement, then you can select option (k) shift and defend. Now you can defend against the jab that is two hexes away (as well as defending against the enemy next to you).

2c. RAW: You snuck up behind your opponent, but oh no, now you can't Defend!

That's because you are not engaged if you begin your move in the enemy's rear hex, and so you can't select option (k).

Example. You and your buddy have surrounded the troll. Buddy is in the troll's front hex, and you're in the troll's rear hex. Troll has initiative and makes your side move first. You and Buddy stay put! You've got the troll surrounded! But now troll spins around to face you. Since you weren't engaged when it was your time to move, you can't select option (k). No defending for you this turn.



2d. RAW: Pole weapons are a good choice for a duel, but should they be THIS good?

In a 1v1 duel, there is no way to defend against a pole weapon charge attack if the pole weapon does not want to allow it.

Example. It's Halberd vs Sword: they start with 1 empty hex between them. Sword wants to Defend against Halberd's initial charge, but he can't – Sword is disengaged at the moment his turn comes to move, and so option (k) is not available. Sword decides instead to move just out of charge attack range, 5 more hexes back. Halberd shrugs, charges to within jabbing distance and gets a free attack (no Defend possible here either). And now we're back to where we started. In this duel there is no way for Sword to Defend against the initial charge if Halberd wants to prevent it. These are examples, but you can come up with all kinds of odd situations along these lines.

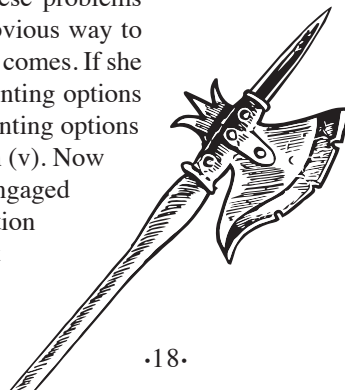
3. Deck of Destiny Player Cards.

The above is a confusing situation, and unfortunately the new **Deck of Destiny Player Cards** could well make these problems more obvious and even more confusing. The most obvious way to use these cards is as follows. The player's turn to move comes. If she is disengaged at this time, she takes the cards representing options (a) through (i). If engaged, she takes the cards representing options (j) through (s). If in HTH, she selects cards (t) through (v). Now it will be crystal clear that the player, if she is disengaged at the time her turn comes to move, cannot select option (k) for engaged figures, any more than she can select option (v) for figures in HTH.

4. A Solution.

One simple solution is to add an option for disengaged figures that allows Defend. We'll call this Option (b2) Move and Defend. The "move" part might be $\frac{1}{2}$ MA, or possibly just a single hex. The existence of this option makes all the difference though, avoiding all the weird situations above. It does no damage to, and requires no reinterpretation of, the rest of the combat rules. You can even make a new Player Card for your group with this option for disengaged figures.

Now get out there and defend against those pole weapon jabs!





Easy Sneezey: strictly optional rules for illness and recovery in TFT

By Stefan Jones

*Note to GMs: It is easy to go overboard with variant rules and extensions to a game. This article has “strictly optional” in the subtitle to reflect this. **You can easily** boil down illness to a die roll of injuries, cured by a potion, spell, or normal healing time. The below is presented for those who want something a bit more “crunchy.”*

Dealing with illness on Cidri is no problem if you’re well heeled or well connected. A Cleansing spell and a healing potion and you’re back on your feet. Poorer folks, those in small villages, or badly-equipped adventurers may not have it so easy. These rules provide a way of handling disease and recovery.

Illness Points

A character suffering from a disease is dealt one or more *Illness Points*. These represent weakness, queasiness, and general misery. Like points of fatigue, these reduce Strength . . . but they’re a lot harder to get rid of.

A bad cold might deal a single illness point; the flu – three points. A potentially fatal illness like the Plague could deal as much as six points. Some sample diseases are provided below.

Recovery

At the end of each day, an ill character makes a saving throw to see if they get better:

- 2/ST if the patient gets complete bed rest, with no more exertion than walking to a privy or eating a meal.

- 3/ST if the patient does light work, such as preparing a simple meal, studying, or bookkeeping.
- 4/ST if the patient does heavy work, such as traveling by foot, farm work, or physical labor.

On any success, the patient loses an illness point. When the last point is gone, the disease is cured.

On a regular failure, the disease neither improves nor worsens.

On a critical failure, the patient suffers a relapse and gets an additional illness point.

Additional Symptoms

Many illnesses have additional symptoms.

Cough: A hacking, persistent cough. A very bad thing to have if you’re in a dungeon full of wandering monsters! Stifling it for more than a minute takes great effort. (Pass a 2/IQ saving roll.)

A cough goes away when the disease is cured.

The Shakes: You’re twitchy and uncoordinated. You get a penalty to any roll against Dexterity, including to-hit rolls. More than a 2-point penalty is rare. The shakes go away after a second successful recovery roll, or when the disease is cured.

Delirium: You’ve got a fever. You may have trouble thinking straight, or be so delirious that you see faces in the wallpaper. You get a penalty to any roll against IQ, and to to-hit rolls. A common flu might be worth a single point penalty; a serious illness might deal a 4-point penalty!

Delirium goes away after a second successful recovery roll, or when the disease is cured.

Rash: Your skin erupts in a distinctive pattern. People know you are ill and react appropriately! The blotchy red marks of measles are worth a -1 penalty of Reaction rolls. The black lumps under your jaw that result from the plague are worth a -3 penalty. A hostile reaction means people run away. In a town, they may alert the guard, who will poke at you with long poles until you leave.

The rash goes away after a third successful recovery roll, or when the disease is cured.

The Heaves and/or Runs: You are nauseous and/or have loose bowels. A 2/ST roll is required to go longer than a half an hour without running to a privy (or behind a bush), or making use of a bucket left by your bed.

Your stomach settles when the last illness point is gone.

Deadly Diseases

Some diseases can *kill* you. If you fail a recovery roll, you suffer a point of injury; on a critical failure, you suffer 1d6 points of injury!

Debilitating Diseases

Some rare diseases consume the nerves, muscles, or brain, and may reduce an attribute. A particular disease usually affects one attribute.

If the character *fails* a recovery roll, the affected attribute is *temporarily* reduced by one point. The attribute recovers at a rate of one point a day after the disease is cured.

On a *critical failure*, the reduction is *permanent*. Getting back to where you were means using a Wish or spending XP to build the attribute back up.

Contagion

Infectious diseases can be spread by insect and animal bites, infected wounds, foul water, tainted food, and bodily fluids. Scholars and physicians in most civilized parts of Cidri have a basic grasp of how disease spreads, even if they don't know (or believe in) germ theory. People who can afford it will hire a wizard to cast Cleansing and Scour to "purify" the quarters and belongings of someone who has been sick.

When making up a disease, note whether it is easily contagious between people, and the conditions for contagion. For example, flu and measles spread by coughing and sneezing. Sharing close quarters with a sick person brings a high risk of catching their disease. A nurse tending to a sick person with a disease accompanied by Heaves and Runs (or a maid cleaning up after them) may likewise be exposed. Use a simple saving roll – 3/ST in most cases – to determine if the disease spreads in these cases.

Some diseases only affect certain races. Elves are immune to many common diseases, but have a few deadly illnesses of their own. Orcs rarely suffer from illnesses caused by bad food and water, but suffer terribly from plagues that hardly bother humans. Goblins and hobgoblins have their own set of ailments, and reptile men another set. These races don't suffer from human diseases, but may carry them! Gargoyles, being silicon-based, don't have the slightest susceptibility to germs and viruses, but are liable to contract infections from lichens and molds.



