

Name: \_\_\_\_\_

—Summer—

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☐

—Winter—

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☐

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☐

—Trappings—

- A favorite place to sleep under someone's wagon, and permission to sleep under anyone's.
- A boar-spear.
- A broken, unmended 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.

—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



—Put them off



—Set a scene for them



—Size them up



—Waylay them



—Ride disaster down



—Sniff the wind



—Stand against the tide

# 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, your plays, your place, 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:

From each of the following, choose one for summer and one for winter:

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

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

*Example (summer / winter):*

*The roaring wind / the wolf, the howling wind*

*Strong hands / stooped body*

*Salt & pepper / rufous red, flint gray*

*Old shoes / long coat*

*Mannish / sexless*

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

## Plays:

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

## Place:

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

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves by name, summer & winter (or the corresponding), and place, including any details they like. Take your turn.

List the other characters' names.

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

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

Whenever you move 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 proceed 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 uneager to do so, your debtor may consider it an insult or a worse offense.

Name: \_\_\_\_\_

–Summer–

○

○

○

○

○

–Winter–

○

○

○

○

○

–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*



— *Put them off*



— *Set a scene for them*



— *Size them up*



— *Waylay them*



— *Ride disaster down*



— *Sniff the wind*



— *Stand against the tide*

# 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 howling 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, your plays, your place, 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:

From each of the following, choose one for summer and one 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.
- A soft beauty, a sad beauty, a hard beauty, a perfect beauty, a fading beauty, a wild beauty.
- Black, white, ice blue, ash gray, sea green, sea brown, sea blue.
- A long veil, formal clothing, grave clothes, ruined shoes, a sailor's coat, a soldier's coat, bloody rags, prison clothes, hospital clothes.
- Mannish, womanish, boyish, girlish, childish, queerish, sexy, sexless, forbidding, unapproachable.

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

**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.

## 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, and +1 next to all of the rest. These are your plays' rolls.

## Place:

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

## Trappings:

You get all of the listed trappings.

## Bindings:

Everybody introduces themselves by name, summer & winter (or the corresponding), and place, including any details they like. Take your turn.

List the other characters' names.

Go around again for bindings. On your turn, ask for volunteers:

- One of you is afraid of me. **Who?** I can never set a scene for 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 move toward summer, erase one of the marks in the winter column and mark the same line in the summer column.

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

Whenever you move 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 proceed 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 uneager to do so, your debtor may consider it an insult or a worse offense.

# 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

## 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:

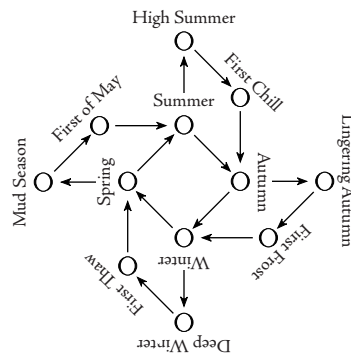
Fairies take their laws very, very seriously. Taking ill-considered laws to absurd extremes is one of fairyland's most serious games. The sober and the wise study it with the avity of grand-masters.

## 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-

- |                                  |                                  |                                   |
|----------------------------------|----------------------------------|-----------------------------------|
| <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 Place to Perform

-Notes & Narrative-

-Map Sketch-

# 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

## 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
- ☐ Other:

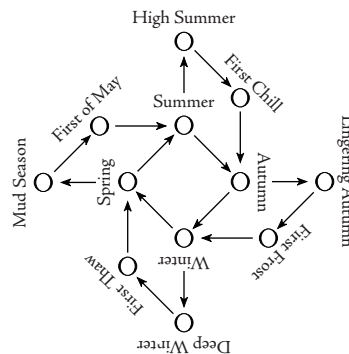
### -Audiences-

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- They have in plenty:
- They hold dear:

### -Notables-

- |   |   |
|---|---|
| <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      |

### -Season-



### -Opportunities-

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### -Dynamics-

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# a Place to Perform

-Notes & Narrative-

-Map Sketch-

# a Place 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here, 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-

- 
- 
- 
- 

### -Notes & Narrative-

### -Map Sketch-



# a Place 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here, 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-

- 
- 
- 
- 
- 

### -Largesse-

- They have in plenty:

- They hold dear:

### -Opportunities-

- 
- 
- 
- 

### -Notes & Narrative-

### -Map Sketch-



# Creating Places

When you create a place to perform, you're creating both a framework and a challenge for yourself as an improvisational GM.

Your job is to make fairyland vivid (and the mortal world too), and to give the circus good times and bad times. This starts with the places you create.

When you work through the rules for creating the place, try to find a feeling to follow. A warmth or a chill in your heart, a tension in your guts, an honest curiosity in your brain. This same feeling is what will guide you when it's time to play.

You can safely fudge, adapt, or ignore any of these rules, as long as you wind up with something you'll be able to build on when the time comes.

## Nature:

Choose one that gives you a picture in your mind, that you can draw on to improvise sights, sounds, smells, people, natural events.

## Season:

Choose one of the four natural seasons, summer, autumn, winter or spring. This way the circus will get to choose whether the season proceeds naturally or prolongs unnaturally. As you continue creating the place, think about who might want the season to advance, and who might want it not to.

## Show:

An *easy show* is a good time. Focus on beautiful, funny, bright-spirited notables and interesting opportunities for future performances. It's a good idea to include the opportunity for a command performance: a powerful notable who, favorably impressed, might invite the circus to perform at their court or in their domain.

For a *command performance*, create a powerful notable with particular and distinct needs, whims, or tastes. This personage expects the circus to deliver precisely, but of course the game's rules don't require the circus to do so, and neither should you. One of the questions the game lets you ask is, how do we respond to exacting, demeaning, intrusive, or extreme demands? To what extent, and in what ways, are we answerable to others' expectations for us?

A *hostile crowd*, paradoxically, desperately wants the circus to win them over, but it's not up to them whether the circus will do it. Choose for yourself to what extent the crowd is jeering, dismissive, insulting, angry, and/or cold. Do we try to win our enemies over, do we try to get one over on them, or do we scorch the ground?

A *hungry crowd* wants everything the circus offers, and more, and more. Create kinds and notables who are able and ready to escalate, to demand, to keep and claim the circus, to consume it. It's not that there's not enough to go around, it's that there's no bottom to the hole.

For a *minefield*, create kinds and notables in tentative, fragile truce. Create in them the threat of violence, make them eager and afraid to fight. Tense, awkward, prone to outbursts and inexplicable rages. It's not the circus' responsibility to resolve their crisis. Instead, it's inevitable that the circus will spark and provoke them.

An *opportunity* is an audition or a tryout. You might create a powerful notable with a lot to offer the circus in a future performance, and make them naturally indifferent, coolly indulgent, or indecisive. They've got something they can hold over the circus. How long will they lead the circus on? What will they ask the circus to do to win it?

Or I suppose it might be an honest opportunity instead.

A *welcome respite* is a show where the audience is hard driven, impoverished, ground down, or oppressed, and the circus offers them relief. Can (or will) the circus give them better, lastingly, or is it only a fleeting distraction?

## Fairy Kinds:

As an improvisational GM, you'll be creating a lot of NPCs on the fly. These lists of fairy kinds — working kind, playing kind, buying kind, selling kind, etc — are there to help you think your way around the place you're creating, and give you angles on its people that possibly wouldn't come to mind otherwise.

Choose the selection that stands out to you. I can usually immediately see three of the four, and the fourth makes me frown and wonder.

You can mix and match if you want to, but always let the lists provoke you to think about your place from a different point of view.

## Notables:

When you create your notables, your goal is to create characters who you're curious about, who you'll be able to improvise readily, and who have something to say to the players' characters.

As I create my own notables, I always spend a few seconds thinking about how I'll describe them to the players, what their voice is like and how I'll have them speak, and maybe which of the players' characters they'll be drawn to.

## Largesse:

At the finale of their performance, the circus can choose how the audience rewards them. Play with the tension between *having plenty* and *holding dear*, knowing that the circus might relieve them of either or both, and knowing that fairies can value anything as money.

## Opportunities:

If you're at a loss, just list the directions that the road leads from here, and future shows the circus might choose to play.

## Cravings & Laws / Dynamics:

One of the important gifts you can give yourself as an improvisational GM is the gift of *contradictions*. Use cravings and laws, or dynamics, to give your place and your NPCs contradictions that you can improvise upon.

## Notes & Narrative:

Since the purpose of the place creation process is to give yourself a challenge and an outline, it only matters that you remind yourself what you were thinking and feeling, it doesn't matter whether someone else could take your place and run with it.

I also record descriptive phrases that would elaborate on the place name, the motives of the notables, the agendas of minor characters, and any unanticipated details that emerge from making the map.

In the future, the game might include a more thorough process for creating places to share with other MCs.

## 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 Coo, Queen Ivy's Court, Wilden Road, Porrick Quarter.

Mark its current season in the seasons' course.

