

The Obvious Plays

When you confront someone, roll. **On any bit**, you interrupt them and they can't proceed without dealing with you. **On a 10+ bit**, they have to choose whether to back down and give you your way, or defy you and force your hand. **On a 7–9 bit**, 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**, be prepared for the worst. Perhaps you've tipped your hand.

When you draw someone out, roll. **On any bit**, you seize their attention and they open up to you. **On a 10+ bit**, ask them 2 of the following; they must answer honestly. **On a 7–9 bit**, 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, the MC 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, or strike them by drawing them out, add this question:

- *I do indeed draw you out, by doing —. What's the effect?*

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

When you set a scene for someone, roll. **On any bit**, you capture their attention and they must hear you out. **On a 10+ bit**, choose 2 of the following. **On a 7–9 bit**, 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, the MC might have you choose 1 anyway, but be prepared for the worst. Perhaps you've made yourself beholden to them.

When you size someone up, roll. **On any bit**, 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+ bit**, ask them 2 questions. **On a 7–9 bit**, 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, the MC 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 bit**, they must drop everything and deal with your attack. **On a 10+ bit**, choose 2 of the following. **On a 7–9 bit**, choose 1.

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

On a miss, the MC 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 ride disaster down, roll. **On any bit**, you keep your head or keep your feet all the way to the bottom. **On a 10+ bit**, you carry it off with aplomb. Your person, your dignity, and your fortunes are all somehow intact; ask the MC where you are now. **On a 7–9 bit**, you're battered and the worse for wear. Ask the MC where you are now, and whether you've suffered a shock or an injury, or only indignity and misfortune. **On a miss**, be prepared for the worst. Perhaps you haven't managed to keep your feet or your head at all.

When you sniff the wind, roll. **On any bit**, ask the MC questions, which they must answer truthfully. **On a 10+ bit**, ask 2. **On a 7–9 bit**, 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, the MC might have you choose 1 anyway, but be prepared for the worst. Perhaps you've disturbed something or someone without realizing it.

When you stand against the tide, roll. **On any bit**, you manage to keep above water until the tide again recedes. **On a 10+ bit**, the MC chooses 1 for you:

- *You break the tide and it splits around you, leaving you unmoved.*
- *You master the tide and it carries you to a place of your own choosing.*
- *You dive into the tide and it draws you close.*

On a 7–9 bit, the tide washes and beats at you, but you can keep your head above water. Ask the MC where it leaves you, and whether you've suffered a shock or an injury, or only a battering. **On a miss**, be prepared for the worst. Perhaps the tide drowns you after all.

Fighting:

When you fight with someone, you do it by **confronting them**, in which case you can strike and injure them if they force your hand; by **drawing them out**, in which case you can strike and injure them by choosing to indeed draw them out to that effect; or by **waylaying them**, in which case you strike and injure them if you choose the option to do so.

For a fight on equal footing between ready opponents, they each roll to **draw the other out**. For NPCs, the MC rolls.

Should an NPC waylay you, the MC doesn't roll for them. Instead, generally speaking, you should **ride disaster down**. Under some circumstances you might be able to play it differently, but as a rule, **ride disaster down**.

The consequences of striking and injuring someone depend on their nature, fairy or mortal.

For details, look under "Violence" on the reverse of the players' character sheets, and under "Fighting" on the MC's reference sheet.

The Tour

Before you begin the game, the MC plans your first show, and as a group you plan four more shows to anchor your upcoming tour.

Your first show's in fairyland. Ask the MC where it is, what's the occasion, and what largesse to expect from the audience.

To plan subsequent show, create an occasion in a named place, and guess both what the audience should have in plenty and what they should hold dear. Everyone helps.

Your tour's 13 shows long. Draw lines to schedule your shows in your tour calendar.

You may wind up performing between worlds, but don't plan a show there.