Sample Diseases

Doviann Grippe: Mild influenza. Deals 3 illness points, causes coughing and delirium (1 point penalty to IQ when making task and saving rolls). The grippe is contagious! Elves and dwarves seem immune to it; most other folk catch it readily.

Draining Death (Cholera): Contracted by drinking filthy water, it can be contained by good hygiene; it may spread to caregivers who don't wash their hands. Draining Death metes out 6 illness points; it is a deadly disease which causes the Heaves *and* the Runs. Sufferers who aren't supplied with large amounts of clean water suffer double damage when they fail a recovery roll. Orcs can catch (and spread!) the disease, but only suffer 2 illness points and experience massive flatulence.

Mine Death: Traditionally thought to be suffered only by dwarves, who attribute it to malign stone spirits. Deals 4 illness points, coughing, the Shakes (2 point penalty to DX when making task, saving, and attack rolls). This is a deadly disease, but is not contagious. (Mine death is in fact caused by the spores of lichen found in damp tunnels and caverns; adventurers of any flesh-and-blood race may catch it if they spend enough time in a damp, poorly ventilated cave!)

Pustulous Plague: A deadly disease which deals 6 illness points. Victims sprout ugly black boils (-3 reaction) and suffer delirium (3 point penalty to IQ). Spread by lice; it is not highly contagious, but most people shun victims.

Shaking Fever: A debilitating disease which attacks the nervous system, potentially affecting agility and coordination (DX). It deals 2 illness points; the victim has the Heaves and mild delirium (1

point). It is thought to be transmitted by drinking contaminated water, but is relatively rare and not contagious. Orcs can catch it, but don't become delirious or get the heaves. Elves dread the ailment; those who catch shaking fever are dealt 4 illness points.

Nostrums and Infusions

Ailing characters of limited means can buy non-magical remedies to help them deal with illness. Most apothecaries can supply them, but there is a chance (1 in 6) that a store-bought nostrum will be a fake. *Double* the price for a guaranteed-genuine product from a trusted druggist.

Tonic: Increases Strength by 1 for the purpose of a recovery roll. More than one dose a day does nothing. \$3 a dose.

Cough medicine: Calms a cough for an hour. \$1 a dose. Taking more than a dose at a time may give you a point of delirium.

Fever Reducer: Reduces the effects of delirium by one point for a day. Multiple doses have no effect. \$3 a dose.

Binders and Soothers: Reduces the effects of the Runs and Heaves, respectively. A \$2 dose will hold back the tide (at the appropriate end) for three hours.

Characters with the Master Physicker or Expert Naturalist talent can brew the above remedies if they can forage for herbs and have cooking gear. Preparing a dose correctly requires an hour and a 3/IQ roll. On a critical failure they unknowingly make a mild poison that *adds* an illness point!

Many small hamlets are too poor or remote to warrant a resident wizard or apothecary. Visitors who can brew up even simple nostrums will be made very welcome!



Tips For Running *TFT* at Conventions

By Kelly Nall

I have run nearly 30 full sessions of *The Fantasy Trip* at nine different gaming conventions since October of 2018. Those were mainly Friday and Saturday night plus Sunday morning (at some larger cons, Thursday may have been added). Each of these sessions used *In The Labyrinth Legacy Edition* in a full one-shot roleplaying adventure of my own design. I'd like to take this opportunity to give other game masters the benefits of my experience. There are still a vast amount of gamers who have never heard of *The Fantasy Trip* and many who have only been exposed to *Melee* and *Wizard*.

Tip #1: Advertising

Advertising is a key factor to having a full table of players at a convention. Contact the organizers for your con and see if they have pre-registration for games. Many of them do, and you can use this to get the word out about your game and generate interest. Aim to give a short description of the *Fantasy Trip* system, and *especially* about your adventure. I always emphasize that the game is easy to learn, and that everything needed to play will be provided – no experience necessary!



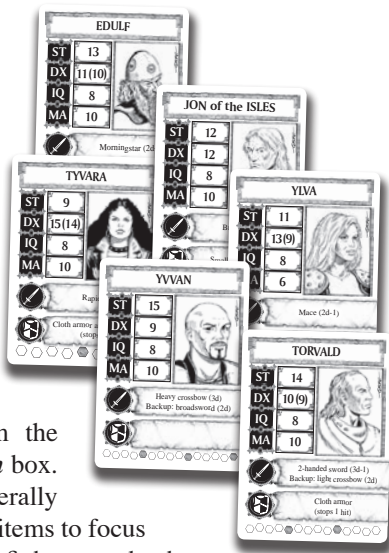
With advance permission from the con organizers, you can also print 11x17 flyers to post in the gaming area with details about the *TFT* game you'll be running. These are fairly inexpensive to do at a national chain office supply place. I get mine done in full color for less than \$1 each, and you don't need many of them! Make sure to include table or area and the days and times you'll be playing. You might also take advantage of the "Seeking Players" signs that many cons use to let attendees know that you still have a couple of spots available. After the game, if you have something to hand out that has the name of the game on it, that will help the players remember and share with others. I use simple stamped wooden nickels that are inexpensive to make and that they can throw in a dice bag. When they get dice out of the bag, they are reminded of the game!

Tip #2: Drawing Attention

I've found that along with getting the word out, it doesn't hurt to draw attention to your game in any positive way that doesn't disturb other players in other games. I have a display that I've made which I've gotten numerous compliments on. It has LED torches with 'realistic flame' at the top, and below it hangs a wooden tavern sign that says **The Broken Blade** (*ITL*, p.170). I also use a full table of dungeon terrain that I've created or purchased and then painted. It's similar to the Hirst Arts terrain that Steve and Phil use, and I cannot count the number of times people have stopped while I was setting up to ask where I got it. You can always take *that* opportunity to enlighten them about *TFT*.

A word of caution: make sure you have your *Legacy Edition* box so that you can explain that all of your eye-catching miniatures and terrain **do not** come with the box. We can't underestimate the perception of how huge that box is and those uninformed folks might easily assume that it's packed with everything they see! What you *should* do, though, is make sure and show them the contents of your *Legacy Edition* box. In my experience, they will generally be pretty astounded. One of the items to focus on is the dry-erase pre-made fighter cards that come with the set. Make sure to explain how they are (more or less) an entire character sheet and that everything fits on that small card because the game is so quick and easy to play while still providing realistic tactical combat, a full magic system, and all the other bells and whistles that they've come to expect from modern RPGs.

Lastly, I'd like to note that many cons offer a free GM badge if you run a certain number of hours of games. It's not usually too difficult to meet this requirement with a RPG and three sessions of five to six hours each. While you're coordinating things with the convention staff, you might inquire about this as well.



Tip #3: Making a Convention Adventure

I've run one of my prepared adventures with as few as two players and it was still a lot of fun for them. The secret is in your adventure design. At a convention, you have to be able to accommodate a variable number of players, take into account playing styles, and work within a predetermined time slot. If you can't master this, then there is a chance that you will run out of adventure before the time is up or have to cut the game short. You usually do not have the luxury of running over because, in general, another scheduled game will need your space. This is especially true at large conventions such as Origins and Gen Con. You can try to mitigate this some by selecting a late slot. Keep in mind that it's helpful to create your own adventure for this purpose because most adventures are made to be played in an undetermined amount of time and you can't just ask everyone back to your house next week! The best way to make sure you are able to run in the time allotted is to create an adventure with *modular components*. This is easier than it sounds.

First, create a very short and simple adventure with only one or two combat encounters, at least one roleplaying opportunity, and some light, easy puzzle or problem solving. This will go a long way to making sure your adventure has an appeal to each of the major player types. At this time, you should also create pregenerated characters that your players can choose from. Tune the characters so they have the talents and abilities it will take to have a good chance to succeed.

After creating this very concise adventure with only the bare necessities, go back into it and work in some optional encounters of whichever type you wish that you can insert into specific spots.

These need to make sense and hold the continuity of the adventure, but still be completely modular so that excluding them takes nothing away from the game. After the adventure is designed this way, you have all the material you need. Check the progress and evaluate each hour. If the group seems to be blasting through the adventure, you can begin to insert your modular encounters to give them the amount of play time they signed up for. Remember to do this with caution – you can always add in more components but you can never get back the time they take up.

Tip #4: Explain about Character Mortality and Low Fantasy

Nobody will want to play the game a second time if the whole party died the *first* time! This is not to say that there should not be the chance of losing one or more characters before the end of the adventure. This is one of the parts of *The Fantasy Trip* that many modern RPGs have deemphasized or weeded out of the rules. In my opinion, this is one of the things that sets *TFT* apart – the element of *character mortality*. Whether or not they admit it, many players enjoy a game where there is some risk involved and they are not guaranteed treasure, fame, and experience enough to advance after each adventure. Explain to your players that the game originated as a player vs. player strategic combat game where your goal is to eliminate your opponent, and if you failed to do so, *they* would eliminate *you*! No other RPG (that I’m aware of) has core rules designed with this concept.

Also due to this, *TFT* as a roleplaying game tends towards *low fantasy* where the world is more rational and similar to our own.

That’s why a *TFT* character can have a single crucial die roll, and their existence may often be a matter of a few fatal points – but that’s also where the *excitement* lies! The advantage is that with *TFT*, a new character is easy to make, and character advancement – while being fully featured enough to allow players to have the satisfaction of making their heroes better – is also exponential enough so that a beginning 32-point character may quickly catch up in scope of power and usefulness. For a con game, it also helps to have a couple of extra spots in your adventure where the heroes may encounter someone in need of rescuing, or some other NPC willing to throw in with their cause. This is a perfect opportunity to bring a player whose character has met their demise back into the game. You can pinpoint these spots after adding in your modular encounters.

Tip #5: Players Love Handouts and Props

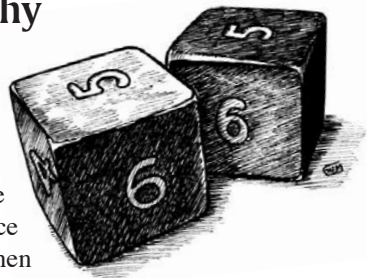
Admittedly, I have been known to go a little above and beyond with planning my adventures, creating custom 3D terrain maps and miniatures, preparing character cards for all NPCs and opponents, and having an eye-catching display, but one thing that you can take a little time on that will always be appreciated by your players is handouts and props. Some of my handouts are as simple as treasure cards. I make a treasure card that says “Potion” and put it into a common card sleeve. When the player decides to use the potion, there is a 2nd card behind the first that tells the effect. When treasure is found, I let them draw one of these cards if something extraordinary is called for. Players show a lot of enthusiasm and I’ve not yet had a player “cheat” by looking early. Is it a magic ring or just worth some extra silver?

If there is an occasion (and often I *make* an occasion if there is not one), I will often present players with an antiqued, ancient, weathered and worn document or map that is cryptic and may contain important information or reveal secrets of the adventure's villain. This is easy to do and makes a good impact on the players. An old scroll with tears and burned edges, a note with a bloody fingerprint, or a page from a book so old that it's faded and crumbling – the more they have to work to figure it out, the better they will like it.

If you're feeling particularly creative, you can design physical props such as a puzzle object, an item that lights up, is made from a strange material, or has strange markings – any of these things add to the atmosphere of the game and draw the players in. I'm not an amazing crafter and maker, but if you look at some of the tutorials and examples on the Internet, you can do this. The 3D terrain also falls in this category. Not only is it eye-catching to passersby but it also adds to your players' involvement in the game.

Tip #6: Remember Why People Play Games

You can prepare as much as you want, or as little as you want. In the end, it's all about bringing a group of people together with the common goal to share an experience and have fun. Remember that when hosting *TFT* at a convention, the best thing you can do is make it as entertaining as you can and give your players a good experience. I've had some players return the next



day to show me that they'd gone to the retail area of the con and purchased the *Legacy Edition* box. I've had some players return the next day to play a different character type because they had a good time. There have been a few occasions where a player would say something to the effect that they had a great time, but the game was just too different from the games they are used to and they wouldn't play *TFT* on a regular basis (some folks have a really hard time with rolling low). I would say this has a bit to do with my game mastering style, but I feel that it speaks greatly about a game that is very well designed and entertaining!

In general, I would say that around half of my players had no preconception of the game, and the other half had played *Melee* over 30 years ago but didn't quite remember all the rules. I did have one group of six players who showed up on a Saturday night in Cincinnati last winter. Three of them were a little older (more my age) and the other three were significantly younger. It turned out that the older fellows were long-time friends who'd played *TFT* many years ago, and each of them brought their son (in their twenties) to experience the game. It's sessions such as that one that makes hours of preparation, running back and forth from one end of a convention center to the opposite, and staying up until 1 or 2 a.m. packing everything up completely worth it.

I sincerely hope you find these tips helpful, and that they help you begin the process of refining your own method for running convention games of *The Fantasy Trip*. I'm even more hopeful that I will have the opportunity to play in *your* game at a convention where you are running *TFT*. Good luck!



A Collection of Peculiar Magic Items

By Stefan Jones

Baleful Mouse

A slightly oversized, taxidermied mouse. It has garnet eyes and a lanyard woven of gray human hair. The mouse is repulsive, both aesthetically and on a supernatural level. A deliberate mental effort (make a 2/IQ roll) is required for a person to handle the item; on a failure, they toss or kick it away. On a success they master their disgust and can keep it indefinitely.

Openly wearing the mouse means the wearer gets a -1 to reaction rolls; a result of hostility indicates mocking, aggrieved disgust rather than physical aggression.

There is an upside. Felines, ranging from house cats to the mighty giant lion of Chogar, are repelled by the talisman. Any cat, including intelligent feline people, must make a 4/IQ saving roll. On an ordinary failure, the feline shies away from the wearer, approaching no closer than 2 megahexes. On a critical failure the cat flees. On a critical success, the cat is enraged and attacks the wearer; it is more interested in clawing the mouse to pieces than murdering its keeper, so tossing the talisman aside may save a life!

Box of the Sojournor

Someone really doesn't want you to look in this fist-sized box. It is wrapped in a loose cover of very strong cloth; embroidered into it are warnings, in five languages, not to pry within. There is also a phrase in an obscure language used by the wandering tribes of Moursor's Great Southern Veldt: "Say what you need."

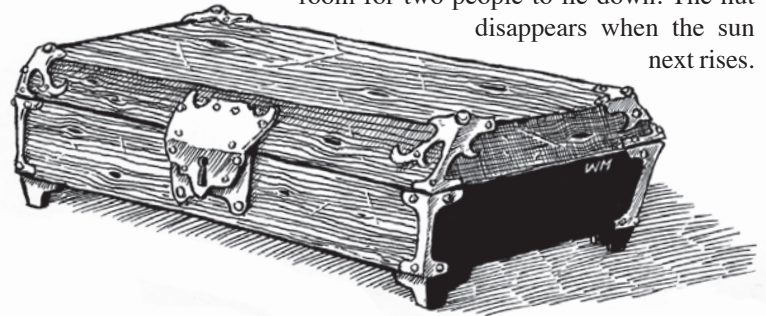
Magical probes will detect a variety of enchantments, including an intertwined set of summoning spells and a trapped spirit.

The box within is built of sturdy, dense, dark wood, nailed shut and with iron reinforcements on the edges. A further warning not to pry within adorns each face, in the form of beautiful inlaid letters. The phrase "Say what you need" is also written out here.

Inside the box is a sack made of an antelope's scrotum, sewn shut with threads of braided sinew. A variety of objects can be felt through the skin. Those familiar with the ways of the southern tribes may recognize this as a "medicine bundle," a potent magical artifact. Opening the bag, or probing the contents too roughly, will ruin the enchantments.

As to its function: The box was provided to an ancient hero to aid her on her journey to The Land Beyond the Western Sky. It can provide aid twice a day; the request must be made in the tongue of the southern tribes.

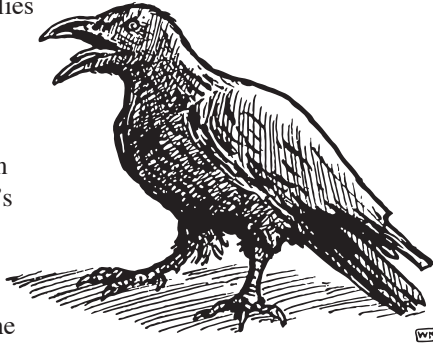
"I need shelter." A hut made of woven leaves and vines appears nearby. It is weatherproof, and a comfortable temperature within, no matter how miserable conditions may be outside. There is enough room for two people to lie down. The hut disappears when the sun next rises.



“I need food:” A basket of woven bark appears; it contains enough tubers, berries, and fat grubs to make two meals. The basket disappears after an hour.

“I need water:” An animal’s bladder full of cool water, enough to sustain a person for an entire day, appears nearby. The water is drunk through a spigot and plug made from bamboo that is sewn into one of the organ’s orifices. The bladder disappears at sunset.

“I need guidance:” A large raven with glowing blue eyes flies out of the west and settles on a nearby branch or rock. It will gargle a phrase which can be understood as “where to?” in the southern tribal tongue. If the box’s owner responds in this language, the bird will nod and begin flying at a steady pace toward the desired destination, pausing now



and then to give the sojourner time to catch up. (The destination must be a place, not an object or person.) The raven provides guidance for a third of a day.

“I need protection:” Three jackals (treat as wolves) appear next to the box’s owner. They will advance, snarling, on any obvious threats. The jackals prefer to confront and harass attackers, preventing them from advancing on the protectee while he or she readies weapons or flees. The jackals disappear after five minutes.

The Chest of Latoria the Skilled

This sizable wooden chest is finished in black lacquer, and decorated with scenes of a variety of people engaged in erotic exercises. Its numerous drawers contain a bewildering variety of unguents, powders, and perfumes, as well as a selection of curious appurtenances and priapts designed for the practice of amorous arts. There is something in there for everyone, and for a wide variety of species.

Only a professional of erotic arts will know how to use the contents of the chest. It will give a +6 bonus to whatever attribute is tested in the practice of these skills. The magic part: As long as one application of a consumable is left in its jar or bottle, the supply will slowly replenish itself. If used to entertain no more than six clients a day, the supplies will never run out.

Dusty Sandals

For the first five minutes after donning these ordinary-looking leather sandals, the wearer’s every step produces a billowing cloud of chalky dust. This leaves a very obvious trail and gets on the clothing of everyone in the same megahex.

If the wearer walks on a semi-liquid surface – such as mud, slush, quicksand, or a grassy bog — they will discover another property. The dust hardens into a stable, floating crust. If the wearer moves at a deliberate pace (no more than 3 hexes a turn), they can walk over these surfaces without so much as getting a toe wet. The trail of crust remains, providing a path for others to follow. The crust can support figures of slightly-above-average human weight without cracking, as long as those walkers are spaced three hexes apart.

The sandals stop producing dust after five minutes. The hardened crust dissolves ten minutes after forming. The sandals must be removed for at least an hour before they can be tied back on and once again produce dust.

Hog's Lament

An amusing-looking figure of a wild boar, composed of leather, cloth, and patches of bristle. Inside is a pig's bladder. A plug in the figure's rear (exactly where you might imagine it to be) allows the bladder to be inflated; this takes about a minute.

When squeezed, air rushes through a clever, magically enhanced set of reeds and whistles. The resulting bellow terrifies pigs and hogs of both natural and supernatural varieties. Treat as an Avert spell, but it lasts an hour.



The Thimble of Baroness Kamilla

A ceramic thimble which is always full of millet. It can be emptied four to six times a minute. An hour of steady pouring yields about a pound of grain.

The millet must come from somewhere. The only clue: Once in a great while, a strange-looking weevil (sometimes alive, usually dry and dead) pours out along with the grain. A scholar believes this variety of pest comes from Drannerlay, three continents distant.

The Fantastic Mead Halls of Gustov the Wise

Gustov, court magician of King Tessle the Good of Vanimar, created five miniature mead halls when his patron was trying to cement an alliance with the Sea Barbarians. The halls allowed the captains of the barbarian fleet to hold elaborate funerals for those killed in battle, even when weeks away from home or fighting far inland. The gifts worked: The raiders loyally aided Tessle in its defense against the Horse-Rider Hordes.

Three of the mead halls are still in the possession of the chieftains of the Sea Barbarians (who are now far more likely to trade with you than pillage your coastlines.) One was lost at sea, and the last was believed captured by a captain of the Horde.

The mead halls proper measure 24" long, 10" deep, and 10" high. Each comes packed in a sturdy, buoyant wooden carrying case. The inside of the lid of the case has tubes for storing scrolls (originally three copies apiece) bearing the hall's three activating poems. Runes on the top of the lid detail the halls' operation:

“Lay on flat ground, with five arms' reach empty space all around.

Read the poem of gathering.

Enter, and out the far portal.

Lay the dead on their biers.

Read the poem of lament and farewell.

Return to the hall and feast.

All leave, and read the poem of departure.”



The mead halls contain a portal spell, coupled with a powerful illusion. These are activated by reading the first poem. (The scrolls are not magical; anyone who cared to memorize the poem could activate it.) The mead hall will be surrounded by light mist, and seem to grow enormous. Only the entry, the boundary of the portal, has any physical substance.

The portal leads to a pocket dimension a mile or so in diameter. It has two areas:

A large mead hall interior. There are dozens of tables and benches, two hearths with roaring fires, and a dais with a table and seating for five notable guests. When the hall is first entered, gray-clad, faceless servants will be busy setting food and drink on the tables; they will silently gesture visitors to proceed to a doorway on the opposite side of the hall.

The other area is a bleak stretch of shoreline, with a rocky beach. Inland is a series of increasingly steep dunes; impassable headlands border the beach to the north and south. It is always dusk in this place, with the first stars appearing in a cloudless sky. Lined up along the beach are five Sea Barbarian longships; set on the decks of each are a dozen biers of carefully arranged driftwood. Ladders allow easy access to the decks of the ships.

As the poem of lament and farewell is read, the ships will magically slip into the tranquil sea. When they are a few hundred yards offshore the biers burst into flame. The ships themselves catch fire soon after, with the flames dying just as they disappear over the horizon.

When the faceless servants feel the time is right, they will beckon the mourners back into the hall for a feast. There is plenty of food and drink, enough for at least two hundred. The menu includes roast

pork, strips of fried whale meat, boiled cabbage, odiferous jelly-like preserved fish, and hearty black bread. Beverages include mead, wine, and ale.

Reading the poem of departure ends the illusion, seemingly shrinking the great mead hall down to portable size. People left in the hall or on the beach when the mourning session ends are left dazed on the ground around the miniature hall.

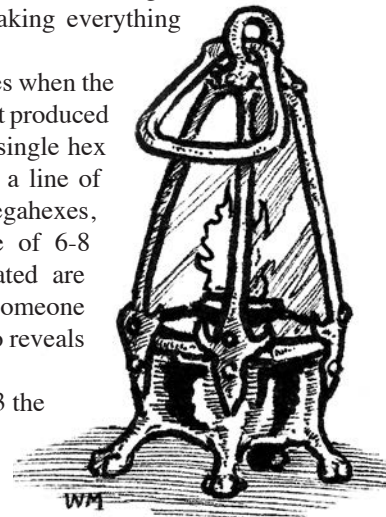
Pale Lantern

This well-built oil lantern has a clever folding hood which can be lowered, covering five of its six sides and placing a bulls-eye lens over the other. When the hood is raised the lantern emits a pale, blue-white light that illuminates only the user's megahex.

The light washes out colors, making everything appear in shades of blue.

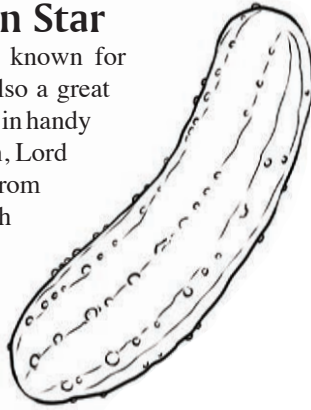
The lamp's true quality emerges when the hood is lowered. The beam of light produced is eerily focused, illuminating a single hex at a range of 1 to 3 megahexes, a line of three hexes at a range of 4-6 megahexes, and a full megahex at a range of 6-8 megahexes. Items thus illuminated are revealed as though viewed by someone with Mage Sight. The lantern also reveals the false nature of Images.

The lamp burns oil at about 1/3 the usual rate.



The Pickles of the Fallen Star

The great scholar Rownah is best known for her treatises on botany, but she was also a great gourmand. Both of these passions came in handy when the estate and lands of her patron, Lord Klattifick, was covered with dust from a falling star. Rownah's monograph on the incident describes the great abundance of crops fertilized by the dust, the peculiar changes wrought on the area's fruits and vegetables, and the eldritch effects that eating these had.



Rownah convinced Klattifick to have the season's crop pickled, so she could study and document the effects at her leisure. She was able to cure her patron's daughter and nieces of the Trotting Death by feeding them a knobby blue radish. Unfortunately, the scholar's effort to catalog the effects of the hundreds of types of pickles ended when she insisted on using herself as a test subject. The last words scrawled in her notebook were, "Avoid spiked green carrot."

Several hundred jars of Rownah's pickles remain. They are sealed in glass or earthenware jars, and a few small barrels. They are sealed tightly with pitch and windings of rope.

Each jar has 1d+4 pickles. Each pickle has a type (cucumber, carrot, radish, apple, cabbage, berries), a color (red, blue, green, yellow, black, white), and a texture (smooth, ridged, puckered, knobby, rough, spiked). The GM should determine these randomly as the players open jars.

Roll 3d to determine the effect of consuming a pickle:

- 3 - Poisonous: Roll 3/ST. On a *success*, the eater becomes gravely ill for 1d-2 (min. one) days. This reduces DX by 2, ST by 4, and IQ by 1. The attributes recover afterwards. On a *failure*, all results are doubled; on a critical failure they are tripled.
- 4 - Delusions: The eater is incapacitated and suffers hallucinations for 1d-2 (min. one) days. They emerge from the fever with an irrational belief or obsession. The character can try to beat a 4/IQ roll each day to work past the delusion.
- 5 - Disability: One attribute is decreased by 1d-3 (minimum one) for 1d days.
- 6-7 - Seeds: 1d-1 (minimum 1) seeds implant themselves in the eater's body (see below). Roll again for the pickle's power, and take note of it.
- 8 - Weakened: Character recovers fatigue at half rate for 1d days. Natural healing rate is also halved (1 point of injury recovers in 4 days).
- 9-10 - No effect.
- 11-13 - Restoration: Restores up to 4 points of Strength lost to fatigue or spell casting.
- 14 - Heal: Heals up to four points of injuries.
- 15-16 - Tonic: Doubles the consumer's Fatigue recovery rate (2 points per 15 minutes of rest) and natural healing rate (1 point a day) for 1d+1 days.
- 17 - Cure: Eliminates the most severe disease in the eater's system; this takes 1d-3 days.
- 18 - Vision: The eater is incapacitated and suffers hallucinations for 1d-2 (min. one) days. Afterwards, they recall a true item of esoteric lore.

Consistency: Make a note when you first determine the effect of a particular type of pickle (as defined by plant, color, and texture). There is a good chance (1-5 on 1d) that pickles of the same type have the same effect. On a roll of 6, the pickle has a random power. (A “Seeds” result is not a power in itself.) Rownah determined that *spiked green carrot* was poisonous, and that *knobby blue radish* had curative power.

Seeds: The seeds germinate in 1d+4 days, and become painfully apparent two days later. The Cleansing spell will efficiently remove the seeds and sprouts. If allowed to mature, the plant will erupt from the skin 1d+2 days later; roll a die to determine the location and the damage done:

- 1 - Leg: 1 point damage, Reduce maximum Move by 2 until removed.
- 2 - Arm: 1 point damage, Reduce DX by 1 until removed.
- 3-4 - Chest: 2 points of damage, Reduce ST by 2 until removed.
- 5 - Abdomen: 4 points of damage, Reduce ST by 1 until removed.
- 6 - Head: 2 points of damage.

The Cleansing spell will kill seeds, plants, and roots, but not remove them. A Physicker can remove a plant surgically, dealing 1d-2 damage; a Master Physicker can do the job and only deal 1d-4 damage. A surgically removed plant can be potted to continue growing.

Why let the plant mature? There is a chance (2 on a 2d roll) that any fruit or vegetables produced by the plant will duplicate the powers of the pickle that implanted the seed. Unfortunately, implantation in a human victim seems to be the best way to sprout the seeds!

Totter's Cloak

This sturdy and nicely cut hooded cloak was commissioned by Lord Jon Totter as an engagement gift for Uraia of Elson. Its enchantments were intended to entice the lady to accompany Totter on his frequent hunting trips. Ironically, it was on just such an expedition that Uraia was kidnapped by raiders. She eventually joined the bandit gang, meeting a sticky end in a hangman's noose. The adventurers who rounded up the bandit gang “liberated” the magic cloak; it has had many owners since then.

The cloak is made of a magically treated green cloth. Embroidered on decorative tassels attached to the collar are five activating phrases. These are written in archaic characters in a formal dialect of the common language; a scholar or high-born person who grew up reading romantic poetry will have no problem reading them. They activate magical protection against an environmental effect that lasts one hour. The phrases are:

“Keep me dry:” Creates a dome of force which prevents rain, sleet, and snow from hitting the wearer and the surrounding six hexes. Wind-driven precipitation may still dampen the area.

“Keep me warm:” Keeps the wearer toasty warm at outside temperatures as low as -20 F. It will also nullify *one* magical attack or effect involving ice or cold; this ends the warming power early.

“Keep me cool:” Keeps the user cool in temperatures up to 120 F; the cloak becomes fireproof for the hour as well. It will also nullify *one* magical attack or effect involving heat, fire, or flame; this ends the cooling power early.

“Provide me light:” The outside hem of the cloak glows brightly. This provides as much light as a torch. It will nullify a Shadow spell cast on the user and the surrounding six hexes, but this quenches the glow early.

“Give me shade:” Creates a dome-shaped field of hazy half-shadow over the wearer and the surrounding six hexes. The field will nullify a Dazzle spell affecting the user, but it dissipates in the process.

The cloak’s powers may be used a total of five times a day. Uttering a new phrase cancels any power in effect.

The Wrappings of the Prophet Tauhd

The teachings of Tauhd the Leper are revered by many faiths. A set of garments said to have been worn by the prophet appeared a decade after his martyrdom. It isn’t known if they are a genuine holy relic or a clever fake.

The garments – two sets of linen bandages, a loincloth, a kilt, and a tunic – are packaged in a sturdy satchel covered with colorful silk embroideries depicting scenes of Tauhd’s life. The garments themselves are enchanted to stay clean and free of dust and sweat, but have permanent stains – luridly colored and slightly damp – of what look like pus and blood.

A character who dares to don the bandages and garments gets a -1 penalty to reaction rolls, and must make saving rolls every hour to avoid harmful effects:

- Make a 4/ST roll to avoid Chogur’s Shakes. The victim loses 1d-3 (minimum zero) of Strength to fatigue on waking and once each waking hour, has his maximum Move reduced by one, and suffers a -2 penalty to DX for any task requiring fine motor skills.
- Make a 3/IQ roll to avoid Prophet’s Delirium. The sufferer goes into a mild manic state marked by dilated eyes, distraction, and speaking in portentous-sounding “word salad.” The victim gets a -2

penalty to IQ when attempting any mentally demanding task, and a -4 penalty when attempting to disbelieve illusions! A 2/IQ roll is required to *keep quiet*, even in dangerous situations!

These diseases are not magical in nature, and can be cured through medicine, potions, or magic. They will not then recur.

Anyone of a faith that reveres Tauhd who dons the wrappings, and spends some time in quiet contemplation, will after 1d+1 hours receive a vision about a question or puzzle that the character was meditating about. This can take the form of a Scrying attempt, or an accurate but obscure answer to a wish for information.

The Tutor’s Spirit

Professor Direnza Spoar was a well-liked member of the faculty at the T’reo School until he became involved in a feud. His rivals did not want to take responsibility for actually killing him, but they trapped his spirit in a wooden contraption carved and painted to look like a stack of academic tomes. For four hours a day, three days a week, his soul can be heard lecturing on military strategy. The lessons are actually very well delivered, with humorous asides and bits of fascinating lore. Near the end of each session, the old scholar will ask for and answer questions related to the lesson.

It takes about four months for the trapped spirit to deliver a full course. Anyone who faithfully listens to all of the lessons from the beginning will be able to purchase the Strategy talent for half the normal XP cost.



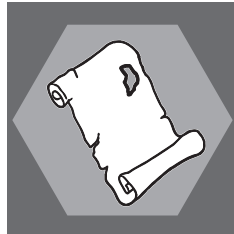


TFT Helper Designer's Notes

By C. Andrew Walters

A long-time TFT player, C. Andrew Walters designed and coded the **TFT Helper** application. This is a free app, available for both Android and iPhone on their respective stores. There are other apps using that name, so be sure you download the right one!

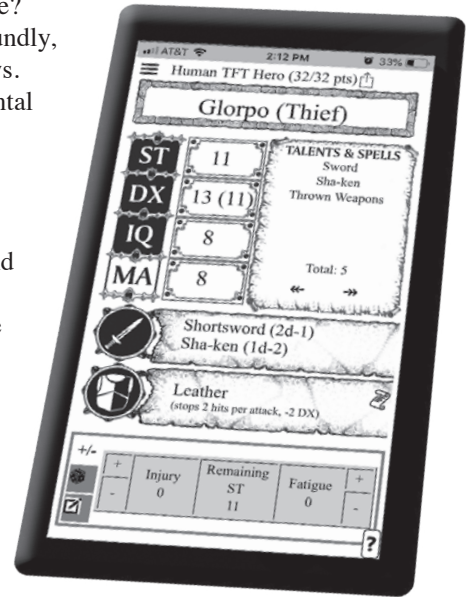
The **TFT Helper** mobile app for iOS and Android can complement your game in several ways. For starters, it's a character design app: it will do the math and check Talent dependencies so you can quickly design and tune a character. Then it's a digital character sheet: you can track injury and fatigue, roll dice, note treasure, curses, and so on, and there's even a character journal.

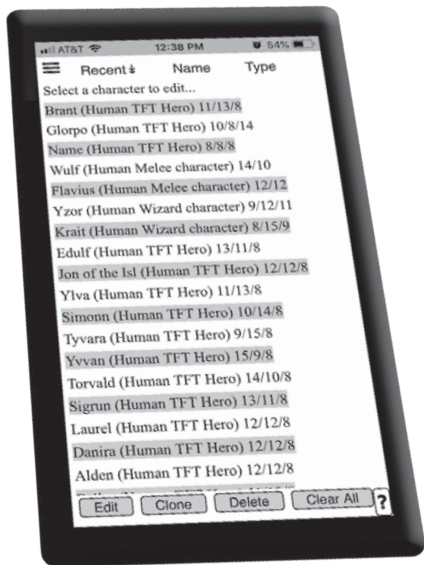


There are reference tables for weapons, talents, and spells. There's a set of d6s. There's an arena where you can learn the basics of the combat system, or just run a few fights while waiting in line. There's even a short solo adventure.

And here's a bonus feature for GMs: in the **TFT Helper** mobile app, if a character's name ends with some text in parenthesis – e.g., “(guard)” – when you use the Play Character screen, you will see some left and right arrows at the bottom of the Talents section. These arrows will allow you to quickly cycle between all the characters that have this group name. This allows a GM to handle several opponents that belong to one group, such as bandits, acolytes, tavern denizens, or whatever.

Did we need this feature? I don't know. More profoundly, I don't think anyone knows. Roleplaying is a fundamental human activity, but as a deliberate hobby it's only 45 years old. That seems as odd as if dancing had been invented in 1974. And in a few short years our mobile devices have made themselves ubiquitous in very personal parts of our lives. So there's no question that roleplaying and mobile devices will become interconnected, and I don't think we know where that leads yet. There have been several well-funded attempts to combine them by capable creators, and they haven't really gone anywhere. I certainly don't know why, but I note gaming software falls into two categories: game aids that do one thing (e.g., mapping) for any system, and software that tries to be the entire game environment with all the players logged in. Those are both great things, and hopefully they'll get some traction. But the intersection of mobile devices and tabletop roleplaying seems pretty empty.





TFT Helper takes a different approach. It does not take over. Each player can use whichever parts they are comfortable with. It does a lot of things, but for only one game system. If one player doesn't want to use it, another still can.

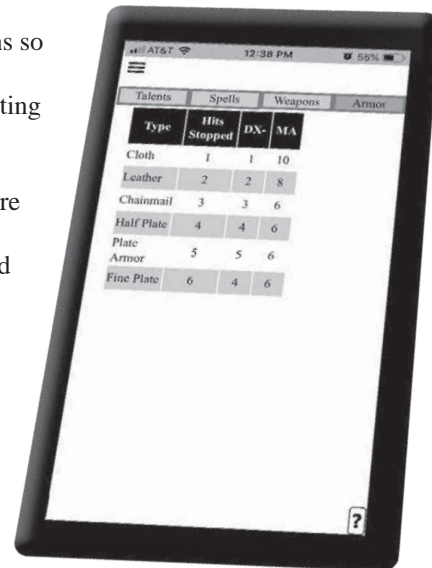
Design your character on the app and then use a paper character sheet for play. Use it to gain experience with the combat system, and don't even bring it to the table. Or use it as your character sheet. Hopefully this buffet

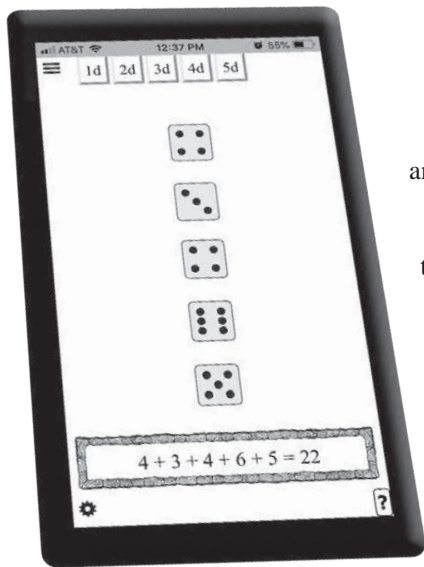
of tools will reveal what players and GMs want a mobile app to do for them at the table – and what they don't care for. We'll get some natural selection as future developers enhance what people like and don't waste time on unloved features. There's already been good feedback, and hopefully some of it will make its way into the app soon.

So what will this app do for you, since character creation is pretty easy to begin with? For players, everything you need to play is in the app – character sheet, dice. You can play anywhere you can find a hex map. Mobile devices are about communication, so *TFT Helper*

has the usual sharing buttons so you can brag about your arena wins or about completing the adventure. You can also share characters, and when editing a legal character there is an Export button at the bottom that will let you send the character in a format that can be Imported into a blank character. That's a lot of sharing, but we can't learn what we'll find helpful and fun without running a lot of features up the flagpole.

Another big opportunity for the app lies in making the game accessible to new players. *TFT Helper* puts a lot of *TFT* in your hands for free, and who doesn't like trying out free RPGs? While the combat system does not include all the unusual weapons and only a few of the spells, a few bouts in the arena will give a good understanding of the combat sequence, options, and the role of all the attributes. Give a friend a quick guided tour of the app and they're not only ready to play, they'll be designing their own characters.





The Space Gamer, and my first issue had the article on “Unusual Weapons for *Melee*.” Up to this point, every single weapon in every single game system had a cost and a weight and a damage roll, and with the exception of a couple of high-tech *Traveller* weapons, that was all a weapon was. As a first peek at what would become *The Fantasy Trip*, that article showed how easily and logically special weapons could be worked into a game. Buying *Melee* was inevitable, and we played that every day at school for months. The long wait for *Wizard* burned itself into my brain so badly that no Kickstarter project has ever felt late to me. As *The Fantasy Trip* took shape it was a huge leap forward. Everyone forgets that prior

This is the time to point out that the beta testers were extraordinary. They showed tremendous rules knowledge and, based on the obscure bugs they found, they put in a lot of time. Most importantly, they communicated what they saw very clearly. They also saw opportunities for new features and streamlining things. *TFT Helper* is much better because of their help.

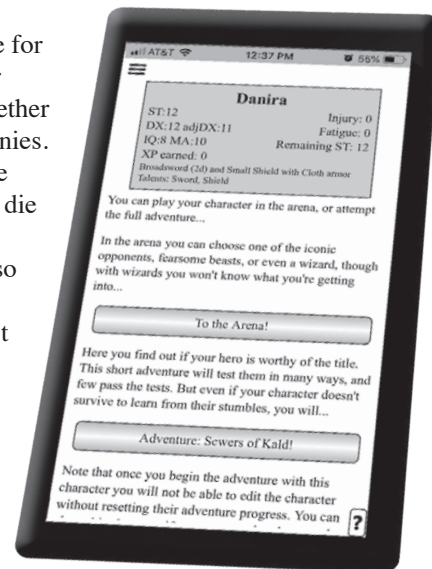
As for me, I think *TFT* changed my life. *Ogre* made me a gamer from an ad in the back pages of *Science News Weekly*. That led to

to *TFT* you rolled your dice for attributes, chose a character class, and that was that, whether it was fantasy, sci-fi, or bunnies.

TFT let you truly design the character, unconstrained by die rolls or classes. And magic, traps, poisons, talents, and so on were all integrated into the character rather than just “levels” and tables. There was design in *TFT*, instead of just a bunch of rules.

TFT showed me that if the core of your design is well thought out, you can add a lot of detail without complexity. It showed me that involved processes can be clear. It made an impression on me that still hovers over my shoulder any time I’m writing, coding, or planning. You can imagine how I felt on December 26, 2017.

So give *TFT Helper* a try and see if it helps you play more easily or even play more. See if it helps you get new folks started. And if not, talk about why and let’s see what we learn. Did the app need a character journal? Mammoth ivory dice? We’ll find out. I’m hoping it will make it possible to play in situations where dice and character sheets would be awkward. I’m hoping you can take on a bear with your favorite wizard while waiting in line somewhere. And we’ll eventually see where all this leads.

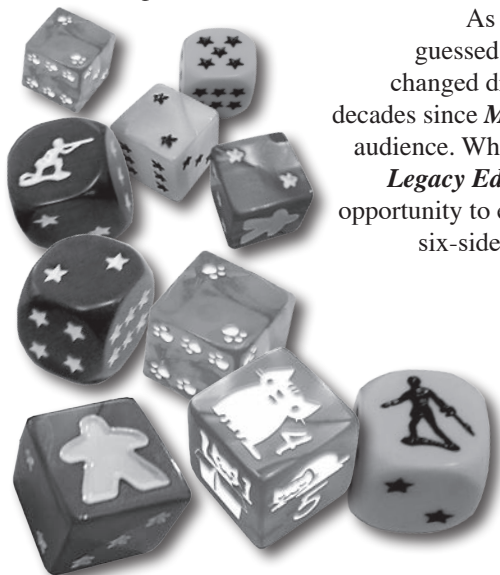




By Philip Reed

Back in the late seventies, when *The Fantasy Trip* was first published, only the six-sided die was easy to acquire. Steve Jackson described it best in *The Space Gamer* #10 (Feb-Mar 1977) where he wrote:

“The special dice are expensive and sometimes hard to find; it is monumentally aggravating, for instance, to purchase *D&D* and then find you can’t play without laying out more money and waiting another couple of weeks for dice.”



As you may have already guessed, the dice situation has changed dramatically in the four decades since *Melee* reached an eager audience. When work started on the *Legacy Edition* set, there was an opportunity to expand beyond simple six-sided dice. Ultimately, the decision was made to stick with tradition and embrace the game’s roots as an old-school RPG (which, at the time, was an inexpensive alternative to other games).

Custom Six-Sided Dice

Even though *The Fantasy Trip* remains committed to and centered on the six-sided die, that doesn’t force you to rely on scavenged dice from the *Yahtzee* and *Monopoly* sets of yesteryear. Dice manufacturing and design have advanced dramatically since the seventies, and there is no shortage of impressive six-sided dice for you to choose from. We did include dice in the *Legacy Edition*. It may feel unnecessary to those of you who have collected dice since the dawn of roleplaying, but packing the necessary dice in the game is the bare minimum acceptable standard for today’s boxed games.

Steve Jackson Games has several different six-sided dice for you to choose from when deciding which dice to use when playing *The Fantasy Trip*. We have *Illuminati* dice – in 14mm and 19mm sizes – if you want to bring a touch of the conspiracy to your campaign. For those of you who prefer cosmic horror, our 19mm Cthulhu d6 Dice Set provides you with six big, beautiful, six-sided dice . . . each of which replaces the ones face with a Cthulhu icon. We even offer Halloween dice if you’re a supporter of Ministry (*Every Day is Halloween*, gang; YouTube is your friend).

Coming up over the next six months, our range of custom six-sided designs grows with the Army Men d6 Dice Set, Kitten d6 Dice Set, and Meeple d6 Dice Set. Some are more suitable to *The Fantasy Trip* than others, but we won’t stop you from playing with the dice that you most prefer.



If you're looking to stand out at the table, our range of 25mm metal dice must not be missed. Illustrated by Liz Danforth, each face features a sculpted image of a wizard, or a dragon, or a warrior, or an octopus. These metal dice are as much artifacts and works of art as they are gaming accessories. We won't raise an eyebrow if you prefer to collect and display these dice rather than roll them at the table. If you do use them in play, be sure to use a dice tray or a thick playmat. These hefty metal beasts will scar tables and could crack glass tabletops.



