

CHANGELING

The Dreaming



CHANGELING

The Dreaming

A Storytelling Game of Modern Fantasy



Judge us not by our seemings
for we are never what we appear.
Come hither, changelings
and join the dream-dance,
lest the winter come
and the Dreaming pass
into memory.
Recall your heritage!
Let the games begin!



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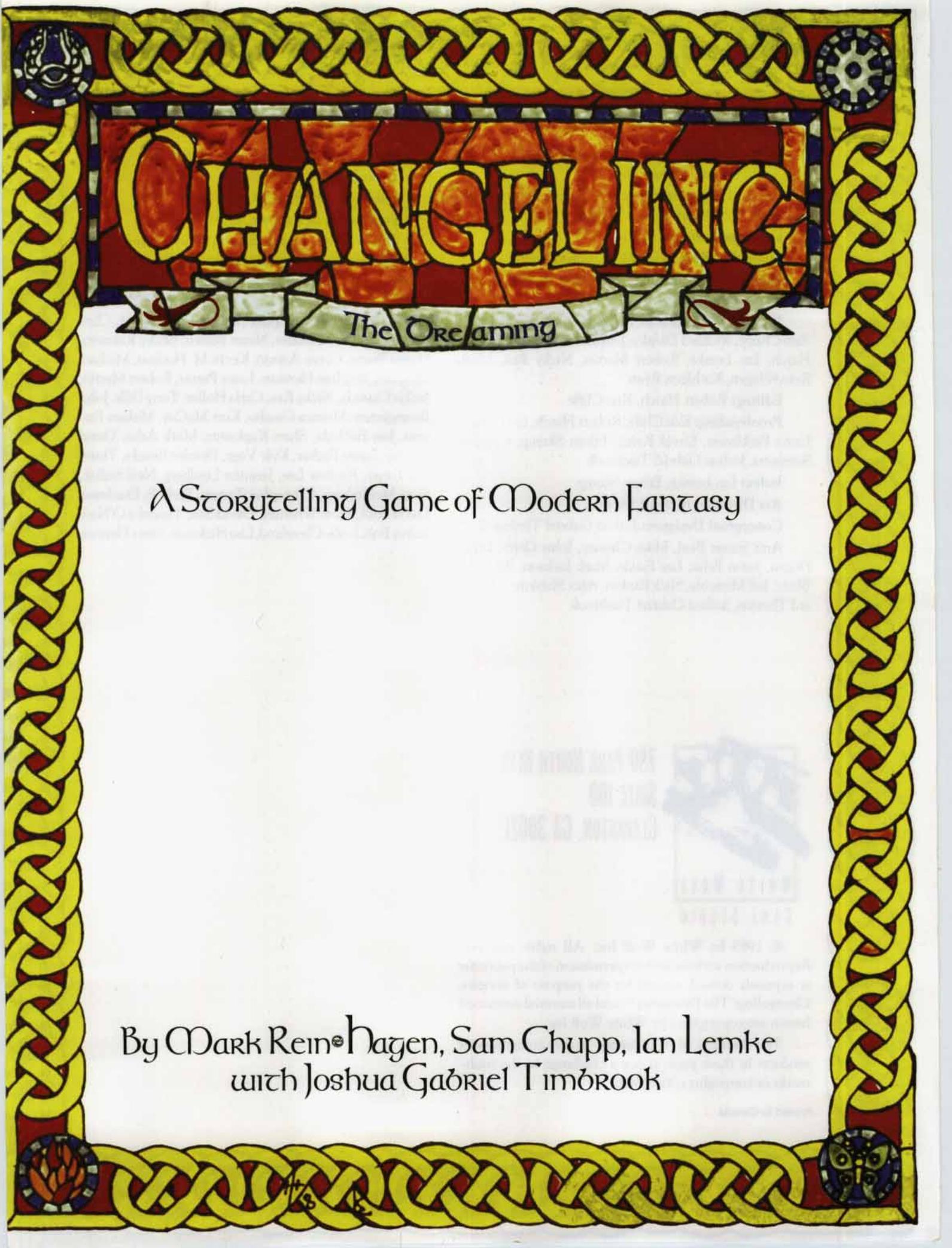
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A Storytelling Game of Modern Fantasy

By Mark Rein-Hagen, Sam Chupp, Ian Lemke
with Joshua Gabriel Timbrook

Credits

Design: Mark Rein•Hagen, Sam Chupp, Ian Lemke
with Joshua Gabriel Timbrook

Design Contributors: Deirdre Brooks, Earle (Glas)
Duboraw, Rob Dixon, Robert Martin

Development: Ian Lemke

Storyteller System by: Mark Rein•Hagen

Development Contributors: Robert Hatch, Jennifer
Hartshorn, Phil Brucato

Words: Deirdre Brooks, Phil Brucato, Jackie Cassada,
Sam Chupp, Richard Dansky, Jennifer Hartshorn, Robert
Hatch, Ian Lemke, Robert Martin, Nicky Rea, Mark
Rein•Hagen, Kathleen Ryan

Editing: Robert Hatch, Ken Cliffe

Proofreading: Ken Cliffe, Robert Hatch, Ian Lemke,
Laura Perkinson, David Remy, Ethan Skemp, Cynthia
Summers, Joshua Gabriel Timbrook

Index: Ian Lemke, Ethan Skemp

Art Director: Richard Thomas

Conceptual Designer: Joshua Gabriel Timbrook

Art: Stuart Beel, Mike Chaney, John Cobb, Brian
Dugan, Jason Felix, Lee Fields, Mark Jackson, Brian Le
Blanc, Jeff Miracola, Nick Ruskin, Alex Sheikman, Rich-
ard Thomas, Joshua Gabriel Timbrook

Front Cover Art: Henry Higgenbotham

Cover Design: Ash Arnett

Full-Page Art: Tony Diterlizzi

Typesetting & Layout: Aileen E. Miles

White Wolf Game Studio Playtesters: Mark
Rein•Hagen, Sam Chupp, Ian Lemke, Phil Brucato, Aileen
E. Miles, Rob Hatch, Joshua Gabriel Timbrook, Danny
Landers, Kathleen Ryan

Playtesters: Christopher Gullede, Paul Strack, Chris
Danford, Arlene Medder, Norm Brown, Becky Kalowitz,
Maura Burns, Corey Araujo, Kevin M. Hudson, Michael
M. Jones, Stephan Herman, Louis Puster, Robert Martin,
Jackie Cassada, Nicky Rea, Carla Hollar, Tony Dills, John
Baumgarten, Monica Gaudio, Kurt McCoy, Melissa Par-
sons, Jon Bahleda, Sheri Kaplowitz, Mark Arko, David
Rourke, Laura Packer, Kyle Vogt, Deirdre Brooks, Tim-
othy Toner, Andrew Lee, Jennifer Lindberg, Neil Sedlak,
Sean McGraham, Cristopher Tanzos, Earle B. Dunbrow,
David Hull, Scott Whitney, David San, Timothy O'Neil,
Jeffrey Bolt, Leslie Cleveland, Lisa Hickman, Steve Herman

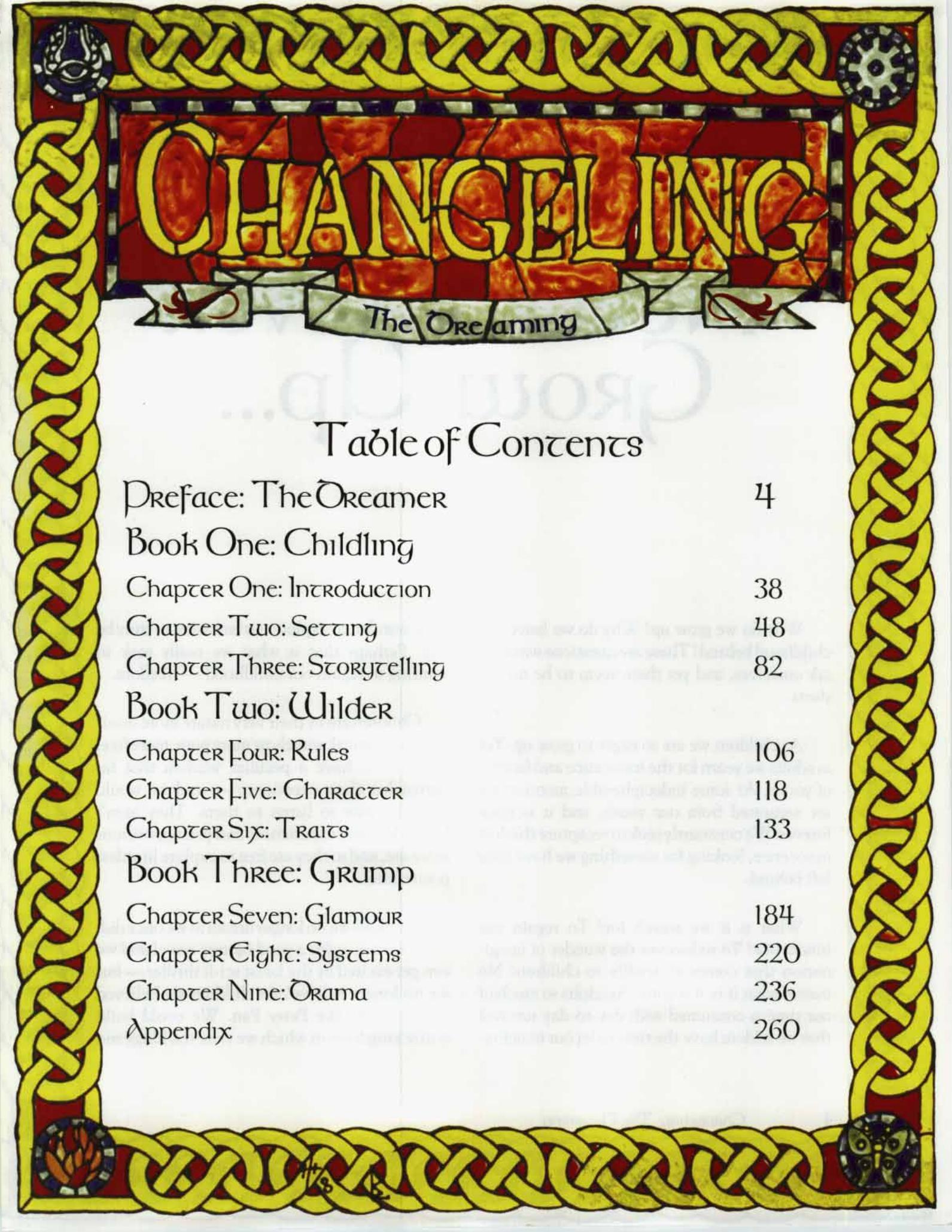


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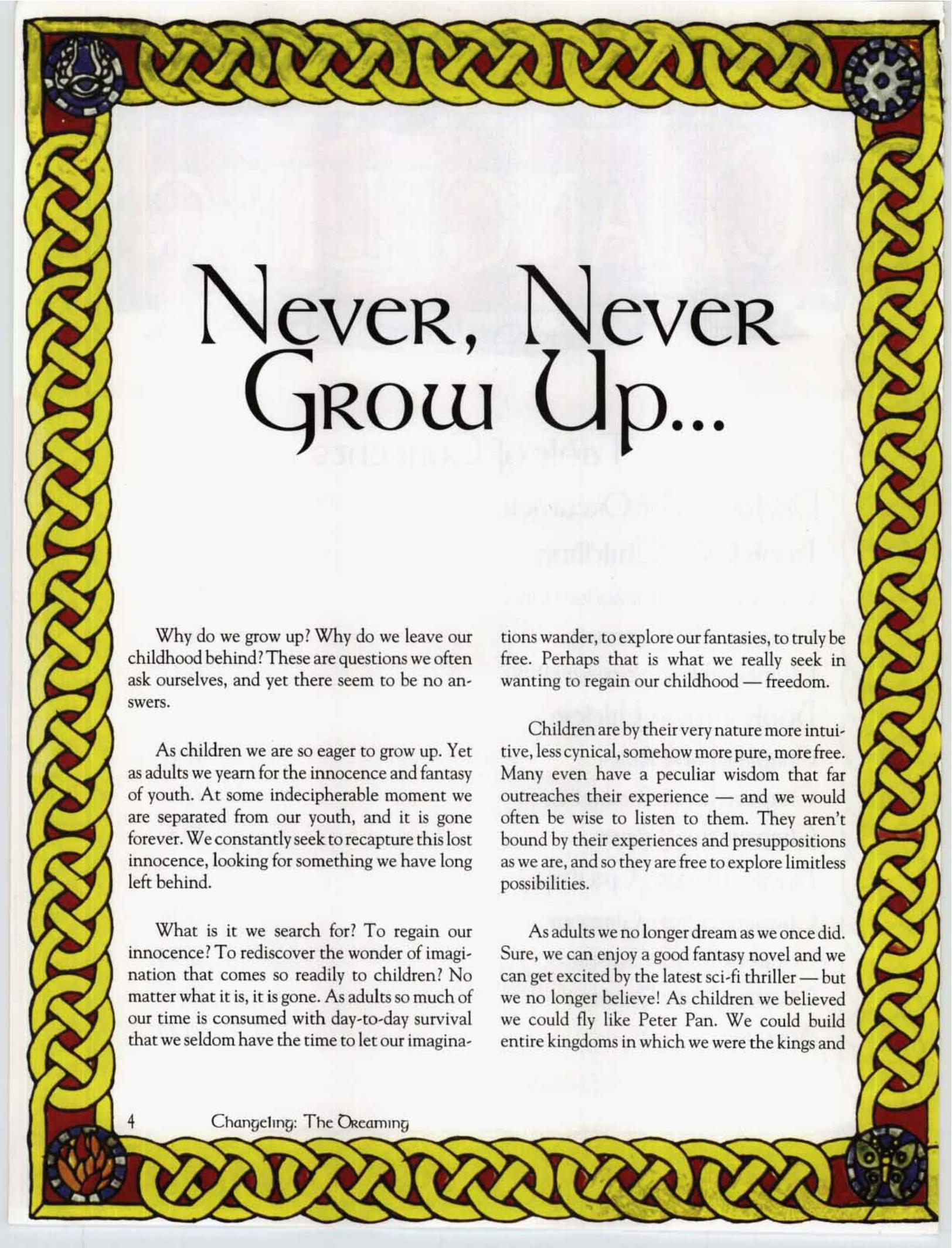


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The Dreaming

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Never, Never Grow Up...

Why do we grow up? Why do we leave our childhood behind? These are questions we often ask ourselves, and yet there seem to be no answers.

As children we are so eager to grow up. Yet as adults we yearn for the innocence and fantasy of youth. At some indecipherable moment we are separated from our youth, and it is gone forever. We constantly seek to recapture this lost innocence, looking for something we have long left behind.

What is it we search for? To regain our innocence? To rediscover the wonder of imagination that comes so readily to children? No matter what it is, it is gone. As adults so much of our time is consumed with day-to-day survival that we seldom have the time to let our imagina-

tions wander, to explore our fantasies, to truly be free. Perhaps that is what we really seek in wanting to regain our childhood — freedom.

Children are by their very nature more intuitive, less cynical, somehow more pure, more free. Many even have a peculiar wisdom that far outreaches their experience — and we would often be wise to listen to them. They aren't bound by their experiences and presuppositions as we are, and so they are free to explore limitless possibilities.

As adults we no longer dream as we once did. Sure, we can enjoy a good fantasy novel and we can get excited by the latest sci-fi thriller — but we no longer believe! As children we believed we could fly like Peter Pan. We could build entire kingdoms in which we were the kings and



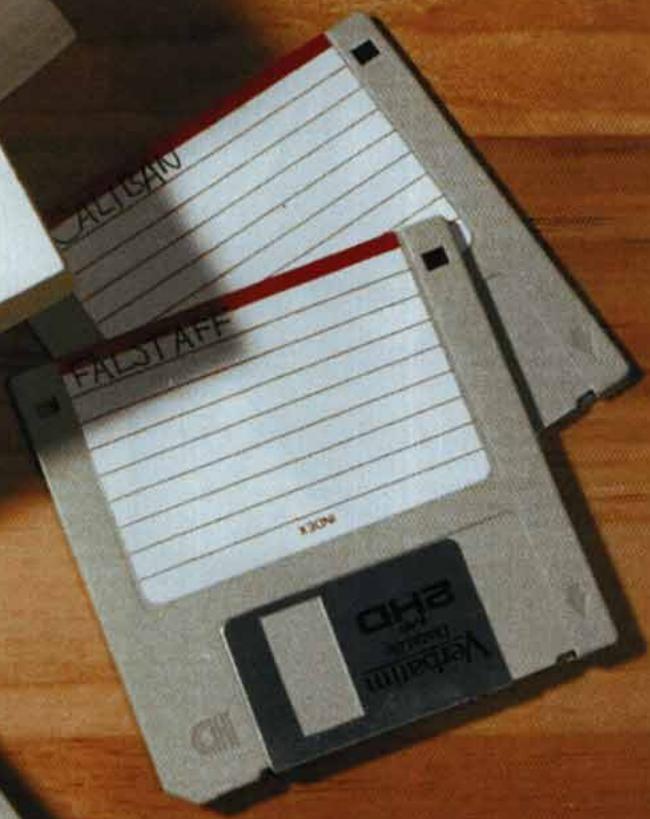
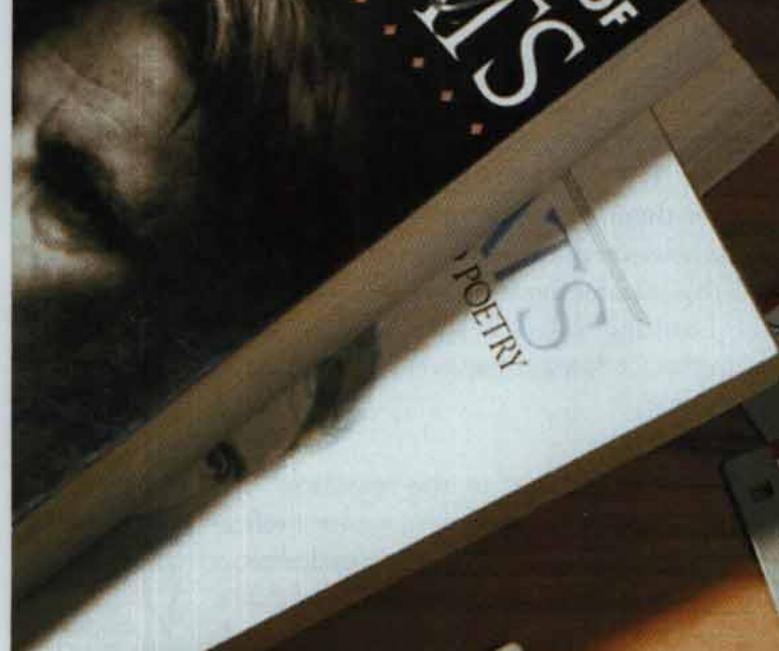
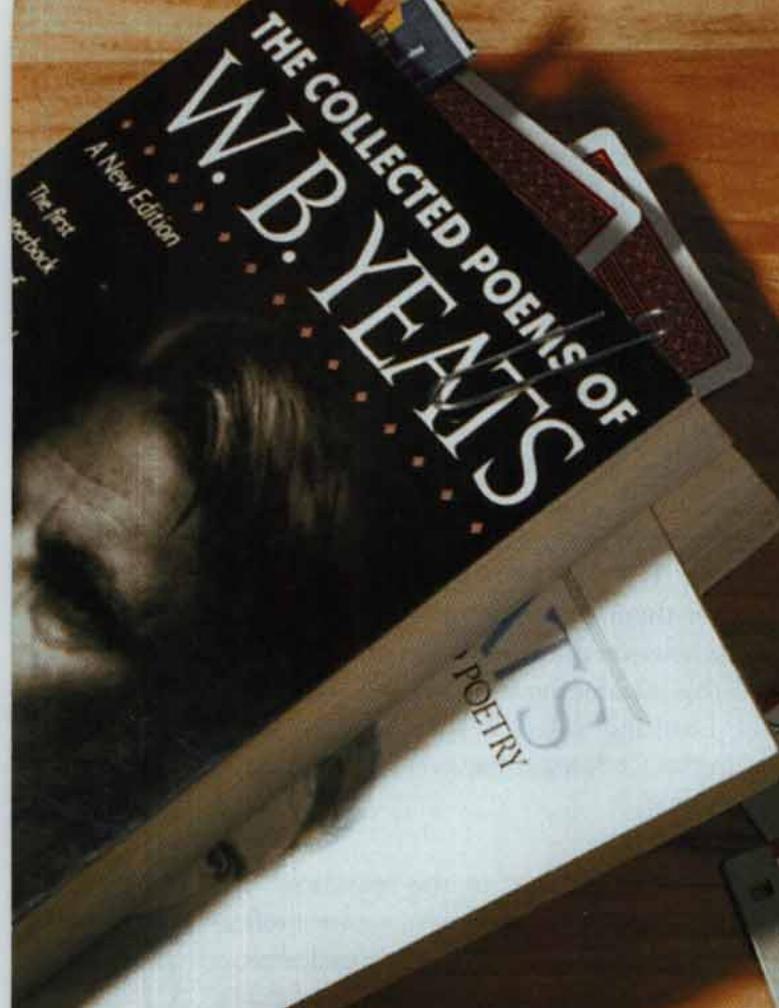
queens. We had imaginary friends with whom we could explore exotic new realms, discover fantastic treasures and fight great battles — all just fantasy, but yet very real.

Yet to changelings all this is very real — without fantasy they are nothing. To changelings, the loss of imagination is death. The story is woven into the fabric of their very being — they are a part of the story and the story is a part of them. The fear of growing up constantly gnaws at them, and they struggle to delay the process however they can. Yet paradoxically, it is often this maddening fear that harms them the most. Learning to fear is an important part of growing up. Only a rare few ever accomplish this difficult feat.

Our days are spent in the mundane. The changeling's life is, in a fashion, a mirror reflection of our own. Only rarely do we let down our guard and allow ourselves to slip into fantasy. They exist in a world of the fantastic, only occasionally emerging to ground themselves in the mundane. We dream of impossibilities. Changelings live the impossible every day.

Roleplaying is a powerful means of exploring our dreams. Therefore, it is belittled by many adults as silly and frivolous. Still, fantasy is as important to our lives as it is to changelings. Never give up the search for the wonder of your childhood. It's there, if you look hard enough.

Anything is possible — if you believe!



My Best Wish David - Thomas

On Being Lithain
A Guide of Diverse Observations, Facts, and Recollections
of The Hows, Whens, Wherefores and Whats of Lithain
Vulgarly Known As Fox, Existence

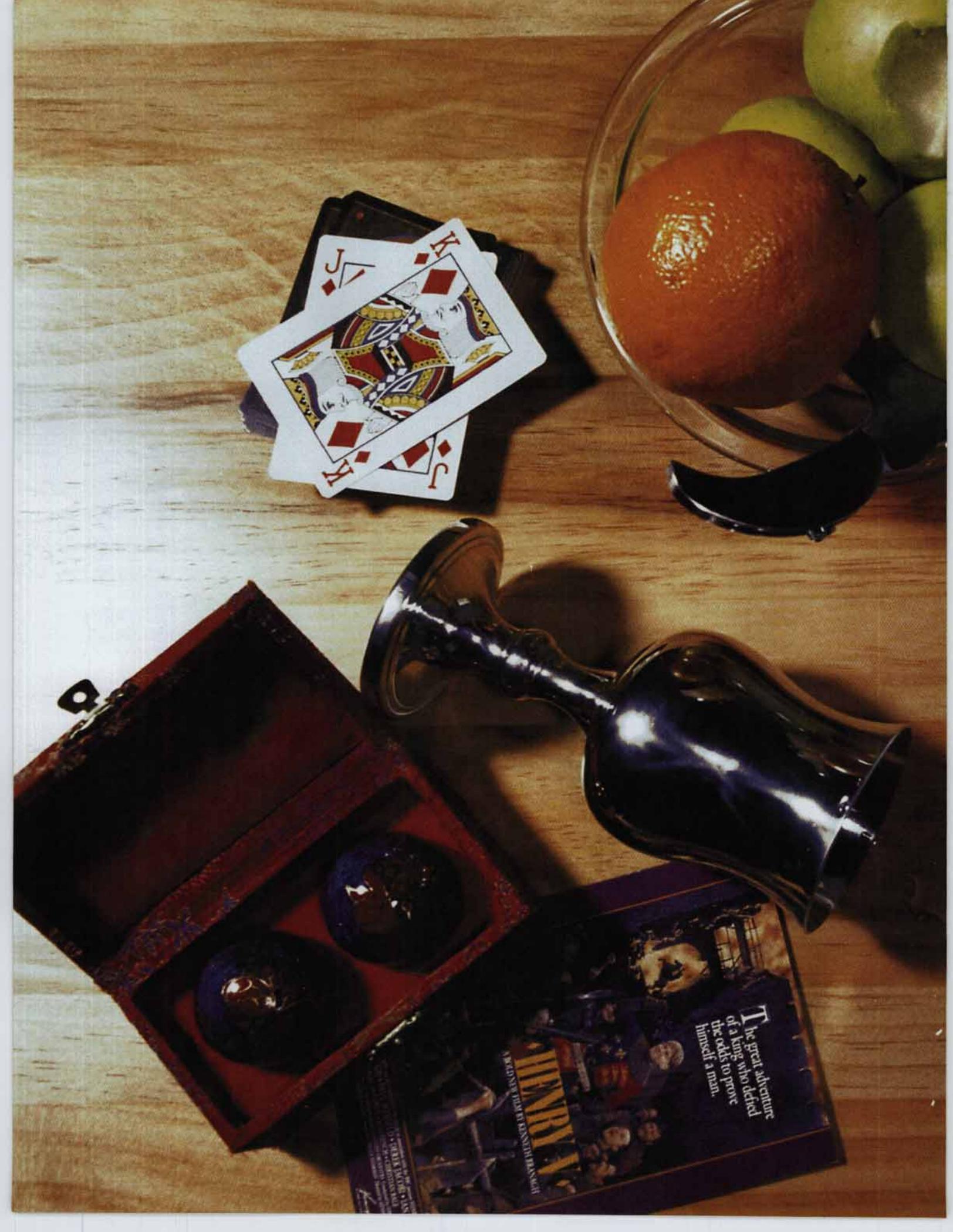
Including also some facts of Lithain Physiology
Metaphysics, Magick, and Culture, as well as some mentions
of vital moments in recent Lithain History

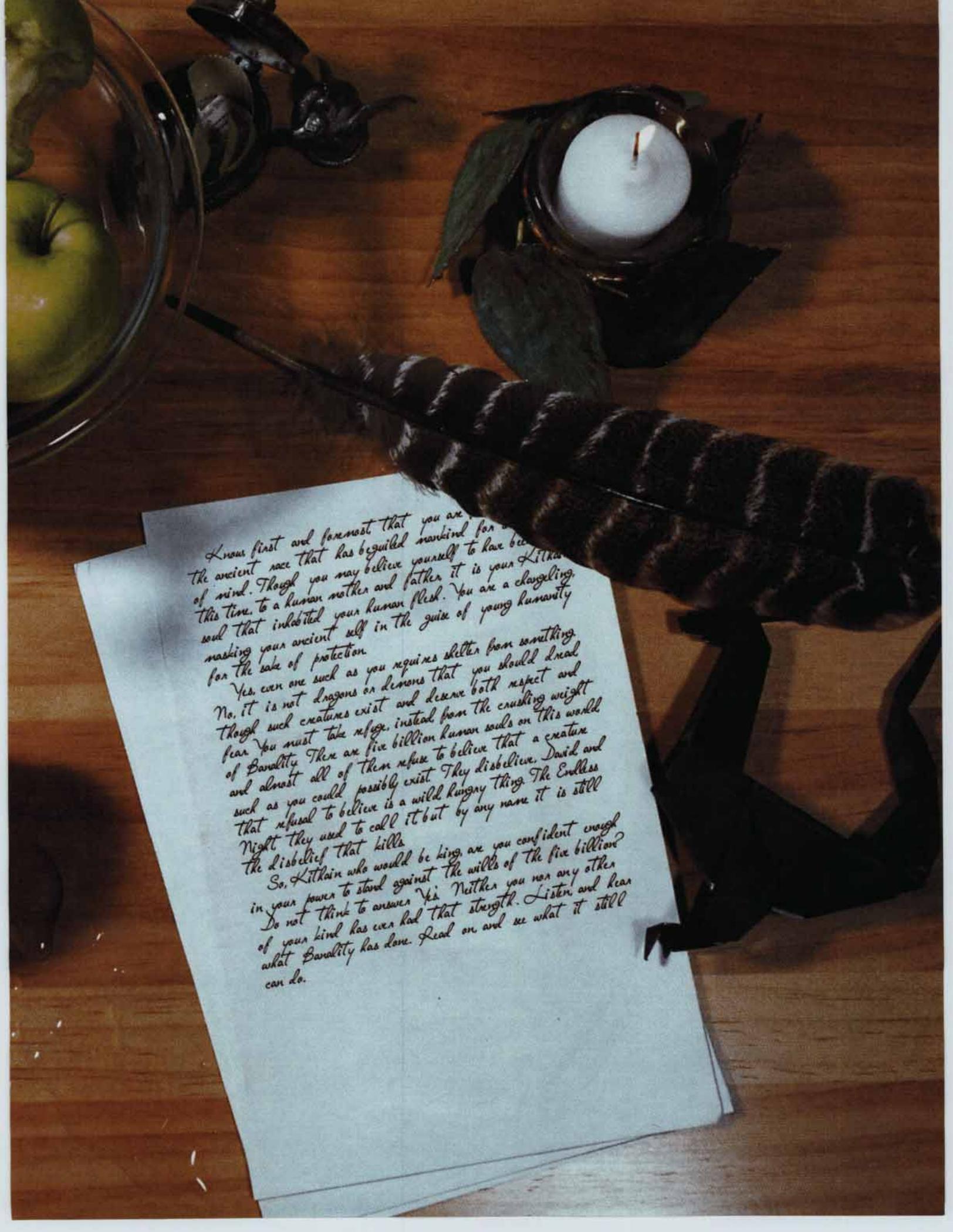
Compiled for the express reading pleasure and edification
of David Dudley in the hopes that the enclosed writings
will be of use in his coming trials

By way of introduction to this work, allow me to say
that it is a guide to the world of the Lithain. It
does not contain the answers to any and all questions
that might trouble you in the decades ahead. Instead
think of it as a primer, a child's guide. That is what
you are, after all: a child in the ways of the Lithain.

Still this book is, I feel, a useful text. Properly used
and diligently studied it will answer many of your
most pressing questions. More importantly, it will also
answer those questions that you did not know you needed
to ask.

Enough to work. Lead on, read carefully and read
well. I make no claims for your success if you do, but
I can prophesy your fall with assurance if you do not.





Know first and foremost that you are
the ancient race that has beguiled mankind for
of mind. Though you may believe yourself to have been
this time, to a human mother and father, it is your Lilitu
soul that inhabited your human flesh. You are a changeling,
masking your ancient self in the guise of young humanity
for the sake of protection.

Yes, even one such as you requires shelter from something
No, it is not dragons or demons that you should dread
though such creatures exist and deserve both respect and
fear. You must take refuge, instead, from the crushing weight
of Banality. There are five billion human souls on this world
and almost all of them refuse to believe that a creature
such as you could possibly exist. They disbelieve, David, and
that refusal to believe is a wild, hungry thing. The Endless
Night they used to call it but by any name it is still
the disbelief that kills.

So, Lilitu, who would be king, are you confident enough
in your power to stand against the wills of the five billions?
Do not think to answer 'Yes'. Neither you nor any other
of your kind has ever had that strength. Listen, and hear
what Banality has done. Read on and see what it still
can do.

Baron is what drove the fire from the lands of man
centuries ago on a terrible day called the Shattering. It was
as if the world had acquired teeth that day - teeth and
the will of a predator. Many of your people were caught
unawares, stripped of their Glamour and left to die. Most
fled back to the realm untainted by humanity's golden Lascalia.
There they hid for centuries behind gates of silver and horn.
Doubtless has power my dear reader. It had the power
then to drive your kind from this world. It has the power
now to do the same.

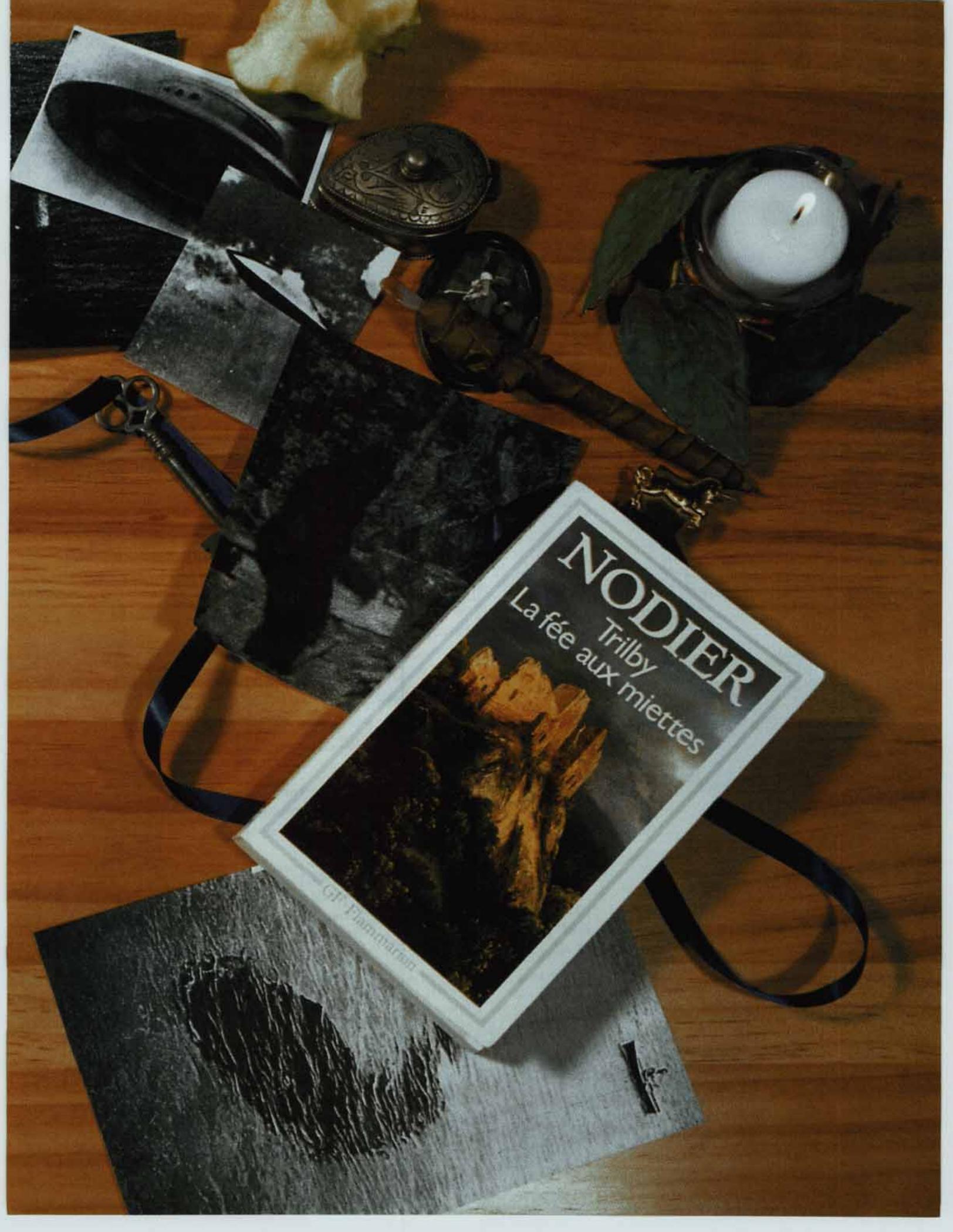
You see, Banality still lives in the minds of many many
mortals - far more than believe, alas. Even worse, there are
those whose Banality is infectious, a plague of the soul. The
Autism League, we call them. They destroy your folk through
their stubborn refusal to dream or to let those around them
dream either. You know this kind well. They are the explainers,
the rationalists, the psychiatrists and the engineers, the second-
grade teachers and the parents with a 'logical explanation'
for everything. Magics fall before the strength of their
ignorance. There is no room in their world for something so
base as the Monster Under the Bed. How do you think
they feel about you?



NODIER
Trilby
La fée aux miettes



Gr. Flammarion





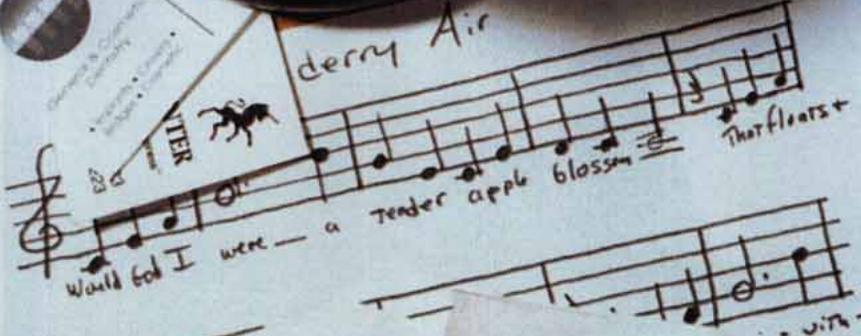
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IRELAND

derry Air
 Would God I were — a tender apple blossom — That floats +


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The worst of course, are those Lethain who have gone over to the foe. These are called Dautain and their power has been turned to the service of all that is Evil. Convinced of their own impossibility they do their best to drag the magic and glory of Dreaming existence into the mire of the real world. It is self-blinded little fools they feel that if the mystery has been stripped from their lives they must strip it from everyone else's. Every spite, and fear move them but they are no less dangerous for that. Some go so far as to hunt the Lethain.

Fear them all, David. Your enemies among the Lethain can only kill you. The Dautain people will convince you that you never have been, and you will kiss their cold hands to thank them for it.

They are called the Dautain people for a season of course. Many among the Lethain see them as the harbingers of the Long Winter the last squeaking turn of the wheel of seasons. Soon it is prophesied Dautinity will scrub the last vestiges of the Dreaming from Earth and there will be no sustenance for those who feed on fancy and imagination. No Lethain will find a hospitable home on Earth then and the Gates of Arcadia will shut once and for all. As for mortals such as your humble author sustained beyond their century by the power of the Ghroour the results will be... predictable. Drowningdon damn of apathy is upon us the doomers choir and the picture they paint with Tarot and tea leaves is not a pretty one.

Are they right? Who knows. Some Lethain agree, some do not and then are even those who see a sort of wondrous Spring after the Long Winters end. My sympathies are with those who see Spring but my fears side with the ones who cannot see past Winter.



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 [Image of a wolf's head]

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 BRISTIANA, TN 37037
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[Faint, illegible text on a small white card]





Prophecy and prediction are all well and good but there is much concerning the present that you do not know. Leave the future to itself for the moment. Turn instead to the here and now, or at least to the somewhere and now.

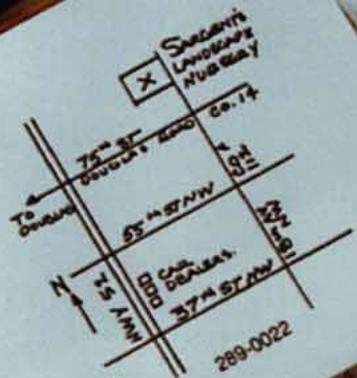
As you might have guessed the Litchain are hardly a homogenous race. On Earth at least there are but five noble houses (Anacalia, the true home of the Litchain, houses another eight, but they matter not here.) Foul and arrogant noble and glorious — the houses are all of these things and more. From their blood spring the mightiest, the most potent, the trust of the Litch — or so they would have you believe. Their claims, like all else in the Dmaring, tend to be somewhat untrustworthy. There is but one soul in all the far lands, from Anacalia to Earth's Dmaring, who can be relied on for the utter truth. As for his opinion of the matter — will you hold it in your hands.

Of course, one cannot have nobles without commoners, and this realm which you stand to claim holds to this rule. Commoners the Dmaring has, of many sorts and shapes. Commoners it has, I might add, who grew mightily tired of the nobles' yoke. Particularly irksome were those nobles who, just returning from Anacalia after the ancient paths reopened, sought to reimpose the rules and roles of a half-million years ago. When the swords and torches were raised though the common folk seemed not to care much whom they heard.



an invitation:

REFRESHMENTS
 JUNE 22, 5:30-8:30 pm



I'm having my open-house on May 27, from 3:00-6:00- I hope you can come. If not write me soon so we can organize something with the group (Helen, Willy, Luigi, etc.) before we leave. There are only 39 days left. Try to come - BYE! LOVE Terquiza!

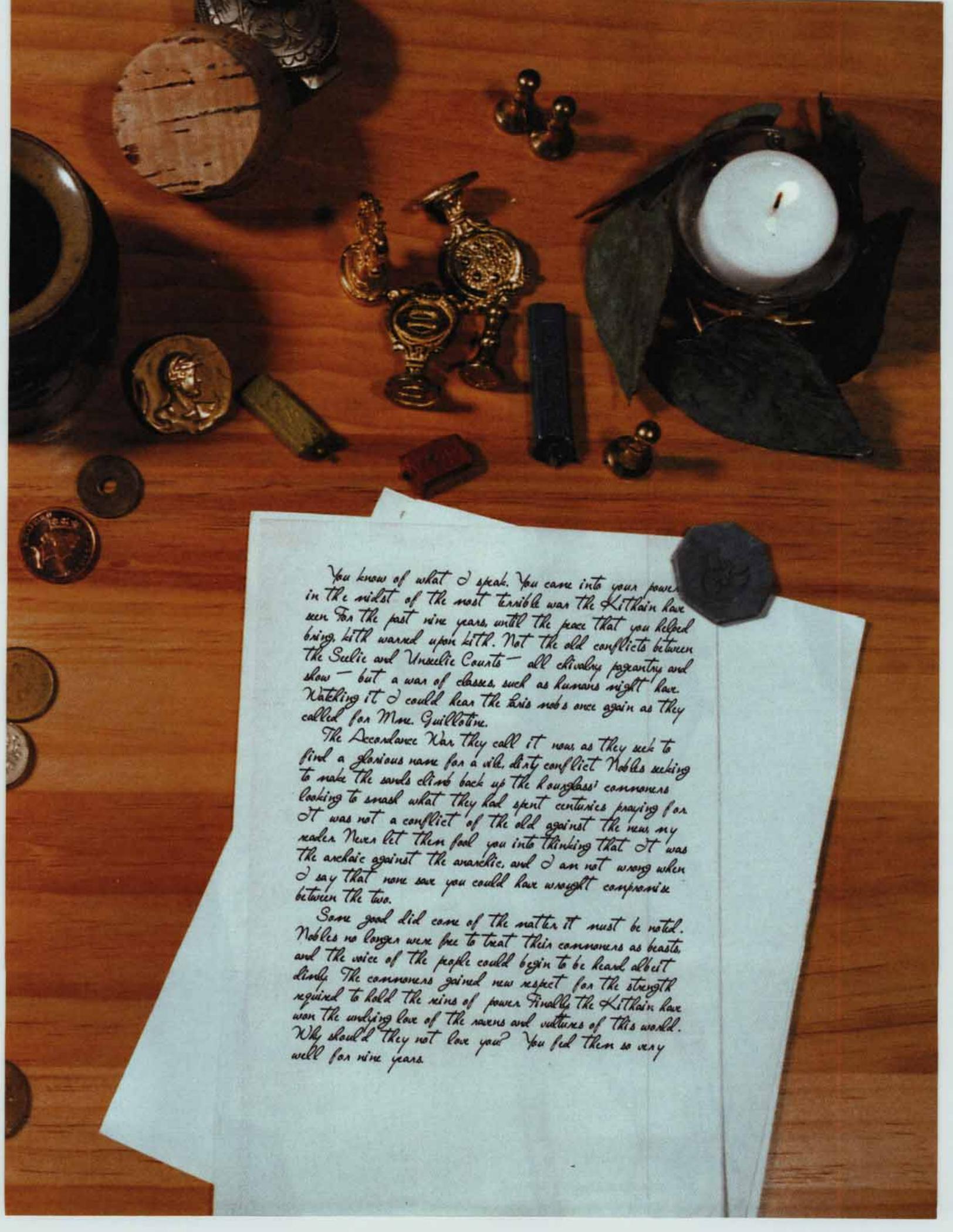
Victory puts Carter at ease





GENUINE
4-Leaf Clover

Good Luck



You know of what I speak. You came into your power in the midst of the most terrible war the Lithain have seen for the past nine years, until the peace that you helped bring, both warned upon both. Not the old conflicts between the Sulic and Unaelic Counts — all chivalry, pageantry and show — but a war of classes, such as humans might have. Watching it, I could hear the Paris mob's once again as they called for *Monsieur Guillotine*.

The Accordance War they call it now, as they seek to find a glorious name for a vile, dirty conflict. Nobles seeking to make the sands climb back up the hourglass; commoners looking to smash what they had spent centuries praying for. It was not a conflict of the old against the new, my reader. Never let them fool you into thinking that. It was the archaic against the anarchic, and I am not wrong when I say that none save you could have wrought compromise between the two.

Some good did come of the matter, it must be noted. Nobles no longer were free to treat their commoners as beasts, and the voice of the people could begin to be heard, albeit dimly. The commoners gained new respect for the strength required to hold the reins of power. Finally, the Lithain have won the undying love of the masses and virtues of this world. Why should they not love you? You fed them so very well for nine years.





Now follows a list of the with the names of the Kithan
These are the greater with; there are an infinite number of
lesser kith but time does not permit me to delve into the
specifics of every last tribe of koblynau, brag, fenadree, and
each uige.

They are the boggans, the simple crafters of household lore.
Treated well they are the firm, stable foundation of many a
Kith in kingdom. Treated ill they are capable of anger as
relentless and devastating as a building's collapse.

They are the eku, wild spirits full of joy and trickery
they hide in their jokes and songs. They are not fools, even
if they seem to play the part on occasion.

They are the rockers, who tinkers endlessly. They are smiths
and inventors, miners and spinners of metal webs. Treat them
with respect or ill luck will follow.

They are the poaka, gleeful liars and tricksters, but good
at heart. Mostly. There is nothing to gain by angering them,
and much to lose. The truth is sometimes a burden for them,
but a gleeful liar is infinitely preferable to a dull one.

They are the redcaps, the devourers. Of old they doped
their hats in the blood of their victims, and time has not
allowed them to any noticeable extent. Cultivate them if
you would rather have warriors as allies than as foes.

They are the satyrs. In them, the spirit of an lives on
is dual and they cannot be relied upon to be anything other
than what they are.







There are the trolls, who guard and watch and stand.
They are faithful true, and strong. Value their friendship, and
build upon it as if it were stone. Their strength can make
a kingdom, or break a king.

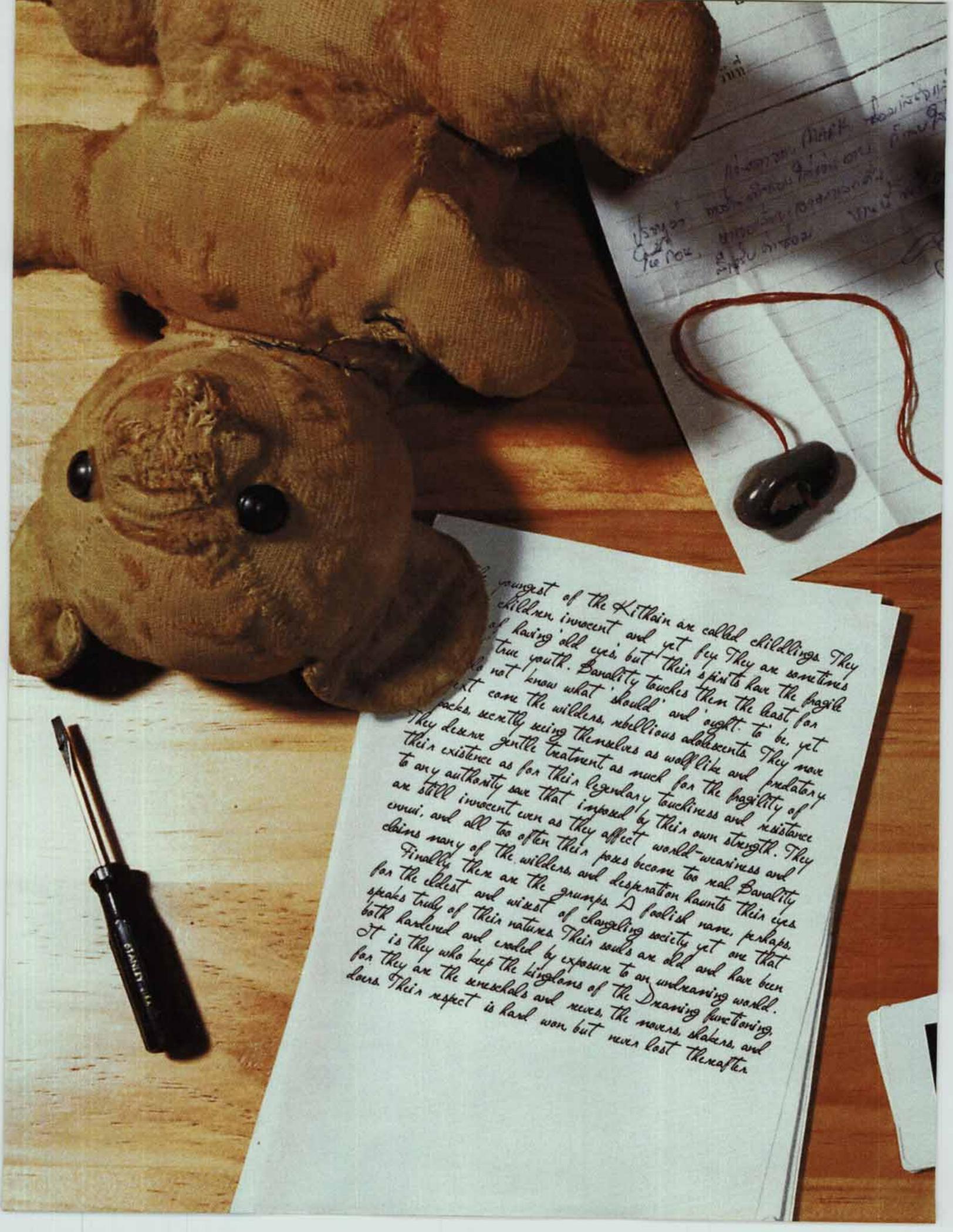
There are the slugh, the skulkers in the dark. They know
much that a king should know and are free with their
knowledge only to those whom they consider friends. Friends of
the slugh are few and far between, to no ones great surprise.

