

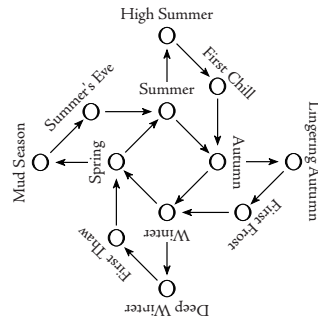
An Occasion

The Session

-The Occasion-

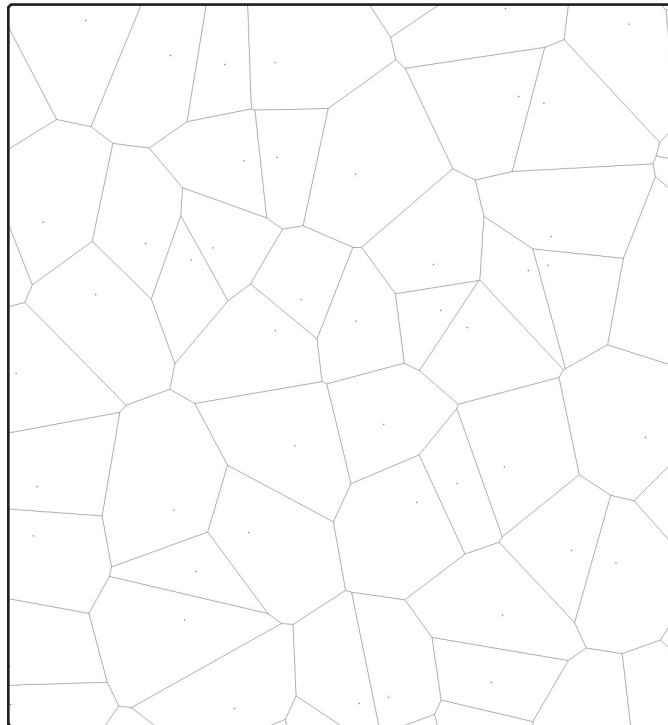
-Its Seasons-

Mark the current season, and pencil in how the season will progress naturally, without the circus' interference.



At the end of the session, mark how the season proceeded in fact.

-Its Map-



-Its Story-

-Before the Session-

Choose an occasion. Write it up on this sheet.

-Beginning the Session-

Establish the place of this performance in the circus' tour:

- What was your last show? Was it in fairyland, the mortal world, or between worlds? What was the occasion? Would you say it was...
 - A disaster? • A hungry audience? • A welcome respite?
 - An easy show? • A minefield? • Or what?
- What's your plan for the next show after this? Is it in fairyland or the mortal world? What's the occasion?

-Your First Plays-

Tell the circus where they are right now, who's there, and what's happening as they arrive. Have your first NPC make their first play. Ask the circus their first plays in response. You're off!

-During the Session-

Help the circus get the lay of the land, plan their show, and put on their performances.

Have your NPCs try to hold to the occasion's proceedings, or try to derail them, as suitable.

-After the Circus Performs-

Resolve any outstanding questions and tie up any loose ends.

-Ending the Session-

Ask the circus:

- How do the events of this show affect you? Who's stepping toward winter, and who's stepping toward summer?
- At the beginning of play, you said you were planning your next show to be [x]. Is that still your plan, or where are you going to perform next instead?
- Shall we schedule a time to play again?

-Its Events-



Its Audience



Name & Pronouns

Kind:
Common Play:
Common Play:

Role:
Special Play:

Crave & Give:
I crave:
I'll give freely:
I hold dear:
Remarks:

Name & Pronouns

Kind:
Common Play:
Common Play:

Role:
Special Play:

Crave & Give:
I crave:
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Role:
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Crave & Give:
I crave:
I'll give freely:
I hold dear:
Remarks:

- NPC Plays**
To approach.
To assail someone.
To draw closer.
To gang together.
To get to work.
To give way.
To open up to someone.
To proclaim something.
To stand on hospitality.
To step up.
- Ganged Together**
To close ranks.
To enact a plan.
To fracture & split.
- Place Plays**
To close against someone.
To close around someone.
To draw someone in.
To listen to someone.
To open up.
To rouse itself.
To whisper to someone.
- MC Plays**
Ask someone.
Bring them together.
Describe something.
Go the long way around.
Play with the rules.
Say where.
Turn to someone else.
Use a storytelling technique.