Choose the kind of show it offers the circus.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

### 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 troddles 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 space.

### 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:

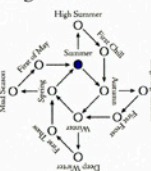
Fairies take their laws very, very seriously. Taking ill-considered laws to absurd extremes is one of fairyland's most serious games. The sober and the wise study it with the aviv of grand-masters.

Name: *Fiddler's Home*

### -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

Under  
Hollow  
Hills

### -Fairy Kinds-

- Selling kinds*
- playing kinds*
- watching kinds*

### -Notables-

- Cheerly, head of the Cricket Guard*
- Tom-a-bray, a drummer*
- Pipers of the Lily Queen*
- Maube, a rag-seller*
- He Sees Rainbows, street magician*

### -Largesse-

- They have in plenty:*

- Coin*
- They hold dear:*
- Acclaim*

### -Opportunities-

- A fiddler joins the circus*
- Impress the Cricket Guard*

### -They Crave-

- ☐ Acclaim
- ☐ Adoration
- ☐ Children
- ☐ Comfort
- ☐ Danger
- ☐ Disorder
- ☐ Diversion
- ☐ Forgetting
- ☐ Gold
- ☐ History
- ☐ Leisure
- ☐ Luxury
- ☐ Memory
- ☐ Misrule
- ☒ Music
- ☐ Notoriety
- ☐ Novelty
- ☐ Peace
- ☐ Prosperity
- ☐ Release
- ☐ Royalty
- ☐ Rule
- ☐ Service
- ☐ Sovereignty
- ☐ Tribute
- ☐ Violence
- ☐ War

### -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.
- ☐ Scold 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: *Sing for your supper*
- ☒ *Keep your bargains*

## Meg's Fairy Place: Fiddler's Home

Nature: A market fair

Season: Summer

Show: An easy show

Fairy kinds:

- Selling kinds*
- Buying kinds*
- Watching kinds*

Notables:

- Cheerly, head of the Cricket Guard*
- Tom-a-bray, a drummer*
- Pipers of the Lily Queen*
- Maube, a rag-seller*
- He Sees Rainbows, street magician*

They have in plenty: Coin

They hold dear: Acclaim

Opportunities:

- A fiddler joins the circus*
- Impress the Cricket Guard*

They Crave:

- Music*
- Novelty*

Laws:

- Ask none else to settle your dues*
- Sing for your supper*
- Keep your bargains*

Notes & Narrative:

An annual market to hear and play music, and to hire new musicians for royal courts

Tam-a-bray hopes to win a spot in a noble house and escape debt

He Sees Rainbows is here in disguise - why?

The Lily Queen likes color and light and rippling song, and may make an appearance if she is delighted

You actually have to sing to pay for meals

## a Place to Perform

### -Notes & Narrative-

*An annual market to hear + play music, and to hire new musicians for royal courts*

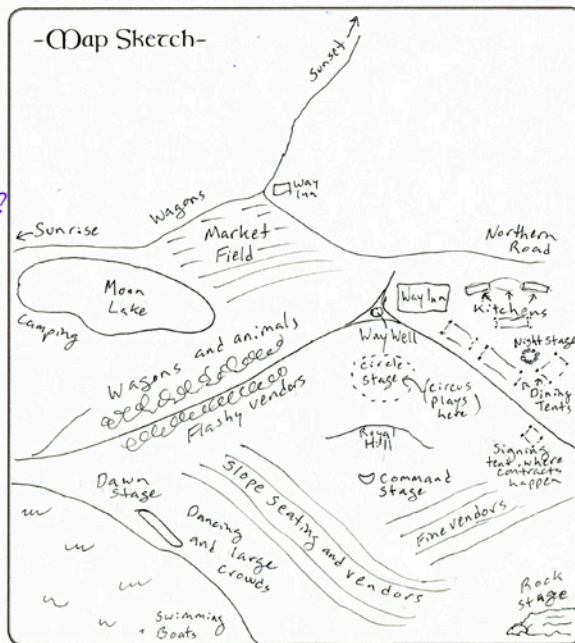
*Tam-a-bray hopes to win a spot in a noble house + escape debt*

*He Sees Rainbows is here in disguise - why?*

*The Lily Queen likes color + light + rippling song, and may make an appearance if she is delighted*

*You do actually have to sing to pay for meals*

### -Map Sketch-



Under  
Hollow  
Hills

## 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

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.

