

# More Playbooks

## Boneshoes:

You're a border goblin: a creature of war and of ruins, a murderer, unforgiving.

In the circus you can be spectacle, security, problem solver, and problem. You're always there, like it or not.

You might play someone by *dropping in behind them* or by *kicking them to hell*. You might play a situation by *putting your shoulder to it* or by *retreating from view*.

## The Elfin Knight:

You're fairy nobility: beautiful, mannered, whimsical, and exacting.

In the circus you can be ringmaster, spectacle, planner, and layabout. You're always there with impractical ideas.

You might play someone by *demanding their courtesy*, or by *wooing them*. You might play a situation by *receiving the blow*, or by *standing guard*.

## The Giant's Daughter:

Note that while "daughter" is a gendered word, gender is a game in fairyland, and you can play it however suits you.

You're giant kind, but not a giant: kind, patient, troubled, and incredibly strong.

In the circus you can be performer, fan favorite, problem solver, and lookout. You're always there, always busy.

You might play someone by *charming them*, or by *doing their work for them*. You might play a situation by *flying into a rage*, or by *being overcome with fear*.

## Half-a-Fool:

Note that while "fool" is an ableist word, we use it here for the sake of tradition: the Fool in the Tarot, the Holy Fool, the Foolish Child of many stories.

You are a human being with more luck than sense, fortunate where others are thoughtful, accomplished, or wise.

In the circus you can be animal tamer, clown, worker, and good luck charm. You're always there to notice something awkward or misplace a tool.

You might play someone by *accidentally touching them with iron*, or by *taking them for what they are*. You might play a situation by *blundering into something*, or by *trying to be useful*.

## The Hobbled Hound:

You were once a Hound of the Hunt: once loyal, once true, once tireless, once keen.

In the circus you can be barker & caller, gatekeeper, problem solver, and worker. You're always there with a suspicious glare and restless energy.

You might play someone by *running them down*, or by *tearing them apart*. You might play a situation by *howling for the Hunter*, or by *settling yourself for what's to come*.

## The Messenger:

You are humankind, a walker between worlds, merchant in dreams, dancer at the fire's edge, free to come and go in fairyland as you like. You have contacts in the mortal world, the fairy realms, and all the lands between. You carry wonders back and forth, and other things besides, traveling with the circus when it pleases you.

In the circus you can be ringmaster, dancer, tourmaster & scout, choreographer, confidante, and co-conspirator. You're always there with the practical facts of the wild notion that just might work.

You might play someone by *building a bridge for them*, or by *defending yourself with cold iron*. You might play a situation by *manifesting the fantastic*, or by *seeing the patterns*.

## The River-Wise:

You're water-kind and fate-kind, elemental, eternal, everywhere, greater than any circus.

In the circus, you can be singer, illusionist, planner, costumer, and wardrobe keeper. You're always there with hard truths or welcoming arms.

You might play someone by *singing their fate*, or by *taking their measure*. You might play a situation by *carving a channel*, or by *muddying the waters*.

## The Walking Tree:

You're tree kind: tall, slow-moving, quiet, forgiving.

In the circus, you can be performer, spectacle, overseer of work, and problem solver. You're always there with the broader view and the long-term plan.

You might play someone by *giving them respite*, or by *seizing their attention*. You might play a situation by *barring the way*, or by *going unnoticed*.

## The Weeping Gale:

You're selkie kind: bereft, tragic, beautiful, inconsolable.

In the circus, you can be performer, musician, muse, and worker. You're always there, but never wholly.

You might play someone by *letting them put their arms around you*, or by *revealing your heart to them*. You might play a situation by *abandoning yourself to grief*, or by *howling the wind*.

## The Witch's Bird:

You're familiar-kind, and a crow: alert, playful, inquisitive, unkind.

In the circus, you can be storyteller, clown, lookout, and forager. You're always there with a cruel prank or a stolen tool.

You might play someone by *going for their eyes*, or by *spilling their secrets*. You might play a situation by *shedding your feathers*, or by *strutting and declaiming*.

As familiar, you might serve the *Crooked Wand*, the *Messenger* (if they're a witch), the *Seeker* (if they're a witch), the *Young Witch*, or no one at all.

## The Worldly Frog:

You're froggy kind: boisterous, cosmopolitan, quick with your words, quick with your sword.

In the circus, you can be ringmaster; performer; provisioner, properties & paymaster; and critic. You're always there with a picturesque, humorous, or ribald anecdote.

You might play someone by *putting them in the spotlight*, or by *skewering them*. You might play a situation by *leaping into action*, or by *singing or playing*.

## The Young Witch:

You are a human being, a young witch. You have responsibilities and ties to a community in the mortal human world. You're traveling with the circus for just a season, to study and learn things that will help you serve and guard your community when you return home.

In the circus, you can be tickets & usher; a face in the troupe, a voice in the choir; timekeeper & moon-counter, and gopher & dogsbody. You're always there, eyes and ears open.

You might play someone by *studying them*, or by *touching them with iron*.

◇ = Name:



# Boneshoes

## -Summer-

○

○

○

○

○

Pronouns:

## -Trappings-

- A plain cart with an oiled tarpaulin roof, pulled by a shaggy bull.
- A notched basket-hilt sword, or else a long-handled meat cleaver.
- A crooked old cat that hangs around to steal scraps of meat, not your pet.
- A stone box, and in it a wooden box, and in it a bone box, and in it a gold box, and in it your heart. You may be shocked, dismayed, and wounded, but no matter how terribly, you can't die except someone should kill your heart.
- An old bird's nest with three blue eggs in it. In one egg, a wicked and unquenchable fire. In another egg, a sprightly and sweeping spring breeze. In the third egg, a lifetime's fortune in gold coins. You don't know which egg is which.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

## -Bindings-

- —, I like. If I ever *confront them*, *waylay them*, or *kick them to hell*, I roll it at -1 instead of my usual roll. Who?
- — has the ordering of me. I can never *put them off*. Who?

## -Winter-

○

○

○

○

○

Pronouns:

## -Place-

- Spectacle;
- Scurry;
- Problem solver;
- Problem;
- Always there, like it or not.

## -Plays-

Boneshoes Plays:

○ — *Drop in behind them*

○ — *Kick them to hell*

○ — *Put your shoulder to it*

○ — *Retreat from view*

Obvious Plays:

○ — *Confront them*

○ — *Draw them out*

○ — *Open up to them*

○ — *Put them off*

○ — *Size them up*

○ — *Waylay them*

no roll — *Call for a line*

○ — *Sniff the wind*

no roll — *Use your trappings*

○ — *Weather the storm*

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

*When you drop in behind someone*, roll. **On a 10+ hit**, indeed, there you are behind them, and how do you play it now? **On a 7-9 hit**, indeed, there you are behind them, and they have a split second to react, if they can make use of it. **On a miss**, ask the MC what goes wrong. Perhaps they expected you.

*When you kick someone to hell*, roll. **On any hit**, you've thrown them down and are kicking and stomping them. **On 10+ hit**, choose 2 of the following. **On a 7-9 hit**, choose 1.

• *You're really enjoying yourself.*

If you don't choose this, say that you're just putting the work in.

• *It's spectacularly bloody and bone-crunching.*

If you don't choose this, just say that it's a sound thrashing.

• *You're not finished with them! Roll again.*

Otherwise, say whether you let them crawl away, or walk away yourself and leave them there.

**On a miss**, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps they're able to turn tables on you mid-kick.

*When you put your shoulder to something*, roll. **On a 10+ hit**, you can accomplish it, of course. Ask the MC 1 of the following. **On a 7-9 hit**, you can accomplish it, but only if you commit fully and hold nothing back. Ask the MC 2 of the following.

• *How long does it take me to do?*

• *How exhausted am I afterward?*

• *How many tries does it take before I get it?*

• *What tool do I need to use, and does it last out the effort?*

**On a miss**, choose 1 of the following.

• *I realize almost at once that I won't accomplish it, and abandon the effort.*

• *I'm willing to break myself to do this, and ultimately I accomplish it. What does it cost me?*

*When you retreat from view*, something momentarily obscures sight of you — say what, or else ask the MC what — and roll. **On a 10+ hit**, you're gone utterly, to reappear when and where you will. **On a 7-9 hit**, you're gone, but you must immediately drop in behind someone. Say who and make the play now. **On a miss**, ask the MC what goes wrong. Perhaps you can't leave after all.



# Boneshoes

To play *Boneshoes*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Your name is Boneshoes.

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *A churned battlefield, a broken wheel, the curse of the dying, the curse of the betrayed, the curse of the bereft, ravens at feed, the hooded crow, the salt tide, a broken tree, a fallen wall, a howling war-song, a howling lament.*
- Choose 1 for summer & 1 for winter: *Powerful hands, lined skin, hooded eyes, sunken eyes, staring eyes, birds' eyes, wolves' eyes, hooked grin, hard-set mouth, deep scowl, a deceptive beauty, a subtle beauty, a hidden beauty.*
- Choose 1 for summer & 1 for winter: *Bone yellow, blood red, old blood brown, wheat gold, straw yellow, ebony, thorn black, ivory, blue gray, gray green.*
- Choose 1 for summer & 1 for winter: *A filthy apron, the great plaid, a plaid kirtle, a soft wool cap, a cap filthy and stained, a tailcoat, ragged work clothes, soldiers' garb from an unknown army, a full skirt, a crisp linen blouse.*
- Choose 1 for summer & 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

### Example:

#### Summer

- The hooded crow
- Deep scowl
- Wheat gold, thorn black
- Tailcoat
- Mannish, forbidding

#### Winter

- The salt tide
- Staring eyes
- Old blood brown
- A cap filthy and stained
- Sexless, forbidding

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Boneshoes plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you, I like. **Who?** If I ever **confront you, waylay you, or kick you to hell**, I roll it at -1 instead of my usual roll.
- One of you has the ordering of me. **Who?** I can never **put you off**.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or un eager to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

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- 
- 
- 
- 

Pronouns:

-Trappings-

- ♦ A fine wagon with shuttered windows and fluttering pennants, pulled by a sturdy, patient, well-behaved pony.
- ♦ A dashing fairy charger, who can race the treetops or the rushing river as fleetly as it can race a level road.
- ♦ A supple war-lance and a slim sword made of forged starlight, sharp as glass, cold as ice.
- ♦ Elfin mail as light as rain, a shield that rings like a bell, and a helmet with a swan's-feather crest.
- ♦ The devicéd pennants of your defeated foes.
- ♦ A stoppered horn of mead: sip from it and you can speak with birds.
- ♦ If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- ♦ — has never yet deferred to me, no matter how I demanded it, but only defies me. On my honor I will never *woo them* or *draw them out*. Who?
- ♦ I am afraid of —, like of nothing else under the earth or the sky. I can never *demand their deference*, nor bear to *receive a blow* from them. Who?