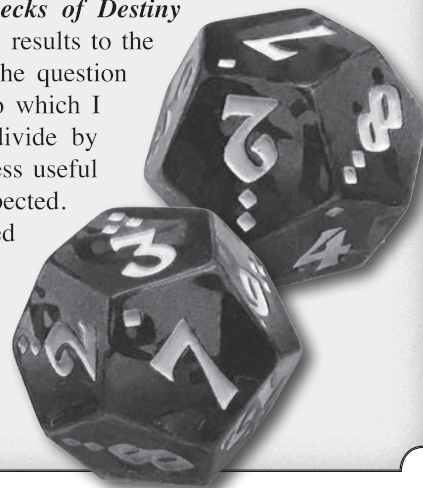
Polyhedral Dice and *The Fantasy Trip*

Even though the rules are designed around six-sided dice, that doesn't stop the GM from going to polyhedral dice from time to time. After all, dice make great randomizers for GMs who enjoy improv sessions and constructing an adventure on the fly. There are brigands in the forest . . . but how many are out there? Grab one d4 for each player character and roll the pool of dice; the sum tells you how many brigands the party must face.

Use d12s to generate gems found in a treasure hoard. Or d% to decide how many coins are in a merchant's lockbox. To make a task more challenging in the game, tell the player that he must roll 5d4 instead of 3d6.

An Official TFT D12

When working on the *Decks of Destiny* drop table, I added a few d3 results to the various tables. That led to the question of "How do I roll a d3?" to which I responded "roll a d6 and divide by two," but that answer was less useful for some players than I expected. As a result, Steve suggested a new d12 that would also serve as a three-sided die. Our d12/d3 die is now at the factory and should be available at Warehouse 23 late this year.



As you can see, the only limit on how you can use dice in the game is your imagination. Dice are easier to find than ever before. Between our custom designs and the wide range of polyhedral dice available at your favorite local game store, there's no shortage of opportunities for you to make the game fit your particular tastes.

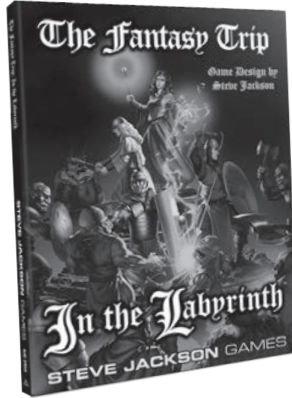
Just don't blame us if you find that your dice collection has grown far beyond the eight six-sided dice that we included in the *Legacy Edition* box.



TFT Legacy Edition Errata

by Steve Jackson

While we have found few errata in the new *TFT* edition, “few” is not the same as none. Here’s what we have as of September 2019:



9 – Under *Immediate Action*, a *Lesser Wish* will also work, restoring the victim fully.

Under “*Heroic Magic Revival*,” the fifth paragraph states that these methods (*Greater Wish*, etc.) must be tried within an hour of death. The actual time limit is one *day* of game time.

24 – Under *Repair*, last sentence, the spell referred to should be *Restore Device*; there is no such thing as *Repair Device*.

27 – *Lightning* – Maximum of 3 points per casting.

30 – To clarify: It does not cost 1 ST to make a physical whack with the staff. The ST is spent when the staff’s occult damage is to be done.

33 – *Wizard’s Wrath* – Maximum of 3 points per casting.

33 – *Zombies* – They retain their combat skills (but no other) at their -2 DX.

39, 176 – The *Talent* name is *Remove Traps*, plural.

49 – In entry 9 of the last table, the distance of “13 megahexes” will be easier to use on the labyrinth map.

82 – An octopus has eight arms, not eight legs.

92-93 – The fur of the giant wolverine stops 2 hits.

95 – A giant snake or monster snake has IQ 4.

96 – A crabman has one big set of pincers per arm.

99-100 – Rats may stack at two per hex; they must still be attacked individually.



100 – Some text is missing in *Scuttles*. The second paragraph should begin “Hand-sized when they attack, Scuttles jump onto their prey and bite like giant ticks. They drink blood, swelling to balloon-size, and drop off when sated.”

103 – Option (s) should be “Shift one hex (or stand still) and attempt to disbelieve one figure.”

106 – Add “You cannot disengage by crawling unless your opponent cannot move at all.”

109 – Change the 2-handed bastard sword damage to 3d-2.

117 – See the article in this issue for some well-made points about the current Defend rules.

118 – Delete the last sentence under *Forcing Retreat*. We may need more development on the Retreat rules – look for a *Hexagram* article.

119 – More about the effects of relative height on combat can be found in *Hexagram #2*.

125 – The arquebus and blunderbuss are flintlock weapons; they don’t require a lit torch. A grenade requires a source of fire (usually a torch). So does a petard, but it may have a long, slow fuse. When used as traps, grenades and petards are triggered by flintlock mechanisms.

147 – Elves’ toenails cost \$16/pound.

152 – Delete the second sentence in the *Ingredients* column for “Bind Small Demon.”

175 – Add Food, 41, 67.

176 – Under Scrolls, add an entry for 30. Under Shield Rush, add an entry for 112. Under Staff spell, add an entry for 30.

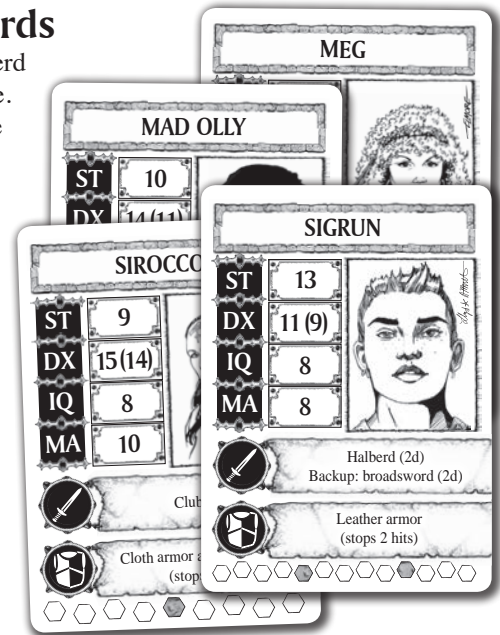
Character Cards

Sigrun has a Halberd listed as 2d-1 damage. Halberds do 2d in the weapon table.

Sirocco has ST9/DX15, but wears cloth armor. She does not have the proper adjDX 14 listed.

Mad Olly has a saber listing of 1d+1 damage. Sabers are listed as doing 2d-2 damage in the weapon table.

Meg also has a saber listing of 1d+1 damage.



TFT Companion

I am advised by Brett Slocum that the first edition of *Champions* was earlier than Forrest Johnson’s *Space Gamer* article, which would make it the first published instance of disadvantages in a RPG.



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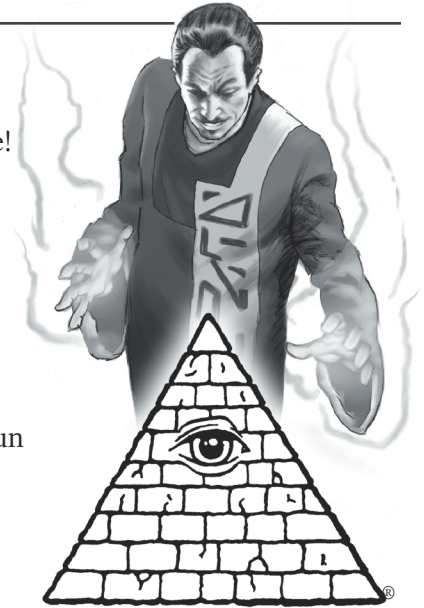
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