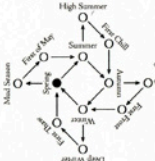
The relationship that seems stable is about to change.

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-

- Amber Frost, age 9, and family
- Park visitors
- J.W., a stalker

-Largesse-

• They have in plenty:

Cake  
Belief

-Opportunities-

- Stop the stalker through mortal means
- Steal the stalker away to fairyland
- Instill belief in Amber, Sam, Daisy, and Emily

-Dynamics-

Daisy is a baby, but dangerous because she is young enough to see clearly

Susan is giving and hired the circus through an ad at the co-op

Lee is oblivious and 30

J.W. is patient and dangerous and 30

Uncle Phil is also patient, and 30

Emily is 8, and curious

Under Hollow Hills

## a Place to Perform

-Notes & Narrative-

Amber's birthday, the 1st lovely day in late April - Mom, Dad, Sam, Daisy, Aunt Jane, Uncle Phil, best friend Emily

Kites, dogs, bubbles, cookouts

J.W. is stalking a person reading near the party, and has been moving closer and closer over the past 45 minutes

Susan, Amber's mother, believed in fairies when she was young, but lost that somehow - can that be restored? Or softened?

J.W. doesn't care what damage they might do to anyone except their target

Lee thinks they are safe here after moving to a new town

Under Hollow Hills

-Map Sketch-



## Meg's MORTAL Place: Amber's Birthday

Nature: A town or city park

Season: Spring

Show: An opportunity

Audiences:

- Amber Frost, age 9, and family
- Park visitors
- J.W., a stalker

They have in plenty: Cake

They hold dear: Belief

Opportunities:

- Stop the stalker through mortal means
- Steal the stalker away to fairyland
- Instill belief in Amber, Sam, Daisy & Emily

Notables:

- A curious person
- A dangerous person
- A giving person
- A patient person
- A sad person

Dynamics (clockwise from top):

- Daisy is a baby, and dangerous because she is young enough to see clearly
- J.W. is patient and dangerous and 30
- Uncle Phil is also patient, and 30
- Emily is 8, and curious
- Lee is oblivious and 30
- Susan is giving and hired the circus through an ad at the co-op

Notes & Narrative:

Amber's birthday, the 1st lovely day in late April. Mom, Dad, Sam, Daisy, Aunt Jane, Uncle Phil, best friend Emily

Kites, dogs, bubbles, cookouts

J.W. is stalking a person reading near the party, and has been moving closer and closer over the past 45 minutes

Susan, Amber's mother, believed in fairies when she was young, but lost that somehow - can that be restored? or softened?

J.W. doesn't care what damage they might do to anyone except their target

Lee thinks they are safe here after moving to a new town

## 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 notable, 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, Wilden Road, Porch Quarter.

Mark its current season in the seasons' course.

Choose the kind of show it offers the circus.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

### 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 leisure, they crave danger.

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

### 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 avary of grand-masters.

Name: THE BREAKING OF THE ICE - THE RIVER QUEEN'S COURT

### -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

Under  
Hollow  
Hills

### -Fairy Kinds-

- Court: THE RIVER QUEEN'S COURT
- RANKS: STAFF, SERVANTS, GUARDS
- FOOLS: HER SUBJECTS

- JOKERS: THE WOLF KING

### -Notables-

- THE RIVER QUEEN
- THE WOLF KING

- ULINE, THE RIVER CAPTAIN

- RILL, A GREAT BEAUTY

- ALPH, A NAIAD WITH A GRUDGE

- THE WOLF KING'S BODYGUARD

- CRESTIA, THE ICE MEASURER

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### -They Crave-

- Aclaim
- Adoration
- Children
- Comfort
- Danger
- Disorder
- Diversion
- Forgetting
- Gold
- Good food
- History
- Leisure
- Luxury
- Memory
- Misrule
- Music
- Notoriety
- Novelty
- Peace
- Prosperity
- Release
- Royalty
- Rule
- Service
- Sovereignty
- Tribute
- Violence
- War

### -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 UNDUE 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: SHHHH!