-Winter-

- 
- 
- 
- 
- 

Pronouns:

-Place-

- ♦ Ringmaster;
- ♦ Spectacle;
- ♦ Planner;
- ♦ Layabout;
- ♦ Always there with impractical ideas.

-Plays-

Elfin Knight Plays:

○ — Demand their courtesy

○ — Woo them

○ — Receive the blow

○ — Stand guard

Obvious Plays:

○ — Confront them

○ — Draw them out

○ — Open up to them

○ — Put them off

○ — Size them up

○ — Waylay them

no roll — Call for a line

○ — Sniff the wind

no roll — Use your trappings

○ — Weather the storm

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Elfin Knight

When you demand someone's courtesy, roll. On a 10+ hit, tell them honestly what you'd consider your due courtesy. If they do it, nevertheless you aren't beholden to them, and if they refuse, they insult you. On a 7-9 hit, the same, but add an insult or dismissive remark to them. On a miss, instead of telling them honestly what courtesy requires, make an exorbitant, humiliating, or insulting demand.

When you woo someone, roll. On any hit, choose 1 of the following and tell them that's how you woo them. They may ask you for a detail or two, perhaps a vignette or montage. On a 10+ hit, before you tell them, they choose in secret how they would like to be wooed. If you chose the same as they did, then they may choose whether to refuse you or embrace you, but otherwise, they must refuse you. On a 7-9 hit, they must refuse you, even if they would rather not, but they may whisper to you how they might like to be wooed in the future.

- With music and song.
- With flirting games.
- With tender romance.
- With feats of arms and daring.
- With an outpouring of ardent passion.
- With whispers and stolen glances.

On a miss, choose how you woo them, same as for a hit. They must refuse you, but more, they must refuse you coldly, cruelly, with a lie, or by taking another lover than you.

When you receive a blow, check the list below. If you haven't marked the blow you're receiving, roll. On any hit, you are impervious to it, and it glances off your shield, your armor, your warding sword, or even just your outflung hand. On a 7-9 hit, it does you no harm, but you feel a fraction of its force and must shift your feet a half step back. On a miss, the blow still doesn't harm you, but its force is undeniable and you must give way before it. Ask your enemy where they drive you.

At the beginning of play, mark 1 of the following. This is the only blow that can wound you, not even a blow struck with mortal iron.

- A blow struck with a goose feather.
- A blow struck with a broom.
- A blow struck on a bridge, or on board a boat or a ship on the water.
- A blow struck by one who loves you truly.
- A blow struck over a fence or a wall, through a window, or across some other boundary.
- A blow struck at the moment of dawn, noon, sunset, or midnight.

Whenever you reach full winter, mark another of the above, until you've marked all 6.

When you stand guard, roll. On a 10+ hit, no enemy can get past you. On a 7-9 hit, only a force of enemies could get past you, at least five or more fighting you alone. On a miss, though, any one enemy could draw you out of your position, creating the opening for others to get past.





# The Elfin Knight

To play the *Elfin Knight*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose a noble name. Make your honorific include a reference to the night sky.

*Examples: Alisande the Crescent Moon, Jerrold Night's-storm, Mathilde Orion-crowned, Mattieu of the Evening Star.*

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *Roses, iris, forget-me-not, hyacinth, apple blossom, ripe cherries, bitter quince, the dragonfly.*
- Choose 1 for summer & 1 for winter: *Elfin face, striking face, forbidding face, wrinkled face, luminous eyes, shadowed eyes, secret smile, expansive smile, unkind smile.*
- Choose 1 for summer & 1 for winter: *Grass green, rose, violet, blue-violet, moth gray, mouse gray, lustrous gray, silver, shining white, shinking gold, ebony, mahogany.*
- Choose 1 for summer & 1 for winter: *Silk robe, velvet tunic, shot-silk gown, simple shift, linen surcoat, brocade surcoat, padded arming-vest.*
- Choose 1 for summer & 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

**Example:**

Summer	Winter
● Hyacinth	○ Bitter quince
● Striking face, secret smile	○ Striking face, luminous eyes
● Moth gray	○ Shining white
● Velvet tunic	○ Brocade surcoat
● Mannish, queerish	○ Mannish, sexy

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Elfin Knight plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- *One of you has never yet deferred to me, no matter how I demanded it, but only defies me. Who? On my honor I will never woo you or draw you out.*
- *One of you, I'm afraid of, like of nothing else under the earth or the sky. Who? I can never demand your deference, nor bear to receive a blow from you.*

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unenergetic to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

○

○

○

○

○

Pronouns:

-Winter-

○

○

○

○

○

Pronouns:

-Trappings-

- A homey, charming little wagon pulled by a shaggy brindled ram. The wagon has wheels of solid stone, and no animal but the ram is strong enough to pull it.
- A musical instrument — a silver flute, a harp, a rosy and resonant guitar, a fickle fretless banjo, a braying little chanter — which you can play with great facility, humor, beauty, and style. As indeed you can play almost any instrument that comes into your hands.
- The Giant's old pocket-knife, serviceable as a great-sword.
- A solid gold coin the diameter of a dinner plate, struck with the face of a horrifying troll-king, from which you've been shaving curls to pay for what you need buy.
- A soft velvet bag, no bigger than the palm of your hand, that you stole from the Giant's treasure house. It always contains exactly one thing, and you never know what it is.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — helped me escape from the Giant, my monstrous parent. I can never *put them off*, and if they need me, I can never deny them my honest help. Who?
- — once suffered grievous treatment at the hands of the Giant, my monstrous parent, and can see a family resemblance in my face. I can never *charm them* or even *open up to them*. Who?



-Place-

- Performer;
- Fan favorite;
- Problem solver;
- Lookout;
- Always there, always busy.

-Plays-

Giant's Child Plays:



— Charm them



— Do their work for them



— Fly into a rage



— Become overcome with fear

Obvious Plays:



— Confront them



— Draw them out



— Open up to them



— Put them off



— Size them up



— Waylay them

no roll— Call for a line



— Sniff the wind

no roll— Use your trappings



— Weather the storm

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Giant's Daughter

Note that while "daughter" is a gendered word, gender is a game in fairyland, and you can play it however suits you.

When you *charm someone*, tell them a charming detail about how you look or what you're doing, and roll. **On a 10+ bit**, they choose 2 of the following. **On a 7-9 bit**, they choose 1. **On any bit**, and only if you want to, you may first choose 1 to eliminate, so that they can't choose it. If you're charming more than one person, they each choose individually.

- They fall in love with you.
- They'll let you do anything you like, as long as you keep doing —.
- They leap to their feet, laughing and clapping in delight.
- They forget their cares and concerns and are wholly content to gaze at you.
- They're prepared to do for you anything you ask, eagerly, no matter the cost.
- Afterward, they speak of you with awe to their friends and family.

**On a miss**, they can choose 1 of the above, or one of the following instead.

- They feel that to keep drawing breath they need you, always and only you.
- They clap and cry for more, and if you deny them, you're insulting them.

When you *do someone else's work for them*, or clean up someone else's mess, roll. **On any bit**, the task is done, completely and well, no matter how impossible it seemed. **On a 10+ bit**, you can choose 1 of the following if you want, but you needn't. **On a 7-9 bit**, you must choose 1.

- Your hair is disheveled.
- There is a drop of sweat on your temple.
- There is a fragment of dirt or debris under a single one of your fingernails.
- Your shirt sleeve or cuff is torn, or your kerchief has a pulled thread, or your shoes are scuffed, or your cloak has a dirtied edge.

**On a miss**, something distracts you or interrupts you before you finish your work. Ask the MC what.

When you *fly into a rage*, roll. **On a 10+ bit**, name as many people present as you choose, but don't name the person who most deserves your rage. **On a 7-9 bit**, name 3 people present, but again, not the one who most deserves it. If there aren't 3 people present, ask the MC who happen to be the next 3 people you meet. In any event, go through the list, and for each, choose 1:

- I smash them bodily aside.
- I pull them bodily apart.
- I gouge out their eyes.
- I tear into them and spill them open.
- I wring their neck.
- I lay them tenderly down.

Case by case, and especially for other players' characters, the MC may give them a chance to escape or survive. **On a miss**, name yourself. The MC may give those present a chance to save you.

When you're *overcome with fear*, roll. **On a 10+ bit**, you become rigid and shaking with terror. Those around you notice it, and can help if they're able. **On a 7-9 bit**, you see your monstrous parent, the Giant, in every face and every fixture. You can only gasp and cry out with terror and scramble to get away, and it will be difficult for anyone to help you. **On a miss**, you hear thunderous footfalls and feel the earth shake, and a shadow falls in front of the sun. Your monstrous parent the Giant has found you. The other players should ask the MC it's real and they see it too.



# The Giant's Daughter

To play the *Giant's Daughter*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose the horrifying and dreadful name that the Giant, your monstrous parent, gave you. Also choose the name you use with the circus, that better suits your kind and charming nature.

*Examples:* Ami (*Bonegrinder*), Finch (*Stone Chasm Gore*), Lita (*Crack-the-Moon*), Tinner (*Gouged-eye*).