-a Show-

The Occasion:

The Place:

They'll have in plenty:

They'll hold dear:

the Show's Place:

For a place in fairyland, make up a place name. Choose a descriptive name, a person's name, or a name that sounds like nonsense.

Examples: Tattle Cross, Queen Ivy's Court, Widen Road, Porrich Quatter.

For a place in the mortal world, choose a real place anywhere within about a day's drive of you. *Examples: a local beach or swimming hole, a farm or farmers' market, a local downtown, a state park or national park, a vacant lot in your city or a city nearby, a wild place.*

-a Show-

The Occasion:

The Place:

They'll have in plenty:

They'll hold dear:

	○	+	+	+	+	+	+	+	+	+	+	+	+
Fairyland-													
Between Worlds-													
the Mortal World-													
⊗													

the Show's Occasion:

For the show's occasion, choose 1.

- An annual convention, festival, conference, or meeting.
- A seasonal celebration like a winter carnival or harvest fair.
- Someone's birthday.
- Someone's coming-of-age, graduation, or notable anniversary.
- Someone's funeral.
- Someone's wedding.
- A traditional or civic occasion specific to the place.
- An occasion of your own invention.

-a Show-

The Occasion:

The Place:

They'll have in plenty:

They'll hold dear:

the Audience's Largesse:

For the audience's largesse, choose 1 of the following that you'd expect them to have in plenty, and 1 that you'd expect them to have and hold dear.

- Acclaim
- Applause
- Food & drink
- Glee
- Kisses
- Love
- Magic
- Money
- Music
- News & gossip
- Opportunities
- Strings of beads
- Time
- Trade goods
- Others of your own invention

-a Show-

The Occasion:

The Place:

They'll have in plenty:

They'll hold dear:

Place or 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. At its finale, make your choices and find out what happens.

—PERFORMER—

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—ACT—

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Acts & duties to consider:

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| + Ringmaster | + Barking & calling | + Feats of valor |
| + Tickets | + Guide & host | + Feats of grotesquery |
| + Novelties | + Clowns | + Feats of grace & beauty |
| + Music | + Acrobats | + Magic |
| + Refreshments | + Animal acts | + Bouts against all comers |
| + Host or Hostess | | |

NPC PERFORMERS:

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

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

—Choices—

During the performance, you each choose 3 of these:

- + *Advance the seasons of this place*, choosing the seasons' course when it's contested.
- + *Captivate someone* by name.
- + *Captivate the audience* at large, inspiring them to largesse.
- + *Celebrate a change in the circus' roster*.
- + *Move the circus itself toward summer or toward winter*.
- + *Step from this world to the other*.

While you're planning the performance, you can discuss your priorities, but don't ask anyone what they're going to choose or tell them what you think they should choose. Here's why:

- *If you ask someone what they're planning, they can take it as an insult. If they answer you, you're beholden to them.*
- *If you tell someone what to choose, they can take it as an insult. If they choose what you told them to, you're beholden to them.*

Make and reveal your choices at the finale of the performance.

Between worlds, audiences are necessarily smaller than in either fairyland or the mortal world. You each choose 2 instead of 3.

When you advance the season of this place, first of all, choose the season's course if it's contested. *Any majority* means that the season advances according to your chosen course. *A unanimity* means that the season's already advancing by the end of the performance. *A majority* means that it'll be advancing by the end of the session. *A split or a minority* means that the season's advance remains outside of the circus' direction.

When the season of a place in fairyland changes, the MC reflects it in the NPC fairies here, changing what they crave, their largesse, and/or their laws. When the season of a place in the mortal world changes, the MC reflects it likewise in the human beings here, changing their notables, their largesse, and/or their dynamics.

When you captivate someone by name, it must be someone present for the performance. *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 just the performers who chose to captivate them.

When you captivate the audience at large, inspiring them to largesse, *a unanimity* means that they both share freely what they have in plenty, and 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 tip well.

When you celebrate a change in the circus' roster, welcoming someone new, bidding them goodbye, or inviting them to return, *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.*

When you move the circus itself toward summer or toward winter, first of all, choose "toward summer" or "toward winter." *A unanimity* means that everyone in the circus proceeds twice toward the chosen season. *A majority* means that everyone in the circus proceeds once. *A split or a minority* means that everyone who chose this proceeds, and those who didn't, don't.

When you step from this world toward the other, *a unanimity* means that you step fully into the other world. *A majority* means that you step between worlds, or into your chosen world if you were already between. *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.

a Place in Fairyland

To create a place to perform in fairyland, create its nature, its name, its season, the show it offers to the circus, the kinds of its inhabitants, its notables, what they crave, their largesse, the opportunities they offer, and their laws.

NATURE, NAME, SEASON & SHOW:

Choose its nature.

Choose a descriptive name, a person's name, or a name that sounds like nonsense. *Examples: Tattle Cross, Queen Ivy's Court, Widen Road, Porrich Quatter.*

Mark its current season in the seasons' course.

Choose the kind of show it offers the circus.

You can make a quick sketch of its map somewhere, too.

Kinds & Notables:

- + Choose a working kind, a playing kind, a buying kind, a selling kind. Or...
- + Choose a fairy kind, a fairy kind, a fairy kind, and another fairy kind. Or...
- + Choose the kind of the earth, the kind of the water, the kind of the air, the kind of the dancing fire. Or...
- + Choose the wicked kind, the trodden kind, the complicit kind, the kindly kind. Or...
- + Choose the fools, the jokers, the ranks, and the court. Or...
- + Choose the humanish kind, the beastish kind, the birdish kind, and the kind like shadows and wind.

Then, for every kind, choose a notable. Then, choose a friend or an ally, a lieutenant or an agent, a rival or an enemy.

Choose who is "the regent" here, and give them their proper title.

They Crave:

Choose what the fairies here crave. They're perverse: when they have rule, they crave disorder; when they have plenty, they crave stern rule; when they have their leisure, they crave danger.

This is how it is with fairies, mortal kind! We are the creatures of negative spaces.

Largesse & Opportunities:

Invent what the fairies here have in plenty, and invent what they hold precious and dear.

Invent the opportunity or opportunities that this occasion might offer the circus, if it performs well.

Laws:

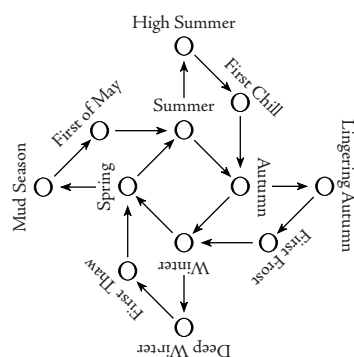
Fairies take their laws very, very seriously. Taking ill-considered laws to absurd extremes is one of fairyland's most serious games. The sober and the wise study it with the avity of grand-masters.

Name:

-NATURE-

- A Court
- A Crossroads
- A Festival Fair
- A Market Fair
- A Roadside
- A Town
- A Wild Place

-Season-



-Show-

- An Easy Show
- A Command Performance
- A Hostile Crowd
- A Hungry Crowd
- A Minefield
- An Opportunity
- A Welcome Respite

-Fairy Kinds-

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-Notables-

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-Largesse-

- * They have in plenty:
- * They hold dear:

-Opportunities-

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-They Crave-

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|----------------------------------|----------------------------------|-----------------------------------|
| <input type="radio"/> Acclaim | <input type="radio"/> History | <input type="radio"/> Release |
| <input type="radio"/> Adoration | <input type="radio"/> Leisure | <input type="radio"/> Royalty |
| <input type="radio"/> Children | <input type="radio"/> Luxury | <input type="radio"/> Rule |
| <input type="radio"/> Comfort | <input type="radio"/> Memory | <input type="radio"/> Service |
| <input type="radio"/> Danger | <input type="radio"/> Misrule | <input type="radio"/> Sovereignty |
| <input type="radio"/> Disorder | <input type="radio"/> Music | <input type="radio"/> Tribute |
| <input type="radio"/> Diversion | <input type="radio"/> Notoriety | <input type="radio"/> Violence |
| <input type="radio"/> Forgetting | <input type="radio"/> Novelty | <input type="radio"/> War |
| <input type="radio"/> Gold | <input type="radio"/> Peace | |
| <input type="radio"/> Good food | <input type="radio"/> Prosperity | |

-Laws-

- Ask none else to settle your dues.
- Ask none to curtail their nature.
- Declare yourself in full to all you meet.
- Don't look behind the hanging curtains.
- Don't open this door. In fact, don't open any doors uninvited.
- Free all who serve.
- Go masked.
- Harbor never the foe, nor the foe's friend.
- Keep off the regent's road.
- No complaining.
- No immoderate levity.
- No kissing.
- No music.
- Observe the regent's woe and weal.
- Present yourself for service and duty due.
- Render tribute to the regent.
- Still all mistemper.
- Surrender to the regent all humankind and all human things.
- Tax to the measure, nor skimp.
- Wages for work, no work for none.
- Other:

a Mortal Place

To create a place to perform in the mortal world, create its name, its nature, its inhabitants, their largesse, the opportunities they offer, their notables, and their dynamics.

Name, Nature, Season & Show:

Choose its nature.

For its name, choose a real place near you, within a day's drive.

Mark its current season in the seasons' course.

Choose the kind of show it offers the circus.

You can make a quick sketch of its map somewhere, too.

Audiences, Largesse & Opportunities:

Invent the audience or audiences for the circus.

Invent what the audiences have in plenty, and invent what they hold precious and dear.

Invent the opportunity or opportunities that this occasion might offer the circus, if it performs well.

Notables & Dynamics:

Choose 6 notables. Imagine them as human beings, complete. Imagine them across the span of advantage and disadvantage represented by the people here.

The people here are unsettled. There's injustice, aggression, drama, opportunism, oppression, resentment, worry, tension.

List your notables under Dynamics, in a hierarchy that makes sense to you. Draw lines of tension and barriers between them.

The person who seems to be at the top isn't safe there.

The person who seems to be well-connected isn't secure.

There may come to be a consolidation of power, an establishment of lasting hierarchy, and there may have been one in the past, but there is not one now.

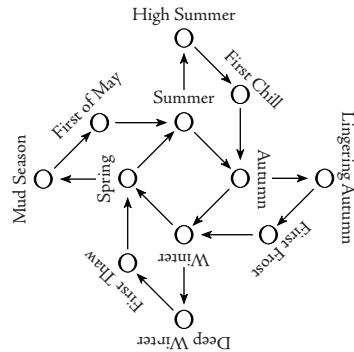
The relationship that seems stable is about to change.

Name:

-Nature-

- A County Fairground
- A Beach or Swimming Hole
- A Downtown
- A Farm or Farmers' Market
- A Ghost Town
- A State or National Park
- A Town or City Park
- A Vacant Lot
- A Wild Place

-Season-



-Show-

- An Easy Show
- A Command Performance
- A Skeptical Crowd
- An Eager Crowd
- A Minefield
- An Opportunity
- A Welcome Respite

-Audiences-

- * They have in plenty:
- * They hold dear:

-Opportunities-

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-Dynamics-

-Notables-

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| <input type="radio"/> An Ambitious Person | <input type="radio"/> An Incurious Person |
| <input type="radio"/> A Beautiful Person | <input type="radio"/> A Kind Person |
| <input type="radio"/> A Bored Person | <input type="radio"/> A Luckless Person |
| <input type="radio"/> A Carefree Person. | <input type="radio"/> A Lucky Person |
| <input type="radio"/> A Caring Person | <input type="radio"/> A Naive Person |
| <input type="radio"/> A Cheery Person | <input type="radio"/> A Patient Person |
| <input type="radio"/> A Corrupt Person | <input type="radio"/> A Reckless Person |
| <input type="radio"/> A Cruel Person | <input type="radio"/> A Ruthless Person |
| <input type="radio"/> A Curious Person | <input type="radio"/> A Sad Person |
| <input type="radio"/> A Dangerous Person | <input type="radio"/> A Scared Person |
| <input type="radio"/> A Deceitful Person | <input type="radio"/> A Stingy Person |
| <input type="radio"/> A Desperate Person | <input type="radio"/> A Thoughtless Person |
| <input type="radio"/> A Faithful Person | <input type="radio"/> A Touched Person |
| <input type="radio"/> A Faithless Person | <input type="radio"/> An Unforgiving Person |
| <input type="radio"/> A False Person | <input type="radio"/> A Visionary Person |
| <input type="radio"/> A Fearless Person | <input type="radio"/> A Wealthy Person |
| <input type="radio"/> A Feckless Person | <input type="radio"/> A Wicked Person |
| <input type="radio"/> A Fretful Person | <input type="radio"/> A Wise Person |
| <input type="radio"/> A Gifted Person | <input type="radio"/> A Wicker-wise Person |
| <input type="radio"/> A Giving Person | <input type="radio"/> A Worried Person |
| <input type="radio"/> An Impatient Person | <input type="radio"/> A Wounded Person |

Places Between

To create a place to perform between worlds, create its nature, its name, the show it offers to the circus, its inhabitants, its notables, their largesse, and the opportunities they offer.

Nature, Name & Show:

Choose its nature.

Its name is the same as its nature. Copy it up. If, later on, you need to revisit the same place again and recreate it, you can use this same sheet, erasing what you need to change, or else create it again, adding something to its name to distinguish between versions.

Choose the kind of show it offers the circus.

You can make a quick sketch of its map somewhere, too.

Inhabitants & Notables:

Between the worlds, no one inhabits, there are only travelers. There might be sightseers, wanderers, pilgrims. Choose which, and characterize them.

Then, for every kind represented here, choose a notable. Then, choose a friend or an ally, a lieutenant or an agent, a rival or an enemy.

Largesse & Opportunities:

Invent what the inhabitants here have in plenty, and invent what they hold precious and dear.

Invent the opportunity or opportunities that this occasion might offer the circus, if it performs well.

Forgetting:

If you remain too long between worlds, you lose yourself.

You can't proceed toward summer or winter here. When you would, instead, erase one of your marks, and subtract 1 from one of your plays.

If you erase all five of your marks, you forget yourself forever, and become an inhabitant of this place: a master, a monster, or trapped.

Once you're no longer between worlds, you can remember yourself again. When you proceed toward summer or winter, mark one, and add 1 to one of your plays, until you've recovered.

Your Job & Plays:

- Make places between worlds garish.
- Have someone do something symbolic, or have something symbolic happen by itself.

Name:

-Nature-

- The City In All Cities
- The Endless River
- The Impossible Tower
- The Mapless Wilds
- The Palace Wings
- The Treasure House
- The Underground

-Show-

- A Hostile Crowd
- A Hungry Crowd
- An Opportunity
- A Trap
- A Welcome Respite

-Inhabitants-

- Masters
- A Monster
- Travelers
- The Trapped

-Notables-

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-Largesse-

- They have in plenty:
- They hold dear:

-Opportunities-

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Name:

-Nature-

- The City In All Cities
- The Endless River
- The Impossible Tower
- The Mapless Wilds
- The Palace Wings
- The Treasure House
- The Underground

-Show-

- A Hostile Crowd
- A Hungry Crowd
- An Opportunity
- A Trap
- A Welcome Respite

-Inhabitants-

- Masters
- A Monster
- Travelers
- The Trapped

-Notables-

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-Largesse-

- They have in plenty:
- They hold dear:

-Opportunities-

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