There are the sidhe, your kind. They are the beautiful and
shapely ones. Learn their games of power for they hold the
reins of Fate in their slender delicate hands.

The kith are the shapes the Lithain wear. No two look
alike - for even something so basic as faerie guise is affected
by the tides of human imagination that ebb and flow across
the Dreaming - but certain characteristics tend to be universal
throughout a kith. Redcaps all have teeth like a winter wind
for example, and pooka display misshapen feet or glowing
animal eyes. You will recognize the signs soon enough.

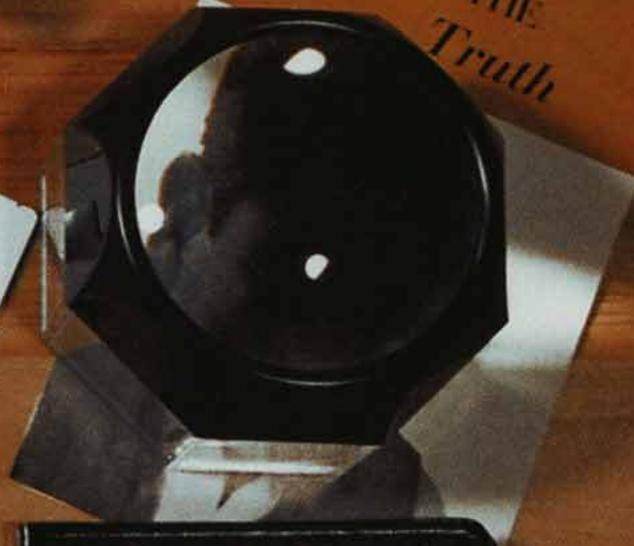
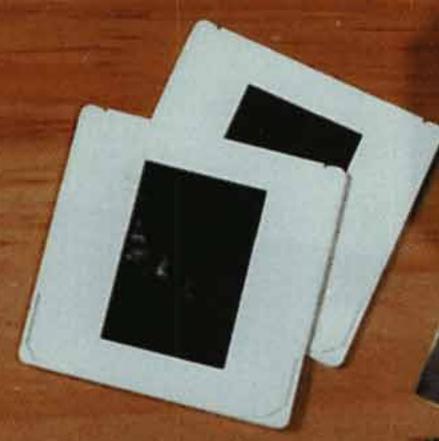
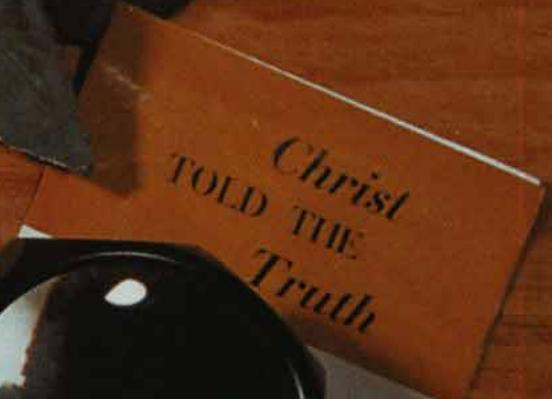
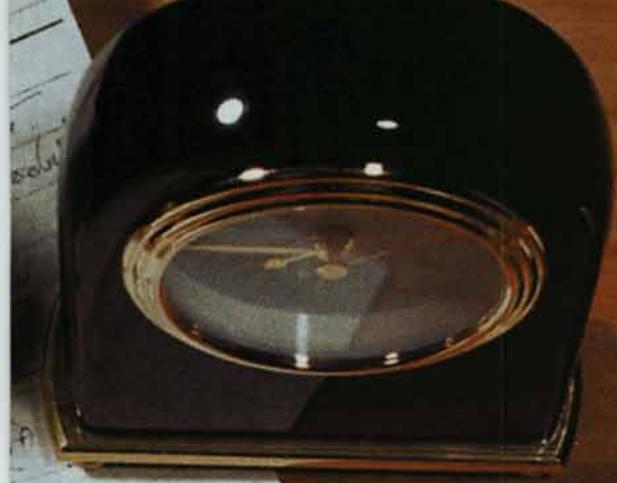
But there is more to a Lithain than her form. Her
age and experience mark her and mold her as much as her
kith does. Seven ages has man, according to my friend the
Bard, to only three for the Lithain. Still, those three are
quite enough. Should the Lithain be split along seven lines
of age, the Dreaming itself could not stand the confusion,
and your humble chronicler would go quietly mad.





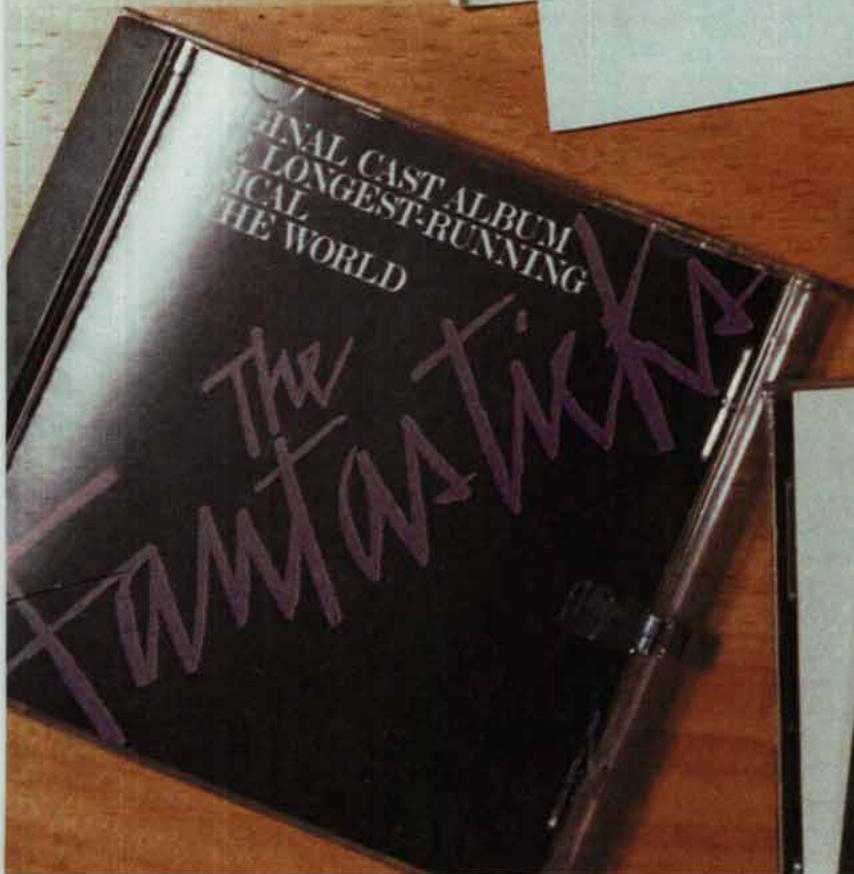
The youngest of the Lithain are called childlings. They are children innocent and yet fey. They are sometimes of having old eyes, but their spirits have the fragile true youth. Banality touches them the least, for they do not know what 'should' and 'ought' to be, yet they do come the wilders, rebellious adolescents. They move packs, secretly seeing themselves as wolf-like and predatory. They deserve gentle treatment as much for the fragility of their existence as for their legendary toughness and resistance to any authority save that imposed by their own strength. They are still innocent even as they affect world-weariness and cynicism, and all too often their poses become too real. Banality claims many of the wilders, and desperation haunts their eyes. Finally, there are the grumps. A foolish name, perhaps, for the eldest and wisest of changeling society, yet one that speaks truly of their nature. Their souls are old and have been both hardened and eroded by exposure to an unrelenting world. It is they who keep the kinglans of the Dreaming functioning, for they are the seneschals and nurses, the movers, shakers, and doers. Their respect is hard won but never lost thereafter.

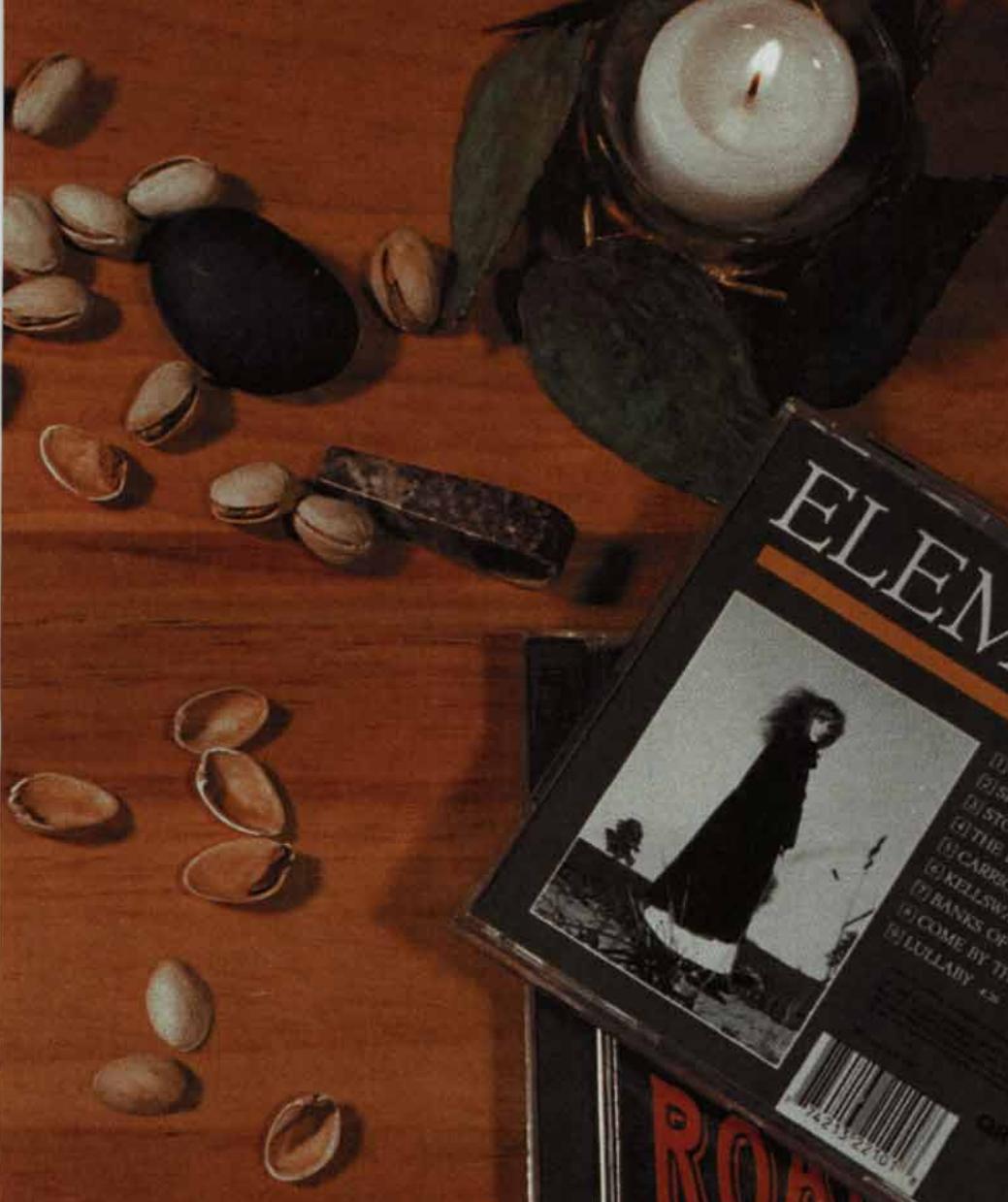
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But a changelings eye is the eye of the soul not the flesh. Any with a Lithain spirit can hear the Dreamings call from crib to coffin and every moment in between. There is no deadline, no line drawn in the sands of time beyond which a soul can no longer realize that it is truly something other than human. Not now, mind you; simply other. A moment's touch of Glamour a second's exposure to the Dreaming, and a Lithain soul which had been hibernating in a mortal shell can awaken to its true potential.

I have been privileged to watch this moment of self-realization in others many times over the years. The Saining, they call it. The name is kin to 'sainly', meaning 'blessed' in certain tongues no longer spoken, and it truly is a blessed instant. You know what wonders and terrors your own Saining held for you. I would recommend against attempting to compare your experience with that of another. It is considered a supremely private moment and even kings and poets may not pry into the Saining of another. Simply cling to the clear joy of that first moment when you knew your soul for what it truly was.





ELEMENTAL



- (1) BLACKSMITH 4:30
- (2) SHE MOVED THROUGH THE FAIR 4:00
- (3) STOLEN CHILD 3:00
- (4) THE LARK IN THE CLEAR AIR 3:00
- (5) CARRIGEERGUS 3:20
- (6) KELLSWATER 3:20
- (7) BANKS OF CLAUDY 3:30
- (8) COME BY THE HILLS 3:00
- (9) LULLABY 4:30

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ROAD

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ST CARD



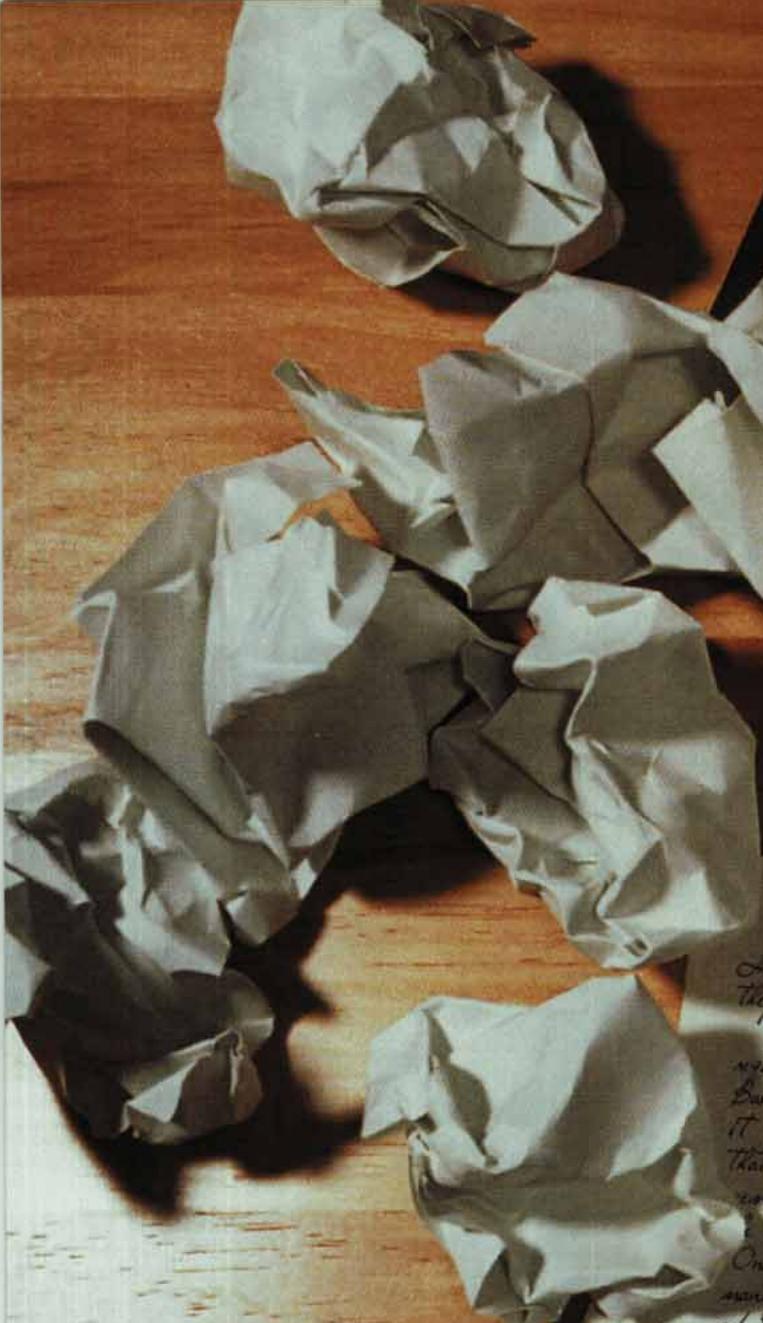
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HENDLSSON

ernachtstraum

ernacht



This is the basic What of your existence, though not the How or the Why. Whats are simple. Whys are harder. Often they can only be found in wishes or dreams.

As for wishes, but in this case, the information you require does dwell in dreams. I have already told you that Banality is but a collective refusal to dream. Therefore, does it not make sense to you that it was the absence of dreams that drove the Lithain back to Ancaia or into mortal wrappings all those centuries ago? Has no one told you why the moon-tods reposed on a certain day in August 1969?

One small step for man, one giant wax of Dreaming for mankind, and all of it focused on that magical word, wox. The moon-tods drank the dreams in greedily and flared into life. The power flowed from Ancaia again, the houses returned from Ancaia, and many many Lithain found themselves at long last. All from dreams of the moon...

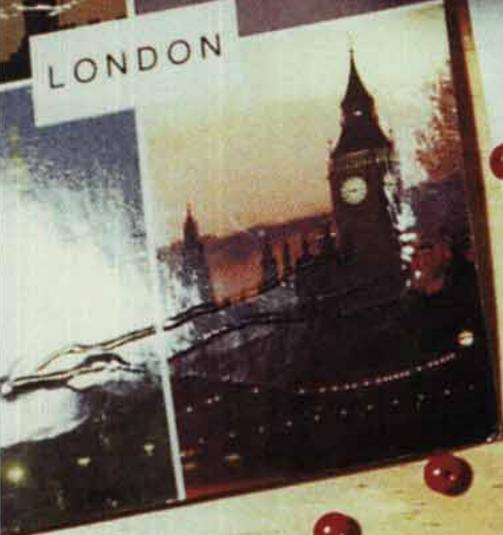
It is the wild dreaming of mortal minds that truly feeds your folk. It is the absence of these dreams that cripples them or worse. Give the mortals inspiration and they will provide soul-sustenance for your folk, the likes of which you've never dreamed. Give them a goal about which to dream and they can clear the detritus of decades away. Allow them to lapse into apathy and the Long Winter will be clawing at your windows in minutes.

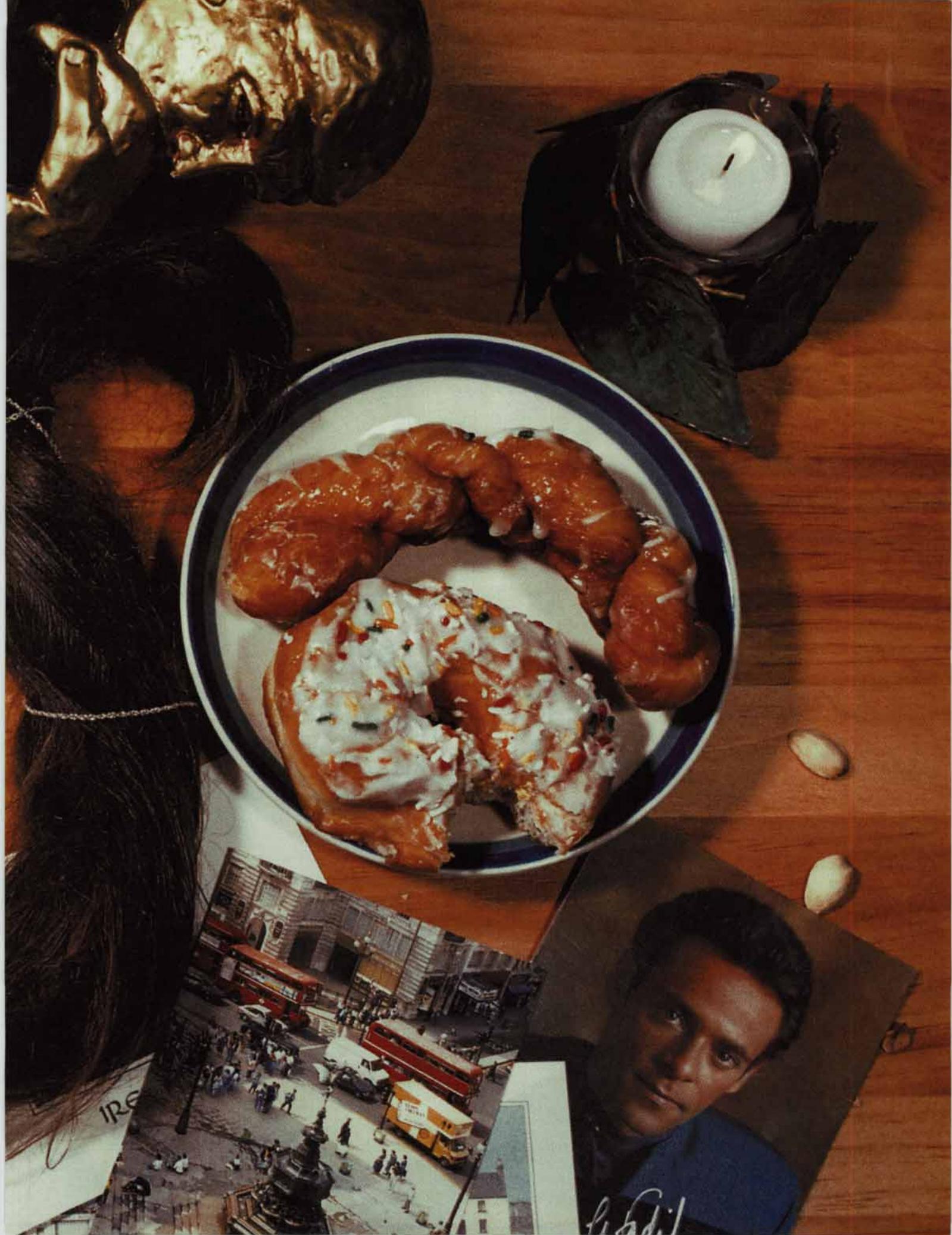


This magical stuff born from dreams is called Glamour among less dignified names. It is the raw material of passionate dreaming. Music may be the food of love, but Glamour nourishes the soul. It lives in sacred places, called psychoblands, where the earth still dreams. There Litchain are free to assume their true nien, for even on this old tired earth there are places Banality avoids.

Glamour comes from music, from the dance, from small children who know the delicious certainty that nightmares do live in the closet. Mostly however it comes from the arts, both greater and lesser. Many of your folk flock to one particular source of this spiritual nourishment, patronages, they call their choices, and those who share a patronage huddle in cliques, like so many immortal schoolchildren to indulge their tastes. There are those who sample only the Glamour born of sculpture (or of sculptors), some who prefer the taste of dreams born of music, and others who have tastes that are best described as archaic, or simply strange. In any case, I like the situation to wearing blinders at a banquet. The world teems with Glamour if one knows when, and at whom, to look.

LONDON







A MIDSUMMERS
NIGHT'S DREAM
WILLIAM SHAKESPEARE

ILLUSTRATED BY
ARTHUR RACKHAM



Like all resources, Glanour can be gathered in a number of ways. It can be cultivated and harvested gently. This is called *Levitic*. This is the most common method to gain Glanour and is an honorable, respectful harvest. Here is the nobility inherent in patronage: the granting of inspiration and the just reward therefore earned.

It can be generated through one's own acts inspiring through example. This is called *Rapture*, and is far rarer. At its purest, *Rapture* is a joining of art and artist, an ecstasy of expression. Even among the Lithian, few have the combination of vision, talent, and empathy required for such an experience. Fewer than who do.

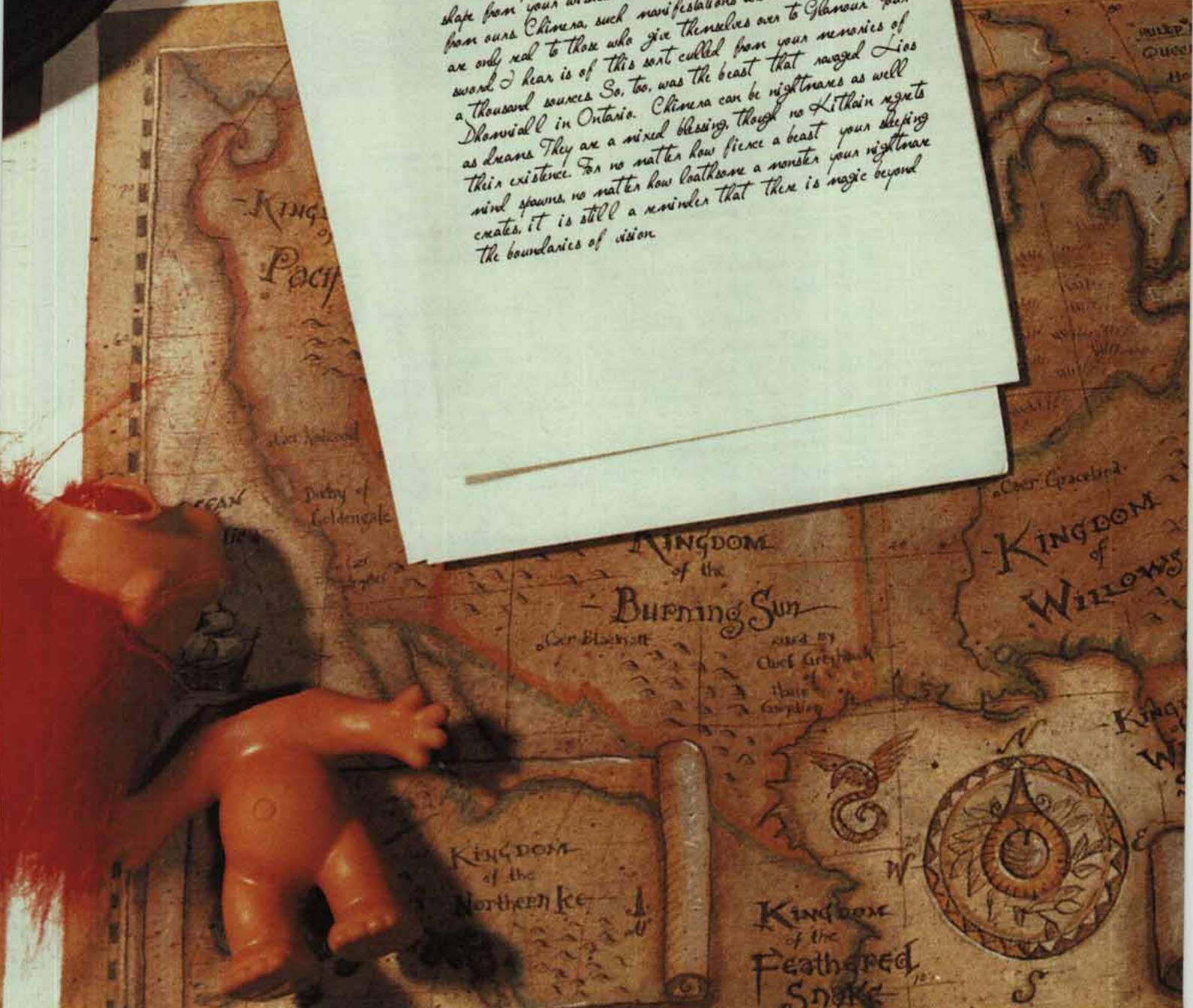
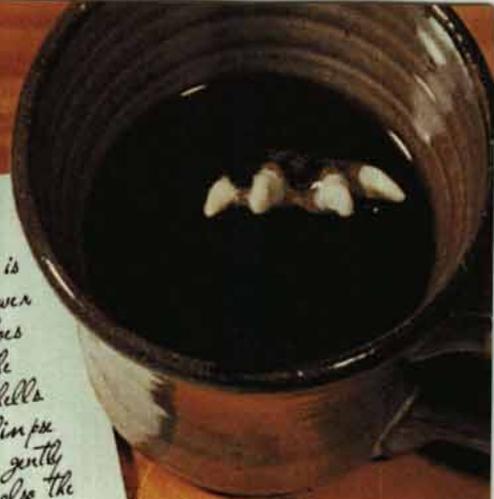
Or Glanour can be ripped screaming from minds and places, a strip-mining of the soul's secret domains. This is called *Lavaging*, and it feeds *Baraldity* like nothing else can. It is a rape of creativity, a seduction of promise, and the cynicism and hate it engenders gorges *Baraldity* as much as it does the *Lavager*.

If you doubt my word, scan the airwaves for tired old musicians who once had fire and magic in their words. Visit places of natural beauty now hamstringing by gift shops and carefully marked trails, souvenir mugs and signs to alert you to scenic views. Watch the slow selling of countercultures' soul, and try not to cry as the icons of individuality shrivel for viewers on *Ford's* on your television screen. That is *Lavaging* in all its glory. Look on its works, ye mighty, and despair.

DISREGARD
THIS CARD

Bear in mind though that there is a reason Glamour is so fiercely sought after. It has many uses and vast power and it grants much to those who wield it. If it does nothing else, Glamour is what brings your kind into the Dreaming, allowing you to step out of your mortal shells. It allows you to see beyond the Barrow world to glimpse the chimerical creations of the Dreaming. It can be gently gifted back to mortals to inspire them. Finally, it is also the raw stuff of cantrips, the spells and dreams the Litthain weave. These parts has each cantrip, but all three fall to naught if there is not Glamour in the weaving.

Mind you, Glamour is not always true. It can take shape from your wishes and dreams, even as you pull it from ours. Chimeras, such manifestations are called and they are only real to those who give themselves over to Glamour. Your sword I hear is of this sort, culled from your memories of a thousand sources. So, too, was the beast that ravaged Lios Dhanuall in Ontario. Chimeras can be nightmares as well as dreams. They are a mixed blessing, though no Litthain regrets their existence. For no matter how fierce a beast your sleeping mind spawns, no matter how loathsome a monster your nightmare creates, it is still a reminder that there is magic beyond the boundaries of vision.





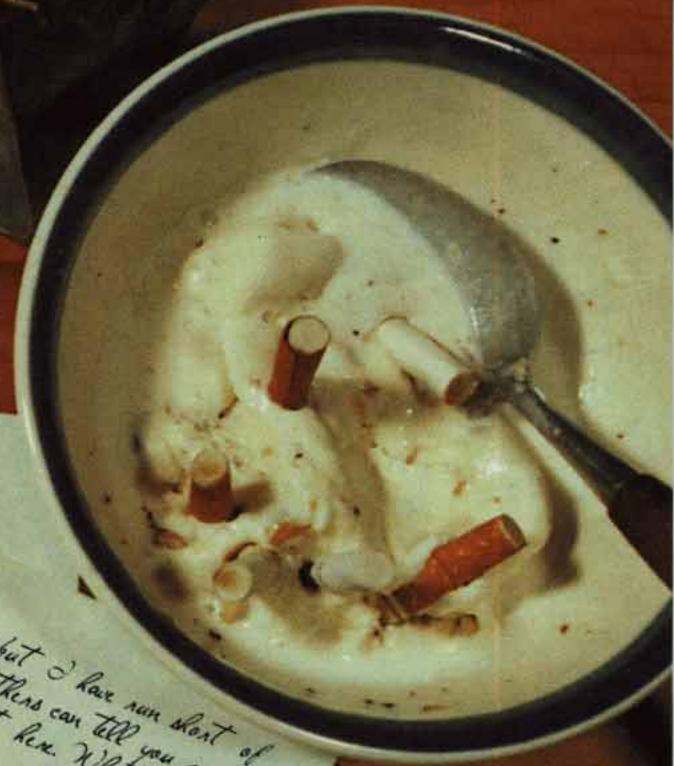
There is still so much to tell but I have run short of space, time, and will to continue. Others can tell you more of the things which I but hint at here. What to tell what to tell...

You should know of oaths, bindings of power and wills within wards. Do not take oaths lightly for there is a power to them. You should know of the Shadow Count a most curious mix of tradition and addition. Once, at Sankain the Light was handed over to the dark ones of the Unselic Court now the ritual is supposedly nothing more than festival or so they say. My careful head to the songs they sing at Shadow Count when their tongues have been loosened by Glamour and wine. Those songs will tell you the true temper of the Lithain.

It is too much to tell I see now. I have given you what I can. All the rest is commentary; go and learn it. See the Kingdom of Concordia for yourself. Hold her treasures, speak to her subjects. Only by being and doing will you accomplish true learning. A glorious, terrible, magnificent world now opens before you. I wish you a surfeit of its pleasures, a minimum of its pains, and all of the luck that a teacher can wish a pupil.

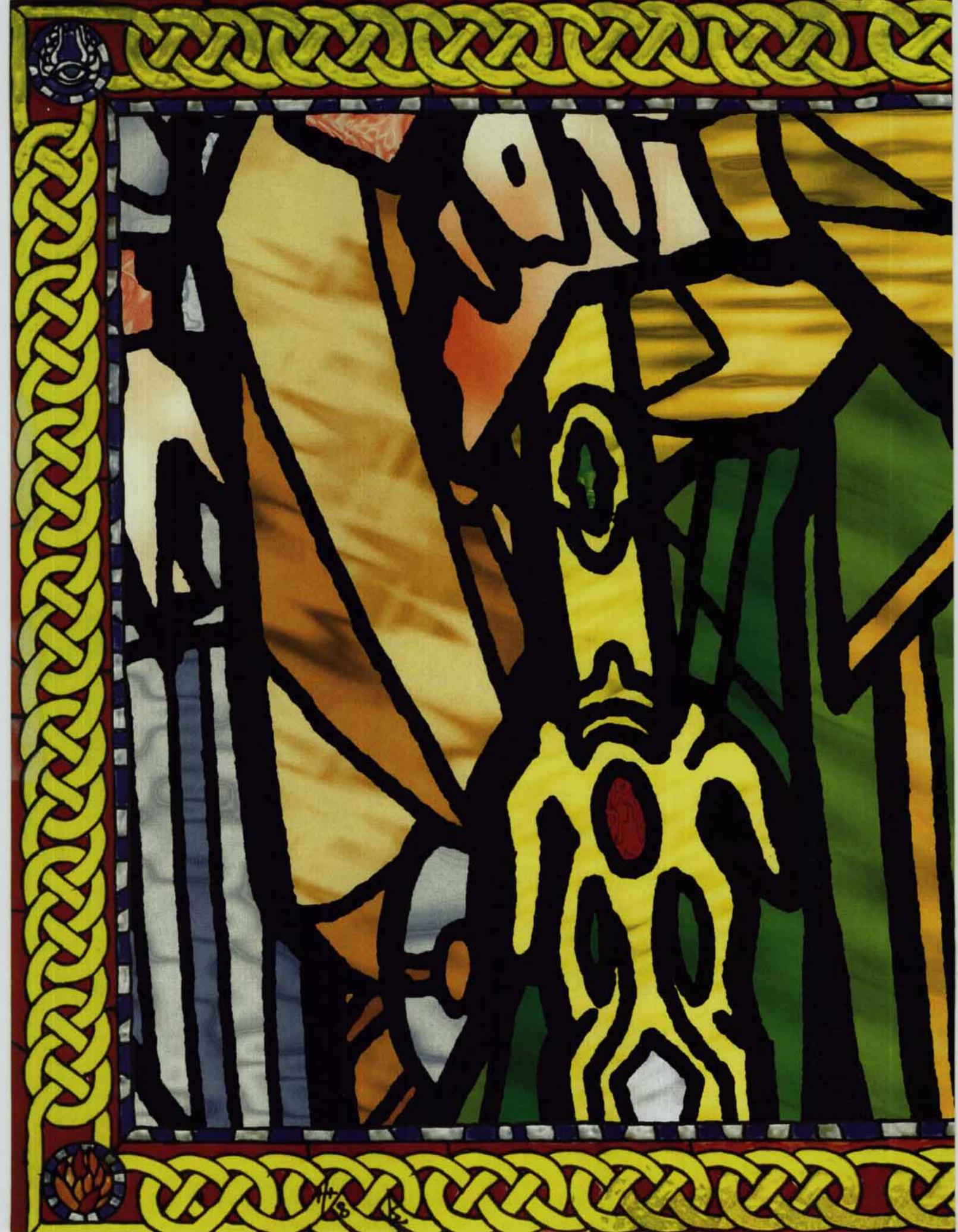
God speed David Dalry

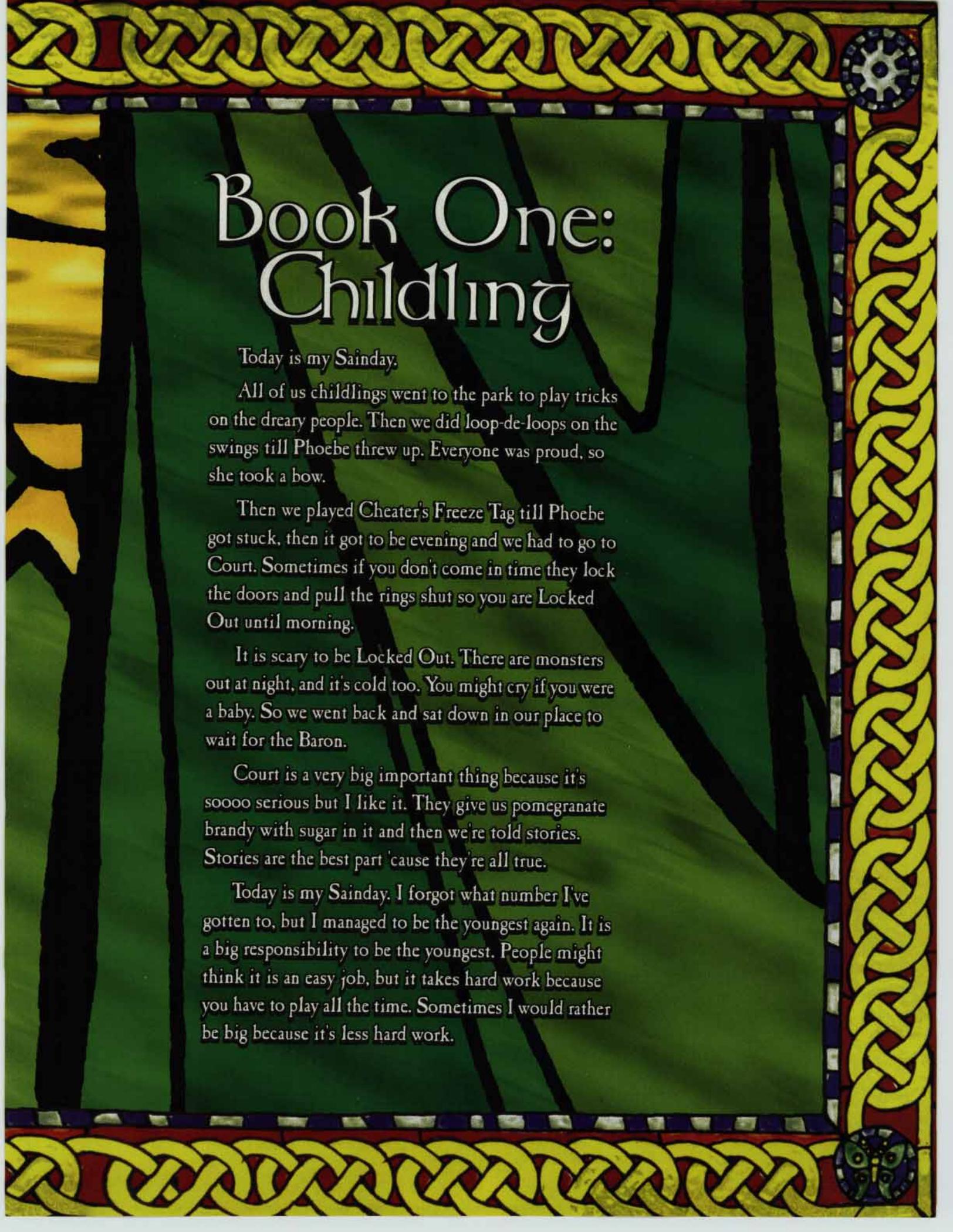
Thomas



Handwritten notes on a yellowed piece of paper, partially obscured by other items.

Handwritten notes on a piece of paper, partially obscured by other items.





Book One: Childling

Today is my Sainday.

All of us childlings went to the park to play tricks on the dreary people. Then we did loop-de-loops on the swings till Phoebe threw up. Everyone was proud, so she took a bow.

Then we played Cheater's Freeze Tag till Phoebe got stuck, then it got to be evening and we had to go to Court. Sometimes if you don't come in time they lock the doors and pull the rings shut so you are Locked Out until morning.

It is scary to be Locked Out. There are monsters out at night, and it's cold too. You might cry if you were a baby. So we went back and sat down in our place to wait for the Baron.

Court is a very big important thing because it's soooo serious but I like it. They give us pomegranate brandy with sugar in it and then we're told stories. Stories are the best part 'cause they're all true.

Today is my Sainday. I forgot what number I've gotten to, but I managed to be the youngest again. It is a big responsibility to be the youngest. People might think it is an easy job, but it takes hard work because you have to play all the time. Sometimes I would rather be big because it's less hard work.

Leigh

fig 9.

of mind

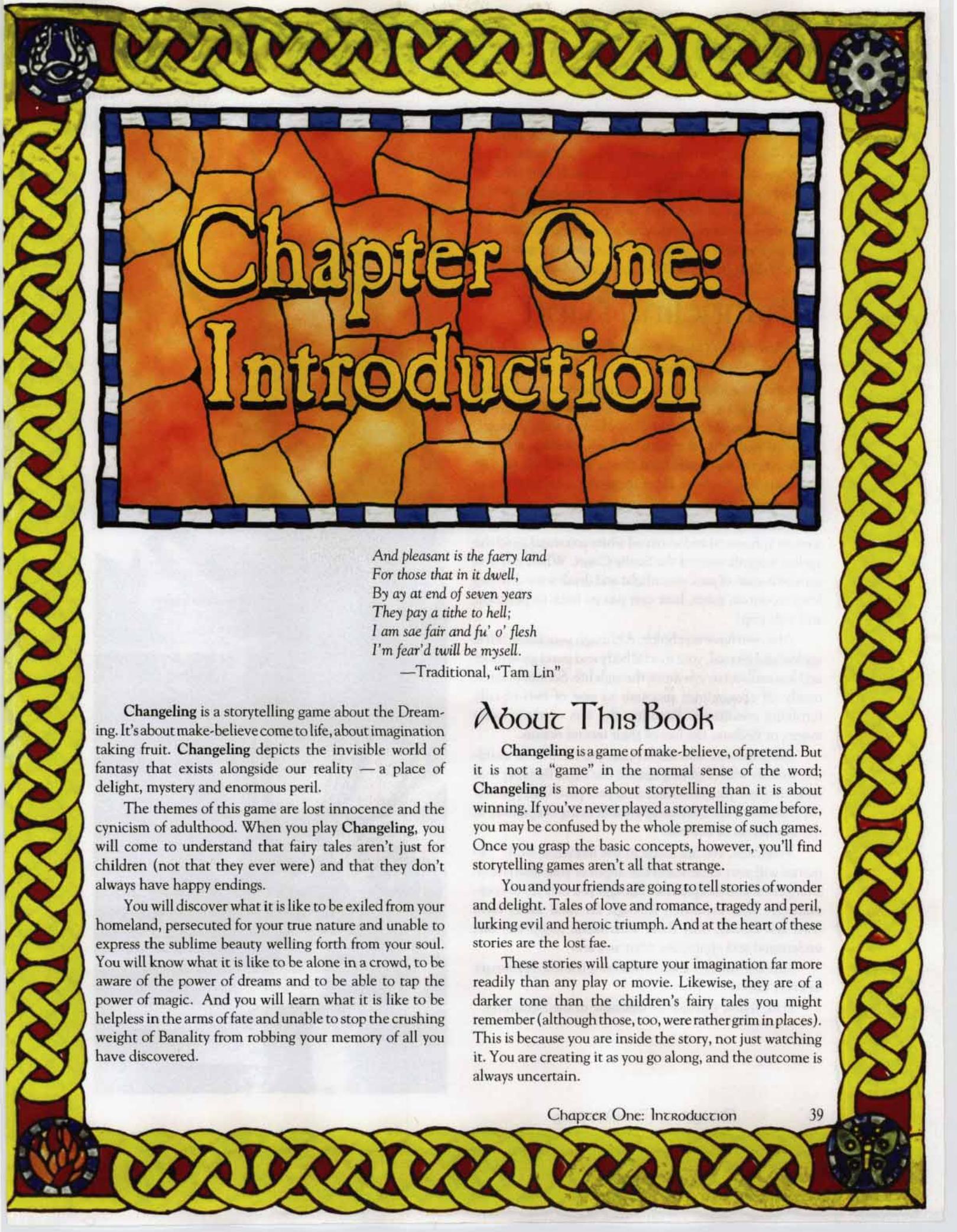
of soul

of time

of hearts

noble





Chapter One: Introduction

*And pleasant is the faery land
For those that in it dwell,
By ay at end of seven years
They pay a tithe to hell;
I am sae fair and fu' o' flesh
I'm fear'd twill be mysell.*

—Traditional, “Tam Lin”

Changeling is a storytelling game about the Dreaming. It's about make-believe come to life, about imagination taking fruit. **Changeling** depicts the invisible world of fantasy that exists alongside our reality — a place of delight, mystery and enormous peril.

The themes of this game are lost innocence and the cynicism of adulthood. When you play **Changeling**, you will come to understand that fairy tales aren't just for children (not that they ever were) and that they don't always have happy endings.

You will discover what it is like to be exiled from your homeland, persecuted for your true nature and unable to express the sublime beauty welling forth from your soul. You will know what it is like to be alone in a crowd, to be aware of the power of dreams and to be able to tap the power of magic. And you will learn what it is like to be helpless in the arms of fate and unable to stop the crushing weight of Banality from robbing your memory of all you have discovered.

About This Book

Changeling is a game of make-believe, of pretend. But it is not a “game” in the normal sense of the word; **Changeling** is more about storytelling than it is about winning. If you've never played a storytelling game before, you may be confused by the whole premise of such games. Once you grasp the basic concepts, however, you'll find storytelling games aren't all that strange.

You and your friends are going to tell stories of wonder and delight. Tales of love and romance, tragedy and peril, lurking evil and heroic triumph. And at the heart of these stories are the lost fae.

These stories will capture your imagination far more readily than any play or movie. Likewise, they are of a darker tone than the children's fairy tales you might remember (although those, too, were rather grim in places). This is because you are inside the story, not just watching it. You are creating it as you go along, and the outcome is always uncertain.

What you need to do now is read this book, a little bit at a time, and enjoy it. You don't have to study it like a textbook or devour it like a newspaper. Just browse. Later on, when you're playing, you can consult and refer to whatever you need. You don't need to memorize anything — just have an idea of what your character can do and understand the world in which she adventures. Don't let anything in this book scare you out of having a good time — storytelling is, first and foremost, about fun.

Changeling Kind

When we can't dream any longer, we die.

— Emma Goldman

You lead a double life, alternating between reality and fantasy. Caught in the middle ground between dream and wakefulness, you are neither wholly fae nor wholly mortal, but burdened with the cares of both. Finding a happy medium between the wild and insane world of the fae and the deadening, banal world of humanity is essential if you are to remain whole.

Such a synthesis is by no means easy. Mortal affairs seem so ephemeral and so trivial when you stand amid the ageless magnificence of the Seelie Court. When you don garments spun of pure moonlight and drink wine distilled from mountain mists, how can you go back to polyester and soda pop?

Alas, you have no choice. Although your faerie self is ageless and eternal, your mortal body and mind grow older and less resilient as you move through life. Sooner or later, nearly all changelings succumb to one of two equally terrifying conditions: Banality, the loss of their faerie magic; or Bedlam, the loss of their mortal reason.

But is this fate inevitable? Can you retain your child-like wonder while fighting against the frigid Banality that seeks to numb your mind and steal your past? Can you ride the currents of the Dreaming without being swept away in the maelstrom of Bedlam?

Tragically, you are alone in the mundane world. No mortal will ever understand the depth of your alienation, strangeness and uniqueness. Though you may try to communicate your condition through art (and many have tried and failed), only those with faerie blood will see, understand and appreciate what you are.

An exile among exiles. Lost among the lost. A stranger in every crowd.

Hail, fellow traveler — welcome to the Dreaming.



Storytelling

Long ago, before movies, TV, radio and books, we told each other stories: stories of the hunt, legends of the gods and great heroes, bardic epics and tales of ravening monsters. We told these stories aloud, as part of an oral tradition of storytelling — a tradition that we have virtually lost.

Today we no longer tell stories — we listen to them. We wait to be picked up and carried to prepackaged worlds. We have become slaves to our TVs and VCRs, permitting an oligarchy of mythmakers to dictate the content of our imaginations.

It need not be this way. Storytelling on a personal level can be returned to our culture. This is essentially what **Changeling** is about: not stories told to us, but stories we tell others. Through the game and art of collaborative storytelling, we create new stories and claim the ancient myths and legends for our own.

Storytelling allows us to understand ourselves by giving us a medium to explain our triumphs and defeats. By looking at our culture, our family and ourselves in new contexts, we can understand things we never before realized. Storytelling is entertaining because it is so revealing, exhilarating because it is so true. Our fascination with stories has a purpose to it — of that there is no doubt.

Roleplaying

Changeling is a storytelling game, but it is also a roleplaying game. As a **Changeling** player, you not only tell stories, but actually act through them by assuming the roles of the central characters. It's a lot like theatre, but you make up the lines.

To understand roleplaying, you need only think back to your childhood and those wonderful afternoons spent playing Cops 'n' Robbers, Cowboys and Indians, or Dress-Up. What you were doing was roleplaying, a sort of spontaneous and natural acting that completely occupied your imagination. This play-acting helped you learn about life and what it meant to be a grown-up. It was an essential part of childhood, but just because you have grown up doesn't mean you have to stop.

In **Changeling**, unlike pretend, there are a few rules to help you roleplay. They are used mainly to avoid arguments — "Bang! Bang! You're dead!" "No I'm not!" — and to add a deeper sense of realism to the story. Rules direct and guide the story's progress and help define the characters' capacities and weaknesses. The essential rules of **Changeling** are described in Chapter Four.

Changeling can be played with nearly any number of players, but roleplaying games in general work best with six or fewer players. Mystery and flavor are diminished when players must compete for attention.

The Storyteller

Changeling is structured a little differently from the games with which you might be familiar. In the first place, there is no board. Second, one player must assume the role of Storyteller — the person who creates and guides the stories.

Being the Storyteller is a bit like playing the Banker in *Monopoly*[™], but bears greater responsibilities and rewards than control over a handful of play money. The Storyteller describes what happens to the characters as a result of the players' words and actions. She decides if the characters succeed or fail, suffer or prosper, live or die. Storytelling is a very demanding task, but it is equally rewarding, for the Storyteller is a weaver of legends.

The Storyteller's primary duty is to make sure the other players have a good time. The way to do that is to tell a good tale. Unlike traditional storytellers, however, the Storyteller doesn't simply tell the story. Instead she creates the skeleton of a story and then lets the players flesh it out by assuming the roles of its leading characters.

Storytelling in **Changeling** is a careful balance between narration and adjudication, between story and game. Sometimes the Storyteller must set the scene or describe what occurs, but mostly she must decide how the environment responds to the characters. She must be as realistic, impartial and creative as possible.

As the Storyteller, you are in charge of interpreting and enforcing the rules, yet you are also an entertainer — you must struggle to balance your two roles. This book was written to help you do just that. It won't make being a Storyteller easy, because it never will be easy, but it will make you better at it.

The role of the Storyteller is explained in much more detail in Chapter Three.

Players

Most **Changeling** players will not be Storytellers. They will instead assume the roles of the central characters in the story. Being a player does not require as much responsibility as being a Storyteller, but it does require just as much effort and concentration.

As a player in a **Changeling** chronicle, you assume the persona and role of a changeling — a faerie being whom you invent and then roleplay over the course of one or several stories. The life of your character is in your hands,

for you decide what the character says and does. You decide which risks to accept or decline. Everything you say and do when you play your character has an effect on the world.

You must also be an actor. You speak for your character and act out whatever you want your character to do or say. Whatever you say, your character says, unless you are specifically asking the Storyteller a question or are describing your actions.

As a player, you try to do things that allow your character to succeed and thus “win the game.” This strategic element of the game is essential, for it is what so often creates the thrill and excitement of a dramatic moment.

Often, after describing the actions “you” want to take, you may have to make dice rolls to see if your character successfully accomplishes what you have illustrated with words. Your character’s Traits — numbers quantifying her strengths and weaknesses — dictate how well your character can do certain things. Actions are basic elements of **Changeling**, for it is through actions that characters change the world and affect the course of the story.

Characters are central to a story, for they alter and direct the plot. Without characters you can’t have a story. As the story flows, the characters, not the decisions of the Storyteller, direct and energize the progress of the plot.

To some extent, each player is an assistant Storyteller. Players should feel free to add ideas and elements to the story, although the Storyteller may accept or reject them as she sees fit. In the end, a good story is the most important goal. Players and Storytellers work together to make a story come to life.

CHARACTERS

Many different elements compose what we think of as the “self”: too many, in fact, to separate or identify. We really don’t know who or what we are. It is from this essential diversity of self that our desire and ability to pretend to be someone else originate.

Characters are the literary versions of real people — they are not real, but they do capture some aspects of reality. Only when you enter the world of the story can your characters become complete. They are real only with you as the animating force — the soul, if you wish. Treat your characters as unique individuals, as works of art, or as fragile expressions of your poetic sensitivity. You must treasure the characters that you create.

Changeling characters are easy to create. It takes less than half an hour to choose all the Traits that describe your character. It takes more time and effort to turn this collection of numbers into a living, breathing character.





You must reach deep inside yourself to produce a complete character. The Frankenstein monster was easily assembled from available body parts; it was the breath of life that proved difficult.

Character creation is discussed in detail in Chapter Five.

Winners and Losers

There is no single “winner” of *Changeling*, for the object is not to defeat the other players. To “win” at all, players need to cooperate with each other. Because this is a storytelling game, there is no way for one person to claim victory. Moreover, the *Changeling* world is fraught with danger: monstrous chimera, implacable Dauntain, ever-encroaching Banality, and the machinations of the Unseelie Court. Players cannot afford to squabble with their brethren, for so doing leads to death — and the only true measure of success in *Changeling* is survival.

If, however, a character has some overwhelming motivation (such as a need for vengeance), accomplishing this goal also becomes a measure of success. Stories and extended chronicles often come to conclusions that either benefit or harm the characters. If the players can turn

stories to their characters’ advantage, they have “won,” at least for the moment. When a group of changelings manages to rescue a fellow changeling who has been captured by one of the Dauntain, those changelings can be considered to have “won” a temporary victory. If the Dauntain has powerful friends among the occult underground, however, attacking that individual may prove a dangerous exercise in the long run. A “victory” under these circumstances can become worse than defeat.

To achieve even partial victory, characters must usually become friends, or at least watch out for and have a modicum of trust in each other. The World of Darkness is a dangerous place, so trustworthy allies are essential. A divided group will not survive for long.

Playing Aids

Changeling was designed to be played around a table. Though the game does not require a board, a number of props require a table to use properly. Dice, pencils, paper and photocopies of the character sheet are the only other necessary items. The dice required are 10-sided; these you can purchase in any game store. The Storyteller may also want paper (to sketch out a setting, thus making it easier to describe to the players) and a few other props to show

the players what the characters see (photographs, matches, scarves — anything to make the experience more vivid).

Live-Action

Live-Action roleplaying can be the most dynamic and fun part of playing **Changeling**. Live-Action roleplaying is similar to improvisational theatre: the actors (the players) act through the scenes created and introduced by the Storyteller. This creates a much more intense and immediate storytelling experience.

Players in a roleplaying game generally describe what their characters do and even say. During Live-Action roleplaying, however, players actually do what their characters do and say what their characters say (within limits). They can stand up, walk around, hold up a letter, shake hands or rush to a window to see what is going on. Imagination is still important, and the Storyteller may still interrupt the action to describe objects and special situations.

No dice are used during Live-Action sessions; alternate rules, like those given in White Wolf's **Mind's Eye Theatre** line of Live-Action products, take the place of dice when needed. For the most part, everything is decided through acting. The Storyteller simply uses the characters' Traits to decide how well they manage to perform certain mechanical actions (such as picking a lock). The Storyteller also decides how the other Storyteller-run characters react to the players' characters.

Rules

You must follow a few basic rules to ensure that Live-Action roleplaying progresses smoothly and safely. These rules must be obeyed if you intend to run any Live-Action roleplaying at all. Safety is always a primary concern.

- **Don't Touch:** A player should never actually strike or grapple another member of the troupe. No sort of combat should ever be performed — that is one thing you should leave for the dice to decide. If players or Storyteller assistants get too rambunctious in their roles, the Storyteller should call a time-out from the acting and remind everyone of the rules of play. Repeat offenders should be asked to leave, or the action should be returned to a table and conflicts resolved through dice rolls.

- **No Weapons:** No props can be used if they must touch another player to be effective. No real weapons of any sort can ever be handled at any time during Live-Action roleplaying. Not even toy guns can be used. The "no touch" rules must always be in effect.

- **Play Inside:** Play inside your own home or in whatever private area the game normally takes place.

Make sure that everyone else in the area understands what you are doing. Never perform Live-Action if passersby may be confused or frightened by the event. If you play outside, such as in the woods behind your house, make sure privacy is maintained.

- **Know When to Stop:** When the Storyteller calls for a time-out, all action must immediately stop. Even during Live-Action (especially during Live-Action), the Storyteller's word is final.

Lexicon

The fae have a distinct patois that draws on many different tongues and gives many new shades of meaning to mortal words. One can often identify a changeling's age or station by listening to the parlance he uses.

Common Parlance

Following are the most common general terms in use among changelings.

- **Arcadia** — The land of the fae; the home of all faeries within the Dreaming.

- **Arts** — The ways of shaping Glamour.

- **Autumn, the** — The modern age.

- **Banality** — Mortal disbelief, as it affects changelings and their Glamour.

- **Bedlam** — A kind of madness that falls upon changelings who stray too far from the mortal world.

- **Bunk** — The price Glamour exacts for its power.

- **Cantrip** — A spell created through Glamour.

- **Champion** — A warrior chosen by one of higher rank to fight in his stead. A champion always wears the token of his patron, which he keeps if he wins the duel.

- **Changeling** — A fae who spends most or all of her existence in the physical world, apart from Arcadia and the Dreaming.

- **Childling** — A child come full into his changeling nature; this lasts until he becomes a wilder, around 13 years of age. Childlings are known for their innocence and affinity with Glamour and are well protected by other changelings.

- **Chimera** — A bit of dream made real; unseen by mortals, chimera are part of the enchanted world. Chimera may be objects or entities.

- **Commoner** — Any of the changeling kith who are not sidhe.

- **Dauntain** — Human faerie hunters, deeply twisted by Banality.

- **Dreaming, the** — The collective dreams of humanity.

• **Dreamrealms** — The lands comprising Arcadia and its surrounding realms.

• **Enchant** — To imbue a mortal with the power to see chimerical objects.

• **Escheat** — The highest faerie laws.

• **Fae, Faerie** — A being indigenous to the Dreaming (though not always a current resident thereof).

• **Fathom** — A deep-seeking, protracted use of the Art of Soothsay. Also called "the Taghairm."

• **Fior** — A contest, the point of which is to determine justice.

• **Fledge** — A newly awakened changeling of any age.

• **Freehold** — A place that is infused with Glamour. Important to all changelings, freeholds are proof against Banality — for a time.

• **Gallain** — 1) "The Outsiders," those who may be Kithain but whose origins, customs and magical ways are not understood. 2) Any inscrutable creature of the Dreaming.

• **Glamour** — The living force of the Dreaming; changeling magic.

• **Grump** — A changeling of elder years, usually beginning at about the age of 25. Very few changelings reach this age — most succumb to Banality long before.

• **Hue and Cry** — 1) A hunt called out against a criminal. 2) The call of all changelings to come and defend a freehold.

• **Kin** — Human relatives of a changeling who do not possess faerie blood.

• **Kinain** — Human kinfolk of a changeling who possess faerie blood and frequently have strange magical "gifts" because of it.

• **Kith** — All the changelings of a kind. One's kith determines the nature of one's faerie guise and soul.

• **Kithain** — Changelings' self-referential term.

• **Liege** — One's sworn noble sovereign, whether baron, count, duke or king.

• **Long Winter, the** — The prophesied eradication of all Glamour.

• **Mists, the** — 1) The tendency for mortals to forget the effects of Glamour and the presence of changelings after a very short time. The Mists protect changelings from being discovered. 2) The tendency for Banality-tainted changelings to forget their faerie lives.

• **Mongrel** — A changeling who grew up apart from other fae and without a patron or guardian of any sort. Mongrels are prime candidates for Bedlam.

• **Motley** — A family or gang of commoners.



• **Noble** — Any changeling raised to noble title; although nobles are traditionally sidhe, lately commoners have begun receiving noble positions.

• **Oathbond** — The mystical bond created by the swearing of an oath.

• **Realms** — The five aspects of the world with which changelings have affinity.

• **Retainers** — Any servants of a liege.

• **Saining** — “The Naming”; a ritual performed on a newly awakened changeling to determine his kith.

• **Tara-Nar** — The great freehold castle of High King David. Beneath it is the Well of Fire, from which all balefire comes.

• **Trods** — Magical gateways, faerie roads; some lead to other freeholds, some to the Dreaming itself. They are opened only at prescribed times.

• **Vassal** — The sworn servant of a liege.

• **Vellum** — A specially preserved chimerical hide on which changeling scribes write.

• **Wilder** — A changeling of adolescent years, usually from age 13 to age 25. Known for their wild undertakings and loose tempers, wilders are the most common changelings.

• **Yearning** — Also called “the Gloomies,” the Yearning is the utter longing for Arcadia that overcomes grumps as Banality encroaches upon them.

Vulgar Argot

These are the words most frequently used by commoners and have been picked up by wilder exiles (even those of the noble houses). They tend to be somewhat crude and abrupt and carry with them a certain disregard for tradition and rank. Many of these terms are very ancient, others are quite new, but all of them are quite in vogue among wilder nobles. During the Interregnum many commoners formed or joined circuses in order to escape the stupefying Banality of mortal society, and much vulgar argot originates from that culture.

• **Churl** — A vassal; insulting if used to describe a noble.

• **Codger** — A word for grump.

• **Callowfae** — Self-absorbed faeries with no purpose higher than that of play; often said in reference to childlings, insulting if used to describe any other changelings.

• **Chiven** — Craven, cowardly or wimpy.

• **Chummery** — A particularly hospitable freehold.

• **Cozen** — To cheat someone or steal something.

• **Fancypants** — A nickname for sidhe or any self-absorbed noble.



• **Foredoom** — When a use of Soothsay prophesies very bad news.

• **Jimp** — To create a faerie token or charm.

• **Mew** — A commoner freehold, typically controlled by a motley.

• **Mux** — To *really* screw up something; to add chaos and disorganization to things. “You really muxed things up this time!”

• **Sots** — Mundane people. “Sothead” and “Sot-brain” are popular epithets.

Old Form

These are the terms used by nobility (especially sidhe) and more sophisticated grumps. These words are seldom used by younger exiles, but are still fashionable vernacular among the older members.

• **Burgess** — A mortal; sometimes used to refer to commoners.

• **Chrysalis** — The dawn of fae consciousness, the great awakening into one’s changeling nature.

• **Clarion** — A call to war made by a noble to his vassals.

• **Covey** — A group of changelings united by an oathbond.

• **Crepusc** — The period at the end of any faerie festival when activities have begun to die down, but the night is not yet over. It is said to be a particularly mystical time, when the perceptive will discover many secrets.

• **Dán** — Fate: one’s destiny and karma.

• **Draocht** — Cantrips and other changeling magic.

• **Driabhar** — A treasure, usually one of great power.

• **Entrant** — A worthy rival, one assumed to merit prolonged struggle and respect.

• **Fuidir** — The vassals to whom one owes fealty.

• **Fychell** — 1) A chesslike game played by nobles. 2) A stylized dance popular among grump nobles.

• **Gloam, the** — 1) The blackest part of the night. 2) Midwinter’s Night, also called “the Gloaming.”

• **Gosling** — A childer changeling or very young faerie.

• **Graybeard** — A grump; a term of respect.

• **Grandame** — A powerful female sidhe, often used when speaking of a queen.

• **Knarl** — A special magical knot that serves as a type of ward.

• **Laud** — To receive the glory of courtly acclaim. Often some sort of token is bestowed as well.

• **Mot** — An adage, maxim or saying.

• **Privy Council** — The inner council of a liege and his high-ranking vassals.

• **Retrors** — To revert to one’s mortal seeming.

• **Reune** — A noble rendezvous, often a secret negotiation.

• **Trollop** — A promiscuous fae.

• **Voile** — Chimerical clothing, garb, jewelry.

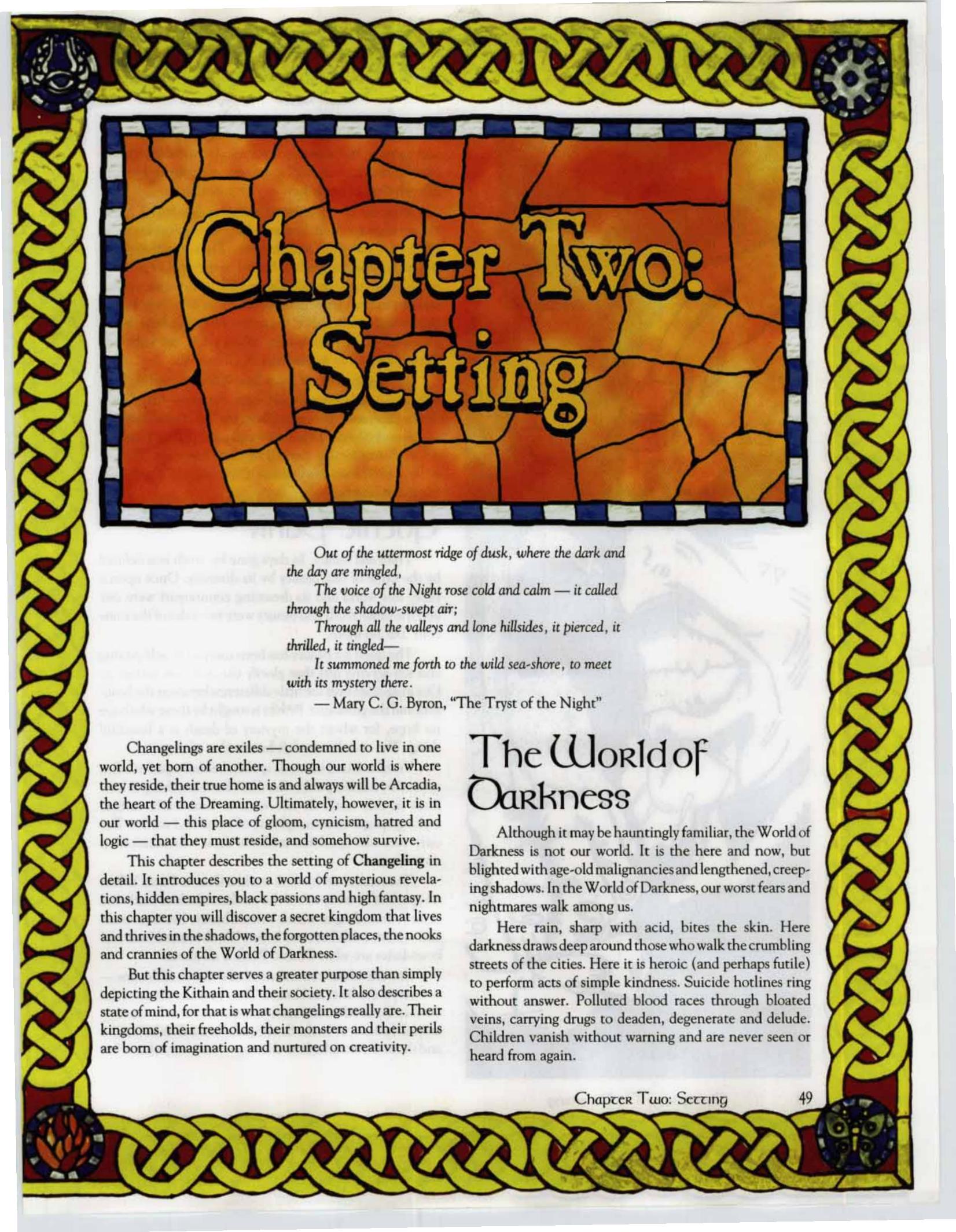


Laughters

fig 3

Dooka





Chapter Two: Setting

*Out of the uttermost ridge of dusk, where the dark and
the day are mingled,
The voice of the Night rose cold and calm — it called
through the shadow-swept air;
Through all the valleys and lone hillsides, it pierced, it
thrilled, it tingled—
It summoned me forth to the wild sea-shore, to meet
with its mystery there.*

— Mary C. G. Byron, "The Tryst of the Night"

Changelings are exiles — condemned to live in one world, yet born of another. Though our world is where they reside, their true home is and always will be Arcadia, the heart of the Dreaming. Ultimately, however, it is in our world — this place of gloom, cynicism, hatred and logic — that they must reside, and somehow survive.

This chapter describes the setting of **Changeling** in detail. It introduces you to a world of mysterious revelations, hidden empires, black passions and high fantasy. In this chapter you will discover a secret kingdom that lives and thrives in the shadows, the forgotten places, the nooks and crannies of the World of Darkness.

But this chapter serves a greater purpose than simply depicting the Kithain and their society. It also describes a state of mind, for that is what changelings really are. Their kingdoms, their freeholds, their monsters and their perils are born of imagination and nurtured on creativity.

The World of Darkness

Although it may be hauntingly familiar, the World of Darkness is not our world. It is the here and now, but blighted with age-old malignancies and lengthened, creeping shadows. In the World of Darkness, our worst fears and nightmares walk among us.

Here rain, sharp with acid, bites the skin. Here darkness draws deep around those who walk the crumbling streets of the cities. Here it is heroic (and perhaps futile) to perform acts of simple kindness. Suicide hotlines ring without answer. Polluted blood races through bloated veins, carrying drugs to deaden, degenerate and delude. Children vanish without warning and are never seen or heard from again.



Pain is welcome, for it confirms that you're still alive, still fighting, still moving. And pain is available in innumerable forms — indeed, some seek out pain and pay for the privilege of being hurt or hurting others.

Even the fae are affected by this tragic setting. Many changelings are born, live and die without ever knowing what cries out from within them. They live their lives trapped in their mortality, bound to the world that they perceive around them. Worse still, many changelings awaken to their true natures only to be overcome by the sheer weight of Banality, the curse of the mundane. Some go mad looking for answers; others reject the light and forever lock away the fae part of themselves.

Yet despite this, all is not lost. A few changelings still believe — and, more importantly, dream — that things can be different. What many humans lack, these dreamers — these creatures of the fae — still retain. They have not yet been irrevocably tainted by their environs. Though soiled with the world's ugliness, they also bear the seeds of truth and beauty.

Gothic-Punk

Truth and beauty. In days gone by, truth was defined by the cycle of life, beauty by its diversity. Once upon a time, this world and its dreaming counterpart were one and the same: truth and beauty were two sides of the same coin. But no more.

The quest for beauty has been usurped by self-pitying and self-serving arts that glorify the darkness within us. Our misguided eyes see little difference between the beautiful and the grotesque. Beauty is sought by those who have no hope, for whom the mystery of death is a beautiful thing. The only beauty left here is that of despair.

Truth is found in words spoken behind a gun or a fist, uttered by nihilist punks who don't have anything to lose. Most in this world do not want to hear truth, instead seeking escape in a cacophony of noise and media. The only ones who speak the truth are those who admit their own despair.

The essence of this dark world is Gothic-Punk. When we speak of it, we speak of the modern ideals of truth and beauty, according to which twisted beauty becomes truth and violent truth becomes beauty. Such blurred lines and boundaries are what Gothic-Punk is all about.

Into this chaos come the exiled children of dreams — to unravel the lines and limits. They bear the marks of the Gothic-Punk ethos and are as twisted and bent by it as any mortal. Indeed, even the Seelie garb themselves in leather and shout their truths from the stage. However, what is but

philosophy, fashion and attitude among mortals is real to them. These “posers” take their games most seriously.

Arcadia

*Unknown is wailing and treachery
In the unknown forested land,
There is nothing rough or harsh or unfeeling
But only sweet music falling upon the ear
Without grief, without sorrow, without death
That is the blessed land.*

— Song of Bran

On the other side of the mundane world, through the Mists, lies the legendary land of Arcadia. This faerieland is the absolute opposite of the World of Darkness. In Arcadia hope, wonder, beauty, peace and joy reign — or so the legends say. Arcadia exists within the Dreaming, though it is a realm in and of itself. Within Arcadia lie all the ancient lands of faerie, where most fae still dwell. It is the place from which all fae originated.

Arcadia is the blessed land, for it is the font of Dreaming to which nearly all Kithain would like to return, whether they admit it or not. Though no one can truly say what Arcadia is like — changelings on Earth lose all memory of it — legends tell of its breathtaking beauty and magical majesty. For the Kithain it is an Eden, a realm of wish fulfillment — and as distant as any heaven.

Born of Myth

Sired by the Dreaming and shaped by the stories of a thousand bards, faeries are born of myth. They are creative imagination personified, stories come to life. Whenever a new story is told, another faerie is born. Faeries are the living embodiments of countless tales and are formed in their creators’ images. Though they long ago freed themselves from their creators, they are still fascinated by them — by us.

Because changelings are born of myth, it is in their nature to fulfill their dream roles. Such is their legacy. They must live out the dreams that might otherwise be crushed by the weight of reason. To keep Glamour alive, they must ensure that their stories do not die. Storytellers must tell their tales for the Dreaming to have substance, for Glamour to be spun.

A History of the Dreaming

“The truth of things! Is that what you want? Feller me lad, hear you not of the old Queen cursing young Thomas the Rhymer with the knowing? Don’t ask for such, unless you be prepared fully ta receive it!”

— Justin Blacksoul, nocker smith (and former courtier)

The following is a summation of the history of the fae as it is sung by the bards of High King David.

The Sundering

The world wasn’t always brooding and clogged with Banality. Once it was as filled with light as it was with shadow. Death, pain and sadness still existed, but they were parts of a greater whole. The world of the Dreaming and the world of mortals were as one; there were no boundaries between them. Magic pervaded both lands.

The natural order of things governed the cycle of life; all lived in harmony. The fae moved freely and lived largely unseen among the tribes of humans, carrying with them the song of the Dreaming. They danced, played tricks and completely beguiled humankind. The Dreaming was accessible from every place in the material world because it lay so close, and the fae could move at will between both realms.

Then came the Sundering, and the two worlds were rent apart. No one is sure why the Sundering occurred, for it began in the age of myth and legend, long before records were kept.

For whatever reason — be it fear of faerie power or jealousy of faerie wealth — humanity gradually turned from truth and beauty and shut the Dreaming out of its heart. The physical world and the world of dreams were split apart. The Dreaming was broken and drifted. Although faeries could still travel back and forth between the realms, the way was difficult and dangerous. Many faeries decided to live wholly in one world or the other, throwing in their lot with Earth or Dream.

Mightily was the pain of the Sundering felt. Distrust, anger and fear sprang up between humans and faeries. Indeed, whenever humanity pushed the Dreaming farther from itself, faeries grew more isolated, frustrated and alienated.

In like manner did war, death, flood, famine and pain spread across Arcadia as humanity reeled from the backlash of breaking the union with the Dreaming. As humans waded through their own hubris, new fae were born from



the stories of a reforged world, but those fae were cast in the mold of their tormented human dreamers. Arcadian kings, kingdoms, knights and lords emerged.

TIR-na-N'og

The Sundering was like a tidal wave that washed across the world. Some say it began in Mesopotamia and swept east or west. Regardless of where it began, by the time it reached what would become the lands of North and South America, it had dissipated. The Dreaming remained closer in these lands than in any other.

Because some bond remained there, the precursors of the Americas became home to many beautiful fortresses and places of faerie power. They were built from the stuff of this world and Glamour, the magic of the Dreaming. Indeed, fae built an empire in the New World. The fae called this place Tir-na-N'og, the Summer Lands — a beautiful and peaceful place.

The mortals who lived in these “close” lands knew of Tir-na-N'og and respected it; they did not war with it. Thus, denizens of the Dreaming were still able to walk close to humanity and could still impart some inkling of wisdom and magic. In fact, the Kithain who resided in Tir-

na-N'og sometimes even performed rituals of Glamour to bless humankind with children of the fae.

The Age of Travel

Though the Sundering separated the worlds, it did not entirely prohibit travel between them. Gradually the old “trods,” or walking paths, were rediscovered, making it somewhat easier to travel to and from the Dreaming. These faerie gates became sources of many legends and stories. The most powerful, called Silver's Gate, was located in the ancient (and now lost) Court of All Kings, a powerful faerie freehold.

Reawakened trods were hotly contested in both worlds, but particularly among the faeries who lived on Earth, as they fought for congress and trade with their cousins of the Dreaming. Indeed, the ways between the worlds were forcibly held open until disbelief became too strong to maintain them. Banality, the anathema of the Dreaming, was created as a result of humankind's turning from imagination to cold reason. Trods grew ever more difficult to traverse and eventually opened only on special days. Ultimately, most trods closed permanently, and Kithain left on Earth were forced to bide their time, awaiting an opportunity to return home.

Ireland

Despite the Sundering's sweeping impact, there were some lands beyond Tir-na-N'og in which mortals and the Kithain remained close. In Ireland and some parts of the British Isles, for example, the people of the land and the people of the Dreaming drew up pacts. They intermarried and continued to trade stories and cattle. Occasionally, faeries even took human infants and left fae in their place; these faerie babies grew up, unmindful of their true heritage, until their people came to claim them.

The Shattering

*Of which that Bretons spoken gret honour
All was this lond of faerie;
The elf-queene with hir jolie companie
Danced full oft in many a grene mede.*

— Geoffrey Chaucer, *Canterbury Tales*

The Shattering marked the culmination of the Sundering — it was the ultimate breaking point between Earth and Dream. The Shattering occurred around the eruption of the Black Plague, just before the Renaissance, when the vestiges of rationality were born and began to spread throughout mortal Europe. This time marked a fundamental change in human belief, one that wouldn't have widespread effects until the Age of Enlightenment, but its inception was enough to mark the end of faerie power on Earth.

At the time of the Shattering all faeries faced a terrible choice: find one of the few faerie refuges and hide away in it indefinitely, embrace a material existence to survive on Earth, or flee to Arcadia. Most of the noble Kithain on Earth, fearing the corruption of Banality, fled to the faerielands. Meanwhile, common fae — such as eshu, trolls and boggans — were trapped here and forced to adapt to the new scheme of things. The remaining gates to Arcadia, even those that would never open again anyway, shattered like fragile mirrors. Silver's Gate was the last to fall.

With the Shattering, Banality swept across the land like a hungry wolf, devouring things of Glamour. The few faeries who were able to make it to heavily protected freeholds survived, but in isolation. All the rest had to take refuge in mortal forms that would allow them to survive the icy winds of reason. With the noble sidhe gone and their kingdoms abandoned, the commoners were left to adapt as best they could.

Interregnum

The Interregnum is the name given to the period that followed the Shattering. The sidhe were gone, and commoner changelings hid from the world or clustered together in tightly knit bands. Faced with isolation and destruction, earthly changelings had no social structure. They concealed their true natures from Banality, the world and even each other.

Many commoners found it difficult to adapt to village and town life — the state of humanity at the time — and became wanderers. Some joined or formed traveling circuses, finding refuge, disguise and home among the freaks ubiquitous to such shows. Many commoner traditions were born of those years on the road. In fact, those faerie circuses were the first motleys — societies of common fae — and many of today's motley traditions were established at that time.

Meanwhile, in the few freeholds that were left, a new class of nonsidhe noble arose. Commoner Kithain took over the mantles of authority that the sidhe had abandoned.

To human perceptions, changelings who had assumed physical form appeared as freaks and madmen. The time may be considered the Dark Ages of the fae, but it was a golden age for a bland humanity. Much of our understanding of that time may be taken from our history books; contemporary scientific understanding of the world was fairly accurate to the state of the human condition.

The Concord

When the Shattering occurred, all that remained of past faerie glory was an empire of exiles, expatriates and refugees. Survival was so difficult that Seelie and Unseelie — traditional rival faerie camps — came to an unprecedented agreement: a cessation of all hostilities. Seelie kingdoms allowed Unseelie to cross their borders, while Unseelie lords granted Seelie leave to enter their fiefdoms. This truce, dubbed the Concord, has survived to the present day.

The acceptance of trespass by rival Kithain eventually led to the earthly mingling of Seelie and Unseelie. Present-day Kithain society is founded upon a mixture of Seelie and Unseelie concepts. Law and chaos, honor and madness, all exist within.

The Accordance War

Trods closed by the coming of cold reason remained dormant for centuries. Access to the Dreaming was impossible until human minds were once again open to wonder and curiosity. It was only in 1969, when humanity first



landed on the moon (a powerful event that fueled the imagination of nearly every person on Earth), that an overwhelming stream of Glamour opened the ancient pathways and restored lost freeholds. This rebirth of the old ways was called the Resurgence.

With the sudden reopening of lost trods, long-absent noble faeries flooded back into this world. "Something" had happened in Arcadia to cause the exile of five of the 13 noble houses from the Dreaming. Cast out to Earth, exiled nobles forgot the reasons for their actions or their punishment (for loss of memory is the result of contact with Earth), whichever it was. However, they did set out to make the best of their exile and moved to stake their claims to the reinvigorated material world. A clarion call was sounded; earthbound Kithain of all stripes were called forth from hiding to serve their "masters." Formerly lost freeholds were again claimed by nobility. Before long, the ancient kingdoms of the fae fell back into place like the pieces of a gigantic jigsaw puzzle.

With the reestablishment of the noble sidhe came the imposition of their law. The society of the Kithain who had remained on and adapted to post-Shattering Earth was changed from one of nomadic, paranoid wandering to one of neofeudalism and intrigue. The fae society of Arcadia, composed of nobles jockeying for position, imposed itself upon a commoner faerie society that had evolved along its own lines. Indeed, to restore its authority the returned nobility staged what became known as the Beltaine Night of Iron Knives Massacre, during which many commoner leaders were destroyed with cold iron.

The Accordance War was the result. Commoners rose up against their noble oppressors. Although many Kithain were destroyed in the war, the end result of the three-year "civil war" was the nobility's recognition of commoners' rights.

In return for many commoners' aid in cementing their hold on revealed freeholds, sidhe nobles were forced to recognize the power and influence of the commoners. An emancipation of sorts occurred. Kings were forced to appoint privy councils and groups of commoner advisors, and nobles were required to appoint commoners to their courts as representatives of their folk.

Today, following the traditions established by the sidhe who had been exiled to Earth, rule is determined by who swears fealty to whom. Commoners, however, are no longer ignored in the order of things; it is not unheard of for a commoner to rise above his station and join the ranks of the nobility (even if those individuals are never completely treated as equals).

The Rise of High King David

The peace that came about after the Accordance War was achieved in part by the camps' mutual tolerance of each other, but mainly by the rise of High King David, the embodiment of both sides' causes.

Born in upstate New York in the early '60s, David was Sained (put in touch with his faerie nature) when he was very young. He grew up with his sister Morwen in the house of True Thomas, Grand Bard of the fae. David was one of a group of noble childlings under Thomas' wartime protection.

During the Accordance War, the warchief Lord Dafyll ruled the returned nobility. Dafyll fought the commoners in every part of the Americas, conquering region after region, from west to east, in a methodical fashion. His campaign reached its climax on the island of Manhattan, where the 4th Troll Commons Infantry made its last stand. When a pitched battle on Central Park's Strawberry Field degraded into street-to-street skirmishing, Lord Dafyll himself was forced to call a desperate retreat and fell back to the Times Square subway station. There he was cut down with a blade of cold iron.

Having held their ground and stalled further sidhe attacks, fae commoners were free to search the Times Square station for Dafyll's prized sword Caliburn. They hoped to use it as a rallying point for their army and a weapon for the cause. Whether Dafyll placed a fith-fath on the sword or otherwise hid it, the commoners' search was in vain.

The death of Dafyll and the resulting power struggle among the sidhe allowed the commoner army to make New York City its bastion. When it was discovered that many noble changelings were being hidden in upstate New York, assassins were sent to destroy them. True Thomas barely managed to escape with his childling charges. They fled to New York City on New Year's Eve. What better place to hide, thought Thomas, than in the heart of the enemy's territory at a time of mortal chaos?

But a redcap patrol recognized True Thomas among the throng at Times Square and beset the aging bard, forcing him to defend his charges with cantrip and staff. Young David slipped away, beckoned by a call that he could not refuse. A short time later he returned to the scene of the battle — Caliburn in hand — and fought valiantly in defense of his patron. Although he was unskilled with the weapon, the sight of him wielding the



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huge sword, aglow in its glory, was enough to unnerve the hardened redcaps. Thomas called out to them, "Behold! Thou dost look upon thy king!"

Exactly how David came upon the majestic sword is unknown to this day. Word that the long-prophesied king had come spread among the nobility on the East Coast, including those of the Kingdom of Apples. Thomas brought young David, sword in hand, to Queen Mab's Court of Apples. She scoffed at first — but when she ordered her servants to remove David from the throneroom, a great gray griffin materialized around him and cradled him in its wings. The sight of the griffin, also foretold, was proof enough for Mab to recognize David as high king. For the next several years David and his sister Morwen lived at Caer Loon in the Kingdom of Apples.

Although he met much political and military resistance from other sidhe lords, David was eventually pronounced high king in accordance with royal lottery. He won the support of both nobility and commoner by appealing to the values of both. Many of the nobility he defeated in combat until the others could do nothing but respect his power, as was their way. His egalitarian attitudes won over the support of the commoners, to whom he gave consideration and voice. His reign marked the embodiment of noble and commoner needs, leading to a tenuous peace that has lasted to this day. To mark his achievement, David named his North American kingdom Concordia.

Today, stories abound about High King David, who rules from Tara-Nar, a majestic fortress of his own making. He is known as "the Lion of Tara" and "the Commoner's King" because of his fierceness in battle and free thinking. His wisdom and honor are already legendary. Caliburn is always by his side, as is his sorceress sister Morwen, who rules when David is absent from court.

Kithain in Concordia live under David's benevolent rule. Though there are quiet voices of dissent, his subjects are for the most part content. In Concordia, fae thrive and are afforded the opportunity to understand and live with one another.

The Nature of the Fae

*Do you still keep paper flowers in the bottom drawer
with your Belgian lace*

*Taking them out every year to watch the colors fade
away*

*Do you still believe in fairy tales, in battlements of
shining castles*

Safe from the dragons that lie beneath the hill

*Are you still a Russian princess rescued by a gypsy
dancer*

To anyone who'll listen is that a story you still tell

You live a life of fantasy, your diary romantic fiction

*Can't you see it's hard for me, can you see what I'm
trying to say?*

— Fish, "A Gentleman's Excuse Me"

Changelings exist in a world created from filaments of dream. Although they live among mortals, no human can ever truly understand what their secret lives — their Dreaming lives — are like.

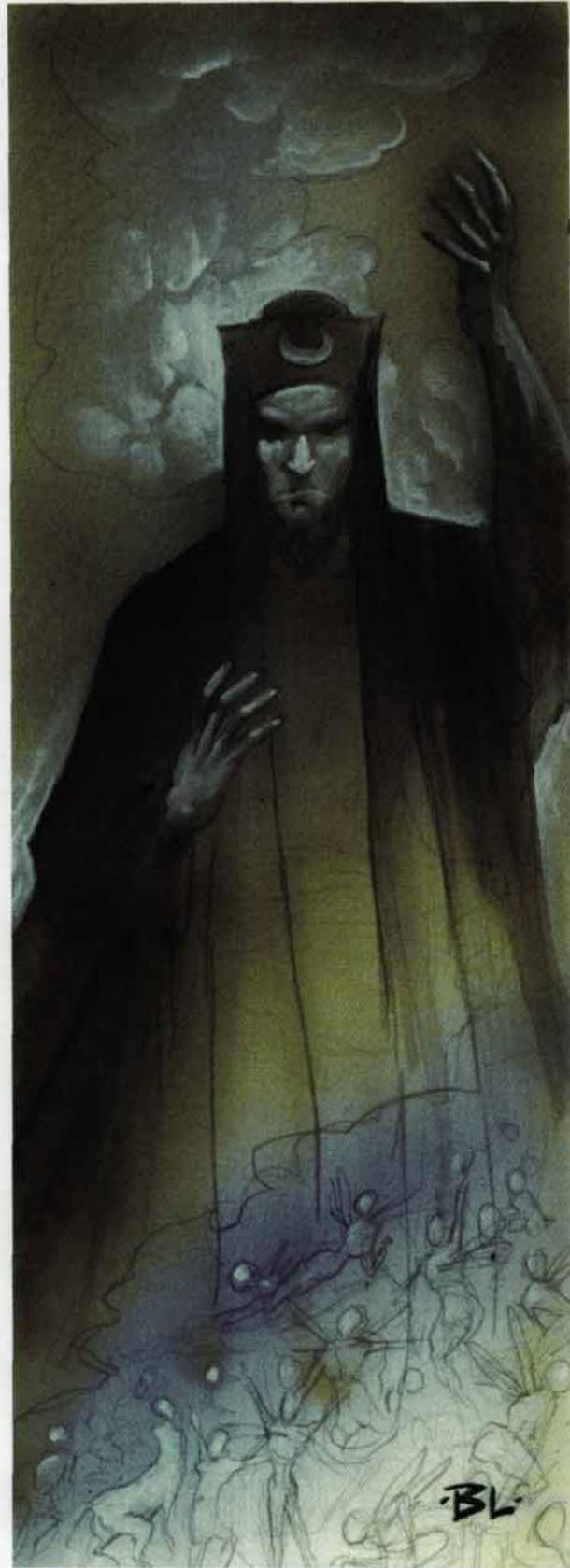
Chimera

Like children on a playground, changelings live in a world of imagination. However, what they believe can become real. Their unconscious minds shape the stuff of dreams into something that they and they alone can understand. Changelings call these products of their imagination "chimera," for they exist only to those of the Dreaming.

Chimera can be objects (weapons or magical treasures), creatures (often monstrous) and places (flying castles or archways located in forests). Chimera can have a degree of intelligence, and some chimerical beings can even speak. The very reality of the fae is composed almost entirely of chimera.

Glamour

The whole being of a changeling is suffused with a magical energy called Glamour. Glamour describes the mystical, elemental power of what exists on the Other Side, in the realms of fantasy and fancy. While chimera are the "physical" embodiments of dreams and imagination, Glamour is the "power source" that fuels and animates those chimera and the Dreaming as a whole. When a changeling draws upon Glamour, she draws upon the very energy of the Dreaming. That energy can be used to alter the Dreaming or change and modify material reality. Changelings can use Glamour to evoke their magical arts and cast their mischievous cantrips.



Though Glamour is generally invisible to mortal eyes (because mortals do not believe in it), fae have an intuitive ability to sense it — to see the truth of faerie things even when that truth is otherwise concealed. Known as faerie sight, or “kenning,” this ability to recognize the use of Glamour enables Kithain to recognize each other even when they are in mortal form, to sense when Glamour is used and to sense when powerful sources of Glamour are nearby. All changelings possess some instinctive degree of kenning, but only those who practice the Kenning Talent (see Chapter Six) can employ it freely.

Glamour is rare and precious in the World of Darkness. Changelings covet it and jealously guard it.

Banality

*The fool escaped from paradise
will look over his shoulder and cry
Sit and chew on daffodils and
struggle to answer why
As you grow up and leave the playground
where you kissed you a prince
and found your frog
Remember the jester showed
you tears, the script for tears.*

—Marillion, “Script for a Jester’s Tear”

When humanity turned its collective back on the Dreaming, a terrible scourge of disbelief and negation smote the world. Hope, trust and imagination were destroyed and replaced with reason, pessimism and scrutiny. Known, among other names, as the Endless Night, this universal rejection of imagination is the antithesis of the Dreaming. The resulting force of Banality — the very energy of doubt and the opposite of Glamour — causes the further deadening of senses and minds, resulting in apathy, callousness and close-mindedness.

Banality is the curtain of the mundane that humans create in order to survive in the World of Darkness. By dismissing hope and faith, humanity avoids being hurt by its failure. Shutting out mystery and dreams anesthetizes fear, but deadens beauty as well.

Banality has largely blotted out faerie magic and to this day deters its return. Though it is a mindless force, Banality is feared by the fae more than any monster or villain. It is an enemy unlike anything the Kithain have ever encountered, and they are largely helpless in its grasp.

The Undoing

Sometimes the pressure of Banality becomes so overwhelming that it completely smothers changelings. They become so rooted in the world of humanity that their

faerie natures are completely suppressed. Banality consumes them, and they forget that they were ever anything other than human.

Known as the Undoing, this scourge eradicates every facet of a changeling’s true nature.

Hiding from the Scourge

In order to survive at all, the Kithain learned how to conceal themselves from Banality. The best way to do so was to assume some sort of mundane form, be it a tree, an animal or a human. By weaving Glamour into their forms, changelings assumed the likenesses, or “seemings,” of mortals and thereby concealed themselves. Over the years changelings perfected these disguises and have become very nearly indistinguishable from the mortals they emulate.

By adopting mortal seemings, most changelings have learned to hide from Banality as well as (albeit with difficulty) coexist with it. Only those who find themselves on Earth for the first time have trouble dealing with Banality from day to day. Even well-adapted changelings fear prolonged contact, though.

Changelings first discovered that they could escape Banality by assuming the guises of mortal infants and youths, taking the places of the mortal young in the physical world (replaced children were transported over to Arcadia). By entering the mortal world in this way, changelings grew up as mortals without triggering Banality. This was (and still is) the most common way that the sidhe came to Earth.

Commoners, on the other hand, who by and large adapted to existence in the mortal world following the Shattering, are reborn into mortal families (usually those that carry faerie blood) when their former bodies pass away. Their spirits join with the souls of unborn children and the two become fused. Common changelings therefore grow up as humans, all their fae memories utterly forgotten.

Some mortals with faerie spirits live and die without ever discovering their true natures. The chains of Banality forever bind them. Others discover their fae sides during the Chrysalis, the event of self-revelation, and only then recall their fae memories.

The Mists

The Mists of Forgetfulness are among the greatest curses inflicted by Banality. The Mists cloud the minds of the Kithain on Earth, making it impossible for them to remember Arcadia, their past lives, and sometimes even their changeling nature. Because changelings assume

mortal forms on Earth, they must live within the limits of those forms. Anything experienced outside mortality becomes nearly impossible to recall.

Robbed of their memories, changelings who assume mortal form understandably live frustrated, bitter lives. Aware that they're different from other people and desperate to discover their true heritage, changelings in mortal form search constantly for clues to their true identities. Theirs is the hero's quest in its simplest form: the quest for self-discovery.

Sometimes the Mists do part, if only slightly. On the rare occasions when the fae dream, they dream of the past. Often, glimmers of their past lives on Arcadia are revealed. For the most part, however, little can be uncovered before the Mists close again.

For this reason, Arcadia is a mystery to earthbound fae. Even changelings who are somehow aware of it do not know for certain what Arcadia is like or whether the stories about it are true or false.

True mortals are always blinded by the Mists. Their innate Banality causes them to forget manifestations of Glamour.

Awakening to the Dreaming

Changelings awaken from mortal existence on their own terms and in different phases of their mortal lives. Yet the stages of awakening are the same for all changelings, regardless of age. Those stages are the Chrysalis, Fosterage and Saining.

The Chrysalis

I have seen an acorn before an oak, a nut before a hazel, but never a changeling before the Chrysalis.

— old Kithain saying

Awakening to the Dreaming is a traumatic, life-altering event. An awakening changeling must undergo the Chrysalis, a transformation of perception. It is at this point that a changeling discovers the Dreaming, his true nature and the Kithain as a whole.

A massive groundswell of Glamour accompanies this change. If any changeling is nearby, he immediately kenns the disturbance. Sometimes several changelings sense the awakening and flock to the scene.

Those attracted to the "fledge"—the newborn changeling—have a duty to help him through the process of realizing and accepting who and what he is (as detailed below under "Fosterage" and "Saining").

The trauma of the Chrysalis can sometimes be too much for the awakened to handle. Many fledges experience deep delusions and emit wild, unconscious spurts of Glamour. The resulting maelstrom of frightening, chaotic hallucinations is known as the Dream Dance. The Dance is a visionquest in which the fledge confronts her deepest fears and highest aspirations.

In rare, tragic cases, the perceptual assault of the Chrysalis drives a changeling utterly mad. Others are so frightened by what they experience that they retreat into the stability of Banality. A few become so twisted, caught between madness and hatred of their new selves, that they come to despise the Dreaming. These individuals often become Dauntain, seeking to destroy that which causes them so much pain.

Fosterage

After the onset of the Chrysalis, and sometimes before its completion, the new changeling is brought to the nearest freehold. There the process of explanation is continued, proof of her nature is provided, and the hapless fledge is counseled about her true existence—assuming that she has not retreated into Banality or responded violently to the Chrysalis.

At this time the newcomer is "adopted" by an older, experienced Kithain, usually a grump. This faerie serves as the fledge's mentor and guardian. It is the guardian's duty to teach and guide his ward in the ways of Kithain society. He is a combination of teacher, guardian angel and faerie godparent. Whether a changeling's guardian is a noble or a commoner plays a vital role in how the ward fits into Kithain society. Typically the ward is adopted into the household or motley of her guardian (see below).

By ancient tradition, the lord of the freehold chooses the fledge's guardian. The lord can assign whomever he wishes to the role, and may make the decision on his own or take the advice of advisors. However, if members of a motley—a group of commoners—acquire a fledge, they never take her to a noble-controlled freehold or award her to a noble mentor.

Both ward and guardian swear Oaths of Fosterage. In most cases this is a changeling's first oathbond (see below). In the absence of true faerie kin, one's guardians and wards are considered one's family.

A ward is often heir to her guardian's estate and titles. In some cases this includes title over a freehold. A ward doesn't necessarily end up in the same court (Seelie or Unseelie) as her guardian. Indeed, if the ward is a childling, the guardian is probably unsure whether his charge is Seelie or Unseelie.

The Saining

After a fledge — specifically a childling or wilder fledge — has been assigned a mentor, that newborn must pass through a time of waiting. This period typically lasts for a year and a day, during which the fledge is fully educated about changeling society. During this period, after some months have passed by mortal reckoning, the fledge is allowed some freedom in Kithain society, but is still protected by her guardian. This portion of the fledge's grooming is known as "the warding." Finally, before the year and day has passed, the fledge goes through a time of watching, during which she is observed but not particularly guarded. She is allowed to make her own mistakes and take her own lumps.

Newly awakened grumps are treated differently, since they have so much experience (and Banality). They are immediately taken into a specific house or motley as a guest and are carefully taught about their faerie heritage until they are ready to join Kithain society. Obviously, some grumps are better prepared to accept their new realities than others are.

When a changeling, whether childling, wilder or grump, is prepared to be fully initiated into Kithain society, seers perform a ritual called the Saining. "Saining" literally means "naming." The seers' enchantments enable the parting of the Mists and the discovery of the Kithain's true name. The changeling is not supposed to share this name with anyone outside her household or motley. It has mystical significance; the knowing of it provides an enemy with power over the changeling.

The Saining of the noble sidhe differs from that of commoners. It is a secret ritual attended only by members of the house that has taken in the fledge. The young sidhe undergoes an ordeal called the Fior-Righ to determine if she is truly of the sidhe and to which house she truly belongs. The initiate is also tested in a variety of ways to judge character, skill, physical ability and wits.

Sometimes noble houses plant changelings in mortal families and await their awakening. In such cases a house usually already knows what the fledge's allegiance, character and abilities will be, even before the fledge's Chrysalis.

Regardless of social standing, a newly initiated changeling typically swears vassalage to her lord or motley, whichever is appropriate. If the fledge joins a household, she may be retained in its lord's service.

Kith

A changeling who awakens to the Dreaming not only discovers a new world and a new identity, but learns that he belongs to an inhuman race. There are many different





racés among changeling kind. These races are known as kith. From kith is derived the term "Kithain," which is what changelings call themselves as a people.

Awakened changelings are often able to recognize the kith of dormant faeries; mortal seemings often reflect kith racial qualities. That's not an absolute rule, though; sometimes a changeling's kith is imperceptible until the changeling is infused with Glamour.

A changeling's kith is her true self, the essence of her dream body. Kith determines the broad parameters of a changeling's appearance, though no two changelings have identical features.

As a changeling's Banality grows, her kith more closely matches her mortal seeming until the two merge and the kith is undone, forever lost to the mundane.

The nine most common Western kith are:

- **Boggan** — Quiet, practical homebodies, boggans cannot resist the urge to help others in need. By the same token, however, they feel that everyone's business is their own. They are known for their ability to accomplish ordinary tasks at incredible speeds.

- **Eshu** — Sharp-witted and crafty, eshu are renowned travelers and storytellers. Plagued with an unquenchable wanderlust, they have a knack for being at the right place at the right time. Though the eshu originated in Africa, they have since traversed the globe.

- **Nocker** — The grotesque and dour nockers are renowned smiths and craftspersons. There's not much that nockers can't fix. Unfortunately, they tend to relate better to machines than to people.

- **Pooka** — Scoundrels of the worst sort, pooka are clever and gregarious talkers. They are infamous for never telling the complete truth.

- **Redcap** — Crude, rude louts with a taste for blood, redcaps are disliked by most. They have voracious appetites and are able to devour virtually anything that they can sink their teeth into or fit into their maws.

- **Satyr** — Satyrs are lusty, hedonistic party animals — but, paradoxically, are sought after for their wisdom. Their music can be quite infectious and has been known to have powerful effects on its listeners.

- **Sidhe** — The high and noble race of the fae, the sidhe are tall and incredibly beautiful. They are natural-born leaders, and know it.

- **Sluagh** — The whisperers of secrets. These disturbing beings dwell in the forgotten places of the world. Sluagh never speak above a whisper, so one should be certain to listen carefully.

- **Troll** — These huge, amazingly strong changelings are known for their honor and stubbornness. Almost

nothing can make a troll change its mind once it has been made up.

Changeling Society

A changeling who awakens from mundane life not only undergoes drastic personal changes, but is also thrust into a new social environment. There is a whole world of fae creatures out there to encounter, understand and become a part of, and these beings have their own social conventions and standards.

The Ties That Bind

The Kithain are a very social people. They are seldom alone when they are filled with Glamour and have been known to pine away into Banality if forced to remain apart. Thus, changelings tend to belong to clans of one type or another. These clans are families of sorts: communities of Kithain whose members protect each other and work together toward common goals.

The most common faerie groups are the noble household and the commoner motley. Members of these groups are typically bound together by a variety of oaths, and the newly awakened are constantly sought after for membership.

Households and motleys are founded upon the power and importance of freeholds. The influence of each group stems from its control and dominance over such refuges.

Households

A household consists of a band of changelings who live together in the same freehold and serve the same noble lord, whether as vassals or retainers. Members of noble households are by definition part of the feudal hierarchy and support the continued rule of noblekind. Each household has its own coat of arms (that belonging to its ruling lord) and its own battle standard. The lord of a household must be at least a knight in rank and is often a baron or of higher status.

Most Kithain have a great deal of pride in their households. If one member of a household succeeds, all members do. Most households have at least one rival household, for which no amount of enmity or scorn suffices. Open battles between households are common.

Not all households are ruled by sidhe; these days, nobles derive from all the kith.

Motleys

A motley is a commoner society; it is run by and for commoner faeries. Motleys are radical and nonconform-



ist, rejecting the elitist feudal structure of the nobility. In fact, they present themselves as its alternative. Motleys have no set leaders — their members don't believe in leaders and followers — but work together for the common good. Motleys originated centuries ago, when many commoners grouped together after the Shattering and adapted to life on Earth by forming circuses or freak shows. Indeed, many of their traditions derive from circus life.

Most motleys control freeholds of some kind. Members work together to maintain and protect their holdings (mainly from rapacious nobles). Motley freeholds are known as mews and are open to all. Some motleys cling tightly to circus traditions and wander about "taking over" whatever freeholds prove handy, moving on just before they are forcibly evicted.

The nobility consider motleys little more than gangs, albeit powerful ones. They wish they could rid themselves of motleys completely, but failing that, they attempt to use motleys as pawns in their intrigues and power struggles.

Motleys were the dominant form of family among Kithain during the Interregnum. Today they serve as the only influential counterweight to the power of the nobility. Their influence gives commoners a voice in the affairs of the nobility, but motleys have very little sway over the conservative rulers of various kingdoms.

Oathcircles

The third type of faerie social group, called an oathcircle, usually consists of a group of friends who swear oaths of friendship and loyalty to one another. Such groups tend to be based out of one or more freeholds, though some call no particular place home.

Oathcircles can be formed by changelings, noble or commoner, who simply enjoy each other's company or whom circumstances force into alliance. Changelings with a common enemy or in common trouble may band together and swear allegiance to each other. Some groups of changelings even form secret orders and societies.

Those who swear to each other are considered oathbound. Those who are oathbound can pool their Glamour and cantrips.

Freeholds

There are very few places left in the world where the Kithain can hide from the menace of Banality. Most of the ancient faerie glens, isles and hillocks are long gone, their pathways to Arcadia closed when the weight of humanity's disbelief became too heavy for them to remain open.

Nonetheless, a few remain. Such places have close connections with the Dreaming (see "Trods," below).

Changelings can exist in peace in these refuges, for here Banality is kept at bay. Kithain call these places freeholds.

Freeholds are places — real-world locations in every way — except that they are touched by enchantment. They are nearly always inconspicuous and hidden from mortal view by Glamour. Though mortals might pass by a faerie tavern every day, it looks so dusty, dilapidated and rundown to them that they never think of going in.

Freeholds are so valuable to changelings that they are the keystones of the Kithain feudal system. Freeholds are sources of power and influence for nobles and commoners alike.

Freeholds are the foci of many changelings' secret, faerie lives. Most consider one freehold or another to be their home, though they do not really live there. They have loyalty to and affection for their refuges, no matter how small or humble. Wars have been fought over freeholds, sometimes over matters as "insignificant" as where to hang tapestries. "Home Sweet Home" is a serious matter for the Kithain.

Trods

Trods are faerie roads — connections not only between freeholds, but between the mortal world and Arcadia. Trods are tied to the waxing and waning of the seasons, the orbits of the planets and the positions of the stars.

After the Shattering, trods between Arcadia and Earth could only be opened from the Dreaming side, and were always guarded there. Indeed, they are still guarded.

Balefire: The Sacred Flames

Most freeholds are lit with the flames of the balefire, the *Ignis Vesta*. This chimerical fire is the literal heart of a freehold and the focus of its magic. The balefire is Glamour given form.

It is vital never to let the balefire of a freehold burn out, lest the site be lost to Banality. The source of all balefires is the Great Balefire that burns in the sacred well under Tara-Nar, the castle of High King David.

Balefires are connected obliquely to Beltaine, the night on which new life is celebrated. Indeed, the festival of Beltaine is named after Balor's Fires. Fires lit from balefires serve as a focus for the night's festivities.

Types of Freeholds

- **Glade** — A sylvan glen, typically located deep in a forest. Glades are favored sites for many festivals.

- **Hearth** — A faerie tavern or bar, usually with an entrance in a back alley. Many speakeasies from the 1920s have been turned into hearths. All are welcome in these establishments, as long as one has something to trade.

- **Lodge** — Cottages, houses and mansions — collectively considered lodges — can be freeholds. Lodges are typically the strongholds of nobles, who spend much of their time within.

- **Manor** — A small faerie glen surrounding a cabin or other building, usually located in the wilderness.

- **Eyrie** — A freehold high in the mountains, typically the refuge of an outcast.

- **Grotto** — A sylvan cave or abandoned mine. Sluagh often gather in such out-of-the-way freeholds, though others occasionally seek the seclusion that grottoes offer.

- **Faerie Ring** — A very small glen found deep in the forest. These naturally occurring freeholds grow increasingly rare as the wild places of the world dwindle.

- **Isle** — These enchanted islands cannot usually be found on maps, nor have they been sullied by mortal feet. The most prized of freeholds, isles are very private refuges and are closely guarded. Only six isles have ever been discovered.

- **Thorpe** — A faerie town. Thorpes are rare these days. One of the most famous is a mining ghost town known as Mother Lode, located somewhere in Nevada.

The faeries of Arcadia, dreadfully afraid of Banality entering their realm, make certain that no one passes from the material world to theirs.

Since the Resurgence some trods have opened of their own accord from Earth, but do so only when the time is right. Such times seldom come. Lucky individuals do occasionally alight to Arcadia at these times. Otherwise it is nearly impossible for the fae of the material world to travel back to the Dreaming, though that is the fondest hope of most.

COURTS of the Dreaming

Changeling society is like a complex symphony of several movements, harmonies and measures, throughout which run two distinct themes — the concepts of Seelie and Unseelie. The influence of these states reverberates on all levels of social interaction, and they are as ubiquitous as light and darkness.

More than simply political affiliations, the states of Seelie and Unseelie are ways of being and philosophies of existence. Each manifests in a court, and all Kithain have qualities of both Seelie and Unseelie, but one always holds sway and is embraced over the other. The nature of each court is widely known; they are not secrets or little-known truths.

One's court — the nature that a changeling has a predilection for — marks one in many ways. These marks are impossible to define, but are keenly felt and affect all Kithain social interaction, regardless of any rational thought. A Seelie always mistrusts an Unseelie. An Unseelie always holds a Seelie in contempt. They may mask these feelings, but some small degree of prejudice always exists. Such is the nature of the Kithain.

At one time the Seelie and Unseelie fought incessantly, but this is no longer the case. While there are still some who mindlessly disparage or even war against their inimical court, members of the two generally tolerate each other. Open bigotry is a thing of the past. Many changelings serve lords who are not of their own court, and many count as friends those of the other court.

Each court has a multitude of aspects that define it. There are no hard-and-fast rules to delineate whether a thing is Seelie or Unseelie; several factors decide. While some say that the Seelie are of the day and summer and the Unseelie are of the night and winter, this is not always the case. All that can be said for certain is that the courts are rivals and that they are different from one another. Individuals within the same court differ more than do the courts as a whole.

In fact, it is not unknown for Kithain to change loyalties from one court to the other. However, this is not just an idle affectation. When a changeling embraces her opposite nature, she makes a tremendous choice that alters her very existence and place in Kithain society.



The Seelie Court

The Seelie have always been known as the guardians of tradition. They keep the peace, foster love, protect the weak and maintain the ideals of chivalry. They are traditional and cautious, trusting the old over the new.

Most Seelie desire to reunite themselves with the Dreaming, and will do so at any cost. They believe the gathering of Glamour to be a sacred duty, a process of reuniting dreams and dreamers. For them, Banality is the scourge of disbelief, the rejection of the Dreaming and the bane of all faeries.

For the Seelie, the worst crimes are oathbreaking, treason, cowardice and dishonor. In their own eyes they are bringers of justice, providers of stability, keepers of tradition, paragons of chivalry and disciples of truth. They hold beauty, true love and honor as their greatest virtues.

Bards — recorders of faerie ways — are frequently consulted by the Seelie to learn how things used to be. The Seelie instinctively trust the old ways because they revere the wisdom of the ancients. Some Seelie are so enamored of ancient times that they affect the dress and speech of the mortal European Middle Ages. Even the most modern Seelie agree that tradition and the wisdom of the elders are vitally important.

The Old Ways

In the distant past, the rulership of the Dreaming was ordered. It changed seasonally and was balanced between light and darkness, summer and winter, Seelie and Unseelie. In those days the Seelie king and queen ruled from Beltaine until Samhain. On Samhain, the Seelie Court gave up rulership to the Unseelie Court, and the Unseelie king and queen ruled until the next Beltaine.

During the Interregnum, after the Kithain nobility left the earth, the importance of the courts diminished. Survival was more vital than games and pageantry. Seelie and Unseelie commoners adopted a *laissez-faire* code of conduct. Member of the courts learned to tolerate each other and to recognize each other as separate sides of the same coin. Court-based feuds and even wars still occurred on Earth, but a process of accommodation began.

The Seelie Code

- *Death before dishonor.*

Chivalry is not dead. Honor is the most important virtue — it is the source of all glory. Personal honor must not be stained. Sometimes nothing but one's own death can cleanse the mark of dishonor.

- *Love conquers all.*

Love is the soul of the Dreaming. True love transcends all and is the perfect expression of what it is to be Seelie. Courtly, romantic love is considered the highest form of love, but familial love is pure as well. Anything is permitted in the name of true love.

- *Beauty is life.*

Beauty is a timeless, objective quality that cannot be described, but is recognized whenever it appears. Beauty is the muse of creation, the ultimate flowering of the Dreaming. Once found, it must be protected. Many heroes have died protecting beautiful places, people and things. True beauty is eternal.

- *Never forget a debt.*

One gift deserves another. If you receive a gift, then you should give one. If you are subjected to a curse, then you should intone one. One oath of friendship deserves another. Never refuse to aid another to whom you are indebted. Never forget a kindness...or a slight.

The Unseelie Court

But such people! Ogres with monstrous teeth, and wolves, and bull-headed men; spirits of evil trees and poisonous plants...Cruels and Hags and Incubuses, Wraiths, Horrors, Efreet, Sprites, Orknies, Wooses, and Ettins.

— C.S. Lewis, *The Lion, the Witch and the Wardrobe*

The Unseelie have always been known as those who mocked tradition, brought war and change, fostered madness and hatred, reviled the weak and upheld freedom and wildness over any chivalric code. They see themselves as radical visionaries, changing with the times and always looking toward the future.

Members of today's Unseelie Court believe quite firmly that since the Dreaming has abandoned them, no loyalty is owed it. The Unseelie manipulate the Dreaming for their own purposes, using Glamour as a means to glorify themselves and further their will. They see themselves as gods who walk among mindless masses, and feel free to

skim the cream off the top of the human and Kithain culture's churn. Indeed, some Unseelie (redcaps in particular) still practice the ancient traditions of cannibalism and human sacrifice.

Although some Unseelie wish to return to the Dreaming, they do so only because it is an avenue to power. The Unseelie consider Banality a powerful adversary, not to be feared but harnessed. The more radical among the Unseelie believe Banality to be the synthesis of all reality, the natural successor to the falsehood of the Dreaming. Ultimately, the Unseelie believe that their strength of will can overcome Banality.

The Unseelie hold stagnation, repression, narrow-mindedness, censorship, weakness and traditionalism to be the worst of crimes. They see themselves as champions of change, paragons of freedom, awakeners of thought and enemies of inhibition.

The Unseelie are notoriously contemptuous of courtly ways, pageantry and the spectacle of Kithain society. They consider these Seelie traits silly, old-fashioned and boring. If they do attend a pageant or ball, it is usually to (openly or quietly) mock the proceedings.

The Shadow Court

Born in the heart of the Interregnum was a tradition known as the Shadow Court. Initially established by the Unseelie as a lark, a mockery of the old division of rule

The Unseelie "Code"

- *Change is good.*

Security is a falsehood: it does not exist. One second you are cock-of-the-walk, the next you are a feather duster. Embrace change or you will be lost in its dust. Chaos is the ruling force of the universe; deal with it. Adapt or die.

- *Glamour is free.*

Glamour is worthless unless used. Hoarding it does no good, so fill the air with its power. There will always be more dreamers and more Glamour. If you are clever enough, you will always have your fill.

- *Honor is a lie.*

Honor is but a fairy tale, and a bad one at that. It has no place in the modern world. Only through enlightened self-interest can any truth be reached.

- *Passion before duty.*

Passion is the truest state. Follow your instincts. Live life to the fullest. Have as much fun as possible before your youth is gone. Live well now — tomorrow you may die.

based on the seasons, the Shadow Court became a means for the Unseelie to retain some of their former identity.

The Shadow Court is called together on the evening of every Samhain. During the festivities, honorary titles are bestowed for the coming Unseelie part of the year. Although some hardcore Seelie frown on the festival, believing its increasing significance to be too familiar of Seelie ways, most consider it a harmless celebration.

Today the Shadow Court is relegated to the status of a Mardi Gras-like holiday, a night when every changeling, even the Seelie, remembers that he has an Unseelie nature. It is a night for celebrating the dark half of the year, a memorial for fallen fae and a time to tell stories and drink. (The Shadow Court also convenes at other times, but in secret, and only select Unseelie are invited to complain about or discuss policies there.)

All changelings know about the Shadow Court (but not about its clandestine meetings). Even Seelie rulers see it as a means for their changeling populace to “let off steam.” Although Unseelie rulers tend to be on friendly terms with the Shadow Court, courts are often called without the participation of those rulers, particularly in regard to secret meetings — the appearance of Unseelie lords would attract too much attention.

Little does the general Kithain populace know that of late the Shadow Court is being turned to a sinister purpose, one that remains secret for now.

The Feudal System

At one time the children of the Dreaming lived as equals and the structure of their society was no more complex than that of humanity's tribes. As time passed and humanity turned from the Dreaming, humanity's dreams grew twisted and warped by its isolation. The violent and black dreams of a medieval age transformed the order of Arcadia: faerie kings and queens emerged, and with them a feudal monarchy. When some nobles were cast out to Earth upon the Resurgence, that same feudal structure was imposed upon the commoner fae of Earth. War ensued, resulting in a complex political order based on class, noble house and representative monarchy.

At the top of the feudal order, faerie nobles are the rulers and lords of every aspect of Kithain life on Earth. Fae feudalism is founded on the value of a changeling's word; it is built on the bulwarks of honor and pride. Every noble swears loyalty to his respective lord and is expected to observe his vows. Those who do not are punished severely, not only by their lieges but by other noble Kithain. The disloyal are socially branded, never to be trusted or respected.

Origins of the Fae

Although the word “faerie” is Celtic in origin, faeries are born from all human cultures. They are all made from the same “stuff,” but their cultures generally remain distinct; they walk their own paths.

Celtic culture has the most far-reaching impact on Kithain ways, and those ways are sometimes imposed upon other faerie cultures. Certainly the Japanese *tengu*, the Australian *mimi* and the Hawaiian *menehune* don't stand for such foreign pressures, but for the most part changelings of different backgrounds live in peace.

As the closest earthly land to the Dreaming, Concordia (North America) is culturally unique. It is something of a faerie melting pot, where changelings from across the world come to eke out an existence in hopes of one day returning to Arcadia.

When foreign changelings do join Celtic courts, houses and motleys, they tend to adopt titles from their own cultures that approximate their newfound positions. Such faeries are often treated as visiting dignitaries.

Even Unseelie lords require *unstinting loyalty* from their lessers. Despite their advocacy of freedom and chaos, those Unseelie who lust for power have need of loyal underlings just as their Seelie cousins do.

As commoners — serfs and peasants — stood at the bottom of the social order during humanity's medieval times, commoner fae stand at the bottom of today's faerie order. At least that's how the nobles perceive things. Having survived the Interregnum and struggled for their freedom after the nobility's return to Earth, commoners have their own ideas about where they stand in Kithain society.

Commoners and Nobles

Commoners, trapped on Earth after the Shattering, have survived for hundreds of years by being born and reborn into human families. Life isn't such a big deal to them. Nobles, on the other hand, are typically *sidhe* who have come directly from Arcadia — this is their one and only time around the block. If they're killed, their spirits are lost.

Nobles consider commoners base and mundane. Commoners consider nobles arrogant and dispassionate. Certainly there are some commoners who respect the nobility, but many more mistrust them and still others



hold them in complete contempt. Generally speaking, commoners do not play the games of nobles. They don't fully respect the bond between vassal and lord, and they don't consider themselves serfs, but separate from and equal to the nobility.

Liege and Vassal

Noble society is based on a complex hierarchy in which rank and title determine status. Respect and obedience are accorded one's lord and expected from one's vassals.

Practically every noble is a vassal to another. The exceptions are kings and queens, but sometimes even they are subject to a higher power (as is the case in modern times, with the reign of High King David). Likewise, practically everyone is someone else's liege. Only the lowest of the faerie nobility (squires) are not liege lords, although they may have pages beneath them.

Commoners are not officially considered part of the ruling class; hardcore traditionalists among the nobility consider commoners to be subjects and nothing more. Following the Accordance War, integration of commoner society into the noble order has led to some commoners becoming nobility, but nobles rarely consider these "upstarts" equal.

The acquisition of power is the goal of most nobility. Power is won through intrigue, political maneuvering and outright war. Nobles strive to have others swear fealty to them, collect vassals and seize new holdings. Winning power also wins favor with a noble's own lords, further improving a changeling's status. Those at the top of the order go to great lengths to expand and consolidate their power. Those at the bottom struggle to make names for themselves and retain their rights and privileges.

Rights and privileges are central to the relationship between lord and vassal. A lord does not have absolute power. Vassals have a number of traditional rights. If these rights are abrogated, vassals have, by custom and law, a right to band together and fight their lord or appeal to their lord's liege.

Noble Obligations

A changeling noble has a number of obligations to her vassals. A vassal cannot be treated as a thrall, servant or churl. It is a noble's duty to protect a vassal from outside harm and violation of rights. A lord must provide safe haven to a vassal in times of need. A lord must provide fair judgment and cannot inflict punishment without just cause. A lord must administrate over the property of commoners who reside in the lord's domain; no other justice may be applied. A lord must also provide for

holidays and festivals during which Glamour may be celebrated.

If a lord's rule is considered unfair, appeals may be made to a higher lord. A vassal may lawfully turn on her lord if her feudal rights or Rights of the Escheat — the very laws of the fae (see pg. 73) — are violated.

While vassals are not meant to be dominated, it does occasionally happen. Tyrants are still tyrants. Vassals who are weak and self-serving will always allow themselves and their fiefs to be abused by tyrannical lords.

As an aside, because many commoners do not believe themselves subject to the feudal system, conflicts often arise over how commoners may behave and who may punish them. If a commoner resides in a lord's domain but does not feel responsible to that lord, much social strife can result. Sometimes only the word of a mutually respected figure, such as High King David, can resolve disputes between nobles and commoners. Painful memories of the Accordance War still linger.

Titles

Noble changelings possess titles giving them sovereignty over domains and the freeholds within. Indeed, holding title over freeholds is at the core of what it is to be a noble. Nobles who lack titles desperately seek to gain them. A baron without a title is a baron bereft of respect. A knight without land is without honor.

Coats of Arms

Each noble household has its own coat of arms. Each noble of knightly rank or higher bears his own personalized version of the arms. This heraldic design, also known as a crest, is commonly worn on the back of a cloak or on a shield. Sometimes the crest is simply sewn onto a shirt. Crests are used to mark changelings, particularly nobles, making them easily recognizable in battle by both friend and foe.

The Noble Houses

When the Sundering separated Earth and Dreaming, and the Shattering severed them completely, most nobles fled to Arcadia or were lost to Banality. With the reopening of the trods centuries later, members of five noble houses were thrust upon Earth from Arcadia. There they imposed the political hierarchy they had forged in Arcadia.

The Resurgence occurred in 1969, so the Kithain of the five noble houses who arrived with it have only been on Earth for a few years. Though not all nobles on Earth belong to one of these five houses, the vast majority do and therefore keep a tight rein on power. (Though commoners

Barter and Dross

Barter is the chief form of exchange among the Kithain; money has no role. What need do faeries have of printed green paper? The Kithain do have a medium of exchange, though it is hardly as official as bills or coins. Rates of exchange for the Kithain are measured in terms of "dross," physical objects that contain the raw essence of Glamour. These items have had a bit of Glamour imparted into them by various means. Examples of items that contain Glamour and that can be considered dross are a handwritten poem by Edgar Allan Poe, a shirt worn by Elvis Presley or a heretofore unknown sculpture by Michelangelo — anything that has been exposed to powerful imagination or is the object of a spectacle.

When such rare items are discovered, the Glamour within them is seldom used (unless by radical Unseeleie). Such items are more useful in trade. Changelings can use the Kenning Talent to judge items' worth.

Additionally, all chimerical objects contain some small amount of Glamour and can be considered dross. Chimerical coins have been minted, though they are not widely available.

are recognized in theory, they have little practical voice and most know it.)

Members from the eight houses that remain in Arcadia also occasionally find themselves on Earth. These Kithain are generally adopted into one of the earthly houses, though they are not always completely welcomed or trusted.

The noble houses are named after their famous founders. The character of each house reflects the personality of its creator. Chapter Six: Traits provides full details on the houses.

- **House Gwydion** — A fractious, quarrelsome, intrigue-ridden yet heroic house. More than any of the other nobility, nobles of Gwydion respect courage and demand it of their peers. Their fiery tempers are legendary, though members of the house vehemently deny any volatility.

- **House Eiluned** — Also known as the House of Secrets, Eiluned is stained by the dark reputation of its founder, Lady Eiluned. Eiluned's sages are known for their natural talents at intrigue and their uncanny ability to gather secrets.

- **House Dougal** — House Dougal is known for its strength, wisdom and canny practicality. Members tend to

be gruff, practical and orderly. They are the nobility's architects and constantly seek to expand their domains.

• **House Fiona** — These nobles are known for their passions and radical views. They love to challenge the status quo and are quite fond of food, drink and carnal pleasures. Indeed, they are often distracted from higher pursuits by appeals to their base needs. Fiona can be contrary and arrogant, yet are generally tolerant of commoners and strangers.

• **House Liam** — Liam is the most enigmatic of the houses; its members consider themselves the protectors of mortals. They are sages and recordkeepers. Whole brigades of these gentle-voiced warriors have been known to appear without warning to defend the innocent and helpless.

Rank and Privilege

By the King's truth a land is justly ruled

By the King's truth great battles are diverted

By the King's truth every right prevails and every vessel is full

By the King's truth fair weather comes as fitting to the season,

By the King's truth death is warded

And by the King's falsehoods are dried up all the fruits of the earth.

— Lochlandra, *The Proverb of Kings*

Rank is the core of the feudal system. At the top of the hierarchy is the king, at the bottom is the squire. In between thrive layers of ambition, deceit and greed.

• **King or Queen** — Because of the nature of the Dreaming, sovereignty over a land is no simple matter. A reigning monarch has a relationship with the land and everyone who dwells in it. In many ways, the ruler of the land is the land. Everything that he or she does resonates amid the fae nature of the realm. The personality of the monarch is personified by the land (and by its freeholds in particular). If a king is affiliated with winter, darkness and storms, his land becomes dark, stormy and cold, especially in winter. If a king is gruff, cold and passionless, his kingdom become gloomy, craggy and chill. If a queen is wild, excitable and full of energy, the land's freeholds become unruly and vibrant.

Royal Treasures: Kings and queens possess crowns that allow them to know the locations of all the pennons in the kingdom (the markers of the monarchs' territories), scepters that allow them to draw Glamour from any hearths of balefire in the kingdom, seals that can countermand any ducal signet's imprint, and (of course) each ruler has a weapon that is considered an extension of the royal will.



High King David

David Ardry is the High King of Concordia, the vast kingdom covering all of earthly North America. His fief extends from the southernmost border of Mexico to the northernmost reaches of Canada.

David is a wilder, though an old one. His Saining, knighting, coronation and subsequent political battles have been a constant subject of interest for and speculation among nobles and commoners. Although he cannot be compared to fabled King Arthur, legends have sprung up around this dynamic young king.

He is known as a man of great fairness, passion, nobility and honor. He has created a parliament of sorts, a House of Commons in which all Kithain, noble and commoner alike, are represented. Many different motleys send their representatives to this parliament when it meets, all of them seeking to gain the high king's ear. Being honorable and just, and having given concessions to many under his rule, David has created a land that personifies his fairness and patience.

David has high courts in New York and California: one in Manhattan and the other in the redwood forests near San Francisco. He also maintains a ceremonial court that is secreted away in a glen in Washington, D.C., although the court is rarely used. His home is Tara-Nar, an already renowned castle in the Catskill Mountains.

When addressing a king or queen, one says, "Your Royal Highness" or "May it please Your Majesty."

• **Duke or Duchess** — The highest nobles under the king or queen are dukes or duchesses. They hold title to large numbers of freeholds, but operate from their own powerful freeholds. Their domains typically extend over entire cities or expansive areas. They can have up to five counts and barons as vassals and may enjoy special privileges from reigning monarchs. Some act as diplomats, enabling them to travel far and wide on diplomatic missions. Dukes and duchesses owe fealty only to royal crowns.

In wartime, dukes and duchesses have the responsibility of generalship and marshalry of armies, navies and air forces of their kingdoms. Although monarchs are the ultimate warlords, dukes and duchesses serve as commanders-in-chief of specific armies and special militias.

Ducal Treasures: Dukes and duchesses possess signets that allow them to sign treaties, assign lands, make

proclamations and issue writs. These contracts are legally binding only within ducal fiefs. In addition, dukes and duchesses possess pennons that allow them to establish freeholds as their own personal fiefs, superseding any counts' claims. They are also in possession of hearthstones that allow them to draw Glamour from any hearths in their fiefs. Finally, they carry weapons that are often used while in command of royal armies.

One refers to a duke or duchess as "Your Grace."

• **Count or Countess** — Beneath dukes and duchesses are counts and countesses, who are powerful lords nonetheless. Their personal freeholds are somewhat less resplendent than royal or ducal holdings. Their collections of land are known as counties. Counts and countesses hold the fealty of one or two barons and sometimes a few powerful knights. They are known for their scheming natures and dark ambitions. They are high-ranking enough to taste ducal power, but lack the support to seize it. Royal crowns must keep tabs on their counts and countesses more than any other vassals.

In wartime, counts and countesses are required to be subcommanders, organizing regiments and coordinating rear-support activities. They are rarely, if ever, seen on the battlefield. Their duties usually require them to oversee auxiliary functions and the defense of specific zones (particularly those near their freeholds).

One refers to a count as "Your Excellency." Counts are occasionally called earls, although females holding this rank are still called countesses.

County Treasures: Counts and countesses possess pennons that they use to identify their zones of control (their counties). Within their fiefdoms, counts are the law of the land, superseded only by dukes and kings. Counts use their barons to control the land and search for and claim new freeholds. Counts also have fairly potent hearths and can demand tithes of dross from their vassals to help feed those hearths. Each count or countess carries a weapon that is used in direct service to a superior.

• **Baron or Baroness** — Beneath counts and countesses are barons and baronesses, who generally have title to single freeholds. Barons often resent their immediate lords, holding in disdain most counts' ambitions and greed. Barons and baronesses can cling to power for a long period of time; they are close enough to their vassals to be supported through thick and thin. Baronies usually include three or four knights who owe their lord direct fealty. Some barons also play host to a number of knights-errant who have no other lieges.

Baronial Treasures: Barons and baronesses have nothing more than their own hearths (which are potent nonetheless) and knightly weapons. Still, they have the



right to gather Glamour within their fiefdoms and may demand small tithes of dross from their knights.

One refers to a baron or baroness as “Lord” or “Lady.”

• **Knight** — Knighthood is both a title and a state of honor. Knights typically act in the service of higher lords and occasionally hold small fiefdoms directly from barons. Nobles are usually knighted — it is the ceremony of acceptance into the nobility — so knights are among the lowest of that class.

Knightly Treasures: A knight’s weapon is the symbol of his or her honor, an extension of personal will and protection. It is said that if a knight is true, her sword never breaks.

One refers to a knight as “Sir” or “Lady.”

• **Squire** — Although squires are not nobles *per se*, they directly serve nobles (usually knights). They occasionally find fame in valiant struggles fought alongside their masters, but are supposed to stay out of combat and aid nobles on the battlefield only by retrieving lost weapons and gathering wayward chimera.

A squire receives a small allowance of dross from his or her knightly patron.

There is no official means of addressing a squire.

Retainers

Nobles are accustomed to being taken care of and have retainers who perform their services. Retainers are treated as vassals of a sort, but are not usually nobility; most are commoners. They are officially free of feudal obligation. Retainers are typically paid in some manner, sometimes with mere promises of treasure. Some commoners are so eager to find refuge in a freehold that they are willing to serve any lord. Members of most motleys have complete and utter disdain for brethren who serve the nobility.

• **Heralds** — Acting as common messengers, diplomats and courtiers, heralds enjoy a certain amount of “diplomatic immunity” as long as they pay respect to their superiors. It is not uncommon for them to be used as spies; their status allows them to hear much and move on without suspicion. Heralds are often awarded treasures that allow them to travel quickly from place to place. They are responsible for summoning up commoner levies when fiefdoms are endangered.

• **Seers** — Advisors to the lords of freeholds, seers are often skilled enchanters. Their job is to watch for magical attacks on their lords and fiefdoms, to conduct rituals and to advise their lords on the use of lore and chimera.

Because of their magical natures, seers are frequently distrusted. Occasionally the offices of seer and herald are combined.

- **Chancellors** — The right hands of their lords, chancellors are expected to govern their masters' fiefdoms when those lords are away, but must also protect their fiefdoms against attack. Chancellors are generally highly trusted, although a few songs and stories tell of treacherous chancellors who brought about the downfall of their masters. Despite this, chancellors are often afforded as much respect as the lords they serve.

- **Bards** — These are a court's storytellers and recordkeepers. Their bodies are held sacred. It is considered bad luck to strike a bard, especially when one has been granted the hospitality of a fiefdom. The words of bards are believed to be prophetic; events revealed may not occur for years to come, but they will at some point. Bards tend to stay silent unless requested to perform or contribute. Otherwise it is impolite to encourage their input or conversation.

- **Jesters** — Jesters entertain the nobility and usher in Glamour during certain festivals. They are also the watchdogs of Banality. It is their duty to snoop out the mundane and destroy it before it taints or infects a fiefdom.

Jesters use both cantrips and treasures to perform their duties.

- **Troubadours** — These are the musicians and performers of a court. They are also considered to be in charge of affairs of the heart, and are often the confidants of star-crossed and would-be lovers (though they regularly integrate the details of secret relationships into their songs). Troubadours are often caught up in the webwork of love affairs that exist in most courts. When acting as performers, they do not restrict themselves to being objective reporters. Many are paid to sing songs that glorify their patrons.

- **Scribes** — Because life on Earth causes changelings to forget much of Arcadia and past experiences, it is vital that acquired lore be written down or otherwise recorded. This is always done in the old style, in chimerical tomes made from the hides of griffins and boars. Scribes are responsible for such texts, which are always illuminated. Occasionally these drawings come to life before readers, "illustrating" recorded tales.

- **Stewards** — Responsible for all the resources of their fiefdoms, stewards organize and govern a lord's assets. Stewards control household finances, disburse chimerical weapons (indeed, all weapons) and assume guardianship



of court treasures. Stewards also ensure that household servants are well trained and organized.

- **Reeves** — Official representatives of nobles, reeves are employed to work with and organize the commoners of a noble's fiefdom. The maintenance or absence of a reeve indicates a lord's opinion of his commoners. Reeves act as advocates for commoners and appear in courts to bring up issues of importance to them. Reeves also take care of nobles' freeholds; a single reeve is typically assigned to each. Though they are but caretakers, reeves come to regard their freeholds as their own.

- **Thanes** — Thanes are commoner warriors who are loyal to their lords. They have the responsibility of hunting for Glamour on their lords' behalf. Some lords (usually those not of sidhe kith) are famous for their bands of thanes, which can prove to be more effective in war than genuine knights. Many of today's thanes organized the commoner resistance during the Accordance War. The nobility's acceptance of rebel leaders (induced by royal pressure though it was) helped smooth postwar relations between nobles and commoners. Those lords who treated their thanes well discovered useful allies and friends.

The Escheat

The most ancient traditions of the fae, the Escheat, are said to have been handed down from the wise ones of the Dreaming and recorded after the Sundering. They have been passed down and enforced by the nobility ever since. Indeed, it is considered the duty of the nobility, Seelie or Unseelie, to enforce the Escheat, acting as judges, juries and executioners. As might be expected, the Seelie are more dedicated to and forthright with their duties than are the Unseelie.

Although the authority of the Escheat is not backed by Glamour, as it is said to be in Arcadia, the Escheat does carry the force of law, tradition and custom. It is said that at times the Dreaming occasionally enforces the Escheat through its own subtle methods.

Described below are the six basic rights or tenets of the Escheat.

- **The Right of Demesne** — A lord is the king of his domain. He is the judge and jury over all crimes, large and small. His word is law. A noble is to be obeyed by his vassals and respected by all others. A noble is to respect his lords.

Reality: These days the concept of Divine Right has been pushed to the wayside. Most nobles rule either by force, cunning or enforcement of custom.

- **The Right to Dream** — Mortals have a right to dream unhindered by our needs. The Dreaming will die if

we steal directly from the font. None is allowed to use Glamour to manipulate the creative process. Although you may inspire creativity in the mortal mind, it is forbidden to give direct instruction.

Reality: This is seen as a prohibition against Ravaging — the forcible taking of Glamour from beings — but many do just that in order to scam quick and easy power. Ravaging is always punished when discovered, for it kills the goose that lays the golden egg.

- **The Right of Ignorance** — Do not betray the Dreaming to Banality. Never reveal yourself to humanity. Not only will humankind hunt us for our wisdom, it will bring Banality upon us and destroy our places of power. The more humanity knows, the more it will seek us and the more Glamour it will destroy with its basilisk's gaze.

Reality: Actually, this rule is largely respected, for obvious reasons. Besides, in this age of dwindling Glamour, it is difficult to find the stuff, let alone expose humanity to it.

- **The Right of Rescue** — All Kithain have the right to expect rescue from the foul grip of Banality. We are together in danger. We must strive together to survive. Never leave anyone behind. Kithain are required to rescue other faeries who have been trapped by Banality.

Reality: This rule, too, is adhered to. It just seems like the right thing to do. Still, Unseelie changelings who have tried to control Banality have been abandoned by more prudent Kithain.

- **The Right of Safe Haven** — All places of the Dreaming are sacred. Kithain cannot allow faerie places to be endangered. All those who seek refuge in such places must be admitted. Freeholds must not only be kept free of Banality, but worldly violence.

Reality: This is one of the most widely ignored tenets of the Escheat. As often as not, changelings are barred from entering freeholds for fear that greedy guests will waste the refuge's Glamour. Worldly violence is interpreted to mean actual physical violence; most changelings feel that chimerical combat is acceptable.

- **The Right of Life** — No Kithain shall spill the lifeblood of another Kithain. No Kithain shall bring salt tears unto the earth. No Kithain shall take from the Dreaming one of its own. Death is anathema.

Reality: For the most part this right is obeyed, almost to the letter. When changelings battle each other it is almost always done with chimerical weapons. No "real" injury is inflicted. The worst that can happen is that the loser "dies" and returns to her mortal seeming.

Fior: Kithain Justice

Taken from an old word meaning "trial," fior are ordeals and trials used by some nobles to determine guilt or innocence in crimes such as oathbreaking and treason. If performed properly, a fior is charged with Glamour and thus has supernatural "validity."

There are several kinds of fior. Some are medieval in origin (such as trial by fire and dunking), some are practices common to several different cultures (trial by combat), and some are created impromptu (trial by endurance of pain or trial by drawing lots). According to the Right of Demesne, a lord has the ability to choose the fior to be used.

Heirs and Succession

Most lords have heirs apparent, who are usually their eldest wards, though an heir can be whomever a lord designates as her successor. Typically an heir is a member of the lord's household and has been groomed for the role. If a title becomes vacant without an heir apparent, the seat is awarded based on an ancient fior called the Fior-Righ: a royal lottery in which lots are thrown into a cauldron and one is drawn, designating the new lord.

Oaths

Oaths are sacred, profound promises made by Kithain to perform certain deeds, undertake specific journeys, fulfill certain roles, uphold certain rights and refrain from certain actions. Sometimes Kithain swear oaths that bind them for eternity. Oaths are enforced not only by the weight of societal pressures, but by the influence of the Dreaming itself.

Glamour is woven into the sworn words of an oath; it is magically binding. Oaths can be broken with but a word or deed, but such actions always bring with them some sort of penalty, usually a curse (named during the oathmaking). Moreover, proven oathbreakers are shunned by all those of the Seelie Court and are distrusted by the Unseelie as well.

A changeling's sworn word is one of the few genuine, lasting gifts that she can give. It is what makes a faerie trustworthy and worthy of respect. Because Kithain society itself (particularly the Seelie Court) is based on the bonds formed by oathmaking, those who break their word break the values of society and can no longer be a part of it.

Customs and Traditions

Kithain culture has developed many unique aspects over the centuries. Many of these customs were born of ancient human traditions that were embraced and modified by the fae.

The Great Game

The Kithain are deeply enamored of social interaction and etiquette. To them, such activities constitute a grand and glorious game, ever-changing yet always remaining the same. None is immune to the seductive calls of intrigue, manipulation and rumormongering.

Each and every changeling is involved in the "game" in one form or another. The object is to play a role, such as a lover, hero or victim, completely and perfectly. Changelings seek to live out the paradigm of a story or concept in every detail, in word and deed.

Courtly Love

Alas to one who gives love to another

If it be not cherished

It is better to be cast aside

Than to be denied love in return.

— ancient ballad

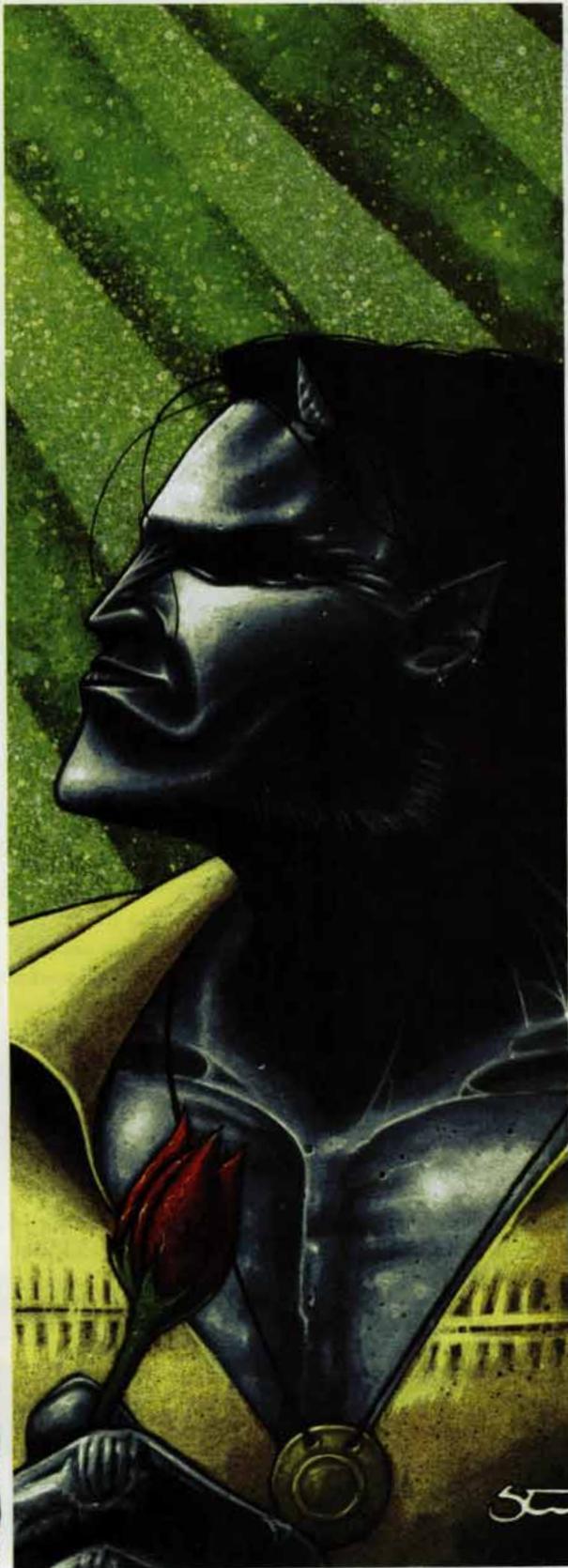
Courtly love and the rituals of amour are perhaps the most common forms of relationship between changelings. Love is one of their favorite games. The passion, drama and intrigue of high romance are irresistible to faeries, both noble and commoner. It does not matter whether they're participants or gossips; talk of love fills their days.

As practiced by the Kithain, romance is an elegant and rarefied skill, appreciated for its artistry as well as ardor. It is a significant tool in the manipulation of others and is used by both males and females.

The participants in the rite of courtly love are the "ardent" suitor and "bashful" beloved. The suitor isn't necessarily male or the beloved female; a great variety of combinations is possible. No matter what the participants' gender, kith or background, it is considered impolite to reject a suitor out of hand. Potential changeling lovers are nothing if not open-minded. However, if the beloved is cruel, he or she may send the suitor on a quest before allowing further contact.

The courting process is essentially about flirting. The variety of forms that it can take is staggering. Flirtation usually involves the beloved alternately granting favors and rejecting the suitor's efforts. The suitor has no rights other than what the beloved grants, and proof of the suitor's ardency is always required. Love poems, songs, heroic deeds and immortal patience for a smile or glance are all necessities of wooing. Love that is not won through wit, cunning and charm isn't worth having.

Courting is usually staged in secret (supposedly), but can be staged openly. Political or well-known personal differences are often the basis for initial rejection and



cajoling. Disapproval of one's motley, household or court is common, but is usually a front or ploy rather than the end of the game.

Once the full passion of amour is achieved (though not necessarily sexually), a state of love is reached and the participants swear oaths of love to each another. Until the bond of amour is broken, the two are inexorably bound. Only Banality can tear them apart. Lovers assist each other no matter the risk, and go to any lengths to protect each other from harm. (See "The Oath of Truehearts," pg. 229.)

Quests

One of the most compelling traditions of the Kithain is that of the quest. It is the highest form of adventure that a group of heroes can embark upon, and a successful quest reaps great rewards. Noble Seelie are notoriously susceptible to the lure of the quest. Though the Unseelie deride such things, they are often caught up in the excitement as well.

Quests are undertaken for a wide variety of reasons, chief among them being innocents' pleas for help, challenges, dares issued during festivals and the invocation of a Geas cantrip. Many quests are made to acquire talismans, chimera and freeholds described in ancient legends.

Noble Kithain must obtain leave from their liege lords to undertake quests. Unless a lord's need is great, permission is almost always granted. However, a time limit is often imposed, depending on the scale of the quest. A week and a day, a month and a day and a year and a day are common.

Upon their return, questors must always report to their lords about the details of their journeys. If they have succeeded, their exploits are immortalized by bards. Those who fail are mocked and shunned. If a failure is sufficiently terrible, shamed faeries may even throw themselves into Banality.

Festivals

*Carnival is what you dare
Flesh farewell, the soul goes bare
Your face is just a mask you wear, but
Masks are hidden faces.*

— The Oyster Band, "The Road to Santiago"

It should come as no surprise that the faerie calendar is marked by all sorts of festivals, feast days and celebrations both major and minor. The Kithain use any excuse to celebrate. In some cases these days of celebration justify the gathering of Glamour from the minds of unwary humans. Other holidays are remnants of once-vital customs and astrological observances.



During most festivals the influence of Banality wanes and the power of Glamour waxes. Festivals are sacred times when all Kithain come together to celebrate the Dreaming.

• **Imbolc, February 2nd** — The balefire is the most important feature of a freehold. It keeps out the cold wind of Banality. Imbolc is a festival celebrating the balefire and its replenishment after the long darkness of winter. Imbolc is also known as Bard's Day, because it marks a great courtly competition among bards and other performers. Originally dedicated to the Celtic goddess Brigid, patroness of fire, smithcraft and poetry, Imbolc has come to be a festival celebrating the creative spirit.

On Midwinter's Night, special travelers called "firebrands" set out from the high king's palace at Tara-Nar and journey overland in a relay much like the Pony Express of the mortal Old West. These firebrands carry special lanterns that contain fire from the Well of Flame beneath Tara-Nar. The lanterns are used to replenish the balefire of each freehold in special Imbolc ceremonies. It is considered a very bad omen if firebrands fail to appear before Imbolc.

• **Carnival, February 28th** — Carnival has taken on new prominence since the rise of High King David. It is at once a wake for an old age and a birthday party for a new. It is a celebration of the new unity between nobles and commoners, a night when kings and queens enchant entire cities into a daze of artistic exultation that allows for the plucking of succulent Glamour. Masked by the human celebration of Mardi Gras, Carnival celebrations are among the wildest, most frenzied and energetic that the Kithain hold.

There is an actual ritual to Carnival, taken piecemeal from such diverse sources as English Boxing Day and the ancient celebration of Lughnasa. For the single night of Carnival, a local monarch or lord becomes a jester, while a mortal overwhelmed by drugs or alcohol is plucked from the streets and crowned King or Queen of the Carnival.

The new "monarch's" word is law for one night. Fortunately, most are too addled by their own substance abuse to issue commands that have any real repercussions. The "jester," on the other hand, is open to all the abuse normally heaped upon faeries of that position. As most rulers make poor fools, they generally garner more than their fair share of harassment.

There are only three laws of Carnival:

- There can be no retribution for any word spoken or deed done. A monarch cannot exact revenge against harassers.

- Carnival is sacrosanct; all are welcome and safe. Anyone found violating Carnival is summarily subjected to the most heinous punishment that the bleary Carnival King or Queen can imagine.

- Let merriment reign!

Carnival ends at sunrise on the following day. In most cities, the Carnival King or Queen is released from duty and sent home. In certain Unseelie demesnes the person is ritually killed.

- **The Greening, April 4th** — Commonly celebrated in southern regions of Concordia, the Greening is a loose festival held in honor of the beginning of spring. It is also known as the Festival of Crocuses, as celebrants weave flowers into their hair and clothes. A crown of woven grass is presented to each childling, and morris dancing is held. It does not bode well for the coming year if no grass can be found with which to weave crowns.

- **Beltaine, May 2nd** — Beltaine is a nighttime spring fertility festival and celebration of life. At one time, fae went out into the fields and formed tame chimerical beasts into a line between bonfires that were lit from the local freehold's balefire (it is from "balefire" that Beltaine gets its name).

Beltaine formerly marked the beginning of the year's reign by the Seelie Court, after Unseelie reign from Samhain until Beltaine. As such, Beltaine is traditionally a night of peace and amity, although a few treacheries have marred it; the Night of Iron Knives was one such incident.

Beltaine is also a time that blossoms new romances, particularly between nobles and commoners; its bonfires serve as festival sites where passions are let loose. Many childlings are conceived during Beltaine festivities; conception is considered special during this celebration of birth and future.

- **Highsummer Night, July 17th** — Staged to coincide with summer's heat, Highsummer Night is the epitome of mirth and freedom. It is also an excuse to gather Glamour from the "heat dreams" of mortals. Changelings are free to toy with any mortals whom they find.

This holiday is especially dear to the pooka (who call it "Pranksgiving"). They hold a semiofficial competition to see who can play the most outrageous practical joke on a human. The winner gains tremendous prestige, at least until the following year's competition. Highsummer pranks have been known to turn malicious, even though jests involving loss of life are regarded as unartistic and crude.

Tangled romances, mistaken identities, transformations and thefts of heroic proportions appeal to the pooka.

A great many fae weddings are also performed on Highsummer Night, though nowhere near so many as on Beltaine. Even those who are not married are expected to find a partner on this night.

- **Pennons, October 4th** — Pennons is a martial festival replete with jousts, mock combats, displays of weaponry and the slaying of chimerical beasts. The name of the festival comes from the tradition of bestowing a king's pennons — flags marked with royal crests — upon the festival's champions, who have the right to fly them for one year.

Curiously, devotees of gentler arts flock to Pennons' tournaments. Some suppose that this is due to repressed atavistic streaks in the souls of weavers and craftsmen. In truth, they come seeking patronage from lords, who are likely to be generous on this day.

Musicians find Pennons particularly rewarding. Songs composed about the moment's heroes fly fast and furious, only to be abandoned as the crowds find new darlings. Indeed, minstrels and storytellers stage their own competitions, using words and notes rather than weapons. It is a common jest that there is more violence in the Singers' Circle than on the jousting fields. This is only a slight exaggeration.

- **Samhain, October 31st** — On Samhain Eve, the veil between worlds grows thin. This is a solemn time for Kithain everywhere. It is a night to strain against the Mists, to part them and remember fellows who have fallen. It is a night to remember ancestors who have been lost and mortals who have brought much Glamour.

Many divinations are performed on Samhain Eve. In some courts soothsayers perform auguries to learn where lost friends have gone and where they may be looked for.

In ancient times, Samhain marked the time when the Seelie Court gave way to the Unseelie. Now it has also become a massive celebration for the Shadow Court, a chance for the Unseelie to mock everything about Seelie society. Unseelie fae hold mock tournaments and courts, mimicking the monarchy and its privy council. Even Seelie changelings are encouraged to let out their "Unseelie" natures, though not all do.

Childlings often venture abroad in the spirit of this holiday, playing tricks, stealing treats and scaring young and old mortals alike.

Ceremonies

Ceremonies are special holidays that are held only occasionally, and only when there is a need. Like festivals, these can be times of wild celebration and witness to the

release of much Glamour. However, they can also be somber affairs in which Kithain are uncharacteristically grim and focused.

• **Royal Lottery** — When a king or queen actively reigns, all within a kingdom pay fealty to their monarch on this day.

If a monarch steps down and is replaced by an heir apparent, the rise of the new ruler is celebrated.

If a monarch steps down or falls victim to Banality without an heir, the crown must be reappointed. Candidates are accepted or denied by the dukes and duchesses of the kingdom, and the high lords of noble houses cast lots for or against candidates.

The royal lottery is a time of great celebration among Kithain; changelings come from far and wide to attend gatherings, which are usually staged in monarch's glens (hidden faerie strongholds).

On these days an entire empire pays fealty to reigning high kings and queens, although not all necessarily support their reign. New high kings and queens are selected by imperial lottery, a ceremony similar in many ways to the royal lottery.

• **Marriage** — Though it is relatively rare, Kithain do marry. Some marry for but a lunar year (13 full moons), while some wilders maintain strange oathbonds that resemble marriage (sometimes with multiple partners, although most favor monogamous relationships). Children born of the union of Kithain do not always become changelings. They do, however, tend to grow up enchanted and are considered kin. Changelings do not look upon unwed mothers in any ill way, especially if they have children born of conceptions staged on Beltaine.

A Kithain marriage is a celebration of life as much as any Beltaine or Highsummer festival is. In fact, many marriages are scheduled on those days. Respective lieges traditionally give gifts to newlywed couples.

• **Wakes** — No changeling ever dies without affecting all those who knew him or her. When a common changeling dies, her faerie spirit is lost to the Dreaming for a time before returning to Earth and reincarnating into a new mortal body. Only the sidhe do not return in this fashion; it's thought that they are forever lost to the Dreaming or Banality, or become reborn as commoner Kithain.

The most tragic way for a changeling to die is to fall to Banality. The loss must be addressed in some fashion, or Banality will take hold in the hearts and minds of the Kithain community. To deny Banality, changelings hold wild celebrations called wakes. There are no political distinctions at a wake — commoners rub shoulders with

nobles, Seelie with Unseelie. The deceased's friends and oathmates are given places of honor.

A wake is a raucous party. At its end, the chimerical possessions of the deceased are distributed to her honored friends, who then take them and deposit them in the households of various kin. It is thought that this aids the spirit's rebirth. It is up to surviving friends to check on heirlooms, not to mention potential spiritual heirs.

Some sidhe, unable to face the certainty of death, choose to ignore the deaths of other Kithain. They do not speak of others who have died. Sooner or later, these sidhe become candidates for madness.

Patronage

Changelings often become affiliated with a specific art or arts, focusing their Glamour-gathering activities on them. The art that a changeling chooses is called one's patronage. Childlings and wilders are known to change their patronages; grumps almost never do. Wilders tend to revel in experimental, new patronages. Childlings are usually attracted to simplistic arts. Grumps often pursue arts of great sophistication.

Most Kithain harbor passionate feelings for their patronages, going to great lengths to visit places and gather things and people that are significant to their arts. The acquisition of items and people is a source of much rivalry between changelings, especially among materialistic ones.

Cliques

*A-hunting we will go, a-hunting we will go
Heigh-ho the derry-oh, a-hunting we will go*

— Redcap hunting song

Many Kithain enjoy sharing their chosen patronages with others of like mind. While some changelings view the act of appreciation as a solitary pursuit, perhaps worthy of discussion but ultimately performed alone, most see it as a group activity. The social groups that patrons form are known as cliques. They can be insular and gossipy — in a word, cliquish. Ever fickle, many Kithain belong to more than one clique.

Those cliques associated with the medieval courts of old are known as noble patronages. Modern ones are known as vulgar patronages.

Noble patronages are typically composed of members of noble houses and are considered more sophisticated and important than "lesser" patronages. Indeed, a high degree of snobbery exists even among the various noble cliques.

Those of the so-called vulgar patronages believe that pure emotion is the driving force behind creation, and that

patronage is the cultivation of emotion in whatever form it takes. To members of these groups, emotion itself is the art.

Noble Patronages

- **Galateans** — This clique patronizes the visual arts of painting and sculpture. Members attend gallery openings and sculpture unveilings, sign up for art classes, visit buildings designed by famous architects and tour archaeological sites.

- **Epicureans** — This clique idolizes the art of preparing and enjoying food. Members frequent restaurants, know cooks by name and occasionally frequent ice cream parlors and candy stores.

- **Calliopians** — These Kithain revere the written and spoken word. They attend poetry readings, listen to street preachers, rally for political speeches and revel in theatrical oratory. Some work in publishing or journalism. Others become literary agents.

- **Terpsichorians** — These changelings dedicate themselves to dance. While most wilders favor modern dance forms, most still patronize older forms of the art, such as ballet, tap, soft-shoe and ballroom dancing.

- **Olympians** — This clique claims the art of athletics and bodybuilding as its patronage. The group quests for the perfect body. Besides frequenting sporting events and competitions, members visit gyms and fitness clubs and cultivate local talent.

Vulgar Patronages

- **Groupies** — Members of this clique appreciate the young art of rock and roll. They attend concerts, serve as roadies, hang out at recording studios and direct rock videos. They compete to be the first to discover new, hot bands.

- **Anachronists** — These fae love the crafts of the past, such as blacksmithing and weaving. They enjoy craft and Renaissance fairs and like to experiment with various craft techniques, often attending classes at folk art schools and vocational colleges in order to master their chosen arts.

- **Zoetrope Society** — Those of this clique are quintessential film patrons who spend much of their time attending film festivals (particularly those with old, little-known but artistically significant films) and movie premieres.

- **Mad Hatters** — These fae believe that insanity is the source of all art — indeed, of the Dreaming itself! Inspiring mortals to greater and greater heights (or depths) of madness occupies the attention of this clique.

- **Daydreamers** — These fae search for artists and dreamers among mortal children. Often childlings themselves, they encourage make-believe, “wool-gathering” and games of pretend. They are enthusiastic consumers of Saturday morning cartoons, comic books and video games.

- **Hackers** — The information highway is paved with electrons, with thousands of lanes flowing in thousands of directions. The masters of that world are considered artists. Clique members support and supply programmers and hackers.

The Outside World

On the fringes of changeling society dwell other people and creatures, some of whom are as enchanted as the Kithain and some of whom are enchanted by the Kithain. The Kithain regularly interact with the world of magic just as they do with the purely mundane world. Some supernatural beings are chimerical in origin — and therefore “unreal” — but they are all too real to the Kithain.

Chimera

The most common types of enchanted creatures that the Kithain interact with are chimera — specifically chimerical beasts. Chimera are the monsters of the Dreaming. They can be dragons, hell hounds or dire wolves. However, they are only real to the Kithain and those who have been enchanted by the Kithain. They have absolutely no reality for mortals and can have no effect on the mundane world. If a changeling can slip into his mundane seeming, chimera cannot harm him.

Kin

Most changelings, no matter how removed from the mundane world they are, possess kinfolk among humanity. Only the most callous do not care for “Mom” and “Dad”: those who raised the changelings as their own. Childlings, in particular, have a great deal to do with their families and face many difficulties in connection with them. Despite this, kin are rarely admitted into faerie society or even allowed to know that changelings exist.

Kinain

Mortals who are related to changelings and actually have faerie blood are called kinain. Faerie blood doesn't pass through mortal generations in any recognizable pattern; some have it, some don't. There is no gene for faerie blood. Kinain are often brought into their local changeling communities, for they are easily enchanted and Geased into not revealing what they learn. Some kinain have

strange abilities called fae gifts. Some of these gifts can be controlled; some can't.

The Enchanted ("The Dream-Struck")

Changelings tend to attract certain mortals, enchanting them and using them as guards, functionaries and servants. (Most common changelings refuse to wait hand and foot on the nobility, so enchanted mortals must suffice.) These people occasionally become permanent servitors, and some are so beloved that Glamour is used to keep them from aging. A few mortals are even taken away to faerie glens to serve their masters forever.

Autumn People

Some mortals unwittingly serve Banality, believing that they help others by freeing them from "delusions." These people pride themselves on remaining rational and calm. They are known as the Autumn People.

These servants of Banality are greatly feared by changelings. Although the Autumn People rarely actively hunt changelings (or even realize that they exist), they are a constant menace. Typically occupied as accountants, bankers, librarians and other unimaginative professions, Autumn People prevent the use of faerie magic by their very presence.

The Gallain

Changelings are not the only exiled faeries on Earth. Faeries derive from almost every mortal culture. Those who are neither traditional changelings nor play a part in changeling society are collectively called gallain.

Nunnehi

Nunnehi are faerie spirits of the native peoples of America. They have become earthly changelings not by some forceful ritual, but because certain spiritual people have agreed to be hosts for these powerful spirits. The nunnehi are angry that their once-free glens have been turned into changeling freeholds by European beings. They want to reclaim and preserve their freeholds. Nunnehi war with changelings whenever they encounter them.

The only places sacrosanct from nunnehi assault are the fiefdoms of faerie rulers who have befriended or made treaties with the nunnehi. Even so, raging nunnehi travel in nomadic packs, looking for stray changelings to engage in battle. Obviously it is not very safe for changelings to

travel alone, especially through wild areas where nunnehi are particularly powerful.

It is said that nunnehi have tremendous strength and a form of magic all their own, but no changeling yet understands it.

Nymphs

Mostly female spirits of nature, nymphs are allied with the living earth and its environment. Each focuses on one natural element: winds around a mountain, a river or other body of water, a land formation, a tree or other living thing. Some nymphs focus on living animals, although these spirits are very rare and are usually mistaken for other kinds of supernatural beings. Nymphs have long conflicted with changelings, but many ally with them, performing services as healers, guards and even advisors. Several infamous romances have arisen between nobles and beautiful nymphs. Such romances generally result in the changelings' undoing, though.

Inanimae

Some faeries choose to bond with inanimate objects. They are collectively called inanimae and are considered very strange, even by Kithain standards. The combination of fae nature and mundane inanimation produces peculiar beings. Most legends about inanimae conflict. However, it does seem that there are several different types of inanimae, each with its own set of cultural values and social rules.

Three kinds of inanimae are currently recognized: Mannequin People (who live in department-store mannequins), foobars (who live inside machines, particularly computers) and golems (who dwell within ancient statues). Although nymphs are, by definition, inanimae, they are so well known (and so natural) that the two species are not considered the same.

The Prodigals

The Kithain believe that there are a number of lost changeling races whose members have forgotten that they have fae blood. These lost races are collectively known as the Prodigals. Among them are the immortal undead; all-powerful sorcerers; roaming spirits of the dead; and the close cousins of the fae, the Garou. There is much rumor and speculation about how these creatures strayed from the Dreaming, or if they ever belonged to it. Most Kithain have little contact with such beings.



A Final Season

Though changelings live in the present and strive to return to what was, they are also aware of time's passage and have a sense of the future. Unfortunately, the state of the world bodes ill for the fae.

While mortals are only able to perceive time in a linear fashion, faeries believe that time is cyclical — ever spinning, always curving upward and downward, moving away from what was, but always returning to what is and what will be. Spring passes into summer, summer into autumn, autumn into winter and winter into spring.

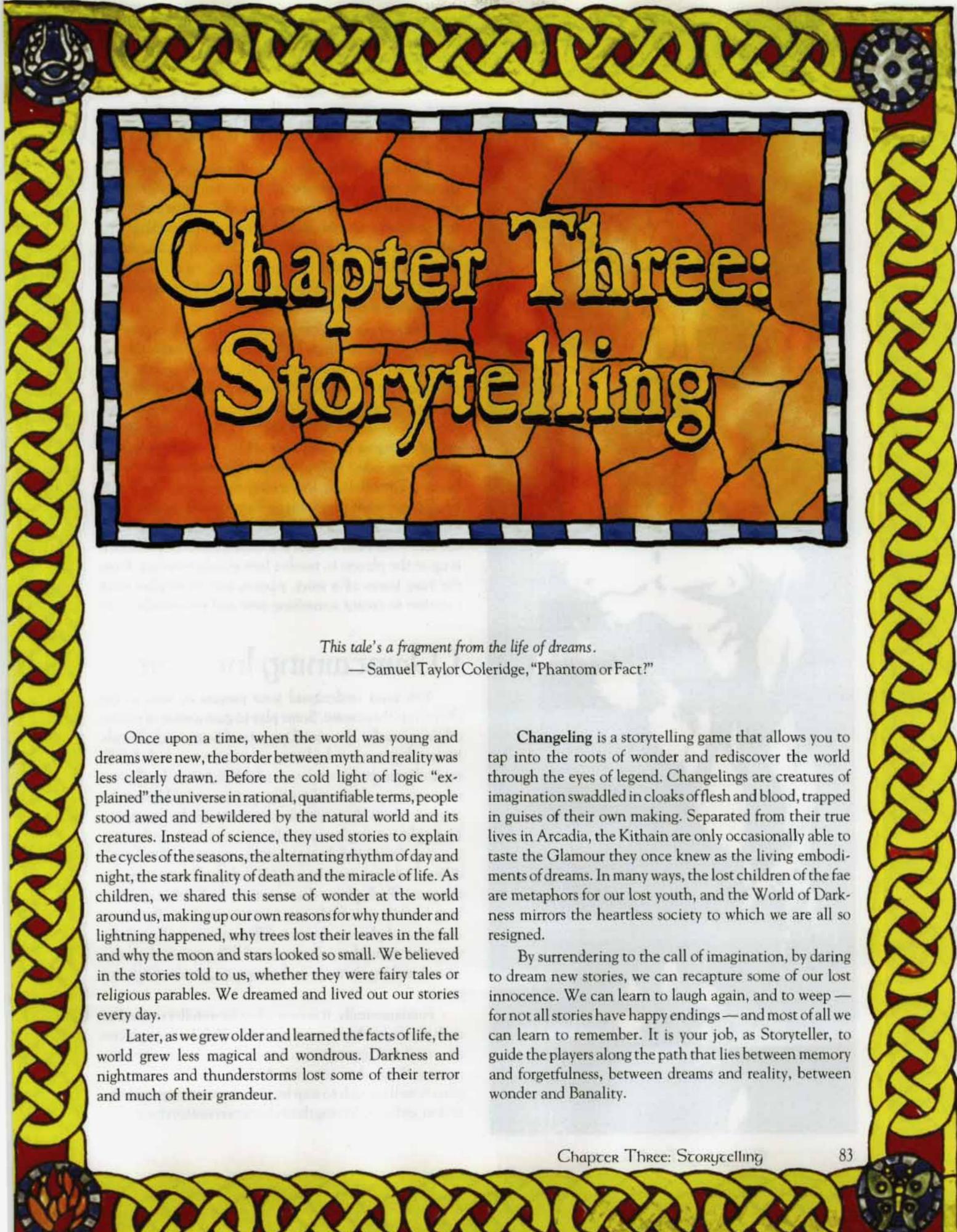
The fae believe that Earth is in the autumn of its existence. Banality, like the changing color of the leaves, is the surest sign of this — as Banality's power waxes, more leaves fall from the trees. Soon there will be nothing left but the bare branches of winter.

Although they fear the coming winter, the Kithain have a bittersweet resignation that it is on its way. But this winter, say the prophets, seers and visionaries, will be the Long Winter, a time of great darkness and even greater cold. Imbolc, the mark of the new year, will not come, and the fires of Beltaine will forever flicker and die.

The Harbingers of Spring

Not willing to listen to doomsayers and prophets, the Harbingers of Spring claim that, although autumn weighs upon all changelings and winter is coming, spring cannot be far behind. They claim that the darkness of winter will only prepare the world for a great and glorious spring — a time when the Dreaming will return to Earth. These Kithain list signs and omens of their own, and tell of myths and legends such as the story of the Court of All Kings and the Grand Trod. Because they are largely ridiculed (their membership consists mainly of childlings and commoners), the Harbingers of Spring are not a powerful political force. They are, however, quiet voices raised against those who have given up on the Dreaming.





Chapter Three: Storytelling

This tale's a fragment from the life of dreams.

— Samuel Taylor Coleridge, "Phantom or Fact?"

Once upon a time, when the world was young and dreams were new, the border between myth and reality was less clearly drawn. Before the cold light of logic "explained" the universe in rational, quantifiable terms, people stood awed and bewildered by the natural world and its creatures. Instead of science, they used stories to explain the cycles of the seasons, the alternating rhythm of day and night, the stark finality of death and the miracle of life. As children, we shared this sense of wonder at the world around us, making up our own reasons for why thunder and lightning happened, why trees lost their leaves in the fall and why the moon and stars looked so small. We believed in the stories told to us, whether they were fairy tales or religious parables. We dreamed and lived out our stories every day.

Later, as we grew older and learned the facts of life, the world grew less magical and wondrous. Darkness and nightmares and thunderstorms lost some of their terror and much of their grandeur.

Changeling is a storytelling game that allows you to tap into the roots of wonder and rediscover the world through the eyes of legend. Changelings are creatures of imagination swaddled in cloaks of flesh and blood, trapped in guises of their own making. Separated from their true lives in Arcadia, the Kithain are only occasionally able to taste the Glamour they once knew as the living embodiments of dreams. In many ways, the lost children of the fae are metaphors for our lost youth, and the World of Darkness mirrors the heartless society to which we are all so resigned.

By surrendering to the call of imagination, by daring to dream new stories, we can recapture some of our lost innocence. We can learn to laugh again, and to weep — for not all stories have happy endings — and most of all we can learn to remember. It is your job, as Storyteller, to guide the players along the path that lies between memory and forgetfulness, between dreams and reality, between wonder and Banality.



The Storyteller's Role

Throughout the ages the storyteller has been one of the most respected members of human society. Serving as the repository for tribal history and wisdom, the storyteller remembered and told tales of heroism and hardship that shaped the character of the tribe. Creation myths, stories of the gods and tales of great champions all served to instruct listeners in the values and practices of the society. They also served as entertainment.

The role of a **Changeling** Storyteller is more complex, though less controlling. Today's Storyteller expresses her art through storytelling games. She must design the plot, play the parts of others whom the characters meet and respond to whatever actions they take. However, the game's players also have a role in creating (and significantly changing the outcome of) the story. People have always responded well to stories that feature *them* as the heroes. They delight in hearing their names used and being asked what they want to do in certain situations. In fact, Storyteller games take this one step beyond — once the scene has been set and the basic plot set in motion, it is up to the players to resolve how events turn out. From the bare bones of a story, players and Storyteller work together to create something new and potentially wondrous.

Maintaining Interest

You must understand your players as well as the characters they create. Some play to gain a sense of power; others game for the social aspects of being with friends. Many players use roleplaying as a means of wish fulfillment. Some prefer stories in which fighting deadly foes takes priority, while others like puzzles and riddles or the chance to use their wits to overcome tricky situations. Many players simply enjoy talking in character and engaging in political infighting or witty repartee. All of these different desires must be juggled and given some space in the game. Each player deserves time to do what she likes best. Luckily, it is fairly easy to accommodate all of these desires, and placing them at different points throughout the game strengthens the story and differentiates between scenes, making them more than ongoing series of fights or puzzles.

Fundamentally, it is your job as Storyteller to see that each player gets his share of attention. While many players are vocal and aggressive, some are shy or have difficulty putting their ideas into words. You should know your players well enough to step in and ease wary ones into the action, either by having their characters notice things that

the busier characters miss or by focusing a part of the story around information or special interests the quiet players' characters possess. A player who is not kept involved in the story quickly loses interest and either drops out of the game or, worse yet, remains in the game but says and does nothing. Boredom is the real-world Banality that can spell death for your stories.

Preparation

Even though the players help create the story when they play, they cannot create the background or people the story with characters to meet. The Storyteller must make preparations before running a game.

This doesn't mean that you should create an inflexible script that pushes characters in one direction and forces them to adhere to your preconceived story path. Rather, you should have an overall idea of the story that you want to tell and have several possible ways of responding to the characters' choices.

Sometimes — in fact, most of the time — the players will decide to do something so extraordinary that you never conceived of any storyline to cover such an eventuality. In such a case, you must roll with the punches and go in the newly unexpected direction (taking notes so you can analyze the possibilities later), either finding some way to return to the original plotline or saving it for later. Further thinking may reveal tie-ins that you would never have conceived on your own, but that strengthen the overall story. Players like to feel that their actions and decisions have a real impact on the game, and incorporating their ideas lets them know you are willing to give them control over their characters' destinies.

You also need to prepare Storyteller-controlled characters. Each character should be memorable for one reason or another — one has hair like Little Orphan Annie, another smacks her gum nonstop, the bald guy has a liver spot on his forehead, the other has aftershave that smells like pine trees. Players should get a sense that these characters are more than just cardboard cutouts.

Settings should be given as much life. Saying that the characters enter a dentist's waiting room is far less effective than describing the room's broken-down couch, the smell of disinfectant lingering in the air, and the high-pitched buzzing of the dentist's drill. The more evocative your descriptions are, the more believable the scenes and characters will be to the players. Unless you are a whiz at extemporaneous descriptions, this too takes preparation. It isn't that difficult, though it is best to write everything down and keep it on file. There is nothing more frustrating

for players than to have their characters return to a place they know and be confronted with a totally different place, inhabited by characters whose names have mysteriously changed.

Environment

Before beginning play, prepare the area where you will be playing. Make certain there are chairs for everyone, tables or other flat surfaces (for the rolling of dice), character sheets, and sufficient light. If the session is scheduled to last more than an hour or so, refreshments might also be provided, though you may ask that consumption take place during a preset break. Nothing is more annoying than trying to set a mood while someone is rattling a bag of potato chips. Ideally, nothing in the environment should distract the players.

Aside from these mundane preparations, you should gather any props and reference materials that you'll need during the session. Also consider whether you'll need music, lighting changes or anything else to enhance the quality of the game. Establish some way of signaling that the story is beginning. Lighting a stick of incense or a candle, putting on an appropriate tape or CD, reading a poem or quote from a book, or simply saying, "And we begin" can all be signals for the players to quiet down and give the game their undivided attention.

Story Ideas

*At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree
Not known, because not looked for
But heard, half-heard, in the stillness
Between two waves of the sea.*

— T. S. Eliot, "Little Gidding," *Four Quartets*

There are hundreds of sources for story ideas. Books, plays, movies, television, fairy tales, news stories, overheard conversations — all of these can provide rich fodder for countless stories. Even old stand-by tales can be revamped and enjoyed. Rather than having a dragon kidnap the princess, have a psycho kidnap someone's sister. Better still, let the character's sister disappear while traveling abroad. Tracking her down, the characters find that she's been kidnapped by a wilder duke, who adores her. How will they handle that? Rescue her, Rambo-style? Diplomacy? What does the sister think about all of this? And what if the kidnapper is Unseelie while the sister is Seelie, or what if she is only mortal kin who has been enchanted by him?

It is just as easy to take a setting as a plotline and use it to power the story idea. A story placed in a setting like that of the movie *Cliffhanger* would emphasize the difficulties of the terrain and weather, while one set aboard a cruise ship would raise problems with the passengers and the question of how to escape on the high seas.

Storyteller-controlled characters are another source of inspiration. Obviously, this is so when a great villain is involved (particularly a recurring one), but even non-threatening characters can present obstacles to the characters. Perhaps the duchess doesn't care for pooka. How will the characters (who have two pooka among them) ever manage to persuade her to help them?

Finally, there are the heroes of the story themselves. Working from the characters' histories and backgrounds, you can create stories that are tailored to the characters and designed either to showcase their strong points or to play on their weaknesses. This can be one of the most rewarding sorts of stories, for it shows the players that you are paying attention to them. If one character is showcased in one story, however, subsequent stories should focus on someone else, thereby giving everyone a chance to shine.

Elements of Changeling

So the darkness shall be the light, and the stillness the dancing.

Whisper of running streams, and winter lightning.

The wild thyme unseen and the wild strawberry,

The laughter in the garden, echoed ecstasy

Not lost, but requiring, pointing to the agony

Of death and rebirth.

— T. S. Eliot, "East Coker," *Four Quartets*

As in any of the Storyteller games, **Changeling** has story elements that help define and enhance it. Many of these elements are woven into the background of the story being told, and often the players will not even realize consciously that these elements exist. Without them, however, the story lacks cohesion and direction, no matter how cleverly the plot itself is constructed, and you will miss the grandeur and depth they evoke.

Theme

Themes are unifying ideas around which stories may be built. Whether they are simple ones such as "we must all work together to survive" or complex, universal ones such as "rationality has killed the romance inherent in the human soul," themes provide anchors for the plotline and touchstones for the characters. Thinking about different ways to express the theme in setting, events and characters

can provide you with numerous storylines, plot twists and subplots.

There may be more than one theme in a story. Combining two or more similar themes can often bring them into sharper focus and give each greater resonance. Conversely, themes that seem to be working at cross-purposes may often strengthen one another through their juxtaposition. **Changeling**, as a whole, has several recurring themes: alienation from both the "untainted" fae and normal humans, walking a tightrope between the world of Banality and that of dreams, the wonder of imagination and the Dreaming (amazement, awe and sadness for its loss), the terrors and joys of creating dreams that take on substance, and the erosion and eventual death of childlike innocence. These are but a few of the themes inherent in the setting, yet each holds the possibility for dozens of other variants.

Isolation/Alienation

Changelings are orphans, exiles from Arcadia. Though born into human families, they are not human. They are beings of dream and nightmare, each born of a unique story. They live in an invisible world no human can see. No one understands them; many of them don't even understand themselves. Under Banality's relentless assault they gradually lose touch with their faerie sides and forget who and what they truly are. Very few make it to adulthood, for Banality stalks them like the icy breath of winter — and because they are touched by Banality themselves, their true fae brethren see them as tainted and lesser beings.

Family

Because changelings do not remember their ties of kinship to other changelings, each is in some sense an orphan, without a true family. Each changeling must craft a family of kindred spirits. Fosterage — the adoption of a changeling into a faerie household — provides a substitute for a birth family, sometimes the only substitute. Other changelings form close ties through oathbonds.

The question of family is the fundamental question of childhood, thus it is a dominant theme of **Changeling**. How does a changeling relate to his human family? What kinds of problems arise among human families with changelings in their midst? It is possible that changelings may work even harder to promote harmony within their mortal families because of their sense of "difference." The dramas of the Greeks, the plays of Shakespeare and many modern novels revolve around the dynamics of the family — one of the most powerful and universal themes of all.



Romance

Fairy tales and troubadour ballads abound with tales of true love and unrequited love, princes who awaken princesses with kisses, lovers who share enchanted fruit, and fairy queens who steal the hearts of mortal knights. Certainly **Changeling** reflects those stories. It is a world of epic legends — romance is its lifeblood. Courtly love has its place in changeling society, and a hopeful suitor might be set to a series of seemingly impossible tasks that he and his friends (the troupe) must fulfill to win his love's affections. No changeling lover ever accepts a suitor without demanding proof of that suitor's love. Great love stories have been interwoven through many of the most enduring tales (Arthur, Lancelot and Guinevere, Tristan and Isolde), and including some aspect of these in a **Changeling** story may provide just the background needed to set the tone.

Wonder

When you begin to think of changelings as children, everything begins to make sense. Children display a wide-eyed wonder and nonjudgmental acceptance of the most unbelievable things. Anything and everything is possible to a child: Santa Claus and his reindeer fly through the

winter sky bringing presents to good boys and girls, daddy is going to win a kajillion dollars in the lottery, Bethie is really a princess in disguise, and that little brown acorn is actually a best friend named Terwillikin. All children share an innocent hope and belief that they are really immortal and that wishing on a star can make anything happen. Changelings do too. Their world is peopled with fantastic beings, while they themselves may be wondrous, strange faeries. They can create chimera out of their imagination, and their dreams take shape and become real. Changelings are immortal, though their human bodies age and die, and wishing on a star just might be the key to unlocking ever more fantastic delights.

Nightmares

No fairy tale would be complete without a terrible foe or magical beast for the heroes to battle. Just as changelings can create fabulous and marvelous chimera, so can their darker emotions and dreams escape their control and run amok. Though these creations might have no substance in the real world, they can harm changelings and send them reeling back into the protective clutches of Banality. And sometimes the foe is not chimerical. Powerful changeling sorcerers may oppose the characters;



worse, Banality may be creeping upon them in far less fantastic (but far more deadly) forms such as incarceration in a mental institution.

Freedom/Wildness

Changelings are spontaneous beings. Many are primitive and wild. They are creative creatures, given to new ideas (how could they not be when each is to some degree the physical representation of a dream?), but while they often promote beauty and freedom, they can as often be wildly destructive and potentially harmful. Some changelings don't know the difference between the two extremes, but like selfish children serve their own whims at others' expense.

Madness

What happens to changelings who never discover their true heritage? Worse still, what if they or someone close to them believes them mad? After all, nobody else can see the things they do; nobody else is chased from the house by her own nightmares. How else can you define insanity?

When changelings forget what they are or fall so far into Banality that they have difficulty reasserting their faerie natures, madness is a logical explanation to them. In a world where no one believes in the truth of their existence and where all the most wondrous things are ephemeral, how can anyone retain her sanity?

Humor

Changeling stories should never be unrelentingly serious and dark. Lusty satyrs, lying pooka and nasty little redcaps all have as great a role to play as the most genteel sidhe, and interactions among commoners and nobles can lead to hours of amusement. Think of Shakespeare's *A Midsummer Night's Dream*, with its gleeful pranks, and you have a pretty good idea of faerie humor. Of course, in the hands of certain kinds of changelings, humor can be quite vicious. Imagine Kevin, the child from *Home Alone*, as a redcap.

Mood(s)

*We're the mystery of the lake when the water's still.
We're the laughter in the twilight,
You can hear behind the hill.
We'll stay around to watch you laugh,
Destroy yourselves for fun.
But you won't see us, we've grown sideways to the sun.*
— Horslips, "Sideways to the Sun"

The mood of a **Changeling** story is a combination of setting, ambience, presentation and situation that evokes an emotional response in the players. It may be merry and carefree, dark and brooding, or ominous or bawdy. In many ways, the mood and theme work together, one serving to anchor the other.

The nature of the mood is often subordinate to how it is used. A tale of whimsical tricks and pranks would be ill served by a mood of somber sadness, and a story of desperate pursuit racing against a time limit would not work if set in a mood of mirthful slapstick.

It is best to set the mood from the very start, either through music, lighting, or tone of voice. Playing a lively song might cue the players that the story will be fast-paced and light-hearted. Lighting a candle and incense, striking a bell and intoning a solemn chant could serve to begin the session and let the players know that the mood is serious and mystical.

Maintaining the mood can be harder than establishing it. Some players invariably try to break a serious or scary mood by joking or talking out of character. Many such players are actually embarrassed at their own emotional responses and are trying to make light of them. Concentration on the mood and a refusal to break the tension can sometimes bring such players back into the story. If all else fails, just ignore the player's outburst and keep going. Players who are involved in the story and mature enough to appreciate the power of mood will work to keep it intact.

Suspension of Disbelief

Players must immerse themselves in the story without feeling foolish or self-conscious. They must also believe in the details of the story being told. This doesn't mean they must literally believe that giants exist, but only that they must be willing to suspend their disbelief for a time. Thus, you must create and evoke a believable world and then draw your players into it.

Changelings do not exist purely in mundane reality — they also exist in places that are free from the constraints of normalcy and Banality. They interact with

amazing beasts born of dreaming and shaped in fantastic and horrific ways. Faerie freeholds and chimera are places and beings made from dreams. It is essential that you use great care in describing these places, for dream creatures and dream weapons are as real and solid to changelings as any car or skyscraper. Players must accept the reality of chimera and faerie Glamour in order to experience the full depth of fae existence. It is up to you to make it real to them.

One of the best ways to do so is to use all the senses when describing the scene. Though we tend to get most of our information through visual cues, other sensory input is crucial to making something feel real. Describe the warm, luxurious feel of a changeling's fine velvet cloak; the cold, constricting touch of his chainmail; or the icy chill of Banality pouring forth from a cold iron weapon. Emphasize the birdsongs on a lazy, sunny day or the strange rustling in the underbrush. Tempt the players with the thought of tasting lemon sherbet or the salt spray from the ocean. Try to make them smell freshly baked bread or the stench of the wounded and dying. Better still, bring a piece of velvet or a feather to the game and pass it around, play an environmental tape softly in the background, light some incense or bring a carton of lemon sherbet to the gaming session.

Conflict

The heart of any story is conflict. No one cares about a story in which a girl walks to the store and buys a loaf of bread. However, if she is a starving orphan trying to feed two younger siblings and she makes her way through a snowstorm despite her broken leg, the story is more likely to hold our attention. Conflict does not necessarily imply combat; it simply means that there are obstacles to be overcome. In **Changeling**, many different kinds of conflict are possible. Some of these are:

Seelie vs. Unseelie: This is the classic dichotomy of the fae — the essential, fundamental battle. The conflict might be between opposing courts or an inner struggle to assert one's dominant nature over one's unconscious nature.

Changeling vs. Mortal: This conflict might be the battle between the changeling's faerie and human sides; alternatively, it might involve conflict with Banality-infected mortals or hunters seeking fae trophies.

Changeling vs. Vampire: Changelings believe that vampires are the descendants of a bloodthirsty, mad faerie. As half-living/half-dead beings, they are repositories of Banality and have forgotten their faerie origins. They are seen as traitors and dangerous foes.

Changeling vs. Werewolf: Werewolves are a race of changelings, and though they have left the company of their brethren, they are always welcome back. Because of their ferocious battle against darkness, however, they have been struck by Banality and are divorced from the Dreaming. Werewolves and changelings occasionally compete for wild areas.

Changeling vs. Mage: Mages were once changelings themselves, but have become lost in their own paradigm. Some mages are friendly toward changelings; others want to harm them, destroy them or experiment upon them.

Changeling vs. Wraith: Once changelings could bring the souls of dead artists to the Dreaming and let them go on creating after death. Now the realm of the dead is a closed and terrifying place. Who knows what strange plans the legions of the dead might have?

Grump vs. Wilder vs. Childling vs. Themselves: The generation gap is keenly felt even among the fae. Grumps are responsible and trusted, though filled with Banality. They see wilders and childlings as irresponsible and untrustworthy. Wilders have begun to taste Banality and felt the beginnings of the aging process. They struggle to maintain their youth and beauty, battling wildly against grumpdom and resenting the freedom and innocence of childlings. Childlings resent the control their human (and

sometimes faerie) parents exert over them. Each group has its goals and desires, and these can conflict sharply.

Each group is also prone to internecine feuds. Some changelings may even be at war with themselves, hating their mortal seemings or recessive Legacies.

House vs. House: Though the sidhe are powerful, they do not always get along. Many resent House Gwydion's arrogance, and some believe House Liam ought to be eradicated altogether. Lesser families with ties to the noble houses squabble more than their patrons over rank and privilege.

Noble vs. Commoner: Many commoners see the sidhe as outdated, unnecessary busybodies. For their part, the nobles hardly know what to do with common faeries who no longer know their proper place in society, but instead insist on something called democracy!

Ravagers vs. Muses: Many changelings believe that there will always be more Glamour to be had. These changelings, known as Ravagers, are despised by those who believe that Glamour is gradually disappearing from this world. At some point in their lives, however, most changelings find that they must Ravage in an emergency situation. How does one deal with such need?

Changelings vs. Banality: One of the main occupations of changelings is keeping Banality at bay. Autumn



People serve Banality without knowing it, while Dauntain actively hunt changelings (whether they recognize them as such or not).

Changeling Chronicles and the Hero's Journey

In *Changeling*, you are telling a grand story, an epic story that should be filled with mythic resonance and wild adventure. One way you can imbue your stories with this kind of epic feel is by understanding mythic structure. Although there are certainly many ways to put together a rousing story, it is difficult to do so unless you know the way that myths are usually constructed.

One kind of myth structure is called "the Hero's Journey" and is an archetype for many adventure and fantasy stories. Even if you don't force a story through a specific sequence in the Hero's Journey, you can pick and choose elements from it and thus enrich your game.

The Hero's Journey is easier to understand if you think of it not as a single specific story, but as an archetype for a story. If you are just starting out storytelling, you may want to try creating a very basic chronicle based very specifically on the Hero's Journey. A strict structure will keep you focused and keep your players interested, as they feel the age-old excitement and power of the myth.

The Hero's Journey has 12 stages, which, though they traditionally fall in a specific order, may be arranged any way that seems appropriate to you as a Storyteller.

1. The Ordinary World

Our heroes (Elham, Vivianne and Gavin) are found in their Ordinary World: a local bar. The night is boring, things are stable, nothing much is going on. Little do they know that things are about to change. The bar closes, and they make their way home.

Description: The mundane world and Banality are perfect for highlighting this stage. Certainly, changelings must regularly return to the Ordinary World whether they like it or not. It is important to establish the Ordinary World, thus providing contrast to the magical world of fae wonder in which changelings will be participating.

Suggestions: Set this stage in a home, a workplace, anywhere that's calm, boring, secure. Of course, if the character is strange, let his "Ordinary World" also be strange. A character's prelude is very, very important when establishing his Ordinary World.

2. The Call to Adventure

Suddenly, a group of Unseelie attack! Black arrows fly everywhere, but before the characters can respond, the Unseelie bowmen are gone. Why did they attack? What's going on?

Description: Suddenly, something happens to warn the characters that things will never be the same again. A new element enters the story, and the characters realize that their Ordinary World is no longer insulated from reality and change. The king orders them to investigate something; one of their friends is kidnapped; an ancient treasure is found.

Suggestions: A Call to Adventure should be something that very clearly and simply involves the characters. This is crucial if you want to get them into the story. The Call to Adventure can be subtle, but should always be noticeable.

3. The Refusal of the Call

"Shouldn't we go tell the duke about this?" Elham asks. "Nah, let's not get involved. Besides, it's dangerous," Gavin says. "Let's get out of here!" Vivianne says, running. The characters flee back to the safety of their apartments.

Description: Even though the Call to Adventure has been made, our heroes are reticent to leave the Ordinary World. They refuse, turning away from their destiny. But only for a time. Their destiny awaits them in the form of a mentor.

Suggestions: This stage largely depends on the characters' own reactions. Still, you may voice the refusal through Storyteller characters. Of course, another kind of Refusal of the Call is to denigrate what's going on: "Gee, that's not really too bad. What's the problem?"

4. Meeting with the Mentor

The old eshu Gregory waits for them in the darkness of their apartment. Though Unseelie, the wizened grump is highly respected. "You wilder don't understand what you're involved with, do you?" he says, moving through the room, staring at the heroes one by one with his midnight eyes. "The Thunder Lords have targeted you for destruction."

"What have we done to them?" Vivianne asks.

Gregory's voice rolls out of the darkness. "Why, my friends, it is not what you have done...it's what you will do that concerns the Lords," Gregory says, pulling his cloak tightly around him. "They have foreseen your destiny, and it pleases them not...."

Description: A mentor appears to explain the Call to Adventure and set the characters on their journey. The mentor character is usually older and wiser or more pow-

erful than the characters, although this does not have to be the case. A mentor is someone who helps the characters learn their new standing now that the Call has taken place. A mentor may even be a thing: a book, a map, a treasure — anything that helps the characters along and sets them on the path to adventure.

Suggestions: Fight the urge to give away a lot of the plot through the mentor. Mentors are their own characters — frequently they are heroes who have already made their own personal journey. Although mentors will occasionally accompany the heroes into the story, they will frequently vanish without warning. Do not let the characters turn the mentor into a crutch. The character is a facilitator, but shouldn't do the players' thinking for them.

5. Crossing the First Threshold

It is late at night. The chain on the door to the warehouse parts easily to a pair of bolt-cutters. "Are you sure about this?" Gavin asks.

"Sure about it? Hell, I'm not sure I should even be here. But we have to find out what the Thunder Lords have planned..." Vivianne whispers.

They step quietly into the old warehouse. Crossing to a stack of crates, they make their way around them, following the dim light of the EXIT sign in the far left corner. A tiny penlight flashes on in Gavin's hand. "Look at all these boxes of gardening equipment. I thought you said..." Gavin begins. Vivianne scoffs. "Heh. Garden equipment. Yah, right. Look at this!" Vivianne places the Stone of Opening on the cratetop, and the wood creaks as the nails loosen and the top comes free.

"Just as I thought..." Vivianne says, barely suppressing a shiver as she senses what is within. Gavin's penlight shines down on the flinty reflection in the box.

Elharn curses under his breath. "Cold iron swords...this time the Shadow Court's gone too far."

The lights in the warehouse suddenly flare on, illuminating every shadow. A man...no, Kithain, definitely...in a black trenchcoat steps forward. As he does so, the three heroes hear the click of three crossbows, strung and cocked, a second before three more Kithain surround them on all sides.

The Kithain in the trenchcoat smiles. "Greetings. Welcome to my humble abode. Unfortunately I cannot ask you to stay for hospitality," he says, smiling wickedly at his captured prey.

Description: Crossing the First Threshold is the entrance into the Special World, the part of the story where things start to get strange and dangerous and remain that way until the characters leave the Special World in Stage 10, the Road Back. Clearly the characters can no

longer return to their quiet, private lives. Now they must confront the Guardian of the Threshold, a character who represents the danger they face. They must defeat the Guardian, or circumvent him, to continue. For the first time the characters must confront the fear they sensed in the Refusal of the Call and move through that fear to the Special World.

Suggestions: This is a stage where many Storytellers feel the need to threaten the characters. You should resist the urge to threaten them so much that they die! Still, you can go quite a fair way toward endangering them and then offer an escape route should they near death. It is a good idea to use the First Threshold as a means of introducing either the central antagonist or her plans — if nothing else, it should foreshadow the kinds of conflict to come.

6. Tests, Allies, Enemies

At the Toybox Cafe, the characters relax. "Good job getting us out of there, Viv," Gavin says, still rubbing the wound where the cold iron bit him. Vivianne nods. "I'm terrified that the Thunder Lords are going to try to stage an assassination — what if they go after Duke Aeon?" she says quietly. "We need to find more about them...I wish we could get data on that truck they escaped in," Elharn says quietly.

"You kids...don't you know anything about operational security?" grumbles a troll in the corner. He is obviously an old one, a grump, wearing a ratty old Army coat. Stepping over to their table, the immense Kithain extends his hand to Elharn, who shakes it firmly. "M'name's Tor. You may have heard of me. You folks shouldn't oughta be talkin' 'bout the Lords here — this is near their turf and, well...the walls have ears. Why don't you meet me in the park in 20 minutes? Make sure you're not followed..." Tor says, quietly and evenly. He smiles at Elharn and, without another word, exits the Toybox as unobtrusively as he came in.

Description: This phase sees the characters gaining new information about their journey, finding new friends, falling into crises and generally getting into trouble. This is the longest stage of the 12. Care should be taken to give tests, allies and enemies a structure of their own. It's a good idea to set this phase in a bar or open area, because of the wealth of character interaction opportunities. Your job as Storyteller in this phase is to educate the characters about the Special World they've entered, introduce them to the players of the story (if that hasn't yet happened) and give them an inkling of what's to come.

Suggestions: This is the stage where you can bring in the character's Backgrounds, especially Backgrounds like Contacts, Retinue, Dreamers, Resources, Mentor and



Greymare. You should challenge the characters, present enemies and give them the allies they need during this phase. The characters should obtain more and more information about the story and learn of the impending crisis.

7. Approach to the Inmost Cave

"I've got a bad feeling about this," Gavin says quietly. Vivianne scoffs, "Please, you sound like a bad pulp fiction novel...keep quiet. Remember what Tor said — this place is swarming with chimera!" The characters make their way through the dark redwood forest, toward the hidden Unseelie fortress there. Little do they know that they are watched by numerous dark eyes in the trees, eyes that report back to the Thunder Lords themselves.

"What's the name of this Unseelie lord who lives here?" Gavin asks. Elharn rumbles, "Blackthorne. He is said to have a personal harpy chimera who serves him." "A harpy?" Gavin asks querulously. "Gee, are you sure we can't just go get some beer instead?"

Description: Your characters finally understand what they need to accomplish. They have found all the pieces of the puzzle during the previous stages (especially Stage Six); now they just need to put the puzzle together and act on it. In this stage, they prepare to descend into the

Underworld, the Belly of the Beast, the Inmost Cave, where their very souls will be tested. Unlike the First Threshold, this is a very real danger that lies in front of them.

Suggestions: This stage shouldn't be too foreboding or heavy-handed, or the tension you are trying to build will be lost. During this phase, you play on the characters' fears once again, trying to get them to realize that this is the major focus of all that has come before. If the characters aren't concerned at this point, they are either foolish or you haven't done your job building the tension.

8. The Supreme Ordeal

"You should've stayed in your own sief, Sir Knight!" Blackthorne exclaims from behind his anonymous helmet. The black sword in his hand glows with an unearthly radiance. "My loyalty to Duke Aeon is unquestioned! I will not allow someone to plot his doom!" Elharn says, struggling to parry the great Unseelie lord's blows. Vivianne watches from the sidelines as, seemingly in slow motion, Blackthorne penetrates Elharn's defenses and thrusts five feet of black chimerical steel into Elharn's breastplate. "Foolish boy. Duke Aeon is as good as dead. Already I have placed a dagger at his heart — surely you've met his

newest personal guard? It is only a matter of time before cold iron pierces that bastard Aeon's heart," Blackthorne gloats.

Description: This stage is the downbeat, depressing part. This is when the heroes have seemingly lost all. The characters face their greatest enemy, their worst failing, and do not succeed. They are struck down, cut off, lost. Even if it is only a symbolic death, the characters must "bottom out" and face the greatest darkness.

Suggestions: This can be a very depressing time for your players. Make sure that you don't torture them too long with it. However, remember that the bleaker you make the Supreme Ordeal, the more exciting and triumphant the last few phases will be.

9. The Reward

"Well, Blackthorne...you've defeated a new knight. Are you ready to fight an old man-at-arms?" Tor asks, stepping from the shadows and bringing his huge battleaxe to bear. "Why Tor, how fascinating. What brings you here?" Blackthorne says, his voice not at all pleasant. "I am here as a witness...a witness to your treachery. You are undone, my dear dark lord," Tor says. "I'm afraid it is you who are undone, Tor," Blackthorne counters. "My crossbowmen are aiming at your heart even as we speak."

"Call them off, Blackthorne..." Vivianne growls, pressing a cold iron dagger to the knight's back. She smiles as he freezes and lifts his hands slowly into the air, motioning the black-liveried crossbowmen to withdraw.

Description: Your characters have hunted the enemy into his lair, faced death, and lived to tell about it. They gain vital pieces of information or actual treasures that will help them complete the story. Although the heroes have not yet completely won, all is not lost, and they are now closer than ever to achieving their goal.

Suggestions: Don't dawdle in this stage; you want the players to continue on to one of the most exciting stages: the Road Back. If you hang out in the rosy glow of the Reward for too long, you will find your story's momentum slowing and your players becoming bored.

10. The Road Back

"I can't believe he let us get away," Elham says. "He didn't let us get away...don't forget his great ravens! They're somewhere in the forest," Gavin says worriedly. "Take it easy, Elham," Vivianne clucks. "Give the Heather-Balm time to work."

"My truck is parked over in those trees, if we can make it," Tor says, coming up behind them. Then, suddenly, all around them, hundreds of cawing ravens swoop down in a swarm.

"Run!" Gavin yells, diving for some underbrush.

Description: The Road Back takes place after the characters' central assault on the antagonist. They still haven't won — they're rushing toward the ultimate climax of the story. Usually the Road Back is fraught with danger.

Suggestions: Keep the pace moving on this one — make it exciting. There should be movement — a stressful, adrenaline-filled chase. Don't let this part get bogged down with combat — that will kill your story's momentum.

11. The Final Threshold

"And so you see, Your Grace, Lord Blackthorne has been plotting your demise for many weeks now," Tor says, his newly found charges standing next to him.

The duke leans forward, his blond locks falling into his eyes. "And how was this to take place?" he says quietly.

"If it please Your Grace," Vivianne begins quietly, "there is reason to suspect the newest member of your personal guard..."

"I see. Have Corain brought to me immediately!" the duke orders.

From above the hall, on the balcony, comes a reply: "No need, Your Grace. I am already here. Now, if everyone would please step away from His Grace. There is no need for anyone else to get hurt." A sidhe by his look, Corain has the eyes of a cold-blooded murderer. In his hands is a carefully cradled three-shot crossbow, its quarrels tipped with cold iron.

Description: Even though the characters have come this far and are almost near the end of their story, they must once more come face-to-face with death and overcome it. They must be threatened, purified by the final risk, the final danger. The "final scare" common to many horror movies exemplifies this stage. After this, they are "resurrected" — the changes that the story has wrought upon them become clear.

Suggestions: This is the climax of the story, so play it up. Your players should be on the edge of their seats. You have worked hard to get here, and you should enjoy the momentum of the story you've created.

12. The Return

"And so, in recognition of your protection of the person of His Grace and the sniffing out of the vipers of darkness who would bring ruin to this court, I am pleased to announce that all of you, all three, are to be initiated into the Order of the Silver Lion, for conspicuous valor in the service of Duke Aeon. May he always have such protectors!" Lady Alyssa, the chamberlain, proclaims in open court. There is a great cheer, especially from the



commoners, as the three go forward to accept their tokens of honor.

Afterward, Lord Tor brings them all aside. "The Shadow Court is growing more and more powerful. I had not understood this until today. Although the duke still ridicules it and thinks its members buffoons, I think we have seen differently," Tor says softly to them, lest they be overheard.

"What can we do?" Vivianne asks, fingering the silver brooch that she now wears as a cloakpin. "There is but one thing to do, milady Vivianne," Elharn grumbles, "We must clearly stand against this new threat. We must do whatever we can. We must stand fast against the Shadow Court, wherever its power grows strong."

"Just as long as we don't have to go near those damn ravens again! Geez!" Gavin chimes in. The other three share a quiet laugh as the musicians strike up an air in the dance hall.

Description: The adventure is over, and yet there must be a denouement. Rewards and recognition need to be given. Most importantly, however, the characters need to realize how they have changed and what they have accomplished. As well, you need to establish the foundation for another story in ending this one.

Suggestions: This is actually a crucial point, so don't relax just yet. Enjoy the moment, but remember that you must tie up all of your plotlines and provide a satisfying resolution. Celebrations are common in some stories, but you can still have a downbeat ending if the story demands it. Let the story unfold naturally.

Some Final Advice on Using the Hero's Journey

First of all, don't cling to the structure. Don't be too obvious when you're using it. Mix it up a little, or a lot. Use the Hero's Journey as a tool, not as a crutch. If you blindly follow its structure from point to point, your story will seem hollow and unfulfilled.

On the other hand, get to know the structure well. Look at popular movies and analyze their structure in terms of the Hero's Journey. Movies like *Star Wars* and *The Wizard of Oz* are very clearly modeled on this structure.

Finally, simply recognize that all stories do have a structure of one kind or another. When you stop just throwing together encounters and actually create a coherent story using a structure, you encourage your players to respond emotionally and build their expectations for the next story you tell.

Story Concepts

These are a few ideas for stories. Not all of them will suit every group, but feel free to experiment with them to achieve the ends you desire.

• In The Shadow of the King

Every noble has a "tail": a retinue of courtiers, knights, servants and sycophants. This retinue is a hotbed of intrigue. In this story concept your characters become immersed in the backstabbing and social machinations of the court. Is murder in the offing? Noble characters have an obvious edge, but commoners (because of their social invisibility) have a different sort of advantage.

• The Lost Ones

A community of changelings has not been heard from in some time, and your lord requests that you stop by to see what's up. It may be nothing — they may just be busy — but when has that ever been so? The Escheat demands that changelings be retrieved if they are lost. What will your characters do to get the community back?

• A Pooka's Request

A respected pooka shows up at the characters' freehold, offering great treasure and glory to any who care to throw in with him. What follows is a far-ranging quest for a chimera the pooka swears holds the answer to a riddle

he's been trying to answer for years. Do you dare trust such an untrustworthy mentor?

• Childling Found

A new changeling has been found — a childling born to very strict parents. She may even be abused by her family. Is it right to take the child from her kin — and if she is taken, who will take care of her? And what of the giant paulag cat chimera who guards her and won't let anyone come near?

• A Sword of Ill Substance

The characters stumble upon a shipment of cold iron in an Unseelie motley's part of the city. Do they steal the shipment, leave it where it is, or fetch one of the Seelie nobles?

• The Search for Inspiration

The characters, on the lookout for new sources of Glamour, find an artist or performer to muse. Nurturing talent isn't always as easy as it sounds. Several problems could occur, from drug dependency to money problems to marital strife to falling prey to Ravagers. The characters must somehow preserve and inspire their artist, either directly or indirectly.

• A Ravaging We Will Go

Even the most scrupulously fair and caring changeling occasionally finds herself in need of a quick fix of



Glamour. Ravaging is often the only answer. This can be a quick-and-dirty swipe job (leaving the characters feeling guilty) or a joyous bust-out party where everyone has a blast and the victims wake up with headaches and a temporary increase in Banality.

- **Righting Wrongs, Battling Beasties**

The quintessential fairy tale or hero's quest may be unabashedly offered for an evening's entertainment. Whether rescuing a damsel in distress (imagine combining **Changeling** with elements from the film *Speed*) or rounding up stray chimera that have broken loose from the characters' dreams (oops!), this one is for action fans.

- **Defending the Homefront**

In this story, the characters must defend a faerie freehold or trod from attackers. This could involve a straightforward battle or might become a battle of wits against city planners bent on bulldozing the area. For a true threat, have the usurpers be wily vampires or mages.

- **Mysterious Happenings**

The characters must investigate a mysterious disappearance — either of a person or object — and hopefully retrieve whoever or whatever is lost. Another changeling may have taken the object of their quest; alternatively, a normal human may have made off with a powerful and potentially dangerous artifact that he thought was a mundane item. Dauntain may have kidnapped another changeling to question her about her friends. The characters must recover the missing person or item before irreparable harm is done.

- **Summoned to Court**

The characters are summoned to a festival at the Seelie (or Unseelie) Court. Proper dress is expected, though they are allowed to bring their Harleys for the chimerical jousting. Naturally, none of them knew until this morning that the festival is a birthday celebration for the duke. Where do you get a present for a guy who can create whatever he wants out of thin air?

Chronicles

A chronicle is really nothing more than a series of interconnected stories that tell a larger tale. Each story within the chronicle tells a part of the tale, but the stories all taken together make up the greater story. Just as with each story, the chronicle should have an overall theme and mood, the characters should remain consistent, the antagonists should be clearly defined (though not necessarily obvious at first), the setting described and the projected beginning, middle and end outlined.

A Quick Word About Antagonists

One of the most effective methods to make stories memorable is to create great villains for the characters to battle. But not all antagonists are villains. Many are simply people who have differing goals or beliefs; some are misled by circumstances or poor leaders. Real villains should be few and far between; even in fairy tales, which revel in symbolism and strict interpretations of good and evil, things are not always purely black and white.

When you do create an actual dyed-in-the-wool, black-hearted scoundrel, you should remember that the best villains rarely think of themselves as such. They have reasons for what they do and are the heroes of their own stories (twisted as those might be). A madman bent on worldwide destruction "just because" is not interesting; a madman who wants to destroy the world because he believes it's the only way to bring back the Dreaming is far more compelling and believable. He should also be quite cunning and operate logically (such as his logic may be) to achieve his goals and defeat his opponents.

It isn't necessary to plot out every story in the chronicle or cover every eventuality. In fact, it is better to leave a lot of the middle ground fairly hazy, giving the players room to add their ideas and deviate from the plot. As the stories unfold, you can incorporate new elements into the overall design and strengthen the original concept. Chronicles should allow for deviations from the course — you can always rope the characters back into the main tale during the next session.

As the stories progress, however, it is important that they become broader and broader in scope, with tougher villains, more dastardly plots, grander settings and ever more vital goals. Each story should be more compelling than the last, as the characters move toward solving the final puzzle or overcoming the final obstacle, and their actions should have greater significance. The main issues raised by the chronicle must be dealt with in some fashion, though less immediately important subplots can be left unresolved to serve as starting places for new adventures.

Chronicle Concepts

Like the story concepts given above, these are just a few ideas to get the Storyteller started. They are broader categories because they represent ongoing stories rather than one- or two-session adventures. Each may suggest other ideas for variant chronicles.

• The Saining

The characters discover that they are changelings. How does this affect their lives? What changes will they make? This kind of story is best for a first chronicle. It should begin with a prelude in which each character discovers (or at least suspects) her true nature. The chronicle may follow the characters through the discovery of their true natures, the search for others of their kind, and their tutelage under the local ruler's watchful eye.

• Intrigue

With so many possible factions (both at court and away from it), there are numerous opportunities for intrigue. Intrigue need be neither epic nor villainous in nature; it might merely be the petty maneuverings of court toadies and flunkies. The characters might be used as pawns in the schemes of one or more rival factions, or they might turn the tables on the ambitious courtiers and expose them for the plotters they are. Honor is very important in changeling society, and exposing a traitor or self-serving individual could also involve defending a lady's honor, engaging in duels or carrying sensitive documents from one location to another. Possibilities for stories abound.

• The Quest

Many good tales are stories of epic quests — for a particular item or place, to discover a forgotten bit of knowledge, or to find a certain person. Usually, but not always, there is some sort of time limit involved (the heroes must make it to the Armageddon Bell before the stroke of midnight on December 31st or all is lost), and a number of obstacles or conflicts are placed in the heroes' way. The characters need not realize at the start that they are engaged in an epic quest; many such stories start small (old Bilbo gets a trinket from Gollum and passes it on to Frodo).

• The Long Autumn

This chronicle could evolve in a number of different ways. Perhaps the characters are older changelings, weighed down by Banality and longing for renewed vigor and innocence. Is there some substance or magical item that can restore their Glamour and erase their acquired Banal-

ity? What about the creeping tide of Banality that is slowly eroding all Glamour in the world? Can the characters overcome their own slide into forgetfulness long enough to reverse the tide and bring real Glamour back into the world?

• Tending the Seeds

As crime increases, taxes inflate and welfare benefits vanish, the characters' home city becomes a brutal hellhole of despair. Glamour begins to dry up, and even the freeholds' balefires flicker and ebb. Banality rises to an all-time high. Is this the Last Winter of the legends? Or is there hope for this Glamour-starved city? Your characters must rise above their apathy to help inspire creation, imagination and merriment, or risk losing their precious freeholds.

• A Call to Arms/The Peasants are Revolting

This dual chronicle can be played with two groups. One group plays a band of commoners, the other a band of nobles. The commoners have decided that the nobles aren't fit to rule the Kithain and must therefore be removed from power. The nobles, ever interested in retaining their rightful power and sovereignty, have decided to react with force. Both groups fall into open conflict, usually spilling over into physical violence. One Storyteller can coordinate things between the groups, although it's best to have two or maybe even three Storytellers keeping track of events in both chronicles. Is it possible to find some middle ground and thus reestablish peace? Or are the two sides going to bash it out to the death?

• The Court of Love

It's springtime and the entire court is filled with the strains of romantic love. Love affairs form, resolve, are interrupted, broken and renewed. Soon politics are interwoven with desire and love, knotting into a complicated tangle that no one fully understands.

• The Mirror Crack'd

A giant magic mirror hanging in the liege's treasure chamber has mysteriously shattered. All of the pieces of the mirror, except one, have disappeared. The court treasurer explains that the mirror contained 100 special dream-worlds. After a little experimentation, the characters discover that their mirror-shard enables them to travel into some of these dream-realms to hunt for other "exits" — which should theoretically be located at places where other mirror-fragments exist. Of course, then the characters have to negotiate each shard's return, but that's up to them. Each dream-realm is more exciting and strange than the last.



Ending a Chronicle

All stories must come to an end. Wrapping up a chronicle, particularly one that has lasted for months — or even years — requires a special touch to make it memorable and satisfying for all. The conclusion of a book or a film usually involves a significant confrontation (sometimes, but not always, a battle) with the fundamental source of conflict, resulting in either victory or defeat. Besides providing a convenient resolution, this “final conflict” also serves as a catharsis in which the emotions and tensions that have built up over the course of the chronicle are finally released.

Unlike fairy tales, which end with the phrase “and they lived happily ever after,” a chronicle does not always end so fortuitously. In the World of Darkness, there is always a sense that the enemy has not been entirely defeated. For changelings, the constant threat of Banality casts a pall on even the happiest occasion and dampens the greatest victory with its miasmic presence.

The players should be left with a very real sense of accomplishment and satisfaction while keeping open the possibility that some loose ends still exist. This can be done through a series of denouements, or winding-down sessions, in which characters finally have the leisure to consider their future. Will they stay in touch with the friends and allies they have met during the chronicle? Have romances blossomed between characters, and will these liaisons wither when excitement no longer fuels their passions? Will some characters be lost to Banality for a time?

Often, after a chronicle has ended, it is helpful for you to sit down with your players and discuss the aftermath. If the players wish to continue watching their characters develop, they may have some ideas for new chronicles that can spring from the glowing embers of the old chronicle’s finale. You may wish to take your turn as a player, creating a character to fit in with the troupe and giving another player the opportunity to act as Storyteller.

Although melancholy always surrounds the end of a chronicle, it helps to remember that no story ever truly ends. Each story simply forms the background for a new story. The stock ending for fairy tales should really be “they lived happily ever after until...”

Advanced Techniques

*Some people say that he's a fiend,
A devil in disguise,
He'll promise love and happiness,
Bright lights before your eyes,
And still you know you can't refuse,
No matter what you think.
You just got to taste the glamour,
Ovations as you sink.*

— Horslips, "Ride to Hell"

The following techniques are for those troupes who enjoy more complex stories. They are particularly useful in **Changeling**, where dreams become reality and otherworldly magics and fantastic beasts are the norm. If used correctly (and sparingly), these techniques allow the creation of stories that no participant will ever forget.

Dreams

When using this technique, you roleplay out a character's dream. This dream can be specific to one character or shared by the troupe. With either option, the characters take the roles of beings in the dream — either themselves or other characters who might be symbolic or literal — and act through the dream. The dream may be

like any other dream — with strange settings, illogical events and people coming and going at random — or may seem entirely straightforward. The characters in the dream may not have as much control over events as they normally would, and may not even realize they are in a dream until things become overtly bizarre.

The truly wonderful thing, however, is that these dreams might come true (usually in chimerical form). What happens when every dream forms chimerical beings or alters reality? This is a good way to shock the players and put them off their guard.

Flashbacks

Flashbacks are a way to roleplay scenes in a character's past and thereby present a new perspective on the current story. This is a particularly valuable technique for **Changeling** stories, because changelings are reborn again and again in different mortal guises. Characters may not remember their last incarnations or even that they are changelings. Flashbacks may provide clues to the characters' true natures, allow them to unravel plots against them by heretofore forgotten rivals, or give hints to the location of an artifact hidden in a prior mortal life. Old loves, enemies, great friends and valued faerie companions can all be introduced through flashbacks. The events that occur must be controlled fairly strictly by the Storyteller,





making the characters' actions and choices less free, but the flashback is primarily intended to provide the characters with information, not to let them change the past.

Parallel Story

Parallel stories are stories unconnected to the main story being told, but which share a theme with the main tale. Players are asked to create a new set of characters or are given Storyteller-created characters to play. Though the parallel story may be set in an entirely different environment or time (or even involve characters who are not changelings), some aspect of it will reflect upon the main story, clarify events within it or emphasize its theme. Players get a break from the main story, get the chance to play different characters for a while, and get a better grasp on the original story. This technique should be used sparingly lest it become stale.

Rival Factions

In this technique the players create two sets of characters—rivals to one another, but with similar or identical goals—and play through two sides of the same story. The two groups don't necessarily encounter the same events all the time (that would be boring), but occasionally cross

paths or make deals with Storyteller characters to create problems for the other group. Eventually, one group or the other will win, or the two will learn to compromise (either with players handling two characters or by combining characters from the two groups into a third consensual group). This technique is for advanced and mature Storytellers and players only; players must not utilize knowledge gained by the rival group.

Play Within a Play

Utilizing elements from the parallel story, yet unique in that it takes place within the confines of the original story, the play within a play is a short vignette that obliquely comments on the action or interactions of the main tale. Shakespeare used the play within a play in *Hamlet* to ferret out a murderer and in *A Midsummer Night's Dream* to entrap the faerie queen Titania and comment upon the blindness of love. Storytellers could use this technique for similar effects or simply to insert comic relief into a serious story.

Troupe-Style Play

Particularly complex chronicles may benefit from troupe-style play, in which each player controls more than



one character. Usually this involves creating a primary character and one or two secondary characters who are played in particular circumstances. Even so-called secondary characters may play major roles in chronicles, for they are often chosen to accompany primary characters due to specific skills they alone have. The whole idea is to create a group that can work well together. Another reason for troupe-style play is to let the Storyteller have a break and play a character of her own in someone else's chronicle (preferably in a shared background).

Changeling is well suited to the idea of troupe play, since there are inherent class differences among the characters anyway. Changeling society is built upon a feudalistic model in which each person has a hierarchical relationship (equal to, above or below) with each other person. In such a society, one character might be a sidhe baroness, two others might be redcap and pooka commoners, and a fourth might be an eshu in service to the baroness. The players of the pooka, redcap and eshu may have other characters who are nobles (or other commoners), while the baroness' player may in turn play a nocker in service to some other player's character.

TAROT OR Suggestion Box

Sometimes a plot can be given a new twist through a randomizing agent. A Tarot card drawn at random from its deck may suggest a scene or symbols to be inserted in the story. Alternatively, the players may write out desired plot twists, story suggestions or character developments and put them in a suggestion box from which the Storyteller may draw. Even flipping through children's picture books, encyclopedias or comic books may suggest a new plotline or way of telling the story. Doing so on the fly is only for the very experienced or those who feel very comfortable "winging it," but can be quite rewarding.

Other Time Periods

Changelings are immortal, even though their mortal bodies age and die. It is possible that a story begun when the characters are childlings may have elements that recur when they are wilders and are not fully resolved until they are grumps. Naturally, dozens of other stories occur in between the recurring one.

Alternatively, since changelings incarnate more than once, they may have begun the story long ago, gone

through several mortal seemings, been drawn back together by mysterious forces to battle old foes, aged and died, been reborn and drawn together again. In this case, they would play through each different time period, perhaps even beginning before the Shattering.

Going for Broke

There is no reason why **Changeling** must be played on Earth or in the World of Darkness setting. Changelings in space battling alien threats are no less believable than anywhere else. How would changelings have affected Middle-Earth or Valdemar (Mercedes Lackey's Heralds series)? What would they be like on Deep Space Nine? Could cyberpunk changelings overcome the Banality inherent in turning themselves into metallic samurai? It's up to the Storyteller (and her players) to decide what they'd like to do with **Changeling** and where it should be set. Just remember that copyright infringement is a serious matter.

Crossover Potentials

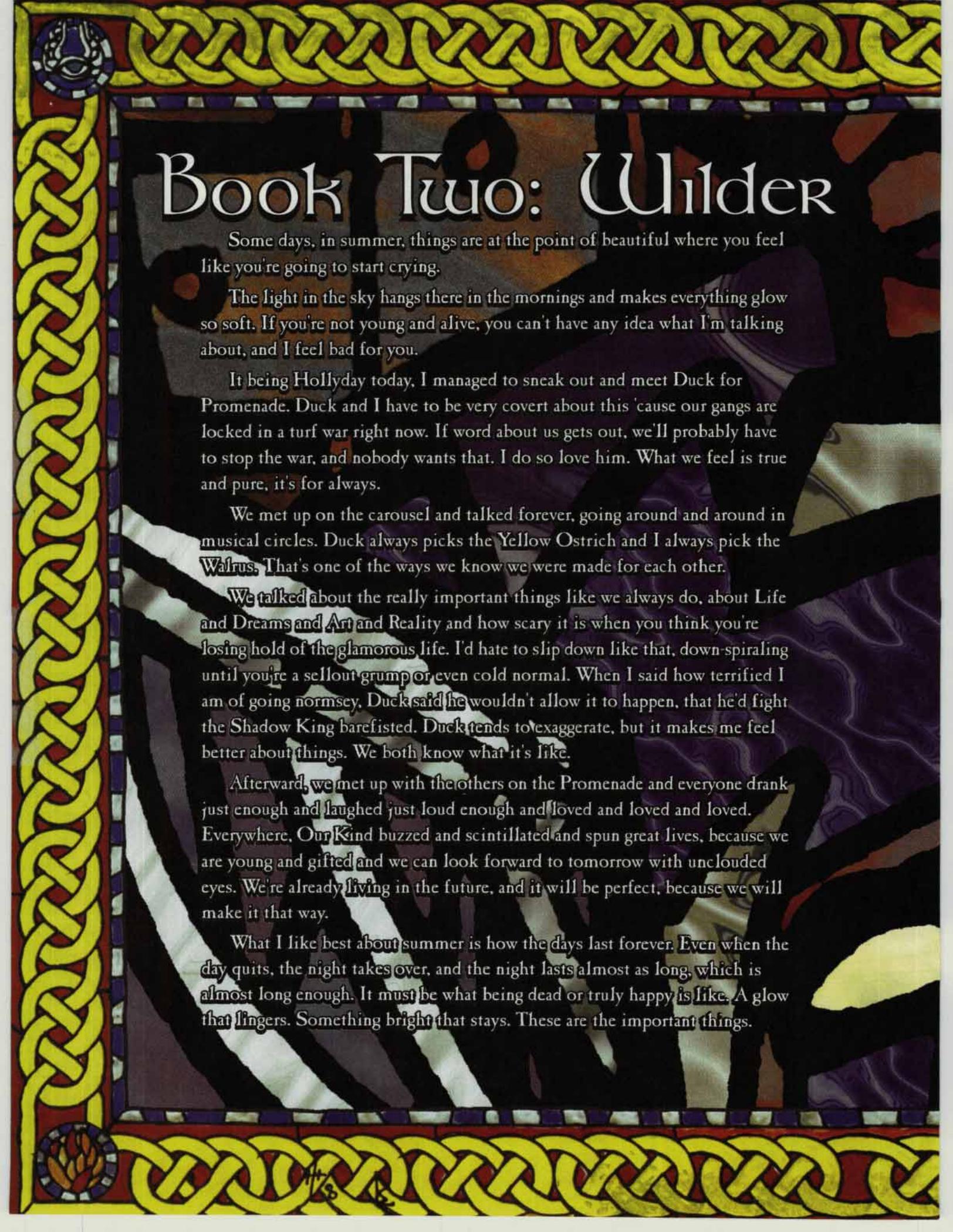
Other supernatural creatures inhabit the World of Darkness. Creating mixed troupes of changelings, werewolves, mages, vampires and even wraiths offers unique possibilities for chronicles and stories. The magickal Tradition of the Dreamspeakers may be the descendants of human kinain; should one of these mages discover that the fae still exist, any number of stories could result. The Garou may be drawn to changelings because of their intimate connection to the remnants of the Wyld, while some Kindred may seek to establish ties with changelings in order to maintain their own fragile Humanity. Wraiths and changelings both inhabit a dual world, and this common psychological ground may create a sympathetic bond.

Here are a few story ideas:

- The Inquisition comes to town, forcing the local changelings to ally with Kindred, Garou and others to prevent their discovery.
- A Garou sept opens a caern in what is also a changeling holding. The two groups can either go to war or learn to coexist, perhaps strengthening the Glamour/Gnosis of the area. (What if the area is also located on an ancient burial ground that serves as a haunt in the Shadowlands?)
- A lonely Malkavian succeeds in passing herself off as a changeling — at least for a time — and earns the trust of a wilder clique. What happens when her ruse is discovered? Will she still be accepted by her friends?
- A Dreamspeaker finds her way into the Dreaming and encounters a group of changelings. Can they join forces to fight the Technocracy's latest Banality-fueled assault?
- A childling and a child-wraith become fast friends and decide to go "adventuring" together — to the consternation of everyone who knows either of them.

Final Words

Never be afraid to experiment. There is no "right" way to tell a story, no "correct" setting or mood. All stories and all dreams have some merit and validity. Feel free to experiment and experience the whole Dreamsong, not just a small part of it — and remember that through your creativity, you may be providing a changeling with the Glamour she needs.



Book Two: Wilder

Some days, in summer, things are at the point of beautiful where you feel like you're going to start crying.

The light in the sky hangs there in the mornings and makes everything glow so soft. If you're not young and alive, you can't have any idea what I'm talking about, and I feel bad for you.

It being Hollyday today, I managed to sneak out and meet Duck for Promenade. Duck and I have to be very covert about this 'cause our gangs are locked in a turf war right now. If word about us gets out, we'll probably have to stop the war, and nobody wants that. I do so love him. What we feel is true and pure, it's for always.

We met up on the carousel and talked forever, going around and around in musical circles. Duck always picks the Yellow Ostrich and I always pick the Walrus. That's one of the ways we know we were made for each other.

We talked about the really important things like we always do, about Life and Dreams and Art and Reality and how scary it is when you think you're losing hold of the glamorous life. I'd hate to slip down like that, down-spiraling until you're a sellout grump or even cold normal. When I said how terrified I am of going normsey, Duck said he wouldn't allow it to happen, that he'd fight the Shadow King barefisted. Duck tends to exaggerate, but it makes me feel better about things. We both know what it's like.

Afterward, we met up with the others on the Promenade and everyone drank just enough and laughed just loud enough and loved and loved and loved. Everywhere. Our Kind buzzed and scintillated and spun great lives, because we are young and gifted and we can look forward to tomorrow with unclouded eyes. We're already living in the future, and it will be perfect, because we will make it that way.

What I like best about summer is how the days last forever. Even when the day quits, the night takes over, and the night lasts almost as long, which is almost long enough. It must be what being dead or truly happy is like. A glow that lingers. Something bright that stays. These are the important things.



Fig 7: Boggans



Handicrafts are Boggans specialty; they are especially renowned for their carpentry, weaving and leatherwork.

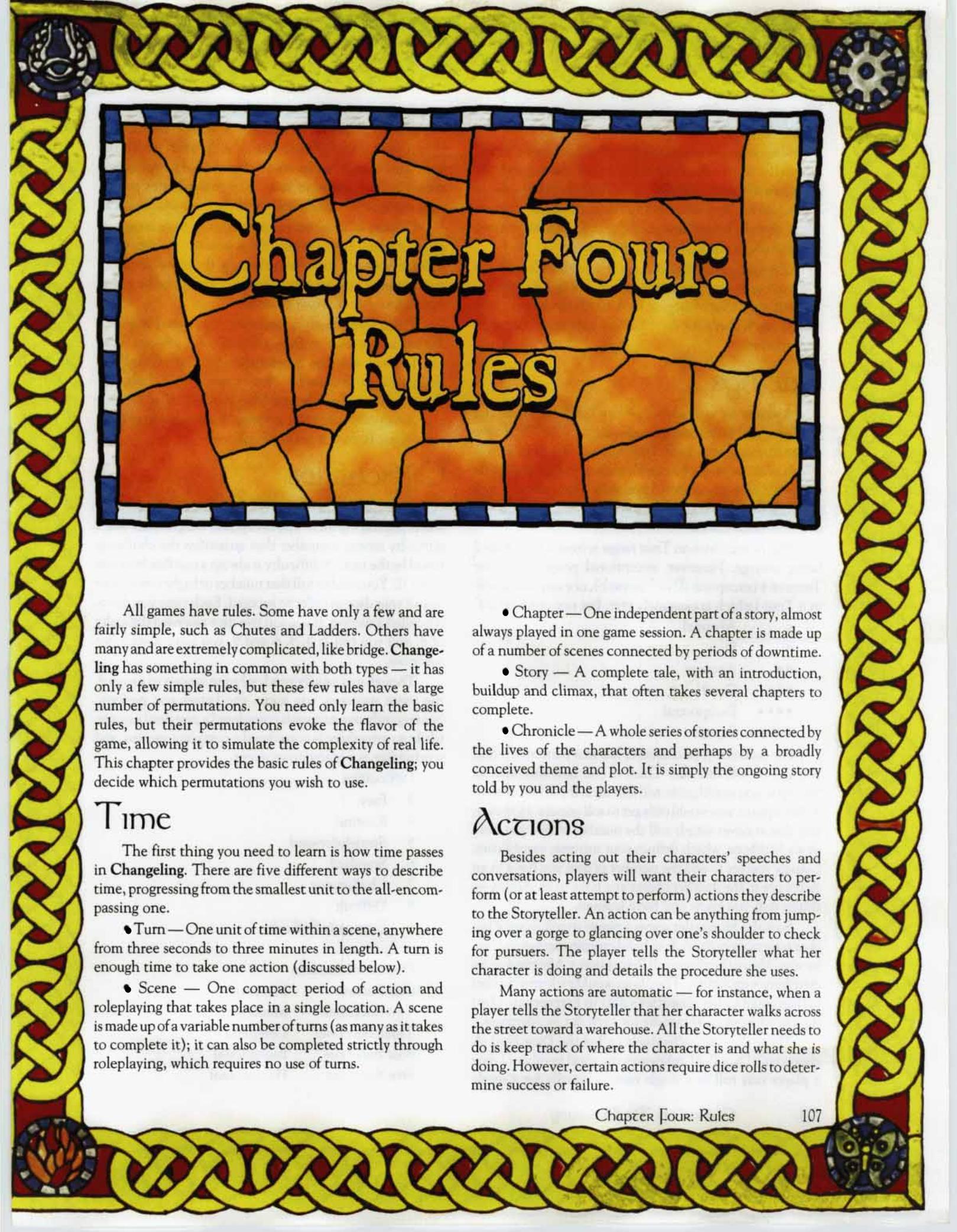
These folk consider "hands on" work the only kind of honest labor, this ethic extends to their Musings & contrivances.



Rustic by nature, these changelings can be clammy and disdainful of outsiders.

Gossip is not a vice among them; it is an art form.

excerpts from:
"My time with Boggans"



Chapter Four: Rules

All games have rules. Some have only a few and are fairly simple, such as Chutes and Ladders. Others have many and are extremely complicated, like bridge. **Changeling** has something in common with both types — it has only a few simple rules, but these few rules have a large number of permutations. You need only learn the basic rules, but their permutations evoke the flavor of the game, allowing it to simulate the complexity of real life. This chapter provides the basic rules of **Changeling**; you decide which permutations you wish to use.

Time

The first thing you need to learn is how time passes in **Changeling**. There are five different ways to describe time, progressing from the smallest unit to the all-encompassing one.

- **Turn** — One unit of time within a scene, anywhere from three seconds to three minutes in length. A turn is enough time to take one action (discussed below).

- **Scene** — One compact period of action and roleplaying that takes place in a single location. A scene is made up of a variable number of turns (as many as it takes to complete it); it can also be completed strictly through roleplaying, which requires no use of turns.

- **Chapter** — One independent part of a story, almost always played in one game session. A chapter is made up of a number of scenes connected by periods of downtime.

- **Story** — A complete tale, with an introduction, buildup and climax, that often takes several chapters to complete.

- **Chronicle** — A whole series of stories connected by the lives of the characters and perhaps by a broadly conceived theme and plot. It is simply the ongoing story told by you and the players.

Actions

Besides acting out their characters' speeches and conversations, players will want their characters to perform (or at least attempt to perform) actions they describe to the Storyteller. An action can be anything from jumping over a gorge to glancing over one's shoulder to check for pursuers. The player tells the Storyteller what her character is doing and details the procedure she uses.

Many actions are automatic — for instance, when a player tells the Storyteller that her character walks across the street toward a warehouse. All the Storyteller needs to do is keep track of where the character is and what she is doing. However, certain actions require dice rolls to determine success or failure.

Rolling Dice

Whenever the success of an action is in doubt, or the Storyteller thinks there is a chance your character might fail, you will have to roll dice. This gives your character an opportunity to let weaknesses and strengths exhibit themselves, thereby revealing something of the character's true nature to both you and the other players.

Changeling requires the use of 10-sided dice, which you can buy in any game store. If you are the Storyteller, you will want a lot of dice, at least 10, all to yourself. As a player, you'll also want dice, but you may share dice with other players.

Ratings

A character is described by her Traits — the innate and learned abilities and aptitudes she possesses. Traits are defined by numbers; each Trait has a rating from 1 to 5, which describes the character's ability in that particular Trait. A 1 is lousy, while a 5 is superb. This scale of 1 to 5 parallels the "star" rating system made famous by movie and restaurant critics.

The normal human Trait range is from 1 to 3, with 2 being average. However, exceptional people can have Traits of 4 (exceptional) or 5 (superb), or even have a zero in a Trait (which is extremely rare, but not unheard of).

- x Abysmal
- Poor
- Average
- Good
- Exceptional
- Superb

For each dot your character has in a particular Trait, you get to roll one die. Thus, if you had four dots in Strength, you would get to roll four dice. If you had one dot in Perception, you would only get to roll one die. However, you almost never simply roll the number of dice you have in an Attribute, which defines your intrinsic capabilities. Usually you get to add the number of dice you have in an Attribute to the number of dice you have in an Ability — things that you know and have learned.

So if the Storyteller wants a player to roll to see if her character notices the redcap band creeping up behind her, he would have the player roll Perception + Alertness — an Attribute + an Ability. The player would pick up a number of dice equal to her character's dots in Perception. Then the player would add one die for each dot in Alertness.

These dice are collectively called the Dice Pool. A character's Dice Pool delineates the total number of dice a player may roll in a single turn — usually for a single

action, although a player can divide a Dice Pool in order to allow her character to perform more than one action. When rolling for a Trait such as Willpower, which has both a permanent and a temporary score, a player almost always rolls a number of dice equal to the Trait's permanent rating (the circles), not its current score (the squares).

Certain actions don't require or even have an appropriate Ability. An example of this is when a player soaks damage from an attack. In such cases, the player only uses an Attribute, rolling the number of dice listed for that Attribute — in this case Stamina.

There is absolutely no situation where more than two Traits can combine to form a Dice Pool. Only one Trait can be used if it has a potential value of 10 (such as Willpower or Glamour). This means that a Trait like Willpower can never be combined with another Trait. It is generally impossible for a normal human being to have more than 10 dice in a Dice Pool.

Difficulties

Now you've got to figure out what you need to look for when you roll the dice. The Storyteller assigns each task a difficulty rating, a number that quantifies the challenge posed by the task. A difficulty is always a number between 2 and 10. You need to roll that number or higher on at least one of your dice in order to succeed. Each time you do so, it's called a success. If you roll five dice against a difficulty of 6, and you roll 2, 3, 5, 6 and 9, you have scored two successes.

Though you usually need only one success to succeed, the more successes you score, the better you perform. Scoring only one success is considered a marginal success, while scoring three is considered a complete success, and scoring five is a momentous event.

Difficulties

- 3 Easy
- 4 Routine
- 5 Straightforward
- 6 Standard
- 7 Challenging
- 8 Difficult
- 9 Extremely Difficult

Degrees of Success

- | | |
|-----------------|-------------|
| One Success | Marginal |
| Two Successes | Moderate |
| Three Successes | Complete |
| Four Successes | Exceptional |
| Five Successes | Phenomenal |

You can see that if the difficulty is lower, it becomes easier to score a success, while if it is higher, it becomes more difficult. The Storyteller will assign high difficulties whenever the action you have decided to take is difficult, and will either let your character do something automatically (because her Attributes and Abilities are so high) or assign a low difficulty if the desired action is particularly easy.

Though they are not on the list above, you, the Storyteller, can also assign difficulties of 2 or 10. However, these should almost never be used. Difficulty 2 is so pathetically easy that you might as well let the player succeed without wasting time on a roll. Difficulty 10 is so difficult that there is an equal chance to botch (described below) as there is to succeed, no matter how many dice the player rolls. A 10 is pretty near impossible. On the rare occasions when you do announce a difficulty of 10, be sure you realize how impossible you are making the chance of success. If a player ever rolls a 10, the result is automatically a success, no matter what.

Unless the Storyteller says otherwise, the difficulty for a particular task is always 6. This is the standard difficulty; 6 is assumed if a difficulty number is otherwise unstated.

The Rule of One

The last thing you need to know about rolling dice is the "rule of one." Whenever you roll a "1," it cancels out a success. It completely takes it away. You remove both the "success" die and the "1" die and ignore them. If you roll more "1s" than you do successes, a disaster occurs: something called a "botch" takes place. Don't count the "1s" that canceled out successes, but if even a single "1" is left after all the successes have been canceled, a botch occurs. Getting a single "1" or five "1s" has about the same result in most cases; the circumstances surrounding the botch determine if it is catastrophic or a minor mishap. If there aren't any "1s" or successes left, you've simply failed.

Automatic Successes

You don't want to be rolling dice all the time; it can get in the way of the roleplaying. **Changeling** employs a very simple system for automatic successes, allowing players to avoid making rolls for actions their characters could perform in their sleep.

Thus, if the number of dice in your Dice Pool equals or exceeds the assigned difficulty, your character succeeds automatically. Such a success is considered marginal (the equivalent of scoring only one success), so a player will sometimes want to roll anyway in an attempt to gain even





more successes. For very simple and often-repeated actions, however, automatic successes can eliminate a lot of wasted time. (Note that certain actions, such as combat, are always problematic and should not be handled with this system.)

The automatic success rules can be used to eliminate dice completely. In such situations, automatic successes aren't a matter of choice. Either you are good enough to succeed or you are not. It is simple, but so was Cops 'n' Robbers, and we liked it just fine. The story was what was important; the rules didn't matter.

This simple system even has a twist, making it not quite so black-and-white. A Willpower point (see pg. 179) can be spent to earn an automatic success. You won't want to do this often, but for certain actions it can be very advantageous to do so. Of course, the Willpower expenditure only counts for one success if multiple successes are required.

Complications

You may have already realized that it is quite easy to score a single success, even when you roll only one or two dice. You have a 75% chance for a marginal success when you roll only two dice and the difficulty is 6. While that may sound too easy, there are various ways to complicate matters, some of which are discussed below.

For troupes heavily into roleplaying, simple rolls and automatic successes are enough. Generally, complications are needed only if the players or you want a break from the roleplaying, if you want a realistic result, or if you want to make a game out of the scene. Complications add drama to the story, evoking passion and focusing events.

Extended Actions

In order to succeed fully, you will sometimes need more than one success — you will need to accumulate three, or seven, or even (rarely) 20 successes. An action that requires only one success is called a simple action. An action that requires more than one success is called an extended action.

An extended action allows you to roll over and over on subsequent turns in an attempt to collect enough successes to succeed. For instance, suppose your character is climbing a tree. The Storyteller announces that when you roll a total of seven successes, your character has climbed to the top. She'll get there eventually, but the more times you roll, the more chances your character has to botch and injure herself. If she is attempting to climb

down the tree because it is on fire, the amount of time it takes becomes exceedingly important.

During an extended action, you can keep trying to obtain successes for as long as you want, or at least until you fail to score even one success. If you botch, your character may have to start over from scratch, with no accumulated successes. The Storyteller may decide not to let the character try again at all.

This type of action is more complicated than a simple action and should not often be employed in the middle of intense roleplaying. As the Storyteller, you decide what type of action is appropriate. A little bit of experience will serve you well when employing these rules.

Resisted Actions

Sometimes you will act in opposition to another character. Both of you make rolls against a difficulty often indicated by a Trait of the other character, and the person who scores the most successes succeeds. However, you are considered to score only as many successes as the amount by which you exceed your opponent's successes. The opponent's successes eliminate your own, just as "1s" do. Therefore, it is very difficult, and rare, to achieve an outstanding success on a resisted action. Even if your opponent cannot beat you, she can diminish the effect of your efforts. During actions that are both extended and resisted, one of the opponents must collect a certain number of successes in order to succeed completely. Each success above the opponent's total number of successes in a single turn is added to a success total. The first opponent to collect the designated number of successes wins the contest.

Teamwork

Sometimes characters can work together to collect successes, most often during an extended action. At the Storyteller's discretion, two or more characters can make rolls separately and combine their successes (though they may never combine their separate Traits for one roll). Teamwork is effective in some circumstances, such as when characters are engaging in combat, shadowing prey, collecting information or repairing devices. During others, it can actually be a hindrance, such as in many social actions (where it can confuse the subject).

Trying It Again

It can often be annoying to fail. If you are having trouble with your computer and can't figure out the source of a system error, then you're in for a frustrating time. This is reflected in **Changeling** by increasing the difficulty of any action if it is tried again after it's already been failed.





Whenever a character attempts an action she has previously failed, the Storyteller has the option of increasing the difficulty of the action. Consider a character who tries to intimidate someone. If the first attempt fails, it's going to be harder the second time around, so the difficulty is one greater. If tried a third time, then the difficulty is two greater. In cases like this, though, the Storyteller might simply rule that the character cannot even make another try — how do you intimidate someone who has already called your bluff?

Other examples of when to use the rule are picking a lock (Security), scaling a wall (Athletics), and remembering a word in a foreign language (Linguistics).

Sometimes the Storyteller shouldn't invoke this rule. A notable example is during combat. Missing someone with a first gunshot doesn't necessarily mean that the gunman is frustrated and has a better chance of missing again. Though after the gunman has missed a couple of times, especially if they are easy, close-range shots...

Other examples of when not to use the rule are seeing something out of the corner of the eye (Alertness) and dodging an attack (Dodge).

The Golden Rule

Remember that in the end there is only one real rule in **Changeling**: there are no rules. You should fashion this game into whatever you need it to be — if the rules get in your way, then ignore or change them. The true complexity and beauty of the real world cannot be captured by rules; it takes storytelling and imagination to do that. Indeed, these rules are not so much rules as they are guidelines, and you are free to use, abuse, ignore and change them as you wish.

Try It Out

Well, that's it. These are the rules. This system for dice is all you really need to know in order to play this game. All the other rules are just clarifications and exceptions. So long as you understand what's been discussed here, you won't have any difficulty understanding anything else. If you don't think you've caught everything, just read this chapter again; you'll find it makes more sense the second time around.

Now go ahead and make a few rolls, using the example character on page 115. Jack is attempting to escape a group of Unseelie redcaps. He crouches down behind a low wall, hoping that they will run past without seeing her. The Storyteller assigns a difficulty of 7 to this feat and decides that the appropriate roll is Dexterity + Stealth. Take four dice because of Jack's Dexterity Attribute of 4, and three extra dice because of Jack's Stealth Ability of 3. You should now have seven dice in your hand—a fair number, reflecting Jack's aptitude for such feats. Go ahead and roll the dice. Look to see how many successes you have, making sure to subtract a success for every "1" you roll. Did you make it, did you fail, or did you botch? The more successes you get, the better you hide. Only one success might mean that you barely make it under cover in time. Two might mean that you manage to crouch under a little overhang. Three might mean that you're totally silent and quiet, and that the redcaps don't even get an opposed Perception roll.

Next, try out an extended and resisted action. An example of this is an arm wrestling match. It requires an indefinite series of rolls, each with a different difficulty. You need to accumulate five successes more than your opponent in order to win. A botch eliminates all of your accumulated successes.

- First roll: Each player rolls Strength; the difficulty is the opponent's Dexterity + 3 (speed is important at first).
- Second and third rolls: Each player rolls Strength; the difficulty is the opponent's Strength + 3.
- Fourth roll (and all subsequent ones): Each player rolls Strength; the difficulty is the opponent's Willpower.

Examples of Rolls

Following are some examples of rolls. Please note that each Attribute can work with each Ability, so there are 270 potential types of simple rolls that can be made. Admittedly, you will not often roll Dexterity + Occult, but it might come up.

- You attempt to impress High King David with your intricate wit. Roll Charisma + Enigmas (difficulty 8).
- You threaten the redcap by attempting to lift him up by his collar. Roll Strength + Intimidation (difficulty 8).
- You think there is a trod in the area. Roll Perception + Kenning (difficulty 7) to locate it.
- How elegantly do you dance at the court ball? Roll Dexterity + Etiquette (difficulty 8).

- By demonstrating your expertise with the saber, you hope to encourage your opponent to back off. Roll Manipulation + Melee (difficulty 6). Three successes will cause him to back off for a turn, but you can only do this once.

- You attempt to convince the seneschal that you need royal funds disbursed to you. Roll Manipulation + Subterfuge (difficulty 8). Don't get caught!

- You desire the kingship of a realm, and so you try to sway other changelings to your side. Roll Charisma + Leadership (difficulty 8).

- You've found a lost freehold. Roll Perception + Enigmas (difficulty 7) to see what importance it has.

- The duke's men have been interrogating you for hours about your suspected Unseelie connections. Roll Stamina + Expression (difficulty 8) to see if you can successfully maintain your story. Five successes completely convince your captors.

- A troll in the car you're chasing drops a crate in front of your car. Roll Wits + Drive (difficulty 6) to avoid hitting it.

- You're following one of the sidhe lord's retainers when he starts looking for shadows. Roll Manipulation + Stealth (difficulty 7) to avoid being spotted.

- The door through which you want to pass has been barred with a Glamour-infused knot. Roll Dexterity + Enigmas (difficulty 8) to pass. You need five successes on an extended test to undo the knot.

- You're trying to blend in with the street culture. Roll Manipulation + Streetwise (difficulty 7) to pull it off.

- You are trying to coax a chimerical unicorn closer in order to speak to him. Roll Charisma + Mythlore (difficulty 8). You need five successes to gain the unicorn's trust.

- You are a bard at a festival, and you're trying to impress the audience. Roll Charisma + Performance (difficulty 7) to do so.

- You find yourself in the midst of a hail of arrows. Roll Dexterity + Dodge (difficulty 7) to avoid them.

- You are making a crown for the new king, and you want it to be exquisitely beautiful. Roll Dexterity + Crafts (difficulty 9). You need at least 10 successes in an extended test to pull it off.

- You think the person you're speaking to is a changeling who is unaware of his true nature, but you want to know for sure. Roll Perception + Kenning (difficulty 7) to find out.

Character Sheet

On the next page we have provided you with an example of a complete **Changeling** character sheet. The character, Jack, is based on the example character in Chapter Five. The following is a quick look at the Traits that describe him.

- **Chronicle:** The title of the series of stories and the world in which the character exists.
- **Court:** Indicates whether the character is of the Seelie or Unseelie Court.
- **Legacies:** A description of the character's personality and faerie nature. Both the character's Unseelie and Seelie Legacies are listed here. The character's dominant Legacy should be listed first.
- **House:** The noble house with which the character is affiliated, if any.
- **Seeming:** The character's mortal guise.
- **Kith:** The particular "race" of faeries to which the character belongs.
- **Household/Motley:** Any households or motleys of which the character is a member.
- **Attributes:** The innate aptitude and potentials of a character.
- **Abilities:** Those aptitudes a character intuitively knows or which have been learned over the years.
- **Advantages:** This category is divided into three subcategories. Arts and Realms describe the magical powers that changelings possess. Backgrounds detail the character's social and material advantages.
- **Glamour:** The amount of magical energy at the disposal of a changeling, often used when casting a cantrip.
- **Willpower:** A measure of the character's self-confidence and determination.
- **Banality:** A measure of the degree to which mortal rationality and disbelief has affected the character.
- **Combat:** This is a place to list the combat statistics for various weapons.
- **Experience:** Here you record the experience points awarded by the Storyteller, which you can later spend to improve your character.
- **Health:** This is a place to record wounds and the character's current Health Level.



CHANGELING

The Orclaiming

Name: Jack Wilder
Player: Ben **Legacies:** Troubadour/Fool
Chronicle: Jennifer's Northern Appalachian Chronicle **Kith:** Pooka (Fox)
House: **Household/Motley:**

Attributes

Physical	Social	Mental
Strength ●●○○○	Charisma ●●●●○	Perception ●○○○○
Dexterity ●●●●○	Manipulation ●●●●○	Intelligence ●●●●○
Stamina ●●○○○	Appearance ●●○○○	Wits ●●○○○

Abilities

Talents	Skills	Knowledges
Alertness ○○○○○	Crafts ○○○○○	Computer ○○○○○
Athletics ●●○○○	Drive ○○○○○	Enigmas ●●○○○
Brawl ●○○○○	Etiquette ○○○○○	Investigation ●○○○○
Dodge ●●○○○	Firearms ○○○○○	Law ○○○○○
Empathy ●●○○○	Leadership ●○○○○	Linguistics ●○○○○
Expression ●●○○○	Melee ●○○○○	Medicine ○○○○○
Intimidation ○○○○○	Performance ●●●●○	Mythlore ●○○○○
Kenning ●●○○○	Security ○○○○○	Occult ○○○○○
Streetwise ○○○○○	Stealth ●●●●○	Politics ○○○○○
Subterfuge <small>Little White Lies</small> ●●●●○	Survival ●●○○○	Science ○○○○○

Advantages

Backgrounds	Arts	Realms
Dreamers ●●○○○	Chicanery ●●○○○	Actor ●●○○○
Gremayre ●●●●○	Soothsay ●○○○○	Fae ●○○○○
Resources ●○○○○	○○○○○	Nature ●●○○○
Chimera ●○○○○	○○○○○	○○○○○
○○○○○	○○○○○	○○○○○

Other Traits

Can shapeshift into a fox for 1 Glamour.
 Cannot botch Empathy or Subterfuge rolls.
 Must make a Willpower roll (difficulty 3) to tell the truth.

Glamour

●●●●●○○○○○

□□□□□□□□□□

Willpower

●●●○○○○○○○

□□□□□□□□□□

Banality

●●●○○○○○○○

□□□□□□□□□□

Health

Bruised		<input type="checkbox"/>
Hurt	-1	<input type="checkbox"/>
Injured	-1	<input type="checkbox"/>
Wounded	-2	<input type="checkbox"/>
Mauled	-2	<input type="checkbox"/>
Crippled	-5	<input type="checkbox"/>
Incapacitated		<input type="checkbox"/>

Experience

Game Terms

Ability: A Trait that describes what a character knows and has learned rather than what she is. Examples are Intimidation, Firearms and Occult.

Action: An action is the performance of a consciously willed physical, social or mental activity. When a player announces that his character is doing something, he is taking an action.

Advantages: This is a catch-all category describing the Arts, Realms and Backgrounds of a character.

Attribute: A Trait that describes a character's inherent aptitudes. Attributes are such things as Strength, Charisma and Intelligence.

Botch: A disastrous failure, indicated by rolling more "1s" than successes on the 10-sided dice rolled for an action.

Character: Each player creates a character, an individual she roleplays over the course of the chronicle. Though "character" could imply any individual, in *Changeling* it is always used to describe the players' characters.

Dice Pool: This describes the dice you have in your hand after combining your different Traits. It is the maximum number of dice you can roll in one turn, although you can divide these dice between (or even among) different actions.

Difficulty: This is a number from 2 to 10 measuring the difficulty of an action a character takes. The player needs to roll that number or higher on at least one of the dice rolled.

Downtime: The time spent between scenes when no roleplaying is done and turns are not used. Actions might be taken, and the Storyteller might give some descriptions, but generally time passes quickly.

Extended Action: An action that requires a certain number of successes for the character to succeed.

Points: The temporary scores of Traits such as Willpower, Glamour and Banality.

Rating: A number describing the permanent value of a Trait; usually a number from 1 to 5, though sometimes a number from 1 to 10.

Resisted Action: An action that two different characters take against each other. Both compare their number of successes; the character with the most wins.





Scene: A single episode of the story; a time when and place where actions and events take place moment by moment. A scene is often a dramatic high point of the story.

Simple Action: An action that requires the player to score only one success to succeed (though more successes indicate a better job or result).

Storyteller: The person who creates and guides a **Changeling** story. The Storyteller assumes the roles of all the characters not run by the players and determines all the events beyond the control of the players.

System: A specific set of complications used in a certain situation; rules to help guide the rolling of dice to create dramatic action.

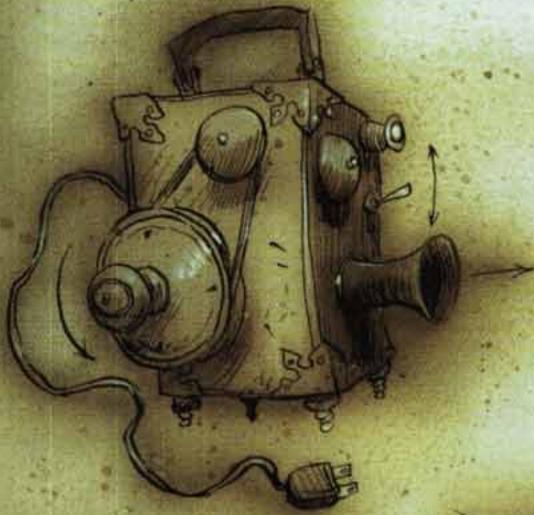
Trait: A Trait is any Attribute, Ability, Advantage or other character index that can be described as a number (in terms of dots).

Troupe: The group of players, including the Storyteller, who play **Changeling** — usually on a regular basis.

Willpower: Willpower measures the self-confidence and internal control of a character. Willpower works differently from most Traits — it is often spent rather than rolled.

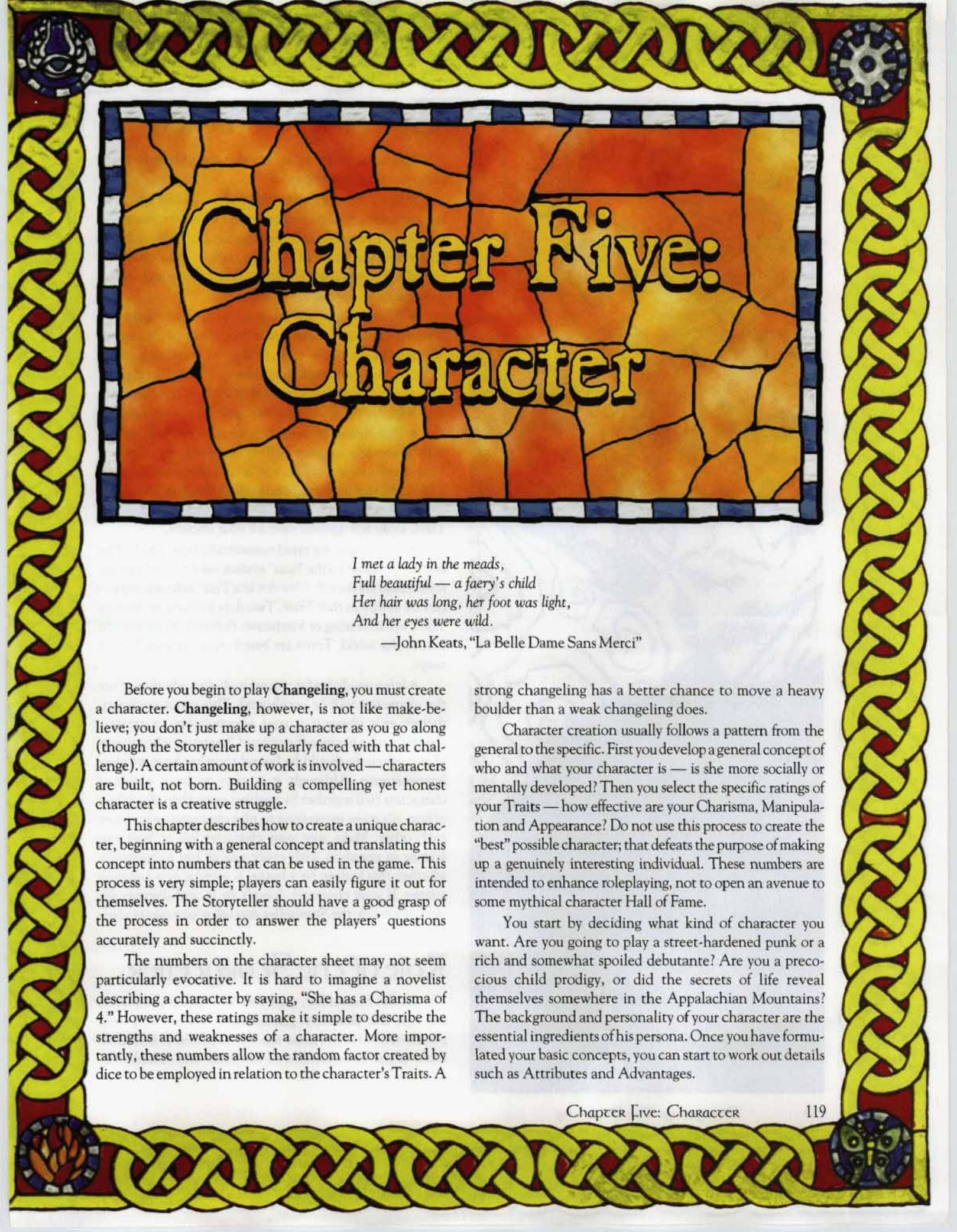
fig 10 - Nockers -

Comparison showing a young
"wilder" & older "grump" -



Nockers are able to create from
the stuff of dreams, bending and
twisting it to create simple,
non-living chimera such as
swords, armour, machinery, etc -





Chapter Five: Character

*I met a lady in the meads,
Full beautiful — a faery's child
Her hair was long, her foot was light,
And her eyes were wild.*

—John Keats, "La Belle Dame Sans Merci"

Before you begin to play **Changeling**, you must create a character. **Changeling**, however, is not like make-believe; you don't just make up a character as you go along (though the Storyteller is regularly faced with that challenge). A certain amount of work is involved—characters are built, not born. Building a compelling yet honest character is a creative struggle.

This chapter describes how to create a unique character, beginning with a general concept and translating this concept into numbers that can be used in the game. This process is very simple; players can easily figure it out for themselves. The Storyteller should have a good grasp of the process in order to answer the players' questions accurately and succinctly.

The numbers on the character sheet may not seem particularly evocative. It is hard to imagine a novelist describing a character by saying, "She has a Charisma of 4." However, these ratings make it simple to describe the strengths and weaknesses of a character. More importantly, these numbers allow the random factor created by dice to be employed in relation to the character's Traits. A

strong changeling has a better chance to move a heavy boulder than a weak changeling does.

Character creation usually follows a pattern from the general to the specific. First you develop a general concept of who and what your character is — is she more socially or mentally developed? Then you select the specific ratings of your Traits — how effective are your Charisma, Manipulation and Appearance? Do not use this process to create the "best" possible character; that defeats the purpose of making up a genuinely interesting individual. These numbers are intended to enhance roleplaying, not to open an avenue to some mythical character Hall of Fame.

You start by deciding what kind of character you want. Are you going to play a street-hardened punk or a rich and somewhat spoiled debutante? Are you a precocious child prodigy, or did the secrets of life reveal themselves somewhere in the Appalachian Mountains? The background and personality of your character are the essential ingredients of his persona. Once you have formulated your basic concepts, you can start to work out details such as Attributes and Advantages.



Getting Started

You need to be aware of five concepts before you begin to create your character:

- You can create a character of nearly any age, from any culture or nation; however, you begin the game as a relatively inexperienced changeling who has only recently become aware of her true nature. Your character probably knows relatively little about changeling society unless she was instructed by a mentor.

- This process was designed as much to help you define your character as it was to provide you with a means of interacting with the rules. Character creation is meant to help you more accurately focus your initial concept. Remember that a character cannot exist only as numbers; your roleplaying must shape and define an alter ego.

- This character creation system is a purchase system with absolutely no dice rolling involved. By choosing Traits from a variety of lists, you decide who your character is. You will receive extra points called “freebies” at the end of the process, and you can use these to add dots to any Trait, so do not agonize over all your choices.

- Most Traits are rated numerically from 1 to 5. This system is similar to the “star” system used to rate movies, restaurants and hotels. One dot in a Trait indicates poor or novice ability in that Trait. Two dots indicate an average Trait, while a rating of 5 indicates that you are among the best in the world. Traits are based on an average human range.

- It is a good idea for players to discuss whether or not the characters will be oathbound. This is not necessary, though as a player it is your responsibility to create a character who fits into the group. Characters who are part of an oathcircle should be bound together by more than happenstance. Although it is okay to have a pair of characters tied together by nothing more than the strings of fate, it's more interesting to play characters who know each other. Make sure your character has at least one feature in common with every one of her compatriots, whether this feature be a house, a mentor or a common enemy. If your character doesn't fit in and disrupts the story as a result, the Storyteller may ask you to create a new character.

Role of the Storyteller

As the Storyteller, your role is to guide the players through the character generation process. After your players arrive for the game session, you need to introduce them to the basic premise of the game and describe the

rules system. Your main goal should be to make character creation as easy as possible.

Pass out the character sheets and give the players a minute to look them over and ask questions. Then go through the character creation process step-by-step, filling in all the details of the characters' Traits.

It is sometimes advisable to spend an entire game session creating characters. This ensures that the players don't feel rushed and that they take the time to create believable characters, not paper-thin stooges. In fact, you may encourage your players to come to the character generation session with fairly developed character concepts.

Once you are done with the practical details, you can spend the rest of the session running preludes for the characters. A prelude is a form of abbreviated storytelling in which you tell the story of a character's fae awakening. Preludes are the players' introductions to the chronicle as well as their characters, so make them memorable. Preludes are described at the end of this chapter.

Step One: Character Concept

You begin by formulating a basic concept for your character. This concept need only be a general idea of what your character will be like, something unique and interesting that will be enjoyable to play over the long term. For example, to describe your character concept you could say, "I'm a young street tough who likes to get into a lot of fights. I don't really have any respect for mortals and use my Glamour to take advantage of them whenever I can."

Next you need to make four or five specific choices to solidify your concept. You need to choose your court (whether you are Seelie or Unseelie), your Legacy (your personality and heritage), your house (only if you are sidhe) your seeming (your mortal age), and your kith (your true faerie form). All of these may affect one another.

- **Court:** You may choose to be Seelie or Unseelie. This choice expresses, in broad terms, your world view. Your court also determines which of your Legacies is primary.

- **Legacy:** Your Legacies (Seelie and Unseelie) describe the two fundamental facets of your personality. One of your two Legacies is dominant (indicate this by underlining it on the character sheet). This Legacy determines how your character regains Willpower. The other Legacy is the less dominant one and is not as important — although it is always present and finds ways to make itself

felt. Further information on Legacies can be found in the Traits Chapter (pg. 157).

- **Seeming:** Your seeming is your mortal guise and reflects the age at which you discover your true nature. Your seeming has a great effect upon your mortal existence and the way you fit into Kithain society. There are three different seemings, each of which encompasses a certain age bracket. Each seeming has its own advantages and drawbacks. Further information on seemings can be found in the Traits Chapter (pg. 133).

You may choose from the seemings of childling, wilder or grump.

- **Kith:** Your kith is the faerie part of your being and is how you are perceived by other Kithain. Your kith also provides certain intrinsic abilities. You may choose from one of the nine kith described in Chapter Six. Further information on kith can be found in the Traits Chapter (pg. 135).

If you have chosen to be a member of a noble house, you must choose the sidhe kith.

- **House:** A house is a particular noble family of sidhe with which you may be affiliated. Each house bestows a reputation on its members: Fiona are considered passionate and hedonistic, while Eiluned are known as wise and mysterious.

Most nonsidhe characters simply write "commoner" in this space. However, some commoners have an affiliation with one house or another; if you do, indicate your affiliation in this space.

You may choose from any of the five houses. Further information on houses can be found in the Traits Chapter (pg. 154).

Step Two: Choosing Attributes

A character's Attributes define his intrinsic makeup. How fast are his reflexes? How attractive is he? How long does it take him to understand new ideas?

First, you must prioritize the three categories of Attributes — Physical, Mental and Social. Choose in which of these categories your character is good (primary), in which he is average (secondary), and in which he is poor (tertiary). Is your character more physical than social — is he more brawny than gregarious?

- **Physical Attributes** — The Physical Attributes describe how strong, nimble and sturdy your character is. They are the primary Attributes of an action-oriented character — the Physical Attributes define the strengths and weaknesses of the body. Strength measures a character's

lifting power and how much damage she can inflict in basic hand-to-hand combat. Dexterity rates a changeling's speed and agility. Stamina measures a character's constitution and resilience.

• **Social Attributes** — Your character's Social Attributes measure her ability to relate to, motivate and manipulate others. Charisma indicates personal magnetism and charm. Manipulation measures a character's ability to talk her way into and out of situations. Appearance describes how the character looks and carries herself.

• **Mental Attributes** — These Traits represent your character's thought capacity, including such things as memory, perception, learning potential and the ability to think quickly. Perception describes the changeling's observation skills. Intelligence represents memory, reasoning and learning potential. Wits measures a character's reaction time and ability to think on her feet.

Your character concept may help suggest Attribute priorities, but feel free to pick any scheme you please. For now, your character conception should be very general — paint a broad, sweeping outline instead of concentrating on little details.

All characters start with one dot in each Attribute. Your priority selection determines how many dots you get to spend in each category. You may divide seven dots among your character's primary Attributes, five dots among her secondary Attributes, and three among her tertiary Attributes. Thus, you may choose to add seven dots to your changeling's Physical Attributes, five to her Mental Attributes, and only three dots to her Social Attributes. You may divide the dots among individual Attributes as you see fit — you may, for example, assign all three of your tertiary Social Attribute dots to Charisma, one dot to each of the three Social Attributes, or two dots to one and one dot to another.

Later in the character creation process you may increase some of these ratings, so don't worry too much about your choices. Let your intuition guide you.

Note: The space after each Attribute (and Ability) is for you to fill in a specialty, a subcategory of the Trait in which the character excels. Specialties are fully explained in the Traits Chapter; for now, concentrate on choosing your ratings.

Step Three: Choosing Abilities

Abilities delineate what your character knows rather than what he is; they describe the things he has learned rather than the things he can naturally do. Talents, Skills and Knowledges are Abilities.

Each Ability your character possesses is assigned a numerical rating representing the character's aptitude in that particular area. The number is used to determine how many dice you roll when your character attempts to use an Ability.

Abilities are divided into three different categories: Talents, Skills and Knowledges. Each type of Ability has different characteristics.

• **Talents** describe intuitive Abilities. Talents do not need to be practiced *per se* and cannot be studied or learned from a book; they are most often gained through direct experience.

• **Skills** are Abilities learned through rigorous training of any sort. This category includes any Ability that must be learned step-by-step through actual practice, but that can be taught or studied (unlike Talents).

• **Knowledges** include all the Abilities requiring the rigorous application of the mind. These Abilities are generally learned through school, classes, books and teachers, but can also be picked up through experience.

You prioritize these Abilities just like you prioritized the Attributes. You decide how to rank your Talents, Skills and Knowledges, choosing in which category your character will be above average (primary), in which she will be average (secondary), and in which she will be below average (tertiary).

You get 13 dots to spend on your character's primary category, nine for the secondary category and only five dots for the tertiary category.

There is one additional restriction: you cannot give your character more than three dots in any one Ability (later, however, you can use your "freebie" points to gain four or even five dots in an Ability).

CHARACTER CREATION CHART

CHARACTER CREATION PROCESS

- **Step One: Character Concept**
Choose concept, court, Legacy, house (if applicable), seeming and kith
- **Step Two: Select Attributes**
Prioritize the three categories: Physical, Social, Mental (7/5/3)
Choose Physical Traits: Strength, Dexterity, Stamina
Choose Social Traits: Charisma, Manipulation, Appearance
Choose Mental Traits: Perception, Intelligence, Wits
- **Step Three: Select Attributes**
Prioritize the three categories: Talents, Skills, Knowledges (13/9/5)
Choose Talents, Skills, Knowledges
- **Step Four: Select Advantages**
Choose Backgrounds (5), Arts (3), Realms (5)
- **Step Five: Finishing Touches**
Record beginning Glamour, Willpower and Banality as determined by your seeming
Record kith birthrights and frailties
Spend "freebie points" (15)

Legacies

See also *Legacies*, pg. 157.

Seelie Legacies

- **Bumpkin:** Common sense and practical wisdom are best.
- **Courtier:** The social whirl is both a battlefield and a workshop.
- **Crafter:** You craft joy yourself, with your own two hands.
- **Hermit:** Reclusive and forlorn, you avoid the company of others.
- **Orchid:** Better safe than sorry; to be pure is to be unsullied.
- **Paladin:** Struggle and competition are your meat and drink.
- **Regent:** The weight of responsibility rests upon your shoulders.
- **Sage:** If knowledge is power, then knowledge shared is even better.
- **Saint:** You feel the pain of the world and yearn to fix it.
- **Troubadour:** Life is an art form, love is its practice.
- **Wayfarer:** You wander free and confident, for the world is your playground.

Unseelie Legacies

- **Beast:** You must be obeyed.
- **Fatalist:** Nothing ever makes you happy.
- **Fool:** Always the clown, you refuse to take anything seriously.
- **Grotesque:** You delight in disgusting others.
- **Outlaw:** You take what others work for.
- **Peacock:** You are the most wonderful creature in the world.
- **Rake:** Your greed can never be satisfied.
- **Riddler:** The truth is best obscured.
- **Rogue:** You foment chaos for your own amusement.
- **Savage:** Civilization and laws are crutches for the weak.
- **Wretch:** You are worthless, beneath contempt.

Seemings

See also *Seeming*, pg. 133.

- **Childling:** Though you are little more than a child in mind and body, no one can deny the wisdom behind your eyes.
Temper Scores — Glamour: 5, Willpower: 1, Banality: 1
- **Wilder:** You are a teenager in attitude and appearance. Radical and experimental, you chase after the stuff of new dreams.
Temper Scores — Glamour: 4, Willpower: 2, Banality: 3
- **Grump:** You are a full-grown adult, seen by most changelings as "over the hill." Despite this, you are respected.
Temper Scores — Glamour: 3, Willpower: 5, Banality: 5

Kith

See also *Kith*, pg. 135

- **Boggan:** Quiet, conservative folk who like to involve themselves in others' affairs.
- **Eshu:** Wanderers, vagabonds and storytellers, they spend much of their time on the road, spreading the stories of the fae.
- **Nocker:** These dark and brooding creatures are widely known for their smithing and craftsmanship.
- **Pooka:** Tricksters and rascals to the last, these shapeshifters never pass up an opportunity to play a prank.
- **Redcap:** Brave but brutal bullies infamous for their rapacity... and for the peculiar nature of their sustenance.
- **Satyr:** Though driven by their passions, these changelings possess an inner wisdom.



- **Sidhe:** Beautiful and terrible, sidhe are the noble ruling kith of the fae.
- **Sluagh:** The whisperers in the night, these arcane changelings concern themselves with learning dark secrets.
- **Troll:** Huge and terribly strong, trolls are known nearly as much for their honor and steadfastness as for their strength.

Houses

See also *House*, pg. 154.

- **Dougal:** Practical and straightforward, House Dougal is known for its skill with machinery and knowledge of metalwork.
- **Eiluned:** Mysterious and wise, House Eiluned is known for its knowledge of the stars and understanding of Glamour.
- **Fiona:** Adventurous and unpredictable, House Fiona is known for its passion.
- **Gwydion:** Noble and conservative, yet given to terrible tempers, House Gwydion is known for its wise and fair rulers.
- **Liam:** Brooding and dark, House Liam is known for its advocacy and guardianship of humanity and its deeply held moral and ethical ideals.

Backgrounds

See also *Backgrounds*, pg. 175.

- **Chimera:** Chimerical objects you own or chimerical creatures with which you are allied.
- **Contacts:** Information sources available to the character.
- **Dreamers:** Mortal artists whom you patronize.
- **Gremayre:** Your connection to the Dreaming and the unconscious knowledge of the fae.
- **Holdings:** Faerie freeholds you claim as your own.
- **Mentor:** Another changeling who advises and supports you.
- **Resources:** Mortal wealth, belongings and monthly income.
- **Retinue:** Enchanted humans and retainers with whom you associate.
- **Title:** Your rank within the nobility.
- **Treasures:** Glamour-imbued items that you possess.

ARTS

See also *Arts*, pg. 195.

- **Chicanery:** Allows the casting of cantrips associated with trickery and befuddlement.
- **Legerdemain:** Allows the casting of cantrips involving pranks and illusion.

- **Primal:** Allows the casting of cantrips involving healing and resilience.
- **Soothsay:** Allows the casting of cantrips associated with luck and prophecy.
- **Sovereign:** Allows the casting of cantrips associated with command and rulership.
- **Wayfare:** Allows the casting of cantrips involving movement and travel.

Realms

See also *Realms*, pg. 209.

- **Actor:** Describes your affinity with people.
- **Fae:** Describes your affinity with fae and changelings.
- **Nature:** Describes your affinity with things of the natural world: animals, plants, air, water, fire, earth.
- **Prop:** Describes your affinity with manmade things, from necklaces to matches to computers.
- **Scene:** Describes your affinity with a particular location or setting.

Step Four: Advantages

You do not prioritize or rank the different categories of Advantages. You instead have a designated number of dots to assign within each one. Though this number is fixed, you can purchase additional dots later with freebie points.

Backgrounds

Each character gets five points to allocate among the 10 Background Traits. Your Background Traits should fit into the general scheme of the concept originally chosen.

The Storyteller may wish to restrict certain Background Traits, depending on the nature of her chronicle. Conversely, the Storyteller may require that you take certain Background Traits to fit in with the chronicle.

ARTS

Arts are special changeling secrets and powers allowing the casting of cantrips. A character begins with three dots in Arts, though he may purchase more Arts with freebie points. A beginning character cannot have more than three dots in any one Art.

Realms

These Traits describe the subjects a changeling may affect when casting a cantrip. Characters have five dots to allocate among the Realm Traits.

Step Five: Finishing Touches

In this step you gain 15 freebie points enabling you to add more dots to any of the Traits on the character sheet. Before you spend these points, however, you must record the base scores for your character's Glamour, Banality and Willpower, as well as her birthrights and frailties.

Glamour

Your Glamour rating measures the magical force you can evoke through your Arts and Realms. Your starting Glamour depends on your seeming. You can add points to your starting total by spending freebie points. Your Glamour rating cannot exceed 10 points.

Willpower

The Willpower Trait rates how much self-control and free will you have. Willpower is essential for controlling your actions, especially during times of stress.

A changeling's Willpower depends on her seeming, though it can be increased with freebie points. As with Glamour, the Willpower rating cannot exceed 10 points.

Banality

The Banality Trait indicates how infused you have become by the reality of humanity. The older a changeling's seeming, the higher her Banality rating is. Banality cannot be affected by spending freebie points.

Freebie Points

You can spend freebie points to raise any Trait on your character sheet. Extra dots cost different amounts depending on the Trait in question (see the chart below). Freebie point expenditure may raise an Ability over 3, but may not raise any Trait over 5.

All starting changelings have 15 freebie points. You can spend them according to the following chart:

Freebie Points	
Trait	Cost
Arts	5 points per dot
Attributes	5 points per dot
Realms	3 points per dot
Glamour	3 points per dot
Willpower	2 points per dot
Abilities	2 points per dot
Backgrounds	1 point per dot

Spark of Life

The following details will help make your character a complete and unique person. You do not necessarily need to write these things down, but you should certainly think about them — not only now but throughout the career of your character.

Appearance

Your character's appearance makes her Traits visible to other characters. You should turn the concept and relevant Traits of your character into aspects of her appearance. Certainly there will be obvious differences between a childling and a grump, but it is up to you to describe those differences. High Dexterity can become a slender, agile frame. It is much more evocative to say, "I move with catlike grace," than to say, "I look very dexterous."

Specialties

Each Trait with a rating of 4 or higher can be given a specialty. Though most players select specialties for their Traits during play, you can pick them immediately. Specialties describe your area of expertise with a given Ability. Simply fill in the space next to the Trait with an appropriate specialty; suggestions are made with each Trait in Chapter Six.

Equipment

If there are any possessions or pieces of equipment you want your character to have, you should work out the details now. Otherwise, you will have to acquire the equipment during the game. This can take time and is not automatically successful. Almost any piece of mundane equipment that fits your concept can be obtained, provided your character has sufficient dots in the Resources Background. Certain items, like treasures, can be gained only by possessing a particular Trait — in this case a Background.

Quirks

By giving your character quirks, interesting personal details and anecdotes, you can add a great deal of depth and interest to him. Write a few sentences describing the strange and possibly interesting things that define your character. A quirk could be a twisted sense of humor, a gentleness toward animals, or a habit of grunting when answering yes to a question. Another important thing to consider, if your character is a commoner, is whether you are a servant of a noble house.

Motivations

What drives your character? What makes her laugh, makes her cry, makes her angry, makes her desirous, makes her afraid? What gives her hope? In what does she believe? Once you know these things about your character, you can begin to structure her creation.

Mortal Identity

A final thing you should consider about your character is his identity in normal society, if any. Some changelings completely remove themselves from society, spending most of their time in freeholds. Others try to strike a careful balance between their mundane and fae lives. If you are one of the latter, how do you manage to live this double life?

Example of Character Creation

Ben decides to make his first **Changeling** character. With a copy of the character creation outline in front of him, he sets to work.

Step One: Concept

Ben must develop a concept for his character. He talks a bit with Jennifer, who is going to be the Storyteller for the group's first **Changeling** chronicle. She has decided on a setting different from the city settings in which most of their other games have taken place, so she tells Ben to make up a character who could fit into a chronicle set in the northern Appalachians, in the North Country of New England.

Ben wants to play a mischievous character, but one who is (usually) not malicious in his pranks. He chooses to be Seelie, because even though others might find his character annoying at times, he knows that his heart is true.

He chooses Troubadour as his dominant Legacy, reflecting his desire to make the most of what life hands him and milk every moment for all the fun possible. As his Unseelie Legacy, Ben chooses the Fool, for he sees that a character with such a wild nature could all too easily lose sight of what others think is important.

His seeming is an easy choice, for he wants an even balance between the energy of youth and the wisdom of maturity. He chooses to be a wilder, a teenager not ready to leave childhood behind but not ready for the demands of the adult world either.

When it comes time to choose kith, Ben considers being an eshu or a satyr, but after a few moments of consideration decides that he wants to be a pooka. That kith's trickster nature fits his character concept perfectly. As for the innate pooka ability to assume an animal form, Ben decides that the fox suits this character to a tee.

Ben decides against affiliation with a noble house, so he leaves that part of the character sheet blank. If he changes his mind during the prelude, he can always add in a tentative allegiance to a noble house.

What about a name? Ben wants a name that reflects the kind of character he wants to play. He decides to call his pooka Jack, a name that harkens back to childhood fairy tales about mischievous youths who got into constant trouble but always seemed to make it through in the end.

Step Two: Attributes

The next step is to prioritize Jack's Attributes. Ben wants Jack to be a charmer, so he chooses to make Social his primary Attribute category. Jack is a very active fellow with little love of school, so Ben decides to make Physical secondary, leaving Mental Attributes as the tertiary category.

Ben divides the seven primary dots among Jack's Social Attributes. Manipulation and Charisma both ought to be strong for this sort of character, so Ben puts three points into each of those Attributes, allocating the last point to Appearance.

Ben decides that while Jack is a woodsy kind of kid, he seems more given to short bursts of energy than any sort of sustained activity. He decides to allocate three of his Physical Attribute points to Dexterity, placing a point into Strength and his last point into Stamina.

In the tertiary category, Ben decides that Jack is intrinsically clever, but has a tendency to get lost in his daydreams and not pay attention to what he's doing all the time. To reflect this, he puts two points into Intelligence and the final point into Wits. This leaves him with a Perception of 1, but Ben decides that this is appropriate for the character.

Step Three: Abilities

Now Ben needs to prioritize Jack's Abilities. Rather than assigning dots to each category immediately, Ben reads through the list of Abilities a few times and jots down which Abilities he thinks are most appropriate for Jack to have. After looking at the list, it's clear that Talents will be his primary category. He also has quite a few Skills down, but few of the Knowledges seem appropriate, making it an easy choice as his tertiary category.



Ben decides that Jack, natural entertainer that he is, should have at least some level of Expression. He puts two of his 13 points there. Another two are assigned to Athletics: Jack's a pretty active guy, swinging birches and jumping streams on the many days he cuts school. Though Jack seems more the type to avoid a fight than start one, Ben decides to give him a point each in Brawl and Dodge. Charmer that he is, it seems only appropriate that Jack should have some level of Empathy, and Kenning gives Jack a way to sense the things of fae around him. Another two points are assigned to each of these. The final three points go into Subterfuge, and Ben makes a note that he may want to raise that Talent even higher when he gets to the freebies stage.

Skills are next on the list, and again Ben has a number of tough choices. He decides to go with only a point of Leadership; while Jack may be a charmer, he's not the first person people turn to in a crisis. Another point goes into Melee — though, as previously mentioned, Jack tries to keep any situation from coming to actual fisticuffs. Performance merits three points, because Jack has managed to raise bluffing to an art form. Ben decides to put two points into Stealth and two more into Survival, because Jack has a knack for being able to lose people in the woods.

The final category is Knowledges. Ben decides to put two points into Enigmas; while Jack may not be one for book-learning, he does love a good riddle. A point goes into Investigation and another into Mythlore, because knowing where to start is half the battle when concocting a plausible story. The final point goes into Linguistics, because Jack has learned more than just a few swear words from the French-Canadian kids who live over the hill.

Step Four: Advantages

Now Ben must decide what Arts and Realms Jack has, determining what he can actually do as a changeling. But before starting on that, he needs to choose Backgrounds. First of all, he puts a point into Dreamers. Jack's brother Paul is the dreamer, and he often accompanies Jack on his trips to the woods, where they make up stories about walking trees and what might happen if it snowed so much that they had to cancel school for a whole month. Two points go into Gremayre, because many of Jack's stories are based on hazy memories of another place and time. Ben decides that Jack would only have a point of Resources, as he's never been one to pay much attention to money. The final point is spent on Chimera, giving Jack a chimerical Swiss army knife.

Ben agonizes over his choice of Arts, but eventually decides to put two points into Chicanery. The final point goes into Soothsaying, because Jack seems more likely to use

an Art relating to luck and fortunetelling than one dealing solely with illusion like Legerdemain.

For Realms, Ben decides to put two points each into Nature and Actor, with his last remaining point of Realms going into Fae. It seems only fitting that Jack would have an affinity for the mountains and trees where he spends so much of his time, and his stories have a way of catching the imaginations of mortals and changelings alike, indicating strengths in Actor and Fae.

Step Five: Finishing Touches

Ben records Jack's initial Temper scores: Glamour 4, Willpower 2 and Banality 3, which are the beginning levels for all wilders. For his kith bonds, Ben jots down that Jack can shapeshift into a fox at the cost of one Glamour. Ben also notes that Jack can't botch any Empathy or Subterfuge rolls—handy, given Jack's tendency to embellish his tales to make them more interesting! That also relates to his final kith bond: his inherent inability to tell the truth.

Now it is time to spend his remaining 15 freebie points. Ben decides to add an additional point to Jack's Dodge, Subterfuge and Stealth Abilities, to give him that extra edge in his escapades. With seven points remaining, Ben chooses an extra point of Willpower (two freebies) and an extra point of Glamour (three freebies). The final two points are used to raise his Dreamers and Gremayre Backgrounds by one point each.

Jack's Subterfuge now stands at 4, high enough to merit a specialty. He decides that his area of specialty should deal with making up plausible excuses (he certainly gets enough practice at it!), so he writes down "little white lies" in the space next to Subterfuge. He also has a 4 in Charisma, Manipulation and Dexterity, but he decides to wait until he has played through the prelude to choose specialties for those Traits.

Jack seems ready to take his first tentative steps, so Ben sets up a time with Jennifer to roleplay out Jack's prelude. He doesn't want to plan out too much of Jack's background, preferring to let it evolve and grow like any good story.

The Prelude

A prelude is a way to create character biographies before the chronicle actually begins. The purpose of a prelude is to give each character a past, thus allowing the future to be told. It is, in fact, a form of one-on-one storytelling in which the story of a character's life is told.

A prelude is quite similar to normal play, except that many years are compressed into a series of rapid-fire

decisions. The personal biography a player creates in the prelude will be relevant throughout the chronicle, and you may well refer to it frequently.

The Right Technique

Each player undergoes the prelude alone. It is one-on-one unless two or more characters were friends or spent a lot of time together before the Chrysalis. While you, as the Storyteller, spend time with each player separately, the rest of the troupe can socialize and start to get excited about what lies ahead. Anticipation can make a story blossom.

During the prelude you need to direct the player much more than usual. Give him lots of decisions to make, but rush everything and don't give him much time to think. You need to play through things quickly unless you are willing and able to spend more time (which can enable the creation of very detailed characters). Characters almost never engage in combat during a prelude. If they do, you simply describe the results of any fights; you can't have the character die before the game even begins!

During the prelude, be sure to give the player a chance to interact with both the setting and the rules. If the player wants to change a few Traits during the prelude, you should let him, so long as it is done for a rational reason and not as an attempt to create a super-character.

There are many ways to progress through a character's life; any way that helps mold a complete character is fine. During the prelude you will want to explain the full background of the character. The player should thoroughly understand the details of her Background Traits.

You should play through one or more typical scenes from the character's life to give the player a sense of how the character lived. You can get the player into her life as a changeling by showing her the bland tedium of the character's prior existence. Remember, it is the mundane that gives scope to the magnificent.

A prelude can proceed something like this: "You're walking home from the movies late one night. As you round a corner, three figures appear in front of you. One of them draws a knife, an evil grin spreading across his face. The leader of the group steps forward and demands your wallet. What do you do?"

The previous example would be very useful in determining how the character deals with stress and conflict. As you describe things, let the player interrupt with her own ideas and details. You are telling a story together, so treat the player more like a partner. You can also include details that provoke the player into feeling the emotions of the character — "Your father is in a coma in the



hospital." If the character is a runaway who lives most of his life in a freehold, he can't freely visit the hospital anymore. His father may awaken or he may die... will the character be there?

Questions and Answers

Described below are some questions that should be answered by the end of the prelude. If there is no time for a full prelude, you should at least make an effort to answer these questions. It often helps to write out the answers, even if you have undergone the full prelude.

With each question we list things the player should ask himself, as well as some advice to the Storyteller on how to run the prelude in relationship to the question.

☉ How old are you?

Your seeming provides a start, but there is still a wide range within each category. Is your grump 27 or (gasp!) over 40? How old are you now? How many years has it been since you experienced your Chrysalis?

It's often easier to assign dates to events in the prelude after it is completed, but it is also worthwhile to establish some important dates during the prelude. It is a good idea to establish what life was like before the Chrysalis and then discover how life changed as a result. One of the main purposes of the prelude is to put the character's life in perspective, so setting dates and establishing character age are very effective.

☉ Who was your mentor?

Many changelings are taken on by a mentor shortly after their Chrysalis. What was your mentor like? Did he give you a fairly realistic view of changeling society or did he teach you about the fae from a particular perspective?

Roleplaying a scene or two with the character's mentor is an excellent way to introduce the basics of changeling society, particularly for beginning players. It can also heavily shape a character's view of society.

☉ How do you feel about mortals?

Are they blind fools, dangerous adversaries or just fun playmates? Do you feel left out, surrounded by people who can't or won't understand you?

Mortals are a major part of every changeling's life, even if they aren't always the focus of the chronicle. The prelude is an ideal time to establish which mortals are a part of the character's life, and what his attitudes are toward them.

☉ When did you meet the others in your oathcircle?

Are you all part of the same household or motley? Did you all experience your Saining around the same time, or are some of you older than others? Is one of you recognized as being a leader, or are you all basically equal?

This is one question that will have to be worked out by the troupe as a whole. Still, devoting some time to playing out scenes in the past helps to establish the relationships and personalities in the group.

☉ Where do you live now?

Do you spend most of your time at a nearby freehold or do you have an apartment of your own? Do you live with your parents or with housemates?

Many stories can be based around a freehold or even the mundane residence of a character. Thus, it's important to establish this residence. If a character lives at a freehold, where is it located?

☉ Have you ever encountered the Autumn People?

Whether it's a run-in with a school psychologist or a journalist who wants to explain away every trace of magic left in the world, most changelings encounter these champions of Banality at some point in their lives.

☉ What is the most beautiful thing you have ever encountered?

Beauty can be found in almost anything if you look hard enough... where do you find it? In music, in dancing, in the delicate pink of a fragile blossom, in the rough angles of a sawblade sculpture? Was it the look on her face when you said you'd love her forever or the poem scrawled on a brick wall next to the drugstore?

Changelings exist in part by extracting Glamour from enjoyable things, so it is important to determine what the character thinks is beautiful or fun. This question can help focus what the character values as well as to what lengths she will go for something that is important to her.

☉ What is the most frightening thing you have ever seen?

Just as the world is full of beauty, it is still the World of Darkness, and there are a lot of horrifying things out there. What scares you the most? Was it the time your parents burned all of your comic books so that you would spend more time on schoolwork, or was it the brutal murder of the girl who lived down the hall? Different

people have different tolerance levels for violence and destruction. Where do you draw the line?

Finding out what scares a character can give real insight into what that character is all about. While *Changeling* may not be as dark as some other White Wolf games, it has its terrors. Which is more horrifying: the execution-style killing of five gang members down the street, or the prospect of a completely cold and Banal world, utterly without Glamour? This question can prove to be a good barometer of the direction in which the troupe wants to take the game.

The Oathcircle

One of the most important tasks when creating a chronicle is to define the oathcircle, motley or household to which the characters belong. This is a difficult and delicate task, for you must think ahead and prepare for the type of stories you want to tell.

It is very important for the players and Storyteller to work together on the oathcircle. The players should all agree on the nature of the group they would like to join. Anything the Storyteller can do to empower the players and involve them in the story is good.

Here are some questions that should be answered by the players after all have completed their preludes. Get everyone together and tackle these questions:

☉ Where is the oathcircle based?

Not all groups are necessarily based around a freehold. Where do you generally hang out? Do you move around from city to city or do you all live within a few blocks of each other? Even if the group is based around a freehold, there's a whole city (or town, or region) sur-

rounding it. Where you set your chronicle has a powerful effect on the tone it will take, so the troupe and the Storyteller should consider this carefully.

☉ Does the oathcircle have a freehold?

Is there a local freehold around which most of the group's activity is based? Do they hang out at a freehold under the protection of the local duke or do they have one all their own? Having a central base (as well as a common area to be protected) often holds a chronicle together. Is the freehold a forest glen, a mansion or a beatnik coffeehouse?

☉ What are the goals of the oathcircle?

Not all groups will have formal goals, but a common enemy or problem may become the focus of a story or even an entire chronicle. This is one way to bring a group together, though many groups will form out of friendship and shared experience.

☉ Who are your enemies?

What are the motivations of their enemies? If they are not changelings, what are their powers? Have you come in contact with Dauntain or Prodigals?

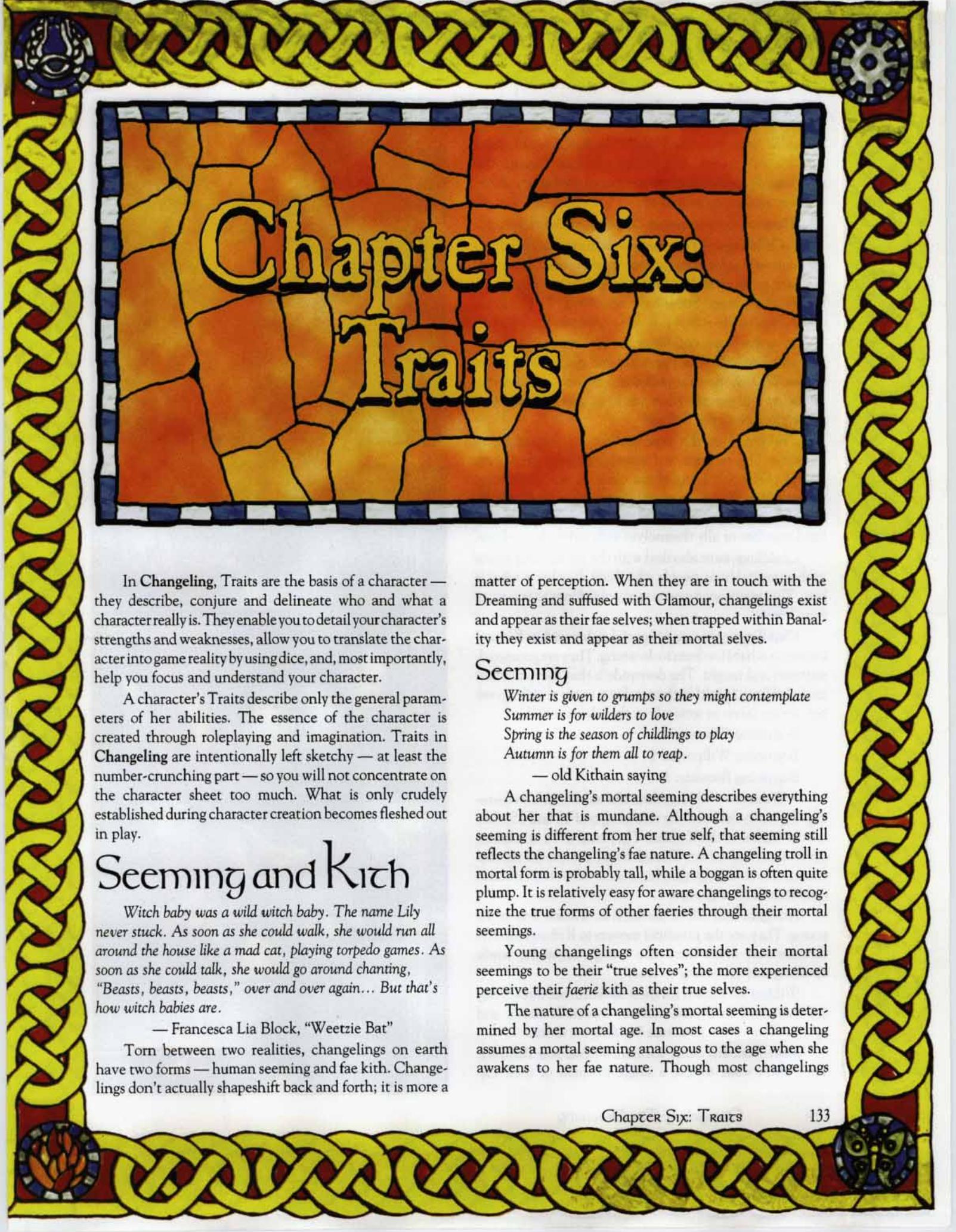
☉ Who are your friends and allies?

Who are the friends and allies of the oathcircle? Is there anyone whom the group protects, and if so, why?



fig 6-





Chapter Six: Traits

In *Changeling*, Traits are the basis of a character — they describe, conjure and delineate who and what a character really is. They enable you to detail your character's strengths and weaknesses, allow you to translate the character into game reality by using dice, and, most importantly, help you focus and understand your character.

A character's Traits describe only the general parameters of her abilities. The essence of the character is created through roleplaying and imagination. Traits in *Changeling* are intentionally left sketchy — at least the number-crunching part — so you will not concentrate on the character sheet too much. What is only crudely established during character creation becomes fleshed out in play.

Seeming and Kith

Witch baby was a wild witch baby. The name Lily never stuck. As soon as she could walk, she would run all around the house like a mad cat, playing torpedo games. As soon as she could talk, she would go around chanting, "Beasts, beasts, beasts," over and over again... But that's how witch babies are.

— Francesca Lia Block, "Weetzie Bat"

Torn between two realities, changelings on earth have two forms — human seeming and fae kith. Changelings don't actually shapeshift back and forth; it is more a

matter of perception. When they are in touch with the Dreaming and suffused with Glamour, changelings exist and appear as their fae selves; when trapped within Banality they exist and appear as their mortal selves.

Seeming

*Winter is given to grumps so they might contemplate
Summer is for wilders to love
Spring is the season of childlings to play
Autumn is for them all to reap.*

— old Kithain saying

A changeling's mortal seeming describes everything about her that is mundane. Although a changeling's seeming is different from her true self, that seeming still reflects the changeling's fae nature. A changeling troll in mortal form is probably tall, while a boggan is often quite plump. It is relatively easy for aware changelings to recognize the true forms of other faeries through their mortal seemings.

Young changelings often consider their mortal seemings to be their "true selves"; the more experienced perceive their faerie kith as their true selves.

The nature of a changeling's mortal seeming is determined by her mortal age. In most cases a changeling assumes a mortal seeming analogous to the age when she awakens to her fae nature. Though most changelings

undergo the Chrysalis — the awakening into the fae — when they are young, some awaken when they are teenagers or even grandparents. The time of the Chrysalis varies with each individual and her experiences. Perhaps the only tragedy greater than awakening to the fae late in life is never awakening to it at all.

There are three seemings: childling, wilder and grump.

• **Childlings** — The youngest of the exiles, childlings are not nearly as innocent or naive as they seem. Although they are rarely over 12 years of age, they are often wise beyond their years. Some have millennia of experience under their belts — they just don't remember much of it.

In many ways, childlings act like mortal children. They tend to enjoy the pageantry and spectacle of faerie courts. Though some fae mistakenly believe childlings to be passive and peaceful, they can be among the most feral and vicious of all the Kithain.

Childlings are the least affected by the weight of Banality. The wonder and innocence associated with mortal childhood bring them close to the Dreaming. Nonetheless, they have trouble being taken seriously by other changelings (especially wilders), so they tend to band together or ally themselves with older changelings.

Childlings must also deal with the parents and adults in their mortal lives, people who think they know what is best. This annoyance causes many childlings to run away from home.

Childlings enjoy many special rights within Kithain society; it is hard for them to do wrong. They are protected, nurtured and taught. The downside is that they are often excluded from "adult" activities. Even noble childlings are not always taken as seriously as they deserve to be.

Beginning Glamour: 5

Beginning Willpower: 1

Beginning Banality: 1

• **Wilders** — Wilders form the most common seeming. Typically between the mortal ages of 13 and 25, they are the leaders of the Kithain. They tend to be rebellious, devious and hedonistic. Though they have lost the naïveté common to childlings, they have yet to adopt the cynicism (and Banality) of grumps.

Arrogant and full of themselves, wilders love to be young. They are the principal movers in Kithain society. Grumps just don't have the energy anymore, while childlings are too young to lead.

Wilders are known for their adventurous ways. They are interested in mortal culture, especially music and movies. They often patronize budding art forms.

More than any other Kithain, wilders fear Banality. They don't want to lose a single moment of their en-



chanted existences. In their minds, to grow old is to die. Many wilders feel that death is better than becoming a grump and forgetting.

Wilders are sometimes caught in the position of having more responsibility than authority. This can result in them rebelling out of desperation.

Beginning Glamour: 4

Beginning Willpower: 2

Beginning Banality: 3

• **Grumps** — Grumps are changeling “grown-ups.” Having long ago lost the innocence of mortal life, they are irritable and bitter. They miss the pleasures and the Glamour of youth. For changelings, age brings more than experience and creaky bones: age brings Banality.

Only one in 20 changelings is a grump. Very few stave off Banality long enough to reach such an exalted age. Most grumps are in permanent slumber — constantly in mortal form and now completely oblivious to the Dreaming.

Grumps see themselves as the most reliable and responsible of the Kithain. They often assume the duty of nurturing childlings; wilders certainly don't pay attention to them. It is up to grumps to protect the young and keep the wheels of faerie custom and kingship turning.

Grumps are the storehouses of Kithain custom. They are the keepers of tradition, the real movers and shakers (regardless of who is king and what the wilders think), and the true fonts of wisdom. Though they realize that much of Kithain society is hopelessly antiquated and ritualistic, they have grown to appreciate it and know some of its hidden wisdom.

Beginning Glamour: 3

Beginning Willpower: 5

Beginning Banality: 5

Kith

Come with me

For I will take ye

*Dancing now with all my brothers,
I am real, and like the others.*

— Meg Davis, “Elf Glade”

Legends say that the fae were once born of ancient dreams and that those phantasies shaped the natures of the kith. Though the truth has been lost to time, the roots of the word (which include “kinship” and “knowledge”) support this idea.

The fae cannot help but be influenced by their kith; the distinctions among such “races” are more than cosmetic. Like most dreams, the outward appearance of a faerie's kith carries with it a hint of the faerie's true nature.

This is not to say that every pooka or redcap will be Unseelie (or that every troll or sidhe will be Seelie, for that matter). All the same, a changeling will often be judged, rightly or wrongly, by her kith and house rather than by her own personality. It is this old prejudice, say many modern fae, that carries Banal injustice into the heart of the Dreaming.

Each race of kith has certain abilities, affinities and weaknesses inherent to it. These characteristics, collectively called bonds, have more to do with the kith's essential natures than with learned behavior or skills. This is, perhaps, a legacy of the dreams that first lent them substance. Tales and songs abound for the reasons behind the bonds; any, all or none might be true.

The following nine kith (sometimes called the Western kith, or Westerlings) are by no means the only ones in the world; each culture has its own special Dreaming flavor. These nine, however, are the most plentiful changelings in the Western courts and are well acquainted with each other's ups and downs. Each kith, it should be noted, has a complex culture, history and deep ethnic pride; shorthand does not do them justice. These brief descriptions, however, will suffice for now....

Format

Each kith listing follows a certain format for easy reference:

• The **Background** description gives a brief overview of each kith, including general outlook, personality and behavior.

• **Appearance** describes the kith's faerie form. A changeling's mortal seeming usually bears some degree of resemblance to her faerie form.

• **Lifestyles** describe the kith's preferred living arrangements and favored tasks. Most changelings naturally drift into these lifestyles before their Saining.

• **Affinities** are the Realms usually associated with a particular kith. The character gains one additional success whenever a cantrip involving this Realm is cast. At least one success must be scored for this extra success to be gained; kith affinity does not grant an automatic success.

• **Bonds** are the innate aptitudes and flaws of a given kith. **Birthrights** describe things the kith are good at, while **Frailties** denote the kith's inherent weaknesses. It is worth remembering that while many kith cannot *botch* certain rolls (see “Birthrights”), each *failed* roll increases the difficulty rating for subsequent rolls on that task.

• **Outlook** reflects the general prejudices each kith holds about the others.

• **Quotes** exemplify a given kith's attitude.

boggans

(BOG-gun)

The industrious boggans seem to derive their greatest pleasure from work. As a whole, these kith prefer a simple, active life, with good company and a solid routine. Perhaps some early dreams of security and comfort shaped their nature; they're certainly known throughout the fae for their unstinting integrity and devotion to their homes. A boggan, it is said, is as honest as the dirt on his hands.

Rustic by nature, these changelings can be clannish and disdainful of outsiders. Though they often devote themselves to another's service, that "master" has another thing coming if he expects to command these proud folk. Indeed, a boggan sees himself as master of the situation; by rendering service to those in need, he elevates himself above his charges. Status among these Kithain is often measured by the amount of people helped.

The secrets boggans "pick up" during these chores are simply their rightful due. Gossip is not a vice among them — it is an art form. Other, less honorable changelings often go to Unseelie

boggans to get dirt, so to speak, on rivals or targets. Given the kith's reputation for honesty, such gossip is rarely wrong.

Handicrafts are boggans' specialty; they are especially renowned for their carpentry, weaving and leatherwork. These folk consider "hands-on" work the only kind of honest labor, and this ethic extends to their Glamour-gathering and cantrips. Boggans often touch or taste anything they work on — an unsettling habit to their companions! Many literally sniff things around them to get a feel for them.

Boggans are as hard-working as nockers — perhaps more so. Some have been known to work themselves to death to do a job correctly. They take great pride in that work, too — questioning the quality of a boggan's workmanship is a sure way to send her into a rage. When irate, these hardy changelings also display a colorful knack for profanity. Though no wilder in recent memory has provoked a boggan into stamping himself to bits, many still try to test the folklore. Although the Unseelie variety are most infamous for their tempers, sensitive faeries would do well to avoid irritating even the purest Seelie boggan.

Boggans are essentially homebodies; that home may belong to the changeling or to her beneficiary, but will be taken care of to the best of the changeling's ability. Small repairs will be made and tasks performed, so long as the homeowner remains appreciative. If the home in question is the boggan's own, it will be as comfortable as she can make it. These homes are typically rural, though some boggans prefer the city.

Seelie boggans have great compassion for the down-trodden and lend assistance out of their own goodness. Unseelie types tend to view service as a bargaining tool and a mark of distinction. Even Unseelie boggans, however, find themselves drawn to the truly needy. Boggans' philosophy of noble service glorifies helping folks (especially humans) who just need a break to get back on their feet. Beneficiaries who grow complacent on a boggan's labors, however, get cut off fast.



The concept of debt is important when dealing with boggans; though they consider volunteer service to be the greatest of honors, most would sooner die than owe someone else. Hence, they often refuse payment for their services and may actually be offended by the offer. This fear of indebtedness keeps these Kithain from establishing close ties; although they will cheerfully work with others, boggans rarely enter into oaths of any kind.

Appearance:

Boggans are short of stature, with thick, downy hair and a tendency toward plumpness. They often have small eyes, emphasizing their large noses. Boggans' hands are fairly large and callused, with agile fingers and gnarled knuckles. Boggans tend to have extra eyebrows: two tufts of hair over their eyes. Their skin is tanned and darkens and wrinkles with age. Boggans' attire is simple by changeling standards.

Seemings:

- **Childlings** tend toward mischief, excelling at Legerdemain and crafts favoring hand-eye coordination. Even young boggans prefer to be left to their own devices; most run away from home before their Chrysalis.

- **Wilder** boggans set off in search of adventure, looking for problems to solve — or create.

- **Grumps** often settle into a permanent home full of small things to tinker with. Many set themselves up as advisors to nobility or mentors to changeling (or human) artisans.

Lifestyles:

Boggans prefer comfortable homes in the city or country. They tend to work in blue-collar jobs such as construction and emergency services.

Affinity:

Actor

Birthrights:

- **Craftwork** — Boggans are swift and superior craftspersons; if unobserved, they can accomplish any task involving simple physical labor in less than a third of the time it would take a mortal. Because of their natural affinity for their work, boggans cannot botch any roll involving Crafts.

- **Social Dynamics** — The fabric of society is just another raw material to a boggan; this intuition allows them to pick out the trendsetters and manipulators in a given situation. A successful Perception + Empathy (or Subterfuge) roll allows a boggan character to puzzle out a group's social dynamics. The difficulty of such a roll depends on the size and complexity of the group — from 5 (a small traveling band) to 10 (a royal ball brimming with intrigue).

Frailties:

- **Call of the Needy** — Even Unseelie boggans cannot bear the sight of a being in anguish; when confronted with someone in legitimate need, a boggan character must make a Willpower roll to avoid rendering some sort of favor.

Quote:

"Oh, don't thank me. It's all in a day's work... (Heh heh heh...good little tidbit there!)"

Outlook

- **Eshu** — Deceitful vagabonds who'll cheat you out of your last penny.
- **Nockers** — Diligent craftsmen who take everything a little too seriously.
- **Pooka** — Wild and irresponsible, they have not a care in the world.
- **Redcaps** — They say their caps are no longer dyed in blood; one can't be certain, though. Even their Seelie are best avoided.
- **Satyrs** — Lusty and hedonistic, these goats care for nothing save their base desires.
- **Sidhe** — Misunderstood by most, they truly believe they are our saviors, having returned to guide us poor commoners into the New Spring. Too bad.
- **Sluagh** — Dark and mysterious creatures; they know much that they aren't telling.
- **Trolls** — Strong and honorable — in many ways they are nobler than the sidhe.

Eshu

(Ē-shoo)

These restless folk embody the spirit of adventure. Originally from Africa, eshu now wander the earth as they will. Living as they do by their wits, eshu value charm, flexibility, sharp eyes and a sharper mind. Trade and taletelling are an eshu's strong points; eshu have a voracious appetite for new songs and stories and will go to a lot of trouble to try something new. Herein lies the kith's weakness — eshu can easily be tricked by appeals to their vanity and curiosity. For this reason, they often keep their own counsel and trust few "outsiders."

These charming rogues prize experience above all else; they are consummate talespinners, bards, traders and con artists, with the wisdom of a thousand journeys to guide their arts. Anyone who provides an eshu with new tales, good songs and strong drink is a valued friend — at least until the stories and booze run dry. Other Kithain accuse these fae of fickleness, but eshu simply realize the value of a life lived for all it is worth. If other changelings prefer stability over adventure, so be it. Their loss.

The open road is a dangerous place; a wise traveler always has an angle and trusts no one. Most eshu live by a vagabond's creed — running a good scam is considered an honest way to make a living, though most Seelie prefer professional lorekeeping to fleecing the unwise. Crafty as they are, most eshu greatly respect anyone who puts one over on them; such tricksters are often rewarded, if hated, for their cleverness. This is not to say that the kith as a whole are dishonest (though the Unseelie ones bear watching...), but even the best of them consider pity and loyalty to be sucker's games. This attitude does not endear them to the other kith, but the eshu shrug their shoulders and go their own way. Survival beats popularity any day!

Dignity is everything to an eshu; she will go without food and shelter if accepting them means giving up some pride. Whenever possible, these kith dress in splendid garb and tasteful jewelry. Even eshu childlings have polished manners and glib tongues. Wherever these kith



go, they sample the local arts and fashions and guard their discoveries jealously. Impressing others is important to their kind. Mere survival is not enough — an eshu must have class!

Appearance:

Although eshu of all racial stocks exist, most have dark complexions, black hair and deep blue or black eyes. In their fae forms they tend to be tall and muscular, with long limbs and longer features. Whatever fashion they follow, eshu are always dapper and charming, though they tend to favor tied scarves and silks. It is said that the beginning of time itself can be seen by staring into their eyes.

Seemings:

- **Childling** eshu are attentive and polite, always full of questions and observations.
- **Wilders** are often caught up in their own stories. Some act like African deities, Egyptian pharaohs or dashing, crafty heroes.
- **Grump** eshu like to find a place to live and settle down. Once settled, they often hold a bard's court and share stories around a circle.

Lifestyles:

Eshu can be found anywhere and everywhere, but rarely stay for long. Most become reporters, gamblers, salespersons, dilettantes and lawyers.

Affinity:

Scene

Birthrights:

• **Spirit Pathways** — Eshu have an uncanny knack of direction, often arriving at just the right place at just the right time. The path an eshu walks follow the most interesting route possible, even if that exposes the changing and her companions to danger. The stories are always worth the trouble! No matter where an eshu is, she *will* find her way to wherever she wants to visit...eventually.

• **Talecraft** — Because of their storytelling mastery, eshu characters gain an additional experience point after any game session in which they learned a great new story or in which they accomplished some feat — like distracting a dragon — by telling a tale. They cannot botch rolls involving Performance or Empathy.

Frailties:

• **Recklessness** — Confidence and curiosity are inborn eshu traits; these Kithain cannot resist a challenge, gamble or quest if there appears to be any way to accept and still come out alive. Eshu are not stupid — they will not embark on suicide missions — but believe that fortune is on their side.

Quote:

"You want me to tell you a story? Of course I shall, but experiences such as mine do not come cheaply. What have you to trade?"

Outlook

- **Boggans** — All work and no play makes for good gossip. Better them than us.
- **Nockers** — Dreary smiths who would rather tinker with their machines than enjoy life.
- **Pooka** — Entertaining company, but no manners at all.
- **Redcap** — Hideous monsters, the lot of them, and rotten critics!
- **Satyr** — Smart folks, if a bit undisciplined.
- **Sidhe** — They live in castles made of dreams and glass and are doomed to learn hard lessons.
- **Sluagh** — They have some of the most interesting tales, though finding them can be a task unto itself.
- **Trolls** — These stout warriors are among the few of our kind who can truly be trusted.

NOCKERS

(Nock-er)

Grim and obsessive, the sour nockers cast a critical eye on the courts. Nockers are the master artisans of the fae; their skill and inventiveness are legendary. Although sought after for their expertise, these Kithain are perhaps the least popular of all fae — a fact that adds to their vile dispositions. In lieu of friends, most nockers surround themselves with treasures of art and ingenuity; things are so much more reliable (and easier to fix) than people.

These kith take their name from their habit of rapping on things to inspect the workmanship, often with tiny hammers carried for that purpose. The connotation of “knocking”

someone by insulting him, however, also applies; these changelings elevate ridicule to a high art form. Hence, nockers are rarely popular.

Perfection is the ideal to which all nockers aspire; anything less is a waste of time. Failing that, sarcasm is always an option. Eternally dissatisfied, nockers measure everything by exacting standards that drive other changelings to distraction. Tinkering seems to be their only source of real joy. Surprisingly, nockers have a weakness for music, treasure and courtly love (though they vehemently deny the allure of all three); perhaps these things stir the passions they bury beneath their work.

Nockers are fiercely individualistic; each selects her taste in music, clothing and workmanship and immediately condemns everyone else's. When she works, a nocker chooses a “trademark” — a style of craftsmanship that defines the work as hers — and defends it against all imitators. Pride is very important to these kith; even a Seelie nocker will go to violent extremes to avenge a slight on her craft. Most other fae say it's all nockers have — if their work's no good, they're no good.

Not all nockers are loners; some are quite social, seeing groups as one more thing to fix. As advisors, they follow the same high standards most use in more mechanical pursuits. Even Unseelie nockers are known for their loyalty — after all, a job's a job — and those few willing to accept an advisor's post are highly prized.

More romantic changelings tend to pity nockers; behind the cynical facade they see obsessive souls whose manners make them outcasts. A nocker in love, they point out, would follow his paramour into a hot iron furnace. Nockers claim disgust with the idea of love, but others wonder if the rant of dissatisfaction masks a true lover's heart. There's only one way to find out, however, and it isn't pleasant!

Appearance:

Although a far cry from the deformed stereotype of legend, nockers are nonetheless grotesque in their own



fashion. They have thick reddish skin, pointy ears and knotty digits. Their faces look like masks of overdone stage makeup: pasty white with red noses and cheeks. Their translucent white hair frames prominent brows that crown their beady, ratlike eyes. A nocker's rarely seen grin reveals rows of tiny pointed teeth. Nockers' clothing is clean and smart, second only to sidhe fashion in complexity. Curls, spirals and swirls are nockers' favored patterns.

Seemings:

- **Childling** nockers are small and twisted; most would rather destroy machines than fix them.
- **Wilders** get their kicks from cars and computers; racing and hacking intoxicate them. At this age, their skin darkens to dark bronze or red and their hair turns translucent white.
- **Grumps** deserve the name. Their skin folds into wrinkles and their faces harden into scowls. Most attain some degree of power and drive their underlings insane with perpetual criticism and interference.

Lifestyles:

These kith go wherever machines can be found; they favor programming, repairing and engineering jobs.

Affinity:

Prop

Birthrights:

- **Chimera Creation** — Nockers are able to create simple, nonliving chimera (swords, armor, cards, etc.). The nocker must know how to create the desired object in the first place and needs some sort of raw chimerical materials. This requires a machine shop and forge of some sort. Created items may not utilize electricity, radiation or active chemical reactions. Creation usually requires extended Intelligence + Crafts rolls; the difficulty and number of successes needed vary from difficulty 5 and five successes for simple items (doors, pool cues, business cards) to difficulty 9 and 10+ successes for large or highly complex objects (machine guns, siege engines).
- **Fix-It-All** — Nockers are masters of crafts in general, and everybody knows it! The very act of a nocker turning his attention on a machine tends to "scare" that machine into

performing. In practice, a nocker can fix nearly any mechanical device by making a successful Intelligence + Crafts roll. The difficulty for this ranges from 5 (a simple, familiar problem) to as high as 10 (a difficult problem with a complex machine). Like the creation talent above, this takes time. Because of this natural affinity, nockers never botch Crafts or Security rolls.

Flaws:

- **Flaws** — Nockers strive for perfection but never attain it — something is always wrong with anything they build. Some say this is a curse from the First Artisan; others claim it's just the kith's stubbornness working against them. Regardless of the cause, anything a nocker creates will have some kind of trivial but irreparable flaw. This is an endless source of frustration for them, and they hate to be reminded of it.

Note that this does not prevent nockers from scoring five or more successes (a "complete success") on a creation roll; the Storyteller must adjudicate the intrinsic nocker flaw for each item created.

Quote:

"Who the hell cares what you think? What the #@@!! would you know about \$\$\$@?"*

Outlook

- **Boggans** — Sloppy bastards! Quantity isn't quality.
- **Eshu** — Slack bums who talk too damn much.
- **Pooka** — Funny ears and bunny tails do not a faerie make — thank gods!
- **Redcaps** — Brutal sons-of-bitches. Don't like 'em much, but at least they're good at what they do.
- **Satyrs** — A waste of good Dreaming and a prime example of why the world is going to hell.
- **Sidhe** — Their sensibilities are as weak as their chins. Some pay well, though.
- **Sluagh** — Gag! Did something die in there?
- **Trolls** — Useful as sheetrock and almost as bright.

pooka

(Doo-kuh)

Rapscallions, scoundrels and ne'er-do-wells, pooka are perhaps the most charming and congenial of the fae. Extremely lazy, they hate to work but love to play. Though generally well intentioned, they are deceitful, devious, slaphappy and more than a little goofy. If eshu are reckless, pooka are demented. They mean well, but...you get the idea. Pranks, lies, wild stunts and manic jokes are meat and drink to these eccentric fae.

A deep sadness swirls at the heart of all pooka, a regret for the innocence they know we all must lose. You'd never know it to look at them, though; these changelings are a blur of happy chaos, chasing away the doldrums with an almost desperate frivolity. No joke (well, *almost* no joke) is too low if it gets a laugh.

Pooka share a primal affinity with the animals they resemble; these kith excel at shapechanging and carry some "reminder" of their bestial alter egos into their mortal seemings. Fae lore claims that pooka descend from dreams of

innocence, when wistful mortals watched animals playing and wished they could be so free. The theory rings true — even the worst Unseelie pooka is more careless than malicious — and helps explain the deep depressions that pooka sometimes fall into for days at a time. Mundaneness disturbs them, and they have an almost mortal terror of Banality.

These changelings' animal affinities often spring from their environment: those from the cities take the form of dogs, cats, rabbits and even rats, while country pooka become horses, wolves and wild hares. Most are mammals, but a few avian and reptilian pooka have been met. The eshu claim to have met lion, kangaroo and platypus pooka, but few believe them.

Truth is an insult to the pooka; anything they say will be peppered with lies to make it more interesting. They delight in spreading misinformation and foolishness, then retreating to a safe vantage point to watch the fun. Their goal is rarely injury (just chaos), and they're usually confused when the butt of their jokes gets mad. Lack of humor mystifies these kith and usually drives them to "cheerup" their quarry with even more manic pranks....



For all their mischief, pooka have a strong streak of nobility. They are loyal to friends and courageous in battle; if a prank causes real pain, most Seelie pooka will be genuinely sorry. The Unseelie types are more dangerous — some have a sick sense of humor. Even they, however, are pretty decent as Unseelie go.

Everything is larger than life for pooka; their sense of romance is as overwhelming as their sense of humor. These kith, male and female alike, are highly attractive and fun to be with, so long as a paramour doesn't mind a lot of good-natured ribbing. They often travel about in bands, enacting plays and carnivals for fae and mortal alike. Wherever they go, they bring laughter, deceit and a rollicking good time — if only for themselves.

Appearance:

Whatever form they choose, pooka are unusually cute. Though their appearances are manifold, they are often furry, with elongated, animalistic features and actual animal ears.

Seemings:

- **Childlings** are too cute for words; adults want to cuddle them and feed them candy. This is useful when avoiding punishment.

- **Wilders** pooka are class clowns who'd seduce your best friend's S.O. while planting a stink bomb in the school ventilation system. Their bestial nature is more obvious by now; they have small tails and luminescent eyes.

- **Grumps** differ little from wilders. They barely seem to age at all. Most settle down to comfortable lives as jesters and jugglers. Though they seem more mature, the trickster in them never fades completely. Grump pooka set up beautifully elaborate pranks that may take years to complete. No mortal joker can rival an old pooka with her mind set on a trick.

Lifestyles:

Acting, clowning and standup comedy are common pooka pursuits. City types hang out at universities and circuses, while country folk travel in troupes or stake out a village to haunt. Mortals too sad or unfortunate to enjoy life often meet pooka who try to cheer them, while those with no respect for nature encounter kith of a more menacing stripe....

Affinity:

Nature

Birthrights:

- **Shapechanging** — Each pooka has an affinity with one animal of her choice. When totally *alone*, she may change into that animal (or back from it) in one turn. It costs

one Glamour point to transform into the animal, but reversion is free. No roll is necessary. These beast forms include all of the animals' natural abilities (claws, speed, leaping, etc.); as a rule, however, only mundane beasts are possible. Tiger pooka are virtually unknown.

- **Confidant** — These changelings' innate charm breaks down most people's barriers. This, coupled with faerie curiosity, makes them very good listeners — and manipulators. During a given conversation, a pooka may roll Manipulation + Subterfuge (or Empathy) to get a subject to spill his guts; the difficulty is the "victim's" Willpower. Each success allows the pooka to obtain a truthful answer to one personal question. This is not an instantaneous talent — it takes time and conversation and should be played out in full.

This affinity also means that pooka never botch Empathy or Subterfuge rolls.

Frailties:

- **Lies** — People may trust a pooka, but no one in her right mind will believe one. These kith are notorious liars. No matter how important a statement may be, a pooka must always mix in a lie. It's in his nature. A pooka must make a Willpower roll (difficulty 8) to tell the truth and nothing but the truth.

Quote:

"...and then the king rode in without his pants on! Well, maybe he did have them on, but they were torn out right in the crotch..."

Outlook

- **Boggans** — Nice enough, I guess, but their sense of humor is a little on the rusty side.

- **Eshu** — Kinda weird, but they tell great stories. One of them gave me some great dirt! Wanna hear it?

- **Nockers** — Bitchy little whiners who wouldn't know a giggle if it bit them on the bahoogies. Their humor isn't wit, it's acid.

- **Redcaps** — Brrr... My cousin got skinned by one three years ago and it still wears his fur across its shoulders. Don't want any part of 'em!

- **Satyrs** — A bit randy, perhaps, but these guys know how to party!

- **Sidhe** — The emperors have no clothes.

- **Sluagh** — They're creepy and they're kooky, mysterious and spooky...

- **Trolls** — Good blokes with muscles of stone and heads to match.

REDCAPS

(REO-cap)

Hideous and vile, redcaps are the stuff of nightmares. They are feared even among the Kithain for their vulgar and disgusting ways. These changelings seem to revel in others' terror; it is said that nightmares gave them form, and many bards believe it. Redcaps delight in taunting, insulting and just plain abusing mortals and fae alike, knowing that others fear them too much to punish their deeds.

Originally known for their bloodstained wool caps, these changelings are the infamous servants of the Unseelie Court. At one time, a horde of redcaps known as the Host terrorized the countryside at night, particularly on All Hallows Eve. Fortunately, most redcaps have abandoned the grisly habit of dyeing their hoods in human blood, though some are said to continue this practice.

Unlike trolls, redcaps intimidate people not with physical strength, but with sheer bad attitude. Their tempers are violent and their manners atrocious. Though few redcaps are outright stupid, fewer still are clever. They hold all authority in contempt unless said authority beats their brains in or flatters them. Even the best of them fight dirty; the worst are murderous thugs. There may be some redeeming quality to these

kith, but most changelings never bother to look.

Redcaps' determination may be their saving grace. Songs tell of redcaps slaying dragons and other threats to the fae. They are prized as bodyguards by masters who can earn their respect and tolerate their antics. Such masters are advised to keep healers and custodians close at hand.

Redcaps' appetites often rival their ferocity; they are renowned for their eating prowess and often indulge in gorging contests that would make a shark vomit. Fae lore calls them "bulldogs" and states that a redcap's will is as strong as his bite. Those actually bitten by redcaps shudder at that thought...

In bygone days these faeries bit the fingers from their victims and wore the bones for belts. Some Unseelie still practice this horror, and compound it by leaving the victims alive to boot. Sidhe knights consider killing redcaps an honor and a duty; this makes life difficult for those few who follow the Seelie Court instead of the dark one.



Seelie redcaps do their best to contain their innate bloodlust and channel it toward nobler ends — like battling their own Unseelie kind.

Appearance:

Redcaps tend toward stocky builds, with grayish, mottled skin and thick, bandy legs. Even Seelie redcaps have horrid bloodshot eyes, skeletal noses and rubbery, wrinkled faces. Worst of all are their ghoulish mouths, filled with yellowed, crooked, flat teeth used for grinding their prey to a pulp.

Seemings:

- **Childling** redcaps are bullies — playground tyrants and dog-maimers whose activities are more sadistic than deadly.

- **Wilders** are worse; these are the gangsters of the fae, vandals and malcontents who despoil things for fun. Many go in for body-piercing and take it one step beyond by adorning themselves with bolts and screws bored through their flesh and into their bones. A redcap's first such piercing is considered something of a rite of passage among the kith.

- **Grumps** are the Unseelie favored, dominating their cousins with might and reputation. Some younger redcaps make the mistake of challenging these "old fogies"; a few even live to regret it. Seelie grumps are treasured warriors, like barbarian knights.

Lifestyles:

Redcaps prefer the cities, where their activities go unnoticed. Most join gangs (or run them) and "work" as strikebreakers, graffiti artists, boxers and muggers.

Affinity:

Nature

Birthrights:

- **Dark Appetite** — Redcaps can literally eat anything; they've been known to chew through cars, bite safes in two and eat their way out of locked rooms. Bulldog teeth are brutally flat and hard as steel; no one wants to under-

stand their digestive system. Though they prefer human (or animal) meat, redcaps will eat anything.

As long as a redcap's mouth fits around the object to be devoured, he can eat it. Large objects can be bitten into smaller pieces. Digesting something that no human can digest (wood, steel, toxic waste) requires a point of Glamour.

- **Bully Browbeat** — Redcaps can intimidate anything, even chimera. Difficulties of all Intimidation rolls are reduced by one, if not more. Dream creatures will likely do as the redcap commands, though a sentient one can resist by rolling its Glamour rating against a difficulty of the redcap's Willpower.

Frailties:

- **Bad Attitude** — No one likes a redcap; he suffers a difficulty penalty (+2 or more) in any social situation *except* browbeating. Some noble houses will try to lock up or kill a redcap on general principle.

Quote:

"What're you doin' out so late, little boy? Don't cha know it's not safe...?"

Outlook

- **Boggans** — Wimps.
- **Eshu** — Good storytellers, but don't let 'em bet you anything.
- **Nockers** — Their bones break as easily as their toys do.
- **Pooka** — Rugs.
- **Satyr**s — Great drinking buddies and boon companions; if you wanna get laid, look up a satyr.
- **Sidhe** — Weak, but powerful in their own mysterious way. If you can't break 'em, avoid 'em.
- **Sluagh** — These guys even creep me out.
- **Trolls** — Good and worthy opponents, or buddies if you can befriend 'em.

SATYRS

(SAY-TER)

If there is wisdom in madness, satyrs are the smartest of the fae. Wild and passionate, they speak in riddles and satisfy their every lust with abandon. Though other kith scowl at satyrs' earthy ways, they all come around sooner or later for advice, a supportive shoulder or a down-and-dirty good time.

Satyrs have little restraint; a "goat" will cheerfully tell a redcap to ram his battleaxe where the sun don't shine, then gallop away laughing his head off. To no one's surprise, satyrs are the most athletic, if not the strongest, Western Kithain. Whether it's stamina for partying, tolerance for drinking or speed for running away, satyrs have definite physical advantages over their kin. Though not nearly so beautiful as the sidhe, the goats never lack for lovers; they claim it's because of their open minds and fun-loving ways, but many kith think that the Gift of Pan has more to do with it.

Despite appearances, life is not a constant party for satyrs. Most enjoy solitude and scholasticism and take a loyal interest in their friends' well-being. They make good confidants and excellent debaters; indeed, their mental contests rival drinking ones for sheer delight. Satyrs prize knowledge for its own sake, and those who can stand their company find poetic idealism buried under the fur. Frequently, however, satyrs get sick of the whole deal and embark on the carnal sprees they're famous for. More often than not, they'll drag their more intellectual friends along for the ride.

The goats have an eye for beauty and a soft spot for precious things. Though not materialistic, satyrs love to collect things (and people) just to play with. This can be difficult if a "playmate" gets attached to the changeling — for as good as they are with ideas, feelings remain a mystery to the goats. A Seelie satyr may try to understand her jilted lover, but she may never comprehend the reason for his pain. Unseelie types don't care whom they hurt and break hearts (and sometimes bones) with gusto. These latter kith can be dangerous to meet; when the Song of Pan is playing, anything can happen and the aftermath can be fatal.



Vanity is a hallmark of the kith; even sidhe admit that satyrs have a certain rugged beauty (though they'll deny its attraction). This vanity often leads to an unpredictable competitiveness. An insulted satyr might challenge an offender to a head-butting contest or worse. Because goats can be so temperamental, friendships rarely last.

Despite their social ways, satyrs are clannish folk; their kith bands, called "tragos," are extended families. Friends, lords, playmates and enemies will all pass by, but satyr bands endure. If a satyr dies or falls to Banality, her trago mourns her passing with a wild wake, endless songs and frenzied dancing. Only the foulest crimes lead to exile. Goats stick together.

Appearance:

Satyrs are lean and furry; both sexes wear their hair long and rarely shave. Goats are shamelessly forward in their ways and prize sensuality in all its forms. They have furry legs, cloven hooves and small horns jutting from their foreheads. What few clothes they wear are durable and easily removed.

Seemings:

- **Childling** goats (called "fauns") have four tiny nubs for horns. They sing and play so beautifully that they can drown out any mortal's voice.

- **Wilder** satyrs are the essence of faerie chaos; they are rambunctious and indiscriminately lecherous. Their horns, a source of pride among males, grow to about six inches (less for women); each pair of smaller horns grows together to become a single unit.

- **Grumps** are wise but often sad. Their best years are behind them. Most tragos take old grumps out for one last fling to spare them from Banality. At the end of the fling, the grump dies. The horns of grump males grow large and impressive, curving back along the top of the head.

Lifestyles:

Music is a goat's great passion; almost all satyrs are musicians of some sort, though many pursue acting careers as well. They love wild groves and wilder nightclubs.

Affinity:

Fae

Birthrights:

- **Gift of Pan** — Satyrs set libidos free; by singing and playing (Charisma + Empathy or Performance), satyrs can stir mortals and changelings alike to carnal passions. Anyone who fails a Willpower roll (difficulty 7) will succumb. Over a

period of time (an hour or two), the local Banality actually lowers; as long as the party continues, everyone involved, fae or mortal, lowers his or her Banality by one and acts out repressed desires.

Tragos can combine their efforts to lower Banality even further; each satyr playing along lowers the vicinity's Banality by an additional point, to a minimum of 2. These two effects last only as long as the party is in progress and leave physical and mystical "hangovers."

- **Physical Prowess** — All satyrs add one dot to their Stamina, even if this increases the Trait above 5. Satyrs in their kith (goat-legged) form can also run 25 yards + 3 x their Dexterity (see "Movement"). In neither form will a satyr botch an Athletics roll.

Frailties:

- **Passion's Curse** — The Song of Pan has a nasty side; satyrs are prone to mood swings, especially while drunk, and may explode into weeping or fury with little provocation. The difficulties of all Willpower rolls to resist temptation or maintain self-control are increased by two (or even more if the satyr is intoxicated).

Quote:

"Only when you embrace passion will you understand the Dreaming."

Outlook

- **Boggans** — Why bother? Let 'em stand in the corner and stare.
- **Eshu** — Invite these guys over for some quiet time. They're not much for parties, but they're intelligent as hell and can really broaden your horizons.
- **Nockers** — Bringing nockers out of their funk takes patience, but they really let loose when they do decide to join in.
- **Pooka** — Kindred spirits. Expect pranks, though.
- **Redcaps** — Gross. Who invited *them*?
- **Sidhe** — If they weren't so pompous, they might admit how much they need us.
- **Sluagh** — Y'know, these guys are all right. Don't drop in without an invitation, though.
- **Trolls** — To hell with the sidhe — these are the real nobility.

SIDHE

(Shee)

Exiled nobility in a Banal world, the sidhe recall a time when they held undisputed sway over the Dreaming. Once they were known and feared as the Good Folk, and their whims enchanted and terrified mortals for millennia. Now the tales are cast aside, the gates closed and the songs gone old and stale. For sidhe, the age of

wonder has already died, and they mourn its passing.

This mourning, however, does not cripple the sidhe. Though they fear death and Banality like few faeries ever could, they stare back in the face of oblivion and sneer. Other Kithain consider the sidhe cold and arrogant, and they are right; the triumph of the sidhe, however, is their refusal to lie down and die. They are every inch nobility, as beautiful and terrible as any dream could be, and pursue a return to the Dreaming with fanatical dedication.

There are, of course, exceptions; some sidhe grow hopeless and self-indulgent, letting their freeholds fall into disrepair. Others become Unseelie tyrants, ruling their demesnes through cruelty and intrigue. Still others drop out of the nobility game and go among the commoners, though their true nature shines through their disguises. Sidhe are also notorious for switching between the courts without warn-

ing. Given the whims of these lords, it's no wonder few faeries trust them.

Whatever they choose to do, sidhe always do it with grace and refinement. Many seem detached, but those close to them know that the blessing and curse of the sidhe is to live deeper in the Dreaming world than most faeries ever will. This waking dream-state gives most sidhe a glazed and unfocused air. Bards' songs say that the eldest sidhe live in the past, present and future all at once; if there is truth to this, the nobility will not confirm it.

Banality is a deadly curse, and sidhe suffer more from it than any other Kithain do. Death is likewise a terror, for sidhe are not reborn as other faeries are. While some consent to be given a wake, few of them do, for they will reincarnate as commoners—literally a fate worse than death! Death and Banality weigh heavily on the sidhe, and they often resent the Arcadian faeries for locking them out of paradise. Many quest for a return to Arcadia or throw themselves into orgies of Glamour-gathering to ensure



their continued health — these vain fae cannot bear the thought of simply fading away.

These kith inspire a supernatural awe, even in changelings with superior strength or skill. The very presence of a sidhe in her true form captures the hearts of mortals and colors the Dreaming. An angry sidhe is a terrible thing; even redcaps hesitate to attack a raging highborn knight. The noble ones may “cloak” their auras, but some sign of their birthright is always apparent.

All sidhe are dignified, with courtly manners and social graces. It is nearly impossible to make one look foolish (though pooka keep trying). Their passions run deep; love or vengeance is never forgotten. They are expert hands at romance and subterfuge and look with a parent's favor on Kithain and mortal alike. Whatever course a sidhe may choose, he will follow it with a ruler's power and a lion's courage.

Appearance:

All sidhe resemble humans of unearthly beauty; their bodies are perfect, their features pleasing and their hair rich and colorful. They are ethereal and carry a hint of sadness even when they laugh. Tall and lean, they are fierce and regal, with pointed ears, angular features and a commanding gaze. Their eyes are of odd yet striking colors: violet, silver, etc. They rarely wear anything but the finest clothing.

Seemings:

- **Childling** highborns are spoiled; even the best of them throw tantrums when things don't go their way.
- **Wilder** sidhe are proud and spirited, indulging every whim in youth and assuming knightly honors later.
- **Grump** sidhe are sadly regal, often distracted by the weight of their positions. Many yearn to be young again.

Lifestyles:

Sidhe blood is cobalt blue; they hold most fae lands through title and often hold influential positions in the mortal world as well.

Affinity:

Because they have spent little time on Earth, the sidhe have not developed an affinity.

Birthrights:

- **Awe and Beauty** — Sidhe radiate power with their simple presence and are remarkably attractive; all sidhe

get two extra dots of Appearance (even if this increases the Trait above 5) and stand out in a crowd (not always a good thing...). The difficulties of all Social rolls (especially Empathy or Intimidation rolls) made by an impassioned sidhe are reduced by two. Anyone who tries to attack an angry sidhe head-on must make a Willpower roll versus difficulty 6 (or even higher if facing a powerful lord or lady).

- **Noble Bearing** — All sidhe are dignified; any cantrip that would make a highborn look foolish immediately fails, and no sidhe will botch an Etiquette roll.

Frailties:

- **Banality's Curse** — This is the bane of the sidhe; Banality affects these kith as if it were one point higher than it actually is. Additionally, each point of Banality a highborn earns becomes two points instead. Sidhe are also prone to fits of depression lasting for weeks on end; they often overcome these fits by changing their Legacies back and forth.

Quote:

“If the Dreaming is to live again, we must swim in wonder and take the mortals with us — will they or no.”

Outlook

- **Boggans** — Honest, gentle folk, but always check the corners.
- **Eshu** — Braggarts and beggars, but full of wisdom. Show them in and drink of their lore.
- **Nockers** — If it weren't for their usefulness, I'd toss them out of the Dreaming and let them bitch at the crows.
- **Pooka** — It's amazing how much effort they still spend trying to make us look silly. You'd think they'd have given up by now.
- **Redcaps** — Foul; even the best of them are no better than mortal thugs.
- **Satyrs** — Fun for a tryst or two, but ultimately a bore.
- **Sluagh** — Beware their ilk and curry their favor. The underfolk are our coffin-worms and we are buried with them.
- **Trolls** — Honest guards and graceful losers.

SLUAGH

(Sloo-ahh)

Snakelike and profane, these kith are the outcasts of the faerie world, the nameless dispossessed whose burrows honeycomb the depths. Even redcaps fear their clammy touch, and with good reason; slugh, even the Seelie kind, prize their secrecy and do not view strangers kindly. Those intruding on their home ground often leave with nightmares.

Slugh, of course, enjoy the effect they have on outsiders; there is power and grim humor in another's disgust. These kith are unsettlingly polite, but boggan rumors hint at secret rituals and wild carnage beneath the earth. Surface changelings call slugh "underfolk" and speak of them in whispers. Tales claim the kith originated in Russia long ago, as faeries who lived under mountains and in mortal hearths. Now, however, they live out of sight in the cracks of the world, hidden until they choose to visit their cousins for inexplicable reasons.

On occasion, slugh will openly visit the surface courts, cultivate friendships and enter into oathbonds with outsiders. This only causes more confusion among topsiders, which may be the slugh's sole purpose for doing it.

Like the boggans, the underfolk collect dirty secrets and sometimes sell them to interested parties. While some slugh try to use their knowledge for noble ends, many make a good living through blackmail. Secrets are not their only tender; broken toys,

strange knickknacks and vulgar souvenirs are common trade items among the underfolk. The value these kith place on such things mystifies outsiders, but perversity is, of course, the slugh's trademark.

Through it is said that all slugh follow Unseelie ways, they rarely throw in behind either court, keeping to themselves instead. Among their own kind, these kith are generous and almost painfully formal. They regard each other with deep respect and band together against outsiders if need be. Such teamwork makes trespassers scarce — intruders will be *dogged*, harassed by voices and shadows just out of sight, showered with...unthinkable things, and finally ambushed if they refuse to get the hint.

Slugh speak in whispers — indeed, they cannot speak any louder. Social interactions irritate them if they're forced to participate (although they supposedly perform sinister rites in their retreats). Like most fae, slugh are contrary — any order they are given is likely to be ignored or perverted out of sheer spite. Despite the kith's reputation, however, the majority of slugh are neither stupid nor evil. Strange as they are, slugh often go out of their way to aid or protect an outsider who has been nice to them. These good deeds, however, are frequently misinterpreted by suspicious changelings, so such relationships are often brief.

To slugh, revelation is joy; the more unsettling the revelation, the greater the joy. They seem to use other changelings as social guinea pigs, toying with their expectations and studying their relationships. Perhaps this stems from



simple curiosity; then again, such voyeurism may be the revenge of the oppressed, striking back at their "betters" by digging in their dirt. Success is, after all, the sweetest vengeance.

Appearance:

Underfolk are pale and grotesque, yet oddly compelling. Some unnamable deformity seems to cling to them like leprosy. Their human seemings can be morbidly attractive, but they lack teeth in their fae forms and have small, tired, mysterious eyes. They carry a vague odor of decay in either guise, a smell that grows more pungent with age. Sluagh favor archaic clothing, usually black and always intricate.

Seemings:

- **Childlings** resemble drowned rats. Skittish, wild-eyed and awkward, they are true street urchins.
- **Wilder** underfolk are pranksters and guardians of hidden places. Slightly shorter than the average human, they have dark, hollow eyes and elongated limbs, fingers and toes.
- **Grumps** have papery skin that begins to peel more frequently as they age. Their hair becomes streaked with gray and their bodies become stooped and crooked.

Lifestyles:

Sluagh rule the sewers, crawl spaces and access corridors of the world. Though civil to each other, these Kithain are notoriously shy and territorial. In their mortal seemings, the underfolk are hermits, street people and mad geniuses with hidden labs. Visitors had best hold invitations....

Affinity:

Prop

☉ BIRTHRIGHTS:

• **Squirm** — By dislocating their joints and squirming, sluagh can escape from bonds or imprisonment. Although they may not change their basic shape or mass, the underfolk can contort into disquieting shapes with

unnatural ease. Doing so requires a Dexterity + Athletics roll versus a difficulty ranging from 6 (to shrug off rope bonds) to 10 (to escape from a barred cell). This usually takes a few turns. Cold iron bonds negate this birthright.

• **Sharpened Senses** — Difficulties of all Perception-based rolls sluagh make are lