

Fairy Tale Games[™]

A new game by

Frank Mentzer

Adventures based on tales written, collected, or published by

Hans Christian Anderson
Jacob & Wilhelm Grimm
Andrew Lang

Baroness d'Aulnoy
Peter Christen Asbjornsen
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et alii

Starter Kit

including all game rules

with adventure FTG-01

Bear & Barrow

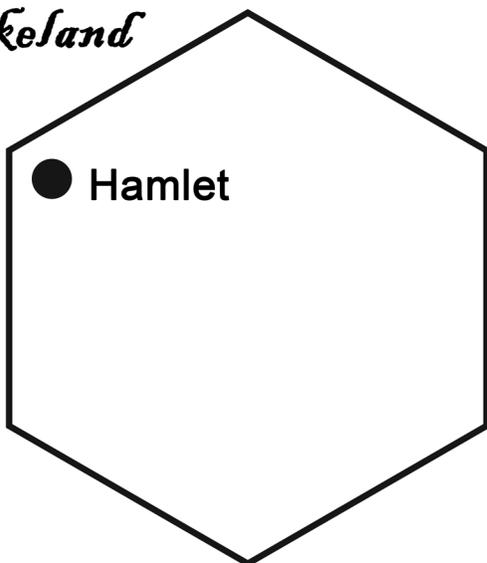
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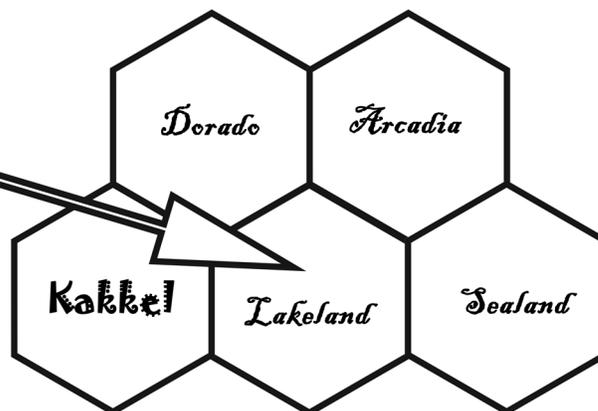
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Map of the Area

Lakeland



Five Kingdoms



What is a *Fairy Tale Game*™?

This is a form of entertainment for groups of any age.
The following rules apply to most groups of 3-10 people.

In this game **you pretend to be living inside a fairy tale.**

Then you change the story to suit your talents and opportunities, guided by whimsy and imagination.

Here you'll find few rules and great freedom. It's a way to create together. Instead of fighting monsters, you'll talk to them! In *Fairy Tale Game*™ adventures you can be a hero now and then, only when you want to. The game will encourage you, not force you.

You – the player – can make *anything* happen in a medieval world of talking animals and witches. You decide how the story unfolds, trading and 'spending' cards to make things happen. That's all there is to it!

Storyteller

In each group of players, one is the Storyteller. This is a leader who starts the tale and then helps the group create the rest, occasionally reminding players of their options. The Storyteller plays *many* roles – those of kings, creatures, and more – instead of just one character.

As the Storyteller you are not an opponent, but you're not just a player, either. You help everyone else. Organize and encourage... suggest but don't control.

Getting Ready to Play

Each player (not the Storyteller) follows these procedures.

This is a Story game and a Role game. You need to know who "you" are.

You can mostly be yourself in personality, but the story isn't about our world. Fairy Tales are in a medieval world with monsters and magic. If you lived there... what would you do?

Let's find out.

First:

Your life and family are typical, not royal or exceptional.

First decide where you live. Pick one of these three.

City Farm Wilderness

Education & Intelligence

City folks have good education, and farm folks are average, In the wilderness, very little formal education is available. Your intelligence is probably above average, regardless of education.

Next, what does your family do?

This depends on where they live. Pick something:

City

Your family could make things (blacksmith, glassblower), or be shopkeepers (almost any goods for sale), perform services (stableman, teacher), or something else.

Farm

Your farm supplies the towns and cities nearby. Every farm has some animals and some crops, but what? Choose one specialty (crop, animal, or group of either). You are physically strong.

Wilderness

The nearest town is a day’s ride, so you’re very independent. You can do lots of things, often with an eye on survival, for danger is near. Fancy city stuff is strange to you.

About You

You can have your own (the player’s) personality, but you can be different if you wish. You’re human of course. Your body type and age can be the same, or very different... male or female, young or old, beautiful or rugged, and so forth.

In recent years your life has changed. You have moved to the village of **Hamlet**, in a small realm ruled by Baron Frank, in the **Kingdom of Lakeland**.

(Your family decided to move from the place you picked. They are doing the same or similar things as before, and have reasons for the change. The exact reasons are up to you.)

Most of your family now works as always, but in this fast-growing new location. Life is good!

Community Service

You help your family but you have other work now (whatever you choose). You also work part-time on *the Green Line*. This is a community service group that watches the town perimeter for trouble and helps the townsfolk. Monsters and witches are out there, and might come wandering by! You also (and more commonly) might rescue a cat, help put out a fire, and deal with other problems. If your group decides to leave the village for a time for whatever reason, you merely send word to the mayor’s office, and others will be sent out to cover the Line.

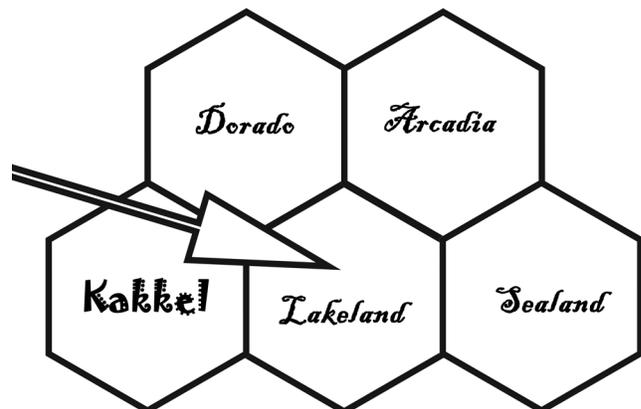
(In our game, we need a reason for all the characters to be together, and this is a simple answer. If you feel creative, you can imagine some other reason why they are a group in this Fairy Tale!)

Folks also refer to the “Blue line” of constables, who handle people problems.

Everybody knows about Adventurers, too... the brave heroes who go out and slay dragons.

Those jobs are very dangerous, and not for you (yet). You’re a well-rounded, above-average, perfectly normal person – and on the Line you’re a problem-solver, helper, diplomat, and more!

Five Kingdoms



Your Talent

While coping with your life and work, you developed a Talent. Read the following guidelines, and pick one of the four. Take a token to represent your choice; that gives you a bonus when your talent is in play.

Talent	Heart	Mind	Body	Magic
Symbol				
Suit of cards	hearts	diamonds	clubs	spades

Heart: Emotions (love & hate), caring, the soul, and other matters of ‘heart’

Mind: Intelligence, knowledge & memory – and material success too

Body: Strength, health, endurance, agility, and more

Magic: The supernatural side of life, including spells, wands, and potions

A Talent is more than just a skill or interest. It affects the way you look at events, problems, and life in general!

In play you can use cards that do not match your Talent (though in group play this is often unnecessary). Similarly, your Talent is a habit or preference, but not a ‘rule’ forcing you to do everything that way.

When you choose a Talent for your character in the story, try to say and do things that match the Talent. Try different Talents in different stories, and explore the four different viewpoints.

The following notes apply to Events, and also to your background, style of play, and more.

Heart

You consider feelings first. What motivated this person you met? What does he or she want? You try to see the other person’s point of view, to empathize. You tend to present your plans emotionally. You admit that facts and your physical limits do apply, but you consider the heart more important overall.

Mind

You consider facts and logic first. You collect data, analyze, and deduce. You admit that your physical limits do apply, and emotions can override facts. Everyone is limited by what they know, and ignorance & lies are sad things. You try to find reasons behind everything, and discount belief without supporting fact (faith or superstition).

Body

You consider physical solutions first, and are strong enough to get your way. You may want to change the environment, or use force to stop or limit another being.

You know how to fight, though you lack professional training. You might even carry a weapon at times. You don’t like being forced to do something.

Magic

You consider changing problems instead of solving them, finding ‘out-of-the-box’ solutions using minor magic. The other 3 talents are natural, based on real people, but Magic is pure imagination, and that requires a few more guidelines. Magic could do anything

A professional at magic belongs to a guild, and may create powerful spells and make potions. Instead, you have a talent for small ‘household’ magic. Think about who you are, and how you use it each week.

Your power comes and goes (cards change). You use it for little things, like calling small items to you (telekinesis) and calming or distracting people (suggestion). It’s not powerful enough to be really harmful. Professional magicians and witches can use powerful magic, and that can be very dangerous.

There is no firm rule for how you do your magic; it’s up to you. You can use a wand if you like, to help your concentration, but the wand is not magical.

If you try to do too much with your magic, the Storyteller may disallow it, but should then suggest other ideas for you to consider.

The Cards

To start, draw one card at random and place it face-up in front of you. King is high, Ace is low.