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *Wild roses, wild strawberries, wild black raspberries, maple twirlers, maple candy, the playful spring breeze, light rippling on water, snowdrops, frost patterns, birdsong, coffee.*
- Choose 1 for summer & 1 for winter: *Sweet face, pretty face, cute face, amazing eyes, birds' eyes, doe eyes, gorgeous body, long hair, close-cut hair, untamed hair, crooked smile, crooked nose, pointed nose, pointed chin, little sharp teeth.*
- Choose 1 for summer & 1 for winter: *Jewel purple, gray green, olive green, fir green, slate blue, lavender, blackberry black, bright copper, bright bronze, gold, goldenrod, periwinkle, velvet black, chestnut brown, snow white.*
- Choose 1 for summer & 1 for winter: *Studded jerkin, felt cap, peaked felt hat, silk hose, brocade vest, silk shirt, linen shirt, canvas trousers, canvas coat, linen coat, wool kilt, big boots, bare feet.*
- Choose 1 for summer & 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

*Example:*

### Summer

- Wild strawberries
- Amazing eyes
- Fir green
- Brocade vest, silk shirt
- Womanish

### Winter

- Snowdrops
- Crooked smile
- Slate blue
- Canvas coat
- Womanish, boyish

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Giant's Daughter plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you helped me escape from the Giant, my monstrous parent. **Who?** I can never **put you off**, and if you need me, I can never deny you my honest help.
- One of you once suffered grievous treatment at the hands of the Giant, my monstrous parent, and can see a family resemblance in my face. **Who?** I can never **charm you** or even **open up to you**.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or un eager to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Cheerful-

- 
- 
- 
- 
- 

Pronouns:

-Downcast-

- 
- 
- 
- 
- 

Pronouns:

-Trappings-

- A cushion to sit on while you ride in someone's wagon, be it a silk pillow stuffed with roving, ticking stuffed with goose-down, or a braided and stitched straw mat. Also serves for a pillow, with your coat or your comforter pulled over you and your stockings sticking out the bottom.
- Something of mortal iron that you have about your person, a tool or a key or a fork or something, not anything important.
- A heaping headful of stories, dreams, images, ideas, poetry, inventions, pretensions, songs, and granny lore, half useful and half preposterous.
- A stub of a candle, a stub of a cigar, a stub of a pencil, a stub of a carrot, a stub of a ticket.
- A cracking good stick.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — sees through me, but hasn't told me what they see in me. I can never **confront them** or **put them off**. Who?
- — truly terrifies me, truly, and there's no remedy for it. I can never **draw them out** or **take them for what they are**. Who?



-Place-

- Animal tamer;
- Clown;
- Worker;
- Good luck charm;
- Always there to notice something awkward or misplace a tool.

-Plays-

Half-a-Fool Plays:

○ — **Accidentally touch them with iron**

○ — **Take them for what they are**

○ — **Blunder into something**

○ — **Try to be useful**

Obvious Plays:

○ — **Confront them**

○ — **Draw them out**

○ — **Open up to them**

○ — **Put them off**

○ — **Size them up**

○ — **Waylay them**

no roll — **Call for a line**

○ — **Sniff the wind**

no roll — **Use your trappings**

○ — **Weather the storm**

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# Half-a-Fool

You are a human being with more luck than sense, fortunate where others are thoughtful, accomplished, or wise.

When you accidentally touch a fairy with cold iron, roll. On a 10+ bit, choose 1 of the following.

- They blurt out the first true thing that comes to them. If you were already speaking on some topic, that's what they tell the truth about.
- They flee, abandon all other concerns, and come near you never again.
- They freeze perfectly still and make no move nor speak a word until you withdraw the iron from them.
- You don't realize what's wrong, you don't know to take the iron away, and the iron cruelly kills them. Other fairies, not understanding that this is true death, might look for them to return someday, but they never will.

On a 7-9 bit, or if the fairy you touch is another player's character, they choose, not you. On a miss, the iron came near them but didn't touch them, and perhaps they think you did it on purpose.

Touching a fairy with iron on purpose always kills them.

Touching another mortal with iron has no consequence.

When you take someone for what they are, not afraid even though they're frightening, not repulsed even though they're repulsive, not put off even though they're offputting, first off, if this lifts their curse, great! It's lifted. Otherwise, roll. On a 10+ bit, choose 1 of the following.

- A moment of kinship and recognition passes between you, quick but certain. Ask them how they take it, and tell them how you take it yourself.
- They're touched by your open heart. If they intended you harm, they resolve at once to give you lenience instead.
- You fall into easy companionship. Whatever else they intended, you've disarmed and captivated them. Play them next however you choose.

On a 7-9 bit, or if they're another player's character, they choose, not you. On a miss, you're only disregarding your own survival instincts. If they act against you, you must allow them to take you by surprise.

When you blunder into something, roll. On a 10+ bit, choose 1 of the following. On a 7-9 bit, the MC chooses 1 for you. You can answer the question yourself, or else put it to the MC.

- You find a path, a doorway, or a clue. Where to?
- You catch someone where they shouldn't be, or doing what they shouldn't. Who, where, what?
- You overhear something not meant for you. What?
- You see two people meeting in secret. Who?
- You find something that someone lost. What?

On a miss, be prepared for the worst. Ask the MC what you've stumbled into this time.

When you try to be useful, roll. On a 10+ bit, choose 3 of the following. On a 7-9 hit, choose 2. On a miss, choose 1. You can answer the question yourself, or else put it to the MC.

- You bump into someone. Who?
- You undo someone's work. Whose?
- You hit someone with something. What?
- You set something on fire. How?
- You spill something. What?
- You lose something. What?
- You break something. What?
- You start singing.





# Half-a-Fool

To play *Half-a-Fool*, create your name, your bold & careful imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Nature:

You are a human being with more luck than sense, fortunate where others are thoughtful, accomplished, or wise.

How you came to encounter the circus, I don't know; presumably there's a story there. Either way you've been swept up in it, adopted and more or less accepted by it as one of its own.

## Name:

Choose a human name.

## Cheerful & Downcast Imagery:

- Choose 1: Sky, field, cloud, sun, moon, wind.
- Choose 1: Jaw, eyes, hands, hair, face, lips.
- Choose 1: Brown, white, blue, green, yellow, orange, red, purple, gray.
- Choose 1: Hat, shoes, boots, coat, gown, vest, cloak, hood, gloves, scarf.
- Choose 1: Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.

For each that you've chosen, customize it. Characterize it differently for cheerful and for downcast. You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for cheerful and for downcast as well.

### Example:

#### Cheerful

- Puffy high clouds
- Clean hands
- Bright purple
- Jaunty hat
- Boyish

#### Downcast

- A gray drizzle
- Ragged nails
- Muted heather purple
- Hat pulled low, wool scarf
- Mannish

Begin play fully cheerful: mark all of the lines in the cheerful column.

## Place:

In the circus, at need, you can take any and all of the listed roles.



## Plays:

You can make all of the obvious plays and the Half-a-Fool plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your cheerful imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you sees through me, but hasn't told me what you see. **Who? I can never confront you or put you off.**
- One of you truly terrifies me, truly, and there's no remedy for it. **Who? I can never draw you out or take you for what you are.**

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

## Cheerful & Downcast:

Instead of stepping toward summer, you step toward cheerful; instead of stepping toward winter, you step toward downcast.

When you step toward cheerful, erase one of the marks in the downcast column and mark the same line in the cheerful column.

When you step toward downcast, erase one of the marks in the cheerful column and mark the same line in the downcast column.

Whenever you step toward cheerful or toward downcast, take 1 from one of your plays' rolls and add 1 to a different play's roll.

Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

## Violence:

For human beings in fairyland, like you, violence is no game.

You can shrug off a verbal assault that would murder any fairy dead, but a sword thrust through you, however playfully, will end your life forever.

Most fairies won't kill you on purpose — it wouldn't occur to them — but they might kill you at any moment by pure whimsical mischance.

Consequently, you must play violence in two different ways.

**When you're verbally assaulted, shocked, affronted, or dismayed,** choose 1:

- You withdraw in as much fury, and with as much dignity, as your human nature allows.
- You lash out in return, with that distinctive impulsive human passion.
- You consider yourself offended, and will nurse your fleeting human grudge as long as you're able.

**When you're physically assaulted or wounded,** roll a single die:

- On a 4, 5, or 6, you're wounded and must nurse your injury until it heals.
- On a 2 or 3, you're wounded dangerously, and you need to get skilled help quickly or the wound will kill you. (Any problem solver in the circus will know what to do.)
- On a 1, you're fatally wounded. Die now or die in a few painful minutes.

As a matter of curiosity, not of consequence, when you die, one of two things will happen, entirely outside of your control. The first possibility is that you will plainly and simply die. The second is that you will die, but not plainly: something of your nature will remain in fairyland forever, not alive but animate, some fairy's truly kept thing.

## Insults:

When someone insults you, you're allowed by fairy law to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Lenience is a human trait, not a fairy trait, so if you're moderate in your response, you can set fairy tongues wagging.

## Beholden:

When you are beholden, fairy law demands that you make good and deliver the balance. Human honor might compel you too, but it's a lax taskmaster compared to fairy nature. In any event, if you are recalcitrant or uneager, your debtor may consider it an insult or a worse offense.

◇ = Name:

-Summer-

- 
- 
- 
- 
- 

Pronouns:

-Winter-

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Pronouns:

-Trappings-

- A favorite place to sleep under someone's wagon, and permission to sleep under anyone's.
- A boar-spear.
- A broken, unended shirt of bronze rings, and a pitted-blade old seax.
- A shoulder bag with a few belongings in it: a bowl, a spoon, a ribbon, a carved rosewood figure.
- A burl-headed walking stick.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — always shares food with me and listens to my stories. I promise never to *waylay them, run them down, or tear them apart*. Who?
- — keeps my things for me in their wagon, and a place for myself when the road is long or the weather turns against us. I can never *put them off*. Who?



-Place-

- Barker & Caller;
- Gatekeeper;
- Problem solver;
- Worker;
- Always there with a suspicious glare and restless energy.

-Plays-

Hobbled Hound Plays:

- *Run them down*
- *Tear them apart*
- *Howl for the Hunter*
- *Settle yourself*

Obvious Plays:

- *Confront them*
- *Draw them out*
- *Open up to them*
- *Put them off*
- *Size them up*
- *Waylay them*

no roll— *Call for a line*

- *Sniff the wind*

no roll— *Use your trappings*

- *Weather the storm*

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Hobbled Hound

When you run someone down, roll. On a 10+ hit, you overtake them easily. On a 7-9 hit, choose 1 of the following.