The Occasion:

a Playbill

Planning a Show:

Don't plan your show right away! Plan it once you know where you are, what's going on, what your audience wants, and what you want from them.

To plan your show, list performers and their acts, and put them in order. Everyone helps.

At showtime, have the MC lead you through your performance, using a mix of obvious plays and playbook plays.

Acts & duties to consider:

- ✦ Acrobats
- ✦ Animal Acts
- ✦ Barker & Caller
- ✦ Bouts against all comers
- ✦ Clowns
- ✦ Feats of Grace & Beauty
- ✦ Feats of Grotesquery
- ✦ Feats of Valor
- ✦ Fortune Telling
- ✦ Guide & Host
- ✦ Magic
- ✦ Music
- ✦ Novelties for Sale
- ✦ Refreshments
- ✦ Ringmaster
- ✦ Security
- ✦ Tickets
- ✦ Usher

-PERFORMER-

-ACT-

✦	✦
✦	✦
✦	✦
✦	✦
✦	✦
✦	✦
✦	✦
✦	✦
✦	✦
✦	✦

NPC performers:

To fill out the playbill, you can include NPC performers:

- ✦ Fallsop the Goblin
- ✦ Timble the Plum
- ✦ Ballybellow Bess
- ✦ Mommy Sorrel
- ✦ Much the Tomtom
- ✦ The Lady Rosemarie
- ✦ Hattercob the Bootless
- ✦ Sweet Pea-bloom
- ✦ Annie Buckeyes
- ✦ Cobweb (*of fame*)
- ✦ Butterburr & Bitterbalm, twins
- ✦ Ochiran the Stoneswallower
- ✦ Varrus & the Family Oxbow
- ✦ The Hazelbrake Wind Ensemble
- ✦ The Dandyseed Players

-CIRCUS POWERS-

During the show, you each choose 1 of these:

- ✦ *Acknowledge or celebrate a change in the circus' roster.*
- ✦ *Advance, hold, or turn back the season of this place.*
- ✦ *Captivate someone in the audience, by name.*
- ✦ *Captivate the audience as a whole, inspiring them to largesse.*
- ✦ *Change someone's fortune, by name.*
- ✦ *Give this place its voice.*
- ✦ *Make the audience dance to your tune.*
- ✦ *Turn the circus' course toward the other world.*
- ✦ *Turn the circus itself toward summer or toward winter.*
- ✦ *Perform your own act of power.*

Call for a show of hands. If the other players are unanimous in support, it's the strongest possible act of power, with the full intent of the circus behind it. If it's a tie or majority support, then it's a strong act of power. If it's a majority or unanimous against, it's still an act of power, but it's weak or, from the circus' point of view, misdirected.

Don't vote for your own, it's presumed. Count the other players' votes.

When the other players use the circus' powers, then you vote. You can cast at most 2 supporting votes per show, so weigh your votes accordingly.

Problem people: any time before or during the first half of your show, the MC can introduce a problem person in your audience, or even in the circus. Someone skeptical, bored, hostile, or otherwise disruptive to your performance.

If you don't win them over, problem people can interfere with the power of your performance.

Between worlds, your performance has less power than in either fairyland or the mortal human world. You get only 1 supporting vote, not 2.

Circus Powers



Acknowledge or celebrate a change in the circus' roster:

When you *acknowledge or celebrate a change in the circus' roster*, welcoming someone new, bidding them goodbye, or inviting them to return, call for a show of support. *Any majority* means that you've truly done so: you've bid them truly welcome, bid them truly goodbye, or truly invited them back. *A unanimity* means that the audience joins in as well, with unstinting acclaim. *A split or a minority* means that you've still done it, but the MC has to consider and judge: the ones who chose it are beholden to the ones who didn't; or else the ones who didn't choose it have insulted the ones who did.

If there haven't been any changes to the circus' roster, don't choose this.

Advance, hold, or turn back the season of this place:

When you *advance, hold, or turn back the season of this place*, first name the course you want the seasons to take, then call for a show of support. *Any majority* means that the season advances, turns back, or holds, according to your chosen course, and furthermore, that no one else can use their turn to change it again. *A unanimity* means that it's already begun happening by the end of the performance. *A majority* means that it'll begin happening by the end of the session. *A split or a minority* means that the season's advance remains outside of the circus' direction: it advances, or does not, just as it would have if the circus hadn't come.

When the season of a place changes, it's up to the MC to reflect the change in the people and circumstances here.

Captivate someone in the audience, by name:

When you *captivate someone by name*, it must be someone present for the performance. Call for a show of support. *A unanimity* means that you draw them into the performance at its finale, overcome, unthinking, in wonder. *A majority* means that they try to meet the performers after the performance, to offer them praise, opportunity, and/or largesse. *A split or a minority* means that they care to meet only you and the other performers who voted their support.

Captivate the audience as a whole, inspiring them to largesse:

When you *captivate the audience as a whole*, inspiring them to largesse, call for a show of support. *A unanimity* means that they share freely what they have in plenty, and also impoverish themselves of what they hold dear. *A majority* means that they only share freely what they have in plenty. *A split or a minority* means that they applaud politely and tip well enough.

Change someone's fortune, by name:

When you *change someone's fortune*, first name them, then name the way you want their fortune to change. You can change anything about them except their nature and their past: their form, their seeming, their luck, their health, their circumstances, the privileges they enjoy or the limitations imposed upon them. Call for a show of support. *A unanimity* means that the change you describe comes true in the absolute, and that your subject, this place, and the people here, if appropriate, are already beginning to forget that it used to be otherwise. *A majority* means that the change you describe comes true as you described it, but that the change is not absolute, and the habits and memories of your subject, this place, and the people here might, over time or without care, reassert the old fortunes. *A split or a minority* means that the change you describe comes true in broad, but those who voted in opposition can, if they like, put their heads together and choose one way in which it does not come true.

If you choose to name another player's character, they can accept, or else they can demur and have you make a different choice instead.

Give this place its voice:

When you *give this place its voice*, call for a show of support. *Any majority* means that the place can speak freely in its own voice. Ask the MC what it says. *A unanimity* means that, furthermore, it can act, for the moment, on its own behalf. Ask the MC what it does. *A split or a minority* means that it can't speak in its own voice, but you can speak for it. Ask the MC what it whispers to you, and decide for yourself whether to speak for it.

Make the audience dance to your tune:

When you *make the audience dance to your tune*, don't call for a vote. Instead, describe what you want the audience to do and draw them out. Choose *I do indeed draw them out, by doing [x]*. *What's the effect?*

Turn the circus' course toward the other world:

When you *turn the circus' course toward the other world*, call for a show of support. *A unanimity* means that when you leave this place after your show, you'll arrive in the other world. *A majority* means that you'll arrive between worlds, or into your chosen world if you were between worlds already. *A split or a minority* means that you remain in the world you're in.

If you're already between worlds, be sure to choose which world you're stepping toward.

Turn the circus itself toward summer or toward winter:

When you *turn the circus itself toward summer or toward winter*, first choose "toward summer" or "toward winter," then call for a show of support. *A unanimity* means that everyone in the circus steps twice toward the chosen season. *A majority* means that everyone in the circus steps once toward it. *A split or a minority* means that you and those who voted their support step toward it, and those who didn't, don't.

Perform your own act of power:

When you *perform your own act of power*, describe it and its effects carefully. Make sure the MC understands it and that all the players consider it reasonable, then call for a show of support. *A unanimity* means that it has just the effect that you intended. *A majority* means that it has much the effect that you intended, but you and those who voted in support should put your heads together with the MC and decide where and how far it falls short. *A split or a minority* means that, in the moment, you can feel that you do not have the power of the circus at your command. You may use a different circus power instead, if you choose, or else ask the MC and the other players what goes wrong.



The Tour



The Show:

in fairyland / in the mortal human world / between worlds

The Show:

in fairyland / in the mortal human world / between worlds

The Show:

in fairyland / in the mortal human world / between worlds

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in fairyland / in the mortal human world / between worlds

The Show:

in fairyland / in the mortal human world / between worlds

Planned Shows



The Show

Where will it be?

What's the occasion?

What will this appearance likely include?

Who is your likely audience?

What reward do you expect to receive?

The Show

Where will it be?

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The Show

Where will it be?

What's the occasion?

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Who is your likely audience?

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The Show

Where will it be?

What's the occasion?

What will this appearance likely include?

Who is your likely audience?

What reward do you expect to receive?



The Tour

Once you've played a few sessions, sit down together and plan your tour. List your shows up until now, and plan 4 future shows, the tent-pole shows of your planned touring season.

List Your Past Shows:

List the shows you've already played. List each one by name, and whether it was in fairyland, the mortal human world, or between the worlds.

Plan Four Future Shows:

A complete tour is 13 shows, but only plan 4 of them ahead. These are your "tent-pole" shows, the important shows around which you're organizing your whole touring season.

Don't plan the *next* 4 shows. Space them out in your calendar.

To plan a future show, choose:

- *Where will it be, and what's the occasion?*
- *What will your appearance likely include?*
- *Who is your likely audience?*
- *What reward do you expect to receive?*

List and detail them on the reverse.

Where will it be?

For a place in fairyland: Make up a place name. Use a description, a fairy's name, or nonsense words. Examples: Tattle Cross, the Court of the Ivy Queen, Widen Road, Porrich Quatter, the Wild Woods, the Goblin Sawmill.

For a place in the mortal human world: Choose a real place nearby, that you know well and can imagine clearly. Examples: a local beach or swimming hole, a farm or farmers' market, a local downtown, a city park, state park, or national park, a vacant lot in your city or a city nearby, a local attraction, a wild place.



What's the occasion?

- *An annual-or-otherwise convention, conference, or meeting. Examples: a hobby convention, a music festival, a history conference, a Witch-Moot.*
- *A seasonal celebration or festival. Examples: a winter carnival, a harvest festival, May Day on the Green.*
- *A personal celebration or observance, or a rite of passage. Examples: a birthday, a coming-of-age, a naming-day, a wedding, a graduation, a funeral, a memorial,*
- *A traditional or civic occasion specific to the place. Examples: the opening of a bridge or park, a walking tour of historical sites, the County Fair, the Tribute Day of a fairy court.*
- *No particular occasion, except that you'll be there to perform.*
- *An occasion of your own invention.*

What will this appearance likely include?

Perhaps just putting on your show.

It might also include officiating a ceremony, judging a contest, keeping the official count, giving a blessing, giving peace, telling or changing someone's fortune, giving or receiving a gift, solemnizing an act as witnesses, standing up for someone or standing in for someone, opening a door long-shut, closing it again, reenacting an event, offering mercy, acting the champion for someone in dispute, stealing children, or anything.

If you know in advance what you'll be called upon to do, name it.

Who is your likely audience?

List them, based on the place, the occasion, and what you know of them already.

What reward do you expect to receive?

- *The proceeds of your ticket sales, less a cut to the Minister of Revels?*
- *Whatever you can steal from the unwary crowd?*
- *The thanks and largesse of the Crowned Owl?*
- *Settling a dispute with your rival?*
- *Pursuing your interest in a potential love?*
- *The pure unstinting bounty of the crowd's acclaim?*
- *A single wish granted by the First Spider, Sister of All Witches?*

It can be anything. Name it.

The Tour in Play:

Circus players: From here on, record your shows as you perform them.

At the beginning of the session, the MC asks you about your next show after this one. Check here: if you've already planned the next show, say so, and give the MC the details. Otherwise, answer their questions to invent a show as normal.

You can plan and add future shows to your tour whenever you choose. You can strike shows out and remove them as well.

If you miss a show, get with the MC and choose:

- *You've missed the show, and there's no remedy for it.*
- *You've missed the show, offending someone.*
- *You've missed the show, but you weren't missed. You may take offense if you wish.*
- *You can still make the show, in the nick of time.*

MC: Use the circus' planned shows to prep occasions.

You can interrupt the tour if you choose, inserting an occasion that the circus had no plan for. Examples: a closed bridge, a surprise wedding, a sudden street protest.

The Obvious Plays



When you confront someone, roll. **On any hit**, you interrupt them and they can't proceed without dealing with you. **On a 10+ hit**, they have to choose whether to back down and give you your way, or defy you and force your hand. **On a 7–9 hit**, if they don't want to back down or force your hand, they can try to prevaricate, mollify you, explain, bargain, or justify themselves instead. **On a miss**, ask the MC what goes wrong. Perhaps you've tipped your hand.

When you draw someone out, roll. **On any hit**, you seize their attention and they open up to you. **On a 10+ hit**, ask them 2 of the following; they must answer honestly. **On a 7–9 hit**, ask 1.

- What are you considering?
- Where are you open to me, where are you vulnerable, and where are you guarded?
- What are you forgetting, ignoring, or keeping from yourself?
- What do you hope I'll do?
- What are you afraid I'll do?
- What do you expect, and how do you feel about it?

On a miss, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps you've revealed yourself to them instead.

In circumstances where you can help someone, endanger them, entice them, or strike them by drawing them out, add this question:

- I do indeed draw you out, by doing [x]. What's the effect?

When you open up to someone, roll. **On any hit**, you capture their attention and they must hear you out. **On a 10+ hit**, choose 2 of the following. **On a 7–9 hit**, choose 1.

- Reveal to them what you'd like them to do. If they accede, offer them a reward or a favor, but if they refuse, you may consider it an insult.
- Reveal to them something you're considering, and judge their reaction to it. Ask their player what they think; they have to tell you. This can be implicit or explicit, and they may or may not realize what they've revealed.
- Offer them something, explicitly or implicitly. If they accept it, they're beholden to you, in proportion, as you judge it, but if they refuse, you may consider it an insult.
- Confide in them or explain something to them. Tell them what you reveal and ask them how they take it. They must answer honestly.

On a miss, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps you've made yourself beholden to them.

When you put someone off, roll. **On any hit**, they must back off and give you time and space. **On a 10+ hit**, they have to physically leave or let you leave yourself. **On a 7–9 hit**, they can remain nearby, if they choose, and follow along behind you if you leave. **On a miss**, ask the MC what goes wrong. Perhaps you've insulted them.

When you size someone up, roll. **On any hit**, ask them questions; they must answer honestly. These are things that you realize about them from just a quick look; you need not speak or interact in any way. **On a 10+ hit**, ask them 2 questions. **On a 7–9 hit**, ask them 1.

- What do you intend to do?
- How far are you prepared to go?
- Where are you confident, and where are you uncertain?
- What do you hope will happen, what do you fear, and how prepared are you for each?

On a miss, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps you've revealed your attention or your intentions to them.

When you waylay someone, roll. **On any hit**, they must drop everything and deal with your attack. **On a 10+ hit**, choose 2 of the following. **On a 7–9 hit**, choose 1.

- You drive them scrambling back.
- You strike them violently, wounding and dismaying them.
- You seize bodily hold of them.
- You throw them off-balance and they stumble or fall.
- You shock and startle them and they panic or freeze.

On a miss, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps you've overplayed your position and given them the upper hand.

When you want a suggestion, a prompt, a setup, some backup, some crowd control, a safety wire, or to hand the action off to someone else, call for a line. You can:

- Ask for suggestions for your next play.
- Ask someone else to make a play, if they're willing.
- Ask for solidarity in holding a line.
- Ask for help in reaching an outcome.
- Ask for backup in taking a risk.

The other players and the MC should offer the best help and suggestions they can. Take them up on it!

When you sniff the wind, roll. **On any hit**, ask the MC questions, which they must answer truthfully. **On a 10+ hit**, ask 2. **On a 7–9 hit**, ask 1.

- What's coming this way?
- What's here that I haven't yet seen?
- Whose territory is this? Whose doing?
- If I trust my feet to carry me to safety, where will they take me?
- How could I make myself invisible here, how could I go unnoticed?
- If I trust my nose to lead me to the heart of this, where would it take me next?

On a miss, ask the MC what goes wrong. They might have you choose 1 anyway, but be prepared for the worst. Perhaps you've disturbed something or someone without realizing.

Use one of your trappings whenever, however, and as often as you like. When you do, tell the MC and the other players what you're doing, answer their questions, and ask what happens.

When you weather the storm, whatever danger, disaster, or developing catastrophe it is, roll. **On any hit**, choose 1:

- The storm rages around me but doesn't move me from my place.
- I ride the storm where it carries me, but don't lose my feet.

On a 10+ hit, choose 2 or 3 of the following. **On a 7–9 hit**, choose 1 or 2:

- I'm calm enough.
- I'm fearless enough.
- I'm patient enough.
- I'm quick enough.
- I'm strong enough.
- I can endure the pain.
- I can provide care and healing to those around me.
- I can provide calm and direction to those around me.
- I can provide strength and protection to those around me.
- I am [x], or I can [x].

On a miss, choose 1 that you are or can, and 1 that you definitely aren't or can't.

In any case, ask the MC what happens and where you are now.