If the suit matches your Talent, add a second card. You can have 4 cards at most.

During the game you will sometimes use a card, then ‘spend’ it and get a replacement. You can earn extra cards with good play and good ideas.

All cards are returned to the Storyteller when used.

How Cards are Used

You can immediately see what cards your group has. You may trade cards (one-for-one) but may not give them away.

During the story, Events will occur. You might see something, meet someone, arrive somewhere... all of these are Events. The Storyteller will ask how you want to handle the Event.

Many Events can be handled without using cards, just with your Talents. If you say or do the right things, the Event may be resolved easily, and you can earn a bonus card too. The Storyteller will make it clear if you **MUST** choose between using cards or losing (flee or give up).

Your cards determine your resources as a group. **Discuss*** the situation (guidelines at right) and decide which card or cards to use in the Event. They may be compared to the Storyteller’s cards (representing the power of an opponent, difficulty of the environment, or something else), or may be ‘spent’ (turned in) to gain something.

The player whose card is being used is the one who is acting, and is thus called the Actor. If multiple cards are combined, the highest indicates the Actor.

Handling Cards

When you decide to use a card, first separate it from your other cards, pushing it forward. The Storyteller places another card face-down below it, for you to replace it afterward. Any bonus card goes face-down with the

replacement card. When the Storyteller collects the cards, reveal the hidden cards at that time. Do not look at them before they are revealed.

Discussion

The entire group discusses the situation and decides what to do both individually and overall. If needed, you decide which cards to use to ‘buy’ some choices. The Actor (character played by the owner of a card being used) says or does things, ‘spending’ the card if desired.

Remember that some players are more skilled at words than others, and some are more imaginative. Thus, the following rule always applies. The Actor may ask others for suggestions and ideas, and no time passes in the story while the players are helping each other. Just tell the Storyteller when you’re ready to resume. Then present your plan as best you can, use cards if you wish, and see what happens.

The Actor makes the final decision about how to use his or her card, and cannot be forced to obey another player.

Results of Cards

When the group is ready, the Storyteller summarizes each player’s results one at a time, in any convenient order. As this occurs the Storyteller collects the cards being spent, placing them on the bottom of the deck.

(What NOT to do: Never simply compare cards and skip the interaction. The cards are merely the fuel; your words and imagination have to drive the story.)

After all card spending is completed and all actions and results summarized, check to see if anyone has five cards. If so, one must be discarded. (Usually the worst card is discarded, due to trading.)

Finally, reveal all face-down cards, call Timeout, and trade cards as desired. Then the story can continue.

Special Card Rules

Runs, Matches, Face Cards, Jokers

Beginners can use the simple card ranks to resolve events. King is high (13), Ace low (1). The following options add more dimensions to the results.

Run: Two, three, or four cards in series of the suit matching your Talent. (Examples: 6-7 or 9-10-J) You may spend the highest card, counting its value as 2, 3, or 4 times normal, equal to the number of cards in the run. (Example: 4-5-6 ♦, spend the 6 but count as $3 \times 6 = 18$)

Match: Two, three, or four of a kind. You may spend any one card at a higher value, as with a Run (above). Multiply the value by the number of matching cards. (A run is only in one Talent, but a Match can support any one Talent shown.)

King & Queen: Automatic win. However, if *both* (of one suit) are involved in one card comparison, the result is a tie. Discard them and all other cards used and continue the Event.

Jack: The Trickster changes the very nature of the Event! Immediately *replace* all cards involved (with random draws) and continue the event. The player of the Jack (now discarded) examines the new cards and chooses which of the four Talents will now apply. (As in normal card play, the words or actions must be stated by the Actor, who may call for a Discussion at any time.) The opponent is usually badly hampered by the change, forced to cope with a Talent (suit) other than its preferred one.

Joker: You may use this as any card not showing (no duplicates). Make that decision when you choose to use it, and not before.

After the Event

The Storyteller gathers all the used cards, and deals a replacement to each player who needs one.

If the group feels that one player earned a bonus (with words, ideas, helping others, etc.), that player may earn an extra card; the choice is the Storyteller's, with group input. Remember, all cards are dealt face-up, and may be traded one-for-one. The more cards you have as a group, the more skills and options you have to choose from.

After the Story

You might earn a starting bonus for your next Fairy Tale Game. If so, keep notes, and apply that bonus when the time comes.

Your Notes:

Example of Play

After families and Talents are chosen, the first cards are:

Name	Talent	Cards
Andy	Mind	8 ♦, 4 ♣
Betty	Heart	6 ♠
Charlie	Body	5 ♥
Diana	Magic	Q ♦

Andy drew the suit matching his Talent, and thus got a bonus card.

They trade to power their Talents. (This helps early in the tale, but becomes much less important later in the story after they have earned more cards.) The result:

Name	Talent	Cards
Andy	Mind	Q ♦, 8 ♦
Betty	Heart	5 ♥
Charlie	Body	4 ♣
Diana	Magic	6 ♠

(the following from *Bear & Barrow*, FTG-01)

.....

Sue is the Storyteller. She tells the beginning of the tale, orienting the players and offering some minor decisions to encourage basic interaction. She explains that the mayor’s office instructs them to check the broader area north, and others will maintain the Green Line. (This frees the group from today’s jobs, enabling the story.)

Soon, in a nearby glen, the group comes upon a bear sitting in a wheelbarrow. Sue calls Time Out and responds to basic questions. Then Diana starts the discussion:

- D: Looks magical to me, but I don’t want to use up my card yet.
- A: I could examine it carefully and learn things, but I don’t want to use my Queen on the first event!
- C: Sue, is is acting dangerous?
- S: No, it’s just sitting there, looking around. Might be a little confused.
- C: I could try to knock it out with a rock...
- B: No, you’ll just get it mad. Let me try and talk to it.
It’s my Talent, and I can use my card if I have to.

All agree on “Time In.” Betty approaches, and gets the bear to talk. The princess is wary of strangers, and the wheelbarrow quickly carries her a bit further away! Betty must use her Heart card, or call Time Out to select another plan.

Sue collects Betty’s 5♥ and deals another card face-down for its replacement. After considering suggestions from the others, Betty says aloud what her character is doing, and what she’s saying to the bear.

Sue grants the success of the attempt — in exchange for the card that was spent, and to continue the story. The bear (played by Sue) is swayed by Betty’s heartfelt words, and explains coyly that she has ‘run away from her family to find a handsome man’ at one of the big dances coming up soon. (She does not yet reveal her status as a princess.)

The bear was not actively resisting, and thus did not draw a card. But a bit later, a kitchen boss interferes with the group’s plans! Sue will draw until matching the Actor’s suit, and may even have a bonus. The group may fail at first, but can find another solution in new cards.

Once this event (the Meeting) is concluded, and the bear and group are ready to continue, Betty turns over her replacement card. Sue also awards 1 extra card to Betty for being the Actor. All players may trade before continuing. Betty should let someone else be the Actor in the next event.

Even later in the tale, Sue also hopes that the group will replace Nature’s role after the dances, to mysteriously prevent the prince from catching the princess as she flees. Charlie could fell a tree and block his horse, Andy might figure out a distraction or Betty an appeal to his noble heart, and Diana’s magic could replicate the original fairy tale mists and winds.

Sue plans to have as many events as she can arrange, to hand out at least 8 more cards before the dances conclude. That will give the group lots of options in the last chapter, before the romantic ending!

Are you a Storyteller?

Anyone can be a Storyteller.

As with all skills, some will find it easy, or difficult.

Here are some tips to get started.

- ◆ Your goal is to help the group create a new story.
 - You do not provide a story to be followed.
 - The story should be fun and whimsical, not deadly serious.

- ♥ During the story, you will speak in two different ways: mostly as the Storyteller, and also by playing the role of a creature or person (or even a mob of villagers!).
 - Each person is also playing a role in the game, so you need to keep that separate. To speak to the character (instead of a person), imagine that you are a creature in the story. The tricky part is imagining what that creature knows or doesn't, and its life and point of view.

- ♠ If realism interferes, ignore it. Magic is everywhere.
 - Realism, including strict time-keeping or accounting of any sort, doesn't matter much in fairy tales. For example:
 - In FTG-01 "Bear & Barrow", a princess and prince separately attend three dances in a different kingdom. Nowhere does it mention (nor does it matter) how far these trips are, or how long they took. They're part of the story so they just occur, and we don't worry about the details. Eating, sleeping, and other normal activities are also ignored, unless they're important in the story.

- ♣ Sometimes you must focus on the game instead of the story. As Storyteller you are the authority at the table while others focus on fun and imagination. You're a manager, but not a boss.
 - When the group does something unexpected that varies widely from the original story, think ahead. Plan how their tangent might be resolved in a fun way, returning to the story you hope... but be prepared to create an all-new story by elaborating on their ideas.

Are you a Role-Playing Gamer?

If you play the D&D® game or something similar, you start by defining the character very precisely. Skills and possessions are listed. In typical games you keep track of the character's progress and acquisitions. Your character probably slays monsters, and may even die.

All of those elements involve or stimulate competition. This game is very different. Try to leave all those details to your roleplaying games, and keep the FTG™ game what it is – avoiding the 'win' basis of other games, focusing instead on cooperation, imagination, and whimsy.

Hobby gaming is a wonderful thing, but it can get very serious and time-consuming.

Lighten up now and then... with Fairy Tale Games™.

FTG-01

Bear & Barrow

Originally “The Bear”, from *The Grey Fairy Book* (1889)
 compiled by Andrew Lang

Summary

A king locks up his daughter for years. Her old nurse enchants a bearskin and a wheelbarrow for her, and gives her a magic wand. The princess sits in the wheelbarrow wearing the skin, and her form appears as if a bear, and the barrow magically takes her to a woodland. There she meets a prince, who takes the bear home as a curiosity and lets it work in the kitchen.

A different realm nearby is hosting dances, and the girl sneaks off to attend one. The bearskin transforms into a regal gown, but cannot change her voice, so she remains silent throughout the ball. Her prince falls in love with her, but she silently escapes.

A second ball passes similarly but at the third dance, the prince slips a ring onto her finger. The girl plays one last trick the next day by serving the prince some soup, the ring in the bowl. He realizes his errors, and they are married and live happily ever after.

Story Trees

Original

Start

Princess escapes

Meet prince in wood, keep disguise

Go to adjacent Kingdom

Become kitchen servant

Secretly attend dance 3x

End the game, get married

Revised

Branches * determined by player choices

Group start

Meet bear in wood

Hear hunters nearby (Prince etc)

* Meet prince?

* Flee to Hamlet?

* Replacement prince hiding
 incognito in Hamlet?

* Other?

Secretly attend dance

* multiple dances?

Conclusion: Princess finds her future

* marriage?

* rulership?

* other?

Locations

Bear & Barrow adventure:

Start in the Northwest corner of the **Kingdom of Lakeland...**

Barony of Frank Village of Hamlet

Northwest Kingdom of Dorado (whence the princess escaped)

Northeast Kingdom of Arcadia (upcoming dances)

Other realms nearby:

West Kakkel, realm of the Wicked Witch (other adventures)

South Kingdom of Sealand (the coast, other adventures)

Your Notes

Name of Princess:

Some Prince Names:

Other ideas:

Notes on the Source Material

Andrew Lang (d. 1912) gave many of these tales their first appearance in English. His wife and other translators did the translating. He did not collect fairy tales from oral primary sources (as did Jacob Grimm), but only he and Madame d’Aulnoy (d. 1705) collected tales from such a large variety of sources.

Critics and educators of his day judged the traditional tales’ “unreality, brutality, and escapism to be harmful for young readers, while holding that such stories were beneath the serious consideration of those of mature age”. The collections were specifically intended for children, and revised (bowdlerized).

Tolkien, in his essay “On Fairy-Stories” (1939) stated that while he appreciated the collections, he objected to his editing the stories for children. He also criticized Lang for including stories without magical elements in them.

The Bear

ONCE UPON A TIME there was a king who had an only daughter. He was so proud and so fond of her, that he was in constant terror that something would happen to her if she went outside the palace, and thus, owing to his great love for her, he forced her to lead the life of a prisoner, shut up within her own rooms.

The princess did not like this at all, and one day she complained about it very bitterly to her nurse. Now, the nurse was a witch, though the king did not know it. For some time she listened and tried to soothe the princess; but when she saw that she would not be comforted, she said to her: “Your father loves you very dearly, as you know. Whatever you were to ask from him he would give you. The one thing he will not grant you is permission to leave the palace. Now, do as I tell you. Go to your father and ask him to give you a wooden wheel-barrow, and a bear’s skin. When you have got them bring them to me, and I will touch them with my magic wand. The wheel-barrow will then move of itself, and will take you at full speed wherever you want to go, and the bear’s skin will make such a covering for you, that no one will recognise you.”

So the princess did as the witch advised her. The king, when he heard her strange request, was greatly astonished, and asked her what she meant to do with a wheel-barrow and a bear’s skin. And the princess answered, “You never let me leave the house—at least you might grant me this request” So the king granted it, and the princess went back to her nurse, taking the barrow and the bear’s skin with her.

As soon as the witch saw them, she touched them with her magic wand, and in a moment the barrow began to move about in all directions. The princess next put on the bear’s skin, which so completely changed her appearance, that no one could have known that she was a girl and not a bear. In this strange attire she seated herself on the barrow, and in a few minutes she found herself far away from the palace, and moving rapidly through a great forest. Here she stopped the barrow with a sign that the witch had shown her, and hid herself and it in a thick grove of flowering shrubs.