- They have one chance to get away. Ask them how they play it, and decide with the MC whether they lose you.
- They lead you a chase to a place of their choosing. Ask them where.
- They think they've escaped, but you settle in for a long hunt, and come upon them later, when they aren't on guard against you. Ask them where they are then.

On a miss, your crushed foot slows you down, your old wounds pain you, and your old senses can't recover their trail. They lose you.

When you tear someone apart, not just cold iron is true death to fairies, so is the Wild Hunt. You no longer run with the Hunt, but it's still in you. Roll. On any hit, they have one chance: go limp and submit to you fully. If they do, you decide whether to tear them apart anyway, or not to tear them apart after all. On a 10+ hit, you kill them. Other fairies, not understanding that this is true death, might look for them to return someday, but they never will. On a 7-9 hit, you wound them terribly, but it isn't true death for them. On a miss, your old jaws fail you. Ask the MC what happens, and be prepared for the worst.

When you settle yourself for what's coming, roll. On any hit, choose 1 of the following.

- You are in form a great wolfhound, aged and lame in one foot, but still alert, massive and powerful.
- You are in form an elfin hunter, aged and limping, but still alert, cunning, and swift.
- You are in form some purposeful admixture of wolfhound and hunter, in this wise: —.

On a 10+ hit, further, however you decide to play what comes next, take +1 to your roll. On a miss, the following.

- You are in form the shade of a human warrior, lost from your comrades, bearing mortal wounds.

When you howl for the Hunter, roll. On any hit, everyone must stop for a moment, players' characters and NPCs alike, and listen, in dread or wonder, to see if the Wild Hunt will answer you. Once upon a time it would have, but now it never again will. On a 10+ hit, in addition, name, of all present, your own personal quarry. In the last echo of your howl, they must break and run, as fast and as far from you as they're able. On a miss, you're just an old dog howling your frustration and sorrow.



# The Hobbled Hound

To play the *Hobbled Hound*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose a name that doesn't give much away.

*Examples: Break, Frost, Kaya, Thom.*

## Summer & Winter Imagery:

- Choose 1 for summer and 1 for winter: *The whipping wind, the roaring wind, the howling wind, crying gulls, barking crows, the wolf, the lightning.*
- Choose 1 for summer and 1 for winter: *Weathered face, strong hands, hollow cheeks, mournful eyes, long face, powerful body, lean body, stooped body.*
- Choose 1 for summer and 1 for winter: *Salt & pepper, coal black, char black, pale blue, silver, golden, rufous red, white, flint blue, flint gray, bloodstone green, rust.*
- Choose 1 for summer and 1 for winter: *Long coat, old shoes, hide breeks, widow's veil, tweed jacket, ragged scarf, colorful scarf, hunter's cap, hooded cowl.*
- Choose 1 for summer and 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

**Example:**

### Summer

- The roaring wind
- Strong hands
- Salt & pepper
- Old shoes
- Mannish

### Winter

- The wolf, the howling wind
- Stooped body
- Rufous red, flint gray
- Long coat
- Sexless

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Hobbled Hound.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you always shares food with me and listens to my stories.  
**Who? I promise never to waylay you, run you down, or tear you to pieces.**
- One of you keeps my things for me in your wagon, and a place for myself when the road is long or the weather turns against us. **Who? I can never put you off.**

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unenergetic to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Open-

- 
- 
- 
- 
- 

Pronouns:

-Wary-

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Pronouns:

-Trappings-

- A wagon of several little rooms, each filled with things curious and bright; mobiles, spinning sticks, a curving sword of moon silver, your own pottery, notebooks full of lists and pictures, a comfortable chair draped in soft purple fabric, music boxes, \$46.50, and a plethora of hats. The wagon is higher off the ground than many, and pulled by a mated pair of peacocks of extraordinary size.
- The personal token of a great royal fairy; what is it and who bestowed it upon you?
- A phoenix quill pen that can draw things into existence, in any world.
- In cold iron, a circlet or bracelet or belt of coins, beautifully worked and clear for all to see. No fairy can bear its touch, and you wear it by their trust.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — used to visit me as a child; I've known them my whole life. I can never *put them off*. Who?
- — came to me for help, and it turned out to be costly for me. Whenever I see them, I must *size them up*. Who?



-Place-

- Ringmaster;
- Dancer;
- Tourmaster & Scout;
- Choreographer, Confidante, & Co-conspirator;
- Always there with the practical facts or the wild notion that just might work.

-Plays-

Messenger Plays:

- — *Build a bridge for them*
- — *Defend yourself with cold iron*
- — *Manifest the fantastic*
- — *See the patterns*

Obvious Plays:

- — *Confront them*
- — *Draw them out*
- — *Open up to them*
- — *Put them off*
- — *Size them up*
- — *Waylay them*
- no roll* — *Call for a line*
- — *Sniff the wind*
- no roll* — *Use your trappings*
- — *Weather the storm*

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Messenger

*You are humankind, a walker between worlds, merchant in dreams, dancer at the fire's edge, free to come and go in fairyland as you like. You have contacts in the mortal world, the fairy realms, and all the lands between. You carry wonders back and forth, and other things besides, traveling with the circus when it pleases you.*

**When you build a bridge for someone**, to another person, to a realization, to self-understanding, to yourself, to adventure, to a place in this world or another world, roll. **On a 10+ bit**, choose 3 of the following. **On a 7-9 bit**, choose 1.

- *The bridge is wide.*
- *The bridge is beautiful.*
- *The bridge is long-lasting.*
- *The bridge is visible only to those you intend to cross it.*
- *The bridge is strong.*
- *The bridge is inviting.*
- *The bridge is protected by a password.*

For the more metaphysical bridges, get together with them and figure out what your choices must mean.

**On a miss**, choose 1 and the opposite of 1, and tell them that they may be put off by your attempt, or even insulted.

**When you defend yourself from a fairy with cold iron**, roll. **On a 10+ bit**, they stay away and you never need touch them. **On a 7-9 bit**, they choose 1 of the following.

- *They stay away.*
- *They shriek, babble, cower, run, or otherwise make a fool of themselves.*
- *They rush you or circle you, but the touch of iron stands them off.*

**On a miss**, ask the MC what goes wrong. Perhaps your grip on your iron isn't as sure as you thought.

**If you attack a fairy with iron**, instead of using it to defend yourself, any blow you land will surely kill them. Other fairies, not understanding that this is true death, might look for them to return someday, but they never will.

Touching another mortal with iron has no consequence.

**When you manifest the fantastic**, name your vision and roll. **On a 10+ bit**, it's real, really here, or you are really it, made real by that distinctive human creativity that fairies lack and crave. **On a 7-9 bit**, it isn't real, only an image, smoke and mirrors, hot glue, papier mâché. If you want it real, tell the MC what you give away of your own in order to make it so. **On a miss**, what you've created is outside of your control. Ask the MC what it is.

**You can see the patterns that connect all things**, and you can navigate them with ease and grace. Whenever it matters where you are, physically, socially, politically, or emotionally, roll. **On a 10+ bit**, you're exactly where you want to be. Ask or tell the MC where. **On a 7-9 bit**, you're close, or you can get there. Ask the MC if you have to stretch, reach, bend, push, maneuver, or hurry. **On a miss**, you've misread the patterns and you're in the wrong place entirely. Ask or tell the MC where.





# The Messenger

To play the Messenger, create your name, your bold & careful imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Nature:

You are a human being who found yourself entertaining fairyfolk, or at one time did a kindness to a fairy all unknowing and earned the trust and trade of fairydom. Now you travel between worlds, carrying messages, wonders, hens eggs and fairy gold, and laughing all the while.

I don't how long you'll be here, wherever here is, but the people love you, and sometimes that's all that matters.

## Name:

Choose a human name.

## Open & Wary Imagery:

- Choose 1: Sky, field, sea, sun, moon, cloud.
- Choose 1: Eyes, hands, lips, hair, face, limbs.
- Choose 1: Teal, purple, rose, black, silver, orange.
- Choose 1: Hat, vest, skirts, gown, blouse, pants, veil, coat, boots, corset, satchel, cloak.
- Choose 1: Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.

For each that you've chosen, customize it. Characterize it differently for open and for wary. You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for open and for wary as well.

**Example:**

- | Open                           | Wary                                |
|--------------------------------|-------------------------------------|
| ● Soaring birds in blue sky    | ○ Silver sun through rushing clouds |
| ● Expressive limbs, full smile | ○ Stillness                         |
| ● Iridescent purple            | ○ Glossy black                      |
| ● Skirts with fringe           | ○ Dark rose coat wrapped tight      |
| ● Sexy, womanish               | ○ Forbidding                        |

Begin play fully open: mark all of the lines in the open column.



## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Messenger plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your open imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you used to visit me as a child; I've known you my whole life.  
**Who?** I can never put you off.
- One of you came to me for help, and it turned out to be costly for me.  
**Who?** Whenever I see you, I must size you up.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

## Open & Wary:

Instead of stepping toward summer, you step toward open; instead of stepping toward winter, you step toward wary. When you step toward open, erase one of the marks in the wary column and mark the same line in the open column. When you step toward wary, erase one of the marks in the open column and mark the same line in the wary column.

Whenever you step toward open or toward wary, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

## Violence:

For human beings in fairyland, like you, violence is no game.

You can shrug off a verbal assault that would murder any fairy dead, but a sword thrust through you, however playfully, will end your life forever.

Most fairies won't kill you on purpose — it wouldn't occur to them — but they might kill you at any moment by pure whimsical mischance.

Consequently, you must play violence in two different ways.

**When you're verbally assaulted, shocked, affronted, or dismayed,** choose 1:

- You withdraw in as much fury, and with as much dignity, as your human nature allows.
- You lash out in return, with that distinctive impulsive human passion.
- You consider yourself offended, and will nurse your fleeting human grudge as long as you're able.