### -Largesse-

- They have in plenty:

- MAGIC

- They hold dear:

- APPLAUSE

- Opportunities-

- PROCEED TO THE WOLF KING'S COURT

- REMAIN FOR A COMMAND PERFORMANCE

- TAKE THE RIVER INSTEAD OF THE ROAD

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## Vincent's Fairy Place: The Breaking Of the Ice

Nature: A court

Season: Winter

Show: A minefield

Fairy kinds:

- Court: The River Queen's court

- Ranks: Staff, servants, guards

- Fools: Her subjects

- Jokers: The Wolf King

Notables:

- The River Queen

- The Wolf King

- Uline, the river captain

- Rill, a great beauty

- Alph, a naiad with a grudge

- The Wolf King's bodyguard

- Crestia, the ice measurer

They have in plenty: Magic

They hold dear: Applause

Opportunities:

- Proceed to the Wolf King's court

- Remain for a command performance

- Take the river instead of the road

They Crave:

- Disorder

- Misrule

Laws:

- No undue levity

- Still all mistemper

- Shhhh!

Notes & Narrative:

At the River Queen's Winter Palace. Everyone's gathered to celebrate the breaking of the ice.

The law is, hush up, so we don't break the ice ourselves. We're listening for the first crack.

The River Queen though is having an affair with the Wolf King, and doesn't want the ice to break. When spring comes, he'll depart.

He thinks it's funny.

The court is getting really sick of it.

## a Place to Perform

### -Notes & Narrative-

AT THE RIVER QUEEN'S WINTER PALACE, EVERYONE'S GATHERED TO CELEBRATE THE BREAKING OF THE ICE.

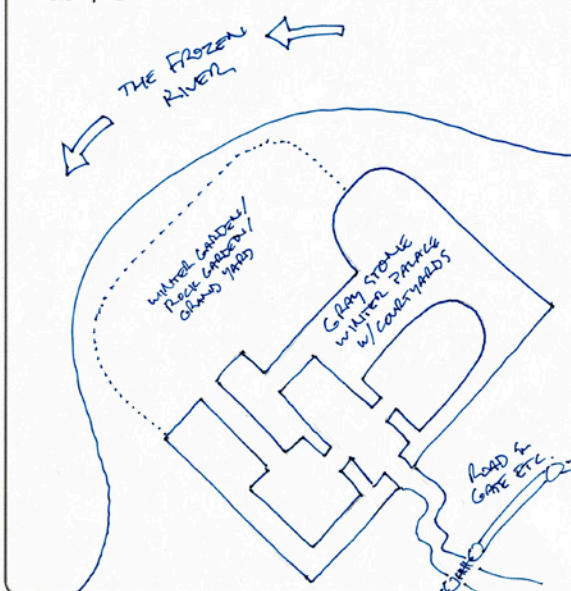
THE LAW IS, HUSH UP, SO WE DON'T BREAK THE ICE OURSELVES. WE'RE LISTENING FOR THE FIRST CRACK.

THE RIVER QUEEN THOUGH IS HAVING AN AFFAIR WITH THE WOLF KING, AND DOESN'T WANT THE ICE TO BREAK. WHEN SPRING COMES, HE'LL DEPART.

HE THINKS IT'S FUNNY.

THE COURT IS GETTING REALLY SICK OF IT.

### -Map Sketch-



Under  
Hollow  
Hills

## a MORTAL Place

To create a place to perform in the mortal world, create its name, its nature, its inhabitants, their legends, 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here too, on the reverse.

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.

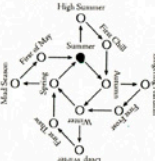
The relationship that seems stable is about to change.

Name: FRANKLIN COUNTY FAIR

-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-

THE WORKING FAMILIES OF FRANKLIN CO, MA.

-Largesse-

They have in plenty: WORRY

They hold dear:

MONEY

-Opportunities-

STEAL HUMAN CHILDREN

INVITATIONS TO STAY, VISIT, COURT

WATSON RE HARVEST

-Dynamics-

DESPERATE WYNECKI

SCARED BONNEY

STINGY RIFANBURG

BEAUTIFUL CATHERINE W.

WICKER-WISE ELENA B.

IMPATIENT TYLER R.

SURROUNDED BY OTHER TEENAGERS

Under Hollow Hills

## a Place to Perform

-Notes & Narrative-

IT'S THE COUNTY FAIR IN AUGUST IN FRANKLIN COUNTY, MA.

THE ECONOMY IN FRANKLIN COUNTY IS BAD. INDUSTRY IS GONE. AGRICULTURE IS SUFFERING A BRUTAL, DRY SUMMER, THREATENING TO TURN INTO A HIGH SUMMER DROUGHT.