Now it happened that the prince of that country was hunting with his dogs in the forest. Suddenly he caught sight of the bear hiding among the shrubs, and calling his dogs, hounded them

on to attack it. But the girl, seeing what peril she was in, cried, “Call off your dogs, or they will kill me. What harm have I ever done to you?” At these words, coming from a bear, the prince was so startled that for a moment he stood stock-still, then he said quite gently, “Will you come with me? I will take you to my home.”

“I will come gladly,” replied the bear; and seating herself on the barrow it at once began to move in the direction of the prince’s palace. You may imagine the surprise of the prince’s mother when she saw her son return accompanied by a bear, who at once set about doing the house-work better than any servant that the queen had ever seen.

Now it happened that there were great festivities going on in the palace of a neighbouring prince, and at dinner, one day, the prince said to his mother: “This evening there is to be a great ball, to which I must go.”

And his mother answered, “Go and dance, and enjoy yourself.”

Suddenly a voice came from under the table, where the bear had rolled itself, as was its wont: “Let me come to the ball; I, too, would like to dance.”

But the only answer the prince made was to give the bear a kick, and to drive it out of the room.

In the evening the prince set off for the ball. As soon as he had started, the bear came to the queen and implored to be allowed to go to the ball, saying that she would hide herself so well that no one would know she was there. The kind-hearted queen could not refuse her.

Then the bear ran to her barrow, threw off her bear’s skin, and touched it with the magic wand that the witch had given her. In a moment the skin was changed into an exquisite ball dress woven out of moon-beams, and the wheel-barrow was changed into a carriage drawn by two prancing steeds. Stepping into the carriage the princess drove to the grand entrance of the palace. When she entered the ball-room, in her wondrous dress of moon-beams, she looked so lovely, so different from all the other guests, that everyone wondered who she was, and no one could tell where she had come from.

From the moment he saw her, the prince fell desperately in love with her, and all the evening he would dance with no one else but the beautiful

stranger.

When the ball was over, the princess drove away in her carriage at full speed, for she wished to get home in time to change her ball dress into the bear's skin, and the carriage into the wheel-barrow, before anyone discovered who she was.

The prince, putting spurs into his horse, rode after her, for he was determined not to let her out of his sight. But suddenly a thick mist arose and hid her from him. When he reached his home he could talk to his mother of nothing else but the beautiful stranger with whom he had danced so often, and with whom he was so much in love. And the bear beneath the table smiled to itself, and muttered: "I am the beautiful stranger; oh, how I have taken you in!"

The next evening there was a second ball, and, as you may believe, the prince was determined not to miss it, for he thought he would once more see the lovely girl, and dance with her and talk to her, and make her talk to him, for at the first ball she had never opened her lips.

And, sure enough, as the music struck up the first dance, the beautiful stranger entered the room, looking even more radiant than the night before, for this time her dress was woven out of the rays of the sun. All evening the prince danced with her, but she never spoke a word.

When the ball was over he tried once more to follow her carriage, that he might know whence she came, but suddenly a great waterspout fell from the sky, and the blinding sheets of rain hid her from his sight.

When he reached his home he told his mother that he had again seen the lovely girl, and that this time she had been even more beautiful than the night before. And again the bear smiled beneath the table, and muttered: "I have taken him in a second time, and he has no idea that I am the beautiful girl with whom he is so much in love."

On the next evening, the prince returned to the palace for the third ball. And the princess went too, and this time she had changed her bear's skin into a dress woven out of the star-light, studded all over with gems, and she looked so dazzling and so beautiful, that everyone wondered at her, and said that no one so beautiful had ever been seen before. And the prince danced with her, and, though he could not induce her to speak, he succeeded in

slipping a ring on her finger.

When the ball was over, he followed her carriage, and rode at such a pace that for long he kept it in sight. Then suddenly a terrible wind arose between him and the carriage, and he could not overtake it.

When he reached his home he said to his mother, "I do not know what is to become of me; I think I shall go mad, I am so much in love with that girl, and I have no means of finding out who she is. I danced with her and I gave her a ring, and yet I do not know her name, nor where I am to find her."

Then the bear laughed beneath the table and muttered to itself.

And the prince continued: "I am tired to death. Order some soup to be made for me, but I don't want that bear to meddle with it. Every time I speak of my love the brute mutters and laughs, and seems to mock at me. I hate the sight of the creature!"

When the soup was ready, the bear brought it to the prince; but before handing it to him, she dropped into the plate the ring the prince had given her the night before at the ball. The prince began to eat his soup very slowly and languidly, for he was sad at heart, and all his thoughts were busy, wondering how and where he could see the lovely stranger again. Suddenly he noticed the ring at the bottom of the plate. In a moment he recognised it, and was dumb with surprise.

Then he saw the bear standing beside him, looking at him with gentle, beseeching eyes, and something in the eyes of the bear made him say: "Take off that skin, some mystery is hidden beneath it."

And the bear's skin dropped off, and the beautiful girl stood before him, in the dress woven out of the star-light, and he saw that she was the stranger with whom he had fallen so deeply in love. And now she appeared to him a thousand times more beautiful than ever, and he led her to his mother. And the princess told them her story, and how she had been kept shut up by her father in his palace, and how she had wearied of her imprisonment. And the prince's mother loved her, and rejoiced that her son should have so good and beautiful a wife.

So they were married, and lived happily for many years, and reigned wisely over their kingdom.

THE END

FTG™ Products: Core axis

1. Mass Market

2. Hobby

1a. Books

- FTG™ Books for Beginning Readers
 - Choose-the-ending books
 - Exploring the Fairy Tale World: basic concept expansion, games tie-ins
- FTG™ Books for Young Adults
 - Choose-the-ending books
 - Exploring the Fairy Tale World: basic concept expansion, games tie-ins
 - Basic RPG intro, concept of repeating hero/you

- FTG™ Roleplaying Game, Basic
 - cards + dice mechanics
 - lethality optional
- FTG™ Roleplaying Game, Advanced
 - with crunch but still lighter than 2e (or 3-4-5e); more story focus, less granularity
- FTG™ Collectible Card Game
 - Standard workup, simple nonlethal results

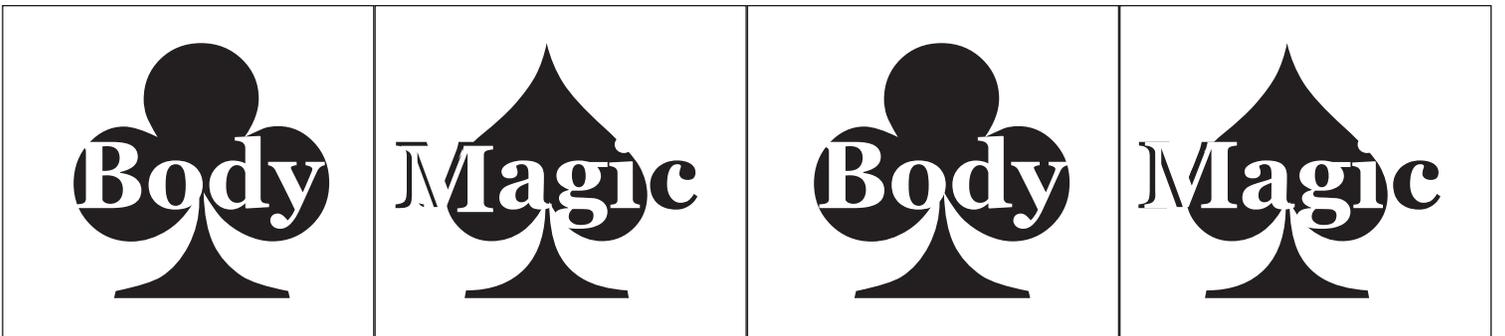
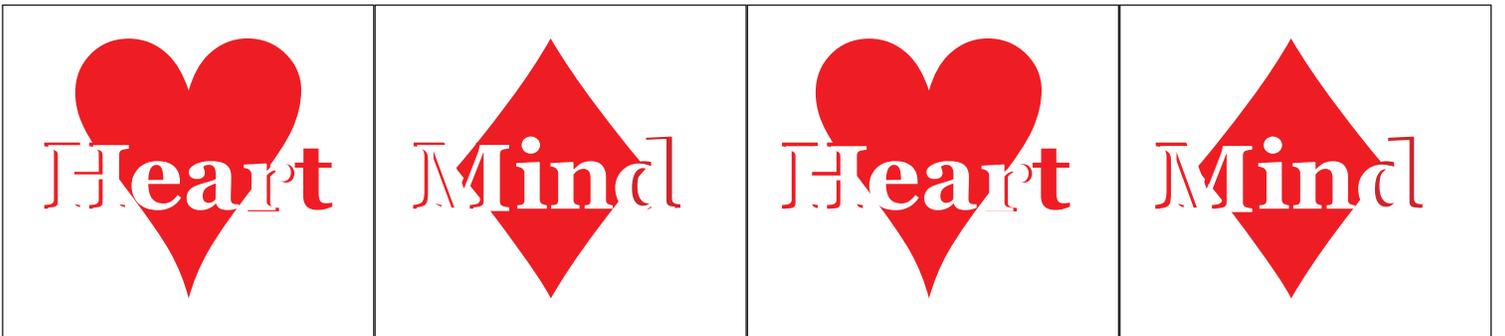
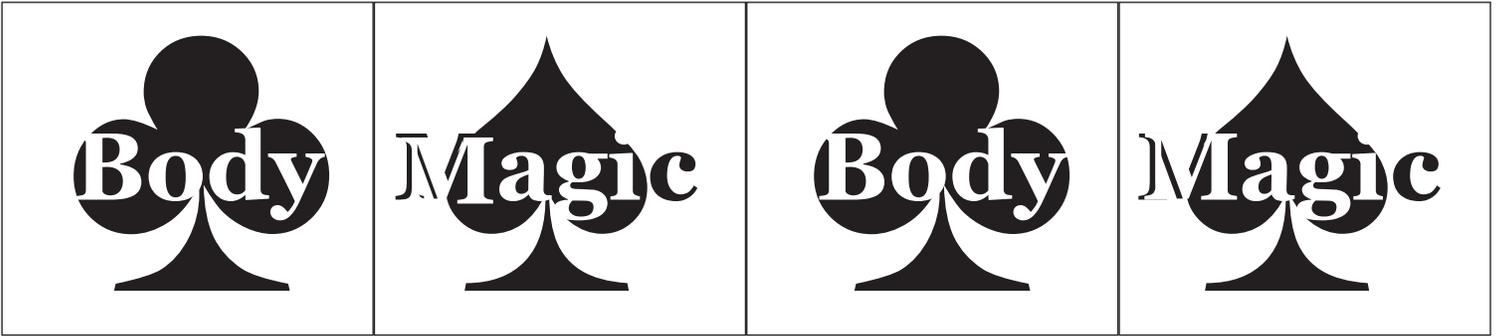
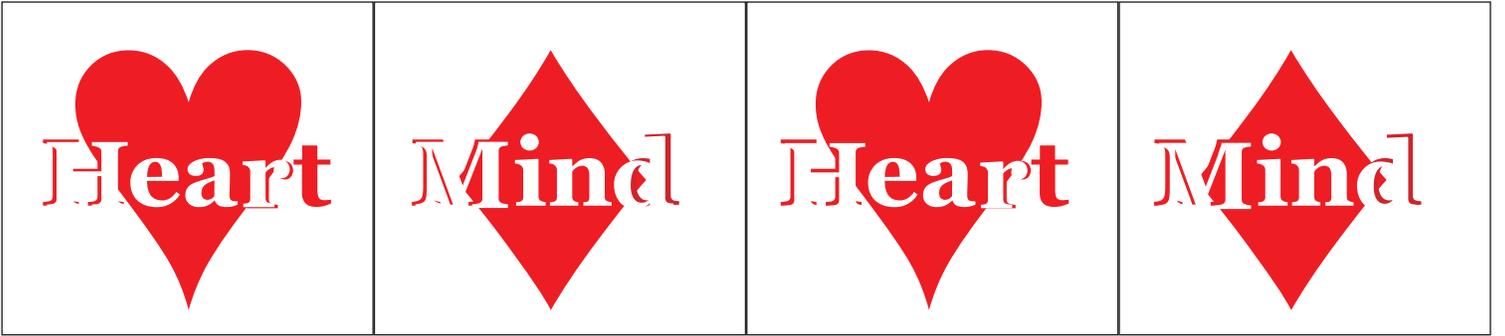
1b. Games

- FTG™ PreSchool Activity Game
 - Parent/Child activity
 - Book of Places (Background scenes for play), regular & popup 3D versions
 - Read-aloud solo storybooks
- 

FTG™ Storytelling Game
with *Bear & Barrow* FTG-01
- FTG™ Board Game
 - Basic: Sandbox, Defeat multiple bad guys, reach Hero status
 - Advanced: Ally with others for a cooperative game instead of competitive (intro to roleplaying in the process)

3. Spinoff Products

- Figurines/dolls, related accessories
- Infant & Toddler licenses (e.g. clothing, decor)
- Vocabulary Builder books (YA & Adult)
- New Worlds book line (intro to myths & legends from other cultures)
- Fan Collectibles: Apparel, patches, pins, gaming containers/bags, etc
- (Hundreds more)



Create your own stories
with a normal deck of cards

Fairy Tale Games™

featuring FTG-01

Bear & Barrow

Game and related materials materials created by

Frank Mentzer

Adventures based on source material collected and published by

HC Anderson, the Brothers Grimm, A. Lang, Baroness d'Aulnoy, PC Asbjornsen, C. Johnson, *et al.*
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