**When you're physically assaulted or wounded,** roll a single die:

- On a 4, 5, or 6, you're wounded and must nurse your injury until it heals.
- On a 2 or 3, you're wounded dangerously, and you need to get skilled help quickly or the wound will kill you. (Any problem solver in the circus will know what to do.)
- On a 1, you're fatally wounded. Die now or die in a few painful minutes.

As a matter of curiosity, not of consequence, when you die, one of two things will happen, entirely outside of your control. The first possibility is that you will plainly and simply die. The second is that you will die, but not plainly: something of your nature will remain in fairyland forever, not alive but animate, some fairy's truly kept thing.

## Insults:

When someone insults you, you're allowed by fairy law to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Lenience is a human trait, not a fairy trait, so if you're moderate in your response, you can set fairy tongues wagging.

## Beholden:

When you are beholden, fairy law demands that you make good and deliver the balance. Human honor might compel you too, but it's a lax taskmaster compared to fairy nature. In any event, if you are recalcitrant or uneager, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

- 
- 
- 
- 
- 

Pronouns:

-Trappings-

- A shell-like wagon with rippling pennants, pulled by two playful river otters.
- Silver basins that fill with moonlight and clean anything held within.
- Strings of spangles, caskets of beads, swaths of cloth, measuring tapes, pins.
- Patterns in brown paper with the names of all the other members of the circus and a few more besides.
- A pair of scissors, delicate as a wish, which can cut anything the wielder wills.
- An assortment of cups, rings, brooches, buckles, and swords, all of silver, many of human make, some with jewels.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — once changed the fate I sang for them. I still don't know how they did it. I can never *draw them out* or *sing their fate* again. Who?
- — once recalled me to myself when I was lost. I can never *waylay them* or *muddy the waters* against them. Who?

-Winter-

- 
- 
- 
- 
- 

Pronouns:



-Place-

- Singer;
- Illusionist;
- Planner;
- Costumer & wardrobe keeper;
- Always there with hard truths or welcoming arms.

-Plays-

River-Wise Plays:

- *Sing their fate*
- *Take their measure*
- *Carve a channel*
- *Muddy the waters*

Obvious Plays:

- *Confront them*
- *Draw them out*
- *Open up to them*
- *Put them off*
- *Size them up*
- *Waylay them*
- no roll— *Call for a line*
- *Sniff the wind*
- no roll— *Use your trappings*
- *Weather the storm*

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The River-Wise

When you sing someone's fate, roll. On a 10+ hit, consider carefully their actions, their path, their destiny and legacy, and tell them what you sing. On a 7-9 hit, ask the MC what you sing to them. On a miss, ask them, themselves, what you sing to them. Whatever the result, what you sing to them, must and will come true. The MC's empowered to break any and every rule in the game in order to make it so. Don't sing someone's fate unless you mean it.

When you take someone's measure, roll. On any hit, ask questions; the MC must answer them honestly. If you are taking the measure of another player's character, the MC can confer with them. On a 10+ hit, ask 3 questions. On a 7-9 hit, ask 2.

- What forces of nature are most concerned with them?
- Where is the strongest tug of direction?
- What impulse is building in them unawares?
- How does water move in them, as tears or coldness or bubbling desire or other guises?
- Where are they connected to others?
- What do they wish they could wash away?
- How do they feel pinched or constrained or ill-fitting in their situation?

On a miss, ask 1 anyway, but be prepared for the worst. Perhaps they've taken offense at your interest and appraisal.

When you carve a channel, roll. On a 10+ hit, the way opens for you like a breaching dam, with possibly as dramatic an effect. On a 7-9 hit, it takes time and patience, drop by drop, but it is certain to give, even if none notice until it's too late to prepare. On a miss, you are blocked as with milled stone and stout bars. Step toward winter.

When you muddy the waters, roll. On a 10+ hit, choose 2 of the following. On a 7-9 hit, choose 1:

- Hide something previously seen.
- Reveal something previously hidden.
- Confuse someone.
- Misdirect someone.
- Turn someone about.
- Make it seem that something is there, even though it isn't.
- Make something ordinary seem marvelous.
- Make something ordinary seem terrifying.

On a miss, choose 1 of the above, and also choose 1 of the following:

- You reveal a true and previously unknown thing about yourself in the process. Confer with the MC and the other players to figure out what.
- You become entranced by the turbulent dance, and it'll take someone else to draw you out and recall you to yourself.



# The River-Wise

To play the River-Wise, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose a lyrical name with references to or sounds like water.

*Examples:* Rilla, Merridew, Brooke, Clyde, Freshette, Fjorden, Ripple, Eddy, Glissade, Covettine, Nadia, Marelle, Edlin, Lynne, Lyander.

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *Dappled sunlight, rising mist, little trickling streams, minnows, tiny frogs, watercress, waterfalls, lilies, dewdrops, flying shadows, lowering fog, wailing wind, ice crystals, sharp rocks, scouring sand.*
- Choose 1 for summer & 1 for winter: *Deep eyes, teasing eyes, sad eyes, full mouth, warm smile, loose flowing hair, damp hair, ribbon-twined hair, swollen hands, tender hands, wrinkled fingertips, strong arms, full body, gaunt body.*
- Choose 1 for summer & 1 for winter: *Willow green, purple, cream, velvety brown, sunset peach, clear pale blue, blood red, ice white, mud brown, stone gray, black.*
- Choose 1 for summer & 1 for winter: *Lace veil, damp hems, ragged cuffs, clinging gown, jacket of iridescent scales, loose shirt, velvet cloak, ribbons, canvas trousers, worn shift, wicker basket, lumpy satchel, long vest, muddy boots, glistening earrings, red belt, pearls.*
- Choose 1 for summer & 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

## Example:

### Summer

- Rising mist
- Damp hair, warm smile
- Purple
- Canvas trousers
- Charming

### Winter

- Scouring sand
- Swollen hands
- Cream, black
- Pearls
- Womanish

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the River-Wise plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you once changed the fate I sang for you. **Who, and what fate did I sing?** I can never draw you out or sing your fate again.
- One of you once recalled me to myself when I was lost. **Who?** I can never waylay you or muddy the waters against you.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unear to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

- 
- 
- 
- 
- 

Pronouns:

-Winter-

- 
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- 
- 
- 

Pronouns:

-Trappings-

- No wagon can hold you comfortably. In the unlikely event the circus is traveling faster than your easy stride, you can, if you wish, compact yourself and ride along in some friendly cart. To make a place yours, to rest and to welcome guests, walk around the space you wish holding your hands out and pivoting around one of them. The space you cover is yours till you leave it; no rain or wind will come unwelcome, no creeping bug or beast will cause disturbance, no lump or pebble disrupt your sweet-smelling bed beneath the stars.

You carry a few things:

- A glossy wooden flute etched in silver, which will summon two of your kin, *Taxus Baccata* and *Prunus Spinosa*, to your aid.
- A pocketful of high summer sunlight.
- A scrap of iron, no bigger than an arrow's head, encased within scar tissue, and yet you live.
- A colony of gem-like ants that keep you free from all debris.
- The constant heartbeat of the world.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — has trouble telling me apart from other trees. Every time I speak to them, I *seize their attention*. Who?
- — has known me since I was first a seedling. I can never *open up to them* or *go unnoticed* by them. Who?



-Place-

- Performer;
- Spectacle;
- Overseer of work;
- Problem solver;
- Always there with the broader view and the long-term plan.

-Plays-

Walking Tree Plays:

- Give them respite
- Seize their attention
- Bar the way
- Go unnoticed

Obvious Plays:

- Confront them
- Draw them out
- Open up to them
- Put them off
- Size them up
- Waylay them
- no roll — Call for a line
- Sniff the wind
- no roll — Use your trappings
- Weather the storm

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Walking Tree

*When you give someone respite*, let them lean on you, shelter them from the wind or sun, or carry them in your limbs, roll. **On a 10+ hit**, you give them lasting respite: ask them what grief, regret, or burden they set aside forever, and invite them to step to full summer if they choose. **On a 7-9 hit**, you give them respite for a time: ask them what grief, regret, or burden they're able to forget, and invite them to step toward summer if they choose. **On a miss**, you give them respite as for a 7-9 hit, but you must take up what they set down, and step toward winter yourself.

*When you seize someone's attention* with sudden, surprising speech or movement, roll. **On a 10+ hit**, choose 1 of the following for them and they choose 1 as well. **On a 7-9 hit**, they choose 1:

- They become rooted in place, unable to move until someone else lifts them away.
- They feel blooming within them a new and previously unheld need.
- They remember, with most uncomfortable clarity, a time they have made another feel small and insignificant.
- They are aware of the slow passing of time, each heartbeat seemingly a year, filled with lifetimes of minute detail and experience, with endless ages yet before them.
- They are aware of the great rushing pace of time, whole aeons that flare up and are gone before the universe even notices, their existence a mere moment.
- They recognize a way in which they are wounded.

On a miss, you have their attention but they joke or jeer. step toward winter.

*When you bar the way*, roll. **On a 10+ hit**, choose up to 4. **On a 7-9 hit**, choose 1 or 2:

- Who do you sweep up into your branches and hold high in the air?
- Who do you trip with your roots and hold pinned to the ground?
- Who do you tangle with thorns and vines and hold caught?
- Who do you crush between trunk and stone, ?
- Who do you trap in hollows, swallow whole?

**On a miss**, choose at least 2, but ask the MC, don't answer for yourself, as so: "Who do I sweep up into my branches? Who do I trip with my roots?"

*When you go unnoticed*, roll. The eyes of others pass over you, allowing you to observe everything and yet be undisturbed. **On any hit**, you witness people in their unguarded moments, what they say and do, and you are left alone, able to stay without their attention. Ask the MC what they reveal. **On a 10+ hit**, you're able to leave freely when you choose, still unnoticed. **On a 7-9 hit**, though, you must choose whether to reveal yourself by leaving or to stay until they depart. **On a miss**, you can stay unnoticed, but also choose 1:

- Their eyes never quite leave you, at least the corners, and their words and manners are stilted and overly aware, as you make them uneasy but not enough to confront you.
- They stumble into you or tread on you or hang things from your limbs, mistaking you for part of the landscape until you speak or move.

You may take either as an insult, but they may also feel affronted when they discover you are onto them or have been there all along.





# The Walking Tree

To play the *Walking Tree*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose the Latin name of a tree or bush. If you want, you can also choose a common name you go by. Decide who gets to call you by which name, and you need not answer if they make a mistake. If this means you use only your proper Latin name, so be it.

**Examples:** *Quercus robur*, *Fraxinus excelsior*, *Sorbus aucuparia*, *Malus sylvestris*, *Betula lenta*, *Ulmus glabra*, *Abies grandis*, *Corylus avellana*, *Tsuga mertensiana*, *Castanea sativa*, *Salix Babylonica*.

## Summer & Winter Imagery:

- Choose 1 for summer and 1 for winter: *Fresh earth, songbirds, flower-perfumed air, sunbeams, windchimes, moss, buds, cooling shade, twirling breezes, stone fruit, pan pipes, caterpillars, nuts, sucking mud, fallen leaves, pitted ground, clacking twigs, birds of prey, woodsmoke, heavy snowfall, tufts of fur, thorns, drums.*
- Choose 1 for summer and 1 for winter: *Black eyes, bright eyes, crinkled eyes, stern mouth, wide smile, tangled hair, rustling hair, bushy brows, drooping mustache, long fingers, bent limbs, twisting body, lithe body, rough skin, freckles, sun-kissed skin, sinewy muscles, knobby joints, extra joints, deep wrinkles.*
- Choose 1 for summer and 1 for winter: *Pale green, tan, robin's egg blue, soft gray, deep green, speckled, pale pink, bright copper, pine green, sunflower, burnt orange, dark copper, olive, scarlet, dark brown, stark cold gray, sable.*
- Choose 1 for summer and 1 for winter: *Gauze, quilted coat, curling lace, long full skirts, snug-cut trousers, knots of flowers and colored ribbons, cross-hatched embroidery, long toed shoes, gloves, woven vine belt, velvet, battered cap, suit of bark, well-placed moss and leaves, long open vest with many pockets.*
- Choose 1 for summer and 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

## Example:

### Summer

- Moss, buds
- Crinkled eyes
- Robin's egg blue
- Snug-cut trousers
- Mannish, charming

### Winter

- Pan pipes
- Sinewy muscles
- Burnt orange
- Suit of bark
- Mannish, forbidding

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the *Walking Tree* plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you has trouble telling me apart from other trees. **Who?** Every time I speak to you, I **seize your attention**.
- One of you has known me since I was first a seedling. **Who?** I can never **open up to you** or go **unnoticed by you**.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or un eager to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

○

○

○

○

○

Pronouns:

-Winter-

○

○

○

○

○

Pronouns:

-Trappings-

- A curtained wagon pulled by a placid little pony.
- A long, straight, narrow arming sword, a weapon of plain murder.
- Your instruments: a bowed harp, a selection of flutes and woodwinds, tambourines and little drums, a fiddle, a mandoline, windchimes.
- No token of what you've lost, only a memory, and even that, you do not handle too often or consider too closely.
- A beautiful seal skin, carefully packed away. Take it out and put it on and you'll become a seal again, and forget all of this forever.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- — is afraid of me. I can never *open up to them*. Who?
- — finds me to be a mystery to solve, a puzzle to answer. If I ever *reveal my heart* to them, they can choose to be unaffected, and if I ever *howl the wind* in their presence, they can both ignore the effects and hear my true voice. Who?



-Place-

- Performer;
- Musician;
- Muse;
- Worker;
- Always there, but never wholly.

-Plays-

Weeping Gale Plays:

○ — *Let them put their arms around you*

○ — *Reveal your heart to them*

○ — *Abandon yourself to grief*

○ — *Howl the wind*

Obvious Plays:

○ — *Confront them*

○ — *Draw them out*

○ — *Open up to them*

○ — *Put them off*

○ — *Size them up*

○ — *Waylay them*

no roll — *Call for a line*

○ — *Sniff the wind*

no roll — *Use your trappings*

○ — *Weather the storm*

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Weeping Gale

When you let someone put their arms around you, and they do it, roll now, and roll again at the beginning of every session until you break off with them or they break off with you. **On a 10+ hit**, tell and ask them the following.

• *This, between us, will one day end. For now, do you stay with me?*

**On a 7-9 hit**, choose 1 of the following.

• *I'm in grief, and you can never console me. Do you stay with me?*

• *I'm settling for you. Do you stay with me?*

• *I care for you, but I'm not your true love, and you're not mine. Do you stay with me?*

• *I can look at your face and feel no happiness. Do you stay with me?*

• *I'm lost, and I'm not lost in you. Do you stay with me?*

**On a miss**, you must waylay them. Choose how and make that play now. Afterward, ask them: *Do you stay with me?*

When you reveal your heart to someone, express to them something about what you've lost, in music, in gesture, in words, or in art, and roll. **On a 10+ hit**, choose 1 of the following for them, and they choose a second for themselves. **On a 7-9 hit**, they choose 1 for themselves.

• *They begin freely to weep.*

• *They remember something or someone that they've lost too, some perfect detail now gone from their lives forever.*

• *They are overcome with emotion: loss, compassion, passion, fellow-feeling, love, nameless emotions beyond the bearing.*

• *They are moved to action: collective or personal, productive or destructive, violent or healing, bold or patient, just or despairing.*

**On a miss**, they choose 1 for themselves, and you must join them in it.

When you abandon yourself to grief, roll. **On a 10+ hit**, choose 1 of the following. **On a 7-9 hit**, have the MC choose 1 for you.

• *You turn silently in upon your own grief, becoming blind and senseless to all else. Ask the MC where you are when you rouse yourself out.*

• *You sink to your knees and become a weeping statue. No harm can come to you, but you can take no action. Ask the MC how long before you can bring yourself again to life.*

• *You abandon yourself to the wind and allow yourself to be swept away in it. Ask the MC where you've been carried when you recover yourself.*

**On a miss**, have the MC choose 1 for you, but you'll never be able to recover yourself. You'll need a friend to draw you out.

When you howl the wind, roll. **On any hit**, everyone here must stop what they're doing. Choose 1 of the following.

• *The sound is terrible, and they have to cover their ears against it.*

• *The wind is terrible, and they have to take shelter from it.*

• *The chill is terrible, and they have to seek respite from it.*

**On a 10+ hit**, after the above, choose 1 of the following.

• *They're driven to their knees.*

• *They're driven to flee.*

• *They're shocked and terribly dismayed.*

**On a miss**, the wind escapes your control. Ask the MC whether everyone, including you, suffers the 10+ hit, or just the 7-9 hit.



# The Weeping Gale

To play the *Weeping Gale*, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Create a name now or soon, but keep it to yourself. When you introduce yourself, say that your name is your own and they can call you what they will.

At the beginning of the second session, ask everyone to agree what they call you. As far as they're concerned, now that's your name.

## Summer & Winter Imagery:

- Choose 1 for summer and 1 for winter: *Crying gulls, a ship's bones on the sea bed, ice in the air, ice on the water, the hunter's moon, the pyre, grave goods, the seals, the lost lamb, the moaning wind, lightning, lost writing, whispering ghosts.*
- Choose 1 for summer and 1 for winter: *A soft beauty, a sad beauty, a hard beauty, a perfect beauty, a fading beauty, a wild beauty.*
- Choose 1 for summer and 1 for winter: *Black, white, ice blue, ash gray, sea green, sea brown, sea blue.*
- Choose 1 for summer and 1 for winter: *A long veil, formal clothing, grave clothes, ruined shoes, a sailor's coat, a soldier's coat, bloody rags, prison clothes, hospital clothes.*
- Choose 1 for summer and 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

### Example:

Summer	Winter
● Whispering ghosts	○ The pyre
● A fading beauty	○ A wild beauty
● Ash gray	○ Sea green, sea brown
● A soldier's coat	○ Ruined shoes
● Womanish	○ Sexless, forbidding

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Weeping Gale plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you is afraid of me. **Who?** I can never **open up to you**.
- One of you finds me to be a mystery to solve, a puzzle to answer. **Who?** If I ever **reveal my heart to you**, you can choose to be unaffected, and if I ever **howl the wind** in your presence, you can both ignore the effects and hear my true voice.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unearg to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

- 
- 
- 
- 
- 

Pronouns:

-Service-

Are any of the other players' characters witches?

- You can serve the **Crooked Wand**: When they **lay someone bare**, you can choose to roll as well, and let them use your roll instead.
- You can serve the **Messenger** (if you think them a witch): When they **see the patterns that connect all things**, you can choose to roll as well, and let them use your roll instead. Ask or tell the MC where you are too.
- You can serve the **Seeker** (if you think them a witch): When they **trust themselves to fate**, you can choose to step in and advocate on their behalf. Get with the MC and decide together where their fate takes them, and at what cost, as appropriate to their roll.
- You can serve the **Young Witch**: When they **study someone's play**, you can choose to tell them what insight you have to share, and they mark 1 additional study-mark.

If none of the other players' characters are witches, or if you don't choose to serve anyone, so be it. You can change your mind when you like, or if the opportunity arises.

-Trappings-

- + A roost in someone's wagon, or several, welcome or not.
- + A shiny stolen thing, gold, a jewel, a key, a crown; a tangled blue ribbon.
- + If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- + I've lost —'s trust, and they're on constant guard against me. I can never **waylay them** or **go for their eyes**. Who?
- + — keeps their secrets close from me, and they're on constant guard against me. If I ever **size them up** or **spill their secrets**, it counts as a miss, no matter what I roll. Who?



-Place-

- + Storyteller;
- + Clown;
- + Lookout;
- + Forager;
- + Always there with a cruel prank or a stolen tool.

-Plays-

Witch's Bird Plays:

- — **Go for their eyes**
- — **Spill their secrets**
- — **Shed your feathers**
- — **Strut and declaim**

Obvious Plays:

- — **Confront them**
- — **Draw them out**
- — **Open up to them**
- — **Put them off**
- — **Size them up**
- — **Waylay them**
- no roll — **Call for a line**
- — **Sniff the wind**
- no roll — **Use your trappings**
- — **Weather the storm**

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Witch's Bird

You're familiar-kind, and a crow: alert, playful, inquisitive, unkind.

When you go for someone's eyes, roll. On a 10+ bit, you get them both. On a 7-9 bit, choose the left or the right. On a miss, choose 1 anyway, but they get their hands around your body too. Ask the MC or the other player what they do.

When you open your beak and spill someone's secrets, roll. On any roll, ask the MC or the other player what you say; have them whisper it to you or pass it to you in a note. On a 10+ bit, choose whether you speak it aloud in unmistakable plain language, in the language of crows, or only in an uninterpretable caw. On a 7-9 bit or on a miss, in unmistakable plain language. On a miss, tell the MC or the other player that they can shut you up before you say it, but only by doing violence to you, and ask them whether they do.

When you shed your feathers, you take a human form. Describe yourself, and be sure to say what you've done with your wings, your tail, and your beak. Roll. On a 10+ bit, you're comfortable in this form and can remain in it as long as you like. On a 7-9 bit, it's unpleasant to be out of your own shape, so you must revert to it as soon as you can. On a miss, you only partly transform yourself. Give yourself back your wings, your tail, or your beak.

When you strut and declaim, first say the matter on which you'll speak or the piece you'll recite, then roll. All present must stop to watch and listen. On any bit, choose as many of the following as you like, in any order, repeating freely. Don't dawdle! End with a finale.

- I command silence and attention with an upraised wing.
- I accompany myself with booming claps of my wings and tail.
- I let my voice swell in rising emotion.
- I get ahead of myself and tumble forward to catch up.
- I bump into —, which teeters precariously and maybe falls.
- I let my voice fall softer, to draw the audience closer.
- I declaim in pedantic, exacting tones.
- I rise and soar above the audience, calling down to them.
- I step on my own tail, and brush it aside with dignity.
- I step on my own tail, and tumble head over feet.
- I punctuate my voice with sharp gestures of my wings.
- I come to my point, which is —.
- I lapse into rude doggerel couplets.
- I lapse into the language of crows, incomprehensible to all others.
- I make an aside to the audience, to wit —.
- I strike an impressive and dramatic pose.
- I wander from point to point, never quite arriving at any.
- I raise my wings in triumph.

On a 7-9 bit, after you've chosen 3 or 4, the MC can hold up a finger: come to your finale now, or you'll lose your audience. On a miss, you go too far:

ask or tell the MC what line you cross.





# The Witch's Bird

To play the *Witch's Bird*, create your name, your summer & winter imagery, your place, your plays, your service, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose a name that someone once gave you. Your own name, only other crows can pronounce.

*Examples:* Luther, Bindle, Marrowmeat, Captain, Sally Sky.

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *Venus chasing the moon, creaking trees, a story passed down a hundred generations, a chill wind, a twisted wire, lightning, shadows on the snow.*
- Choose 1 for summer & 1 for winter: *Glossy black, smoky black, purple-black, midnight black, dull black, matte black, sparkling black, cast-iron black, thunderhead black.*
- Choose 1 for summer & 1 for winter: *Croaking voice, warm voice, hissing voice, soft voice, screeching voice, booming voice, halting voice, soft voice, whispering voice.*
- Choose 1 for summer & 1 for winter: *Broad wings, narrow cutting wings, ragged wings, bright eyes, red amber eyes, ice-blue eyes, hooded eyes, chef's-knife beak.*
- Choose 1 for summer & 1 for winter: *A handsome crow, a lovely crow, a gorgeous crow, an untidy crow, a menacing crow, a melancholy crow, a comical crow, a strutting crow, a peering crow, —.*

You can choose 2 sometimes if you want to, why shouldn't you? Choose your pronouns for summer and for winter as well.

*Example:*

Summer	Winter
● Creaking trees	○ Shadows on the snow
● Purple-black	○ Cast-iron black
● Halting voice	○ Soft voice
● Broad wings	○ Ice-blue eyes
● A peering crow	○ A menacing crow

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the *Witch's Bird* plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Service:

If any of the other players' characters are witches, you can choose to serve them. Mark all that apply.

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- *One of you, I've lost your trust, and you're on constant guard against me. Who? I can never waylay you or go for your eyes. If you like, you can add this to your trappings: "A magical eye of glass or stone, through which I can see as clearly as through my own real eye, even when I'm not wearing it."*
- *One of you, you keep your secrets very carefully from me, and you're on constant guard against me. Who? If I ever size you up or spill your secrets, it counts as a miss, no matter what I roll.*

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unearg to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Summer-

○

○

○

○

○

Pronouns:

-Winter-

○

○

○

○

○

Pronouns:

-Trappings-

- A handsome carriage pulled by a bickering pair of plumed cockerels.
- A pair of fine matched sabers in one case and a pair of fine matched pistols in another.
- A musical instrument of your choice, if you play.
- Trunks of exceptional fashion from all over any number of worlds: velvet and brocade, silk and satin, linen and lawn, denim and rag, fresh and vintage, tasteful and outré.
- A small but remarkable collection: of first editions, many inscribed; of bottles of impeccable vintage; or of tokens of past affairs.
- An old coronet or tiara, like a child in a royal household would wear on formal occasions, you forget where it came from.
- If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- I owe — a debt that I can't easily repay. I can never *put them off*. Who?
- — is my usual and accustomed partner in performance, in travel, or in affairs of the heart. I can never *waylay them* or *skewer them*. Who?



-Place-

- Ringmaster;
- Performer;
- Provisioner, properties & paymaster;
- Critic;
- Always there with a picturesque, humorous, or ribald anecdote.

-Plays-

Worldly Frog Plays:

○ — Put them in the spotlight

○ — Skewer them

○ — Leap into action

○ — Sing or play

Obvious Plays:

○ — Confront them

○ — Draw them out

○ — Open up to them

○ — Put them off

○ — Size them up

○ — Waylay them

no roll — Call for a line

○ — Sniff the wind

no roll — Use your trappings

○ — Weather the storm

Altogether, mark:

+2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

# The Worldly Frog

When you put someone in the spotlight, roll. On any hit, all eyes and all conversation must turn to them. On a 10+ hit, choose 2 of the following. On a 7-9 hit, choose 1. Address yourself to the assembled company and ask:

- There's something dangerous, risky, fearsome, commanding, unnerving, or terrifying about them! What is it?
- There's something beautiful, endearing, delightful, captivating, or comforting about them! What is it?
- There's something deceitful, self-serving, untrustworthy, detestable, venal or repulsive about them! What is it?
- What do you make of them? What do you hope they will do? What do you fear they will do? What do you need them to do?

You can take your answers from a representative or volunteer, or simply read them from the general mood unspoken. On a miss, all eyes turn to you, or remain on you, neglecting your subject.

When you skewer someone with words, with sword's point, or with a pistol ball, roll. On a 10+ hit, you get 2 chances. On a 7-9 hit, you get 1 chance:

- If you're skewering them with sword's point or pistol ball, announce the weakness in their stance, their guard, their confidence, or their skill that you shall exploit.
- If you're skewering them with words, announce the weakness in their character that you shall lay bare.

Now you depend upon their judgment. They must tell you, honestly and without self-regard, whether you've found a true weakness in them.

- If you have, then indeed you terribly wound, affront, or dismay them.
- If you have not, you have only assaulted or insulted them. Take your second chance, if you have one, or expect them to answer you now.

On a miss, they have 1 chance to skewer you instead.

When you leap into action, roll. On a 10+ hit, choose 2 of the following. On a 7-9 hit, choose 1.

You vault over or past any danger...

- ...catching — off guard.    • ...seizing firm hold of —.
- ...sending — reeling.    • ...barring any way forward for —.
- ...striking — true.    • ...interposing yourself between — and —.

On a miss, ask the MC what goes wrong. Perhaps you've leapt into danger instead of over it.

When you sing or play, choose 1 of the following and roll.

- Your song is booming, rousing, disruptive, inspiring.
- Your song is sweet, melancholy, moving, lovely.
- Your song is sprightly, amusing, energetic, delightful.
- Your song is romantic, revealing, enticing, charged.
- Your song is angry, passionate, fierce, uncompromising.
- Your song is driving, rhythmic, sustaining; for dancing, working, walking.

On a 10+ hit, everyone who can hear you is swept up in your song. On a 7-9 hit, ask the MC whether anyone's resisting it, and if so, who. On a miss, the song gets away from you. Ask the MC what it becomes instead.



# The Worldly Frog

To play the Worldly Frog, create your name, your summer & winter imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Name:

Choose a name suitable for a frog of the world, a frog of distinction, a gracious and elevated frog, an exemplary and gorgeous frog, a veritable frog among frogs.

**Examples:** Edmonton Benevolence Frog, Alamaine-Rose St.Margaritte, Cleopatra Wisteria Bufon.

## Summer & Winter Imagery:

- Choose 1 for summer & 1 for winter: *Still water, flickering moonlight, a soft summer breeze, burbling water, night songs, lacy clouds, dawn, dusk, moss, shade.*
- Choose 1 for summer & 1 for winter: *An elegant frog, a marvelous frog, a beautiful frog, a powerful frog, a sleek frog, a dapper frog, a stunning frog, a lovely frog, a lively frog, a robust frog, a tremendous frog, a veritable frog, a poisonous little frog, a honking big toad.*
- Choose 1 for summer & 1 for winter: *Gray green, jewel green, jewel black, mossy brown, mottled tan, royal blue, royal purple, yellowing off-white, rich brown, brick red.*
- Choose 1 for summer & 1 for winter: *Bare feet, silk slippers, practical shoes, killer heels, buckled shoes, high-laced boots, high-heeled boots, riding boots, stomping boots.*
- Choose 1 for summer & 1 for winter: *Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.*

You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for summer and for winter as well.

## Example:

### Summer

- Night songs
- A lovely frog
- Royal purple
- Buckled shoes
- Womanish

### Winter

- Dawn
- A robust frog
- Rich brown
- Riding boots
- Womanish

Begin play in full summer: mark all of the lines in the summer column.

## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the Worldly Frog plays.

Mark +2 next to your choice of three plays, +0 next to two, -1 next to two, and +1 next to all of the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your summer imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you, I owe a debt that I can't easily repay. **Who?** I can never put you off.
- One of you is my usual and accustomed partner in performance, in travel, or in affairs of the heart. I can never waylay you or skewer you.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

### Summer & Winter:

When you step toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

When you step toward winter, erase one of the marks in the summer column and mark the same line in the winter column.

Whenever you step toward summer or toward winter, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

### Violence:

Violence in fairyland is considered visceral, irrevocable, and horrifying. **When you're wounded, shocked, affronted, or dismayed**, you must immediately choose 1:

- You die.
- You withdraw at once in a cold, dignified fury.
- You writhe, moan, and curse in a display of melodramatic agony.
- You step immediately and fully to winter.
- You consider yourself cruelly mistreated and maimed, and will long nurse your injuries and your grudge.

**True death:** there are only a few things that can truly kill a fairy. Cold iron is one; there are others. There's no coming back from true death.

### Insults:

When someone insults you, you're allowed by fairy law and your fairy nature to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Other fairies may gossip, but no fairy would rightly stand before you and assert that you've overstepped.

### Beholden:

When you are beholden, fairy law and your fairy nature demand that you make good and deliver the balance. If you are recalcitrant or unearg to do so, your debtor may consider it an insult or a worse offense.



◇ = Name:

-Open-

- 
- 
- 
- 
- 

Pronouns:

-Wary-

- 
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- 
- 
- 

Pronouns:

-Trappings-

- ♦ A hand-me-down cart, creaking, rattling, dripping when it rains, pulled by a blunt-horned bored old ox.
- ♦ A few personal belongings: a comb, eyeglasses, a ring with a moonstone, a rain hat, a pretty little rosewood chanter, a photo of your cat.
- ♦ A handbound book with more pages than it should have: half diary, half spellbook, half almanac, half scrapbook.
- ♦ If you'd like to add any other prostheses, sensory aids, communication aids, or mobility aids, please do:

-Bindings-

- ♦ — was the one who into the circus, to learn what I could. If I ever insult them, they can revoke my invitation, and I don't know what will happen then. Who?
- ♦ — doesn't love humankind and, as the servant and guardian of a human community, takes me for an enemy. If I ever win them over, they must willingly teach me one of their plays. Who?



-Place-

- ♦ Tickets & Usher;
- ♦ A Face in the Troupe, a Voice in the Chorus;
- ♦ Timekeeper & Moon-counter;
- ♦ Gopher & Dogsboddy;
- ♦ Always there, eyes and ears open.

-Plays-

Young Witch Plays:

- — Reserved for study
- — Reserved for study
- — Reserved for study
- — Touch them with iron

Obvious Plays:

- — Confront them
- — Draw them out
- — Open up to them
- — Put them off
- — Size them up
- — Waylay them
- no roll — Call for a line
- — Sniff the wind
- no roll — Use your trappings
- — Weather the storm

Reserve for study: +2, +1, -1

Mark in your plays: +2, +2, +1, +1, +1, +1, 0, 0, -1

# The Young Witch

You are a human being, a young witch. You have responsibilities and ties to a community in the mortal human world. You're traveling with the circus for just a season, to study and learn things that will help you serve and guard your community when you return home.

**You can study others' plays.** When someone makes a play that you'd like to learn yourself, list it below by name and playbook, and choose 1:

- Ask the other character to teach you. If they will, mark 3 study-marks, and you're beholden to them.
- Study the other character surreptitiously. Mark 2 study-marks, and if they catch you, you've insulted them.
- Try to work out how its done by yourself. Mark 1 study-mark.

Play:

Playbook:

Study-marks: ○ ○ ○ ○ ○ ○ » ○

Play:

Playbook:

Study-marks: ○ ○ ○ ○ ○ ○ » ○

Play:

Playbook:

Study-marks: ○ ○ ○ ○ ○ ○ » ○

You can erase a play at any time, if you want to study a different play instead. When you do, erase all your study-marks for the old play too.

Once you've marked 6 study-marks, you learn the play and can do it yourself. Assign it one of your reserved rolls.

Once you've learned 3 plays, you've learned all that the circus can teach you. Leave the circus and return to your waiting home and community.

You carry no iron with you — it would be disrespectful to your hosts and teachers, and inimical to your own arts — but *when you touch a fairy with cold iron*, roll. **On any hit**, choose 1 of the following. If the fairy you touch is another player's character, they choose, not you.

- They will promise you anything you ask to be free of the iron's touch. What do you make them promise?
- They are so genuinely frightened of you that they immediately and truly abandon their interests and concerns, flee, and come near you never again.
- You press the iron to them cruelly and they die. Other fairies, not understanding that this is true death, might look for them to return someday, but they never will.

**On a 10+ hit**, you can keep them quiet while all this goes on. **On a 7-9 hit**, everyone nearby realizes that something's wrong, and can act to investigate or defend themselves. **On a miss**, or should a 7-9 hit go poorly for you, ask the MC what goes wrong, and be prepared for the worst. You've threatened a fairy with true death, and the consequences might be severe.

Touching another mortal with iron has no consequence.





# The Young Witch

To play the *Young Witch*, create your name, your bold & careful imagery, your place, your plays, your trappings, and your bindings.

## Your Job:

Your job as a player is to:

- Make your character vivid.
- Play your part in the circus.
- Take the bad with the good.

## Nature:

You are a human being, a young witch. You have responsibilities and ties to a community in the mortal human world. You're traveling with the circus for just a season, to study and learn things that will help you serve and guard your community when you return home.

I don't know what you'll learn, but I know that there are any number of things the circus is only too eager to teach you.

## Name:

Choose a human name.

## Open & Wary Imagery:

- Choose 1: Sky, field, sea, sun, moon, cloud.
- Choose 1: Eyes, hands, lips, hair, face, limbs.
- Choose 1: Blue, red, green, orange, brown, gray.
- Choose 1: Shoes, boots, coat, suit, gown, hat, vest, cloak, hood, jacket, gloves, scarf.
- Choose 1: Mannish, womanish, androgynish, boyish, girlish, childish, queerish, sexy, sexless, charming, forbidding, enticing, unapproachable, —.

For each that you've chosen, customize it. Characterize it differently for open and for wary. You can choose 2 sometimes if you want to, why shouldn't you?

Choose your pronouns for open and for wary as well.

### Example:

#### Open

- The full moon, golden
- Sturdy body, sturdy hands
- Spring green
- Bare-haired under the sky
- Womanish, laughing

#### Wary

- The moon veiled by clouds
- Slow-moving
- Smoky moss green
- A hand-woven kerchief
- Womanish, not laughing

Begin play fully open: mark all of the lines in the open column.



## Place:

In the circus, at need, you can take any and all of the listed roles.

## Plays:

You can make all of the obvious plays and the one Young Witch play. You can study and learn up to 3 plays from others' playbooks.

Mark +2, +1, and -1 next to **reserved for study**. For your plays, mark +2 next to your choice of two, +0 next to two, -1 next to one, and +1 next to the rest. These are only your plays' starting rolls; you'll have many opportunities to change them.

Altogether, mark: +2, +2, +2, +1, +1, +1, +1, +1, 0, 0, -1, -1

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves. On your turn, tell everyone your name, your playbook, your open imagery, your place in the circus, your wagon, and any of your other trappings you think the others might find noteworthy.

Once everyone's introduced themselves, go around again for bindings. On your turn, ask for volunteers:

- One of you, you were the one who invited me into the circus to learn what I could. **Who?** If I ever insult you, you can revoke my invitation, and I don't know what will happen then.
- One of you doesn't love humankind and, as the servant and guardian of a human community, you take me for an enemy. **Who?** If I ever win you over, you must willingly teach me one of your plays.

If no one volunteers, so be it and move on. If more than one volunteers, accept them all, choose one, or ask them to decide between them, as you like.

On the others' turns, volunteer as you choose.

## -Consequences-

## Open & Wary:

Instead of stepping toward summer, you step toward open; instead of stepping toward winter, you step toward wary. When you step toward open, erase one of the marks in the wary column and mark the same line in the open column. When you step toward wary, erase one of the marks in the open column and mark the same line in the wary column.

Whenever you step toward open or toward wary, take 1 from one of your plays' rolls and add 1 to a different play's roll. Choose intentionally, to match your feeling about the change. Keep to a minimum of -2 and a maximum of +3.

## Violence:

For human beings in fairyland, like you, violence is no game.

You can shrug off a verbal assault that would murder any fairy dead, but a sword thrust through you, however playfully, will end your life forever.

Most fairies won't kill you on purpose — it wouldn't occur to them — but they might kill you at any moment by pure whimsical mischance.

Consequently, you must play violence in two different ways.

**When you're verbally assaulted, shocked, affronted, or dismayed,** choose 1:

- You withdraw in as much fury, and with as much dignity, as your human nature allows.
- You lash out in return, with that distinctive impulsive human passion.
- You consider yourself offended, and will nurse your fleeting human grudge as long as you're able.

**When you're physically assaulted or wounded,** roll a single die:

- On a 4, 5, or 6, you're wounded and must nurse your injury until it heals.
- On a 2 or 3, you're wounded dangerously, and you need to get skilled help quickly or the wound will kill you. (Any problem solver in the circus will know what to do.)
- On a 1, you're fatally wounded. Die now or die in a few painful minutes.

As a matter of curiosity, not of consequence, when you die, one of two things will happen, entirely outside of your control. The first possibility is that you will plainly and simply die. The second is that you will die, but not plainly: something of your nature will remain in fairyland forever, not alive but animate, some fairy's truly kept thing.

## Insults:

When someone insults you, you're allowed by fairy law to answer it. It's considered to be your own unimpeachable right to weigh the insult and respond in due measure, so only you can choose what form your answer should take and how extreme it should be. Lenience is a human trait, not a fairy trait, so if you're moderate in your response, you can set fairy tongues wagging.

## Beholden:

When you are beholden, fairy law demands that you make good and deliver the balance. Human honor might compel you too, but it's a lax taskmaster compared to fairy nature. In any event, if you are recalcitrant or uneager, your debtor may consider it an insult or a worse offense.