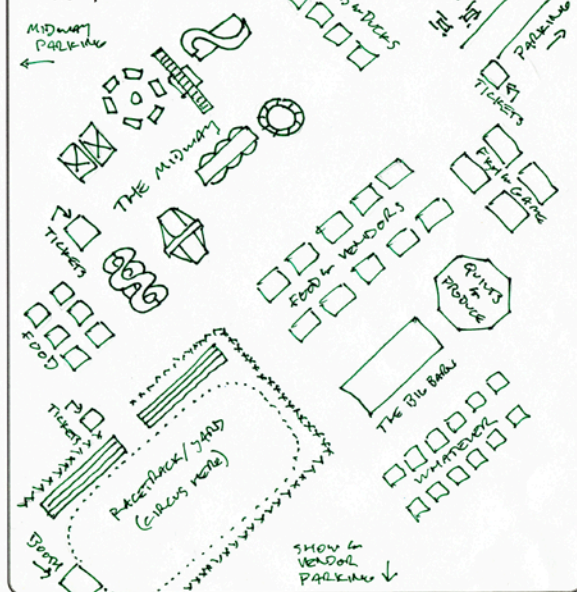
FOCUS ON 3 FAMILIES COMING TO THE FAIR TOGETHER: THE WYNECKIS, THE BONNEYS, AND THE RIFANBURGS. FARMERS AND TOWNIES, FEELING THE PINCH.

TYLER R. WANTS OUT OF THIS TOWN BAD.

CATHERINE W. IS A STUNNING BEAUTY.

ELENA B. CAN SEE THE CIRCUS FOR WHO THEY ARE.

-Map Sketch-



Under Hollow Hills

GRAND STAND

## Vincent's MORTAL Place: Franklin County Fair

Nature: A county fairground

Season: Summer

Show: A welcome respite

Audiences: The working families of Franklin Co, MA.

They have in plenty: Worry

They hold dear: Money

Opportunities:

- Steal human children
- Invitations to stay, visit, court
- Hasten the harvest

Notables:

- A beautiful person
- A desperate person
- An impatient person
- A scared person
- A stingy person
- A wicker-wise person

Dynamics:

Parents:

- Desperate Wynecki
- Scared Bonney
- Stingy Rifanburg

Daughters:

- Impatient Tyler R.
- Beautiful Catherine W.
- Wicker-wise Elena B.

Surrounded by other teenagers

Notes & Narrative:

It's the county fair in August in Franklin County, MA.

The economy in Franklin County is bad. Industry is gone. Agriculture is suffering a brutal, dry summer, threatening to turn into a high summer drought.

Focus on 3 families coming to the fair together: the Wyneckis, the Bonneys, and the Rifanburgs. Farmers and townies, feeling the pinch.

Tyler R. wants out of this town bad.

Catherine W. is a stunning beauty.

Elena B. can see the circus for who they are.

## a Place 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.

Make a quick sketch of its map and leave notes for yourself about what's going on here, 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 someone do something garish.
- Have someone do something symbolic, or have something symbolic happen by itself.

Name: **THE PALACE WINGS**

#### -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

#### -Notes & Narrative-

IT'S THE WAITING ROOMS, EMPTY AUDIENCE CHAMBERS, AND SERVANTS' PASSAGES OF EVERY PALACE IN EVERY WORLD.

THE EXILE IS A MONSTER, LIKE THE MINOTAUR.

THE PERFECT SERVANT IS ALWAYS THERE WHEN YOU NEED HIM.

THE SECRET SERVANTS SECRETLY SERVE THE EXILE.

Under  
Hollow  
Hills

#### -Inhabitants-

- Masters
- A Monster
- Travelers
- The Trapped

#### -Notables-

- THE PERFECT SERVANT
- MANY, MANY IMPERFECT SERVANTS
- THE EXILE
- THE SECRET SERVANTS

#### -Largesse-

- They have in plenty:

**Food & Finery**

- They hold dear:

**TIME**

#### -Opportunities-

- PERFORM FOR THE EXILE

- BE SHOWN THE WAY TO ANYONE'S PALACE THEY CHOOSE

#### -Map Sketch-



## Vincent's Place Between: the Palace Wings

Nature: The palace wings

Show: An opportunity

Inhabitants:

- A monster
- The trapped

Notables:

- The Perfect Servant
- Many, many imperfect servants
- The Exile
- The secret servants

They have in plenty: Food & finery

They hold dear: Time

Opportunities:

- Perform for the Exile
- Be shown the way to anyone's palace they choose

Notes & Narrative:

It's the waiting rooms, empty audience chambers, and servants' passages of every palace in every world.

The Exile is a monster, like the Minotaur.

The perfect servant is always there when you need him.

The secret servants secretly serve the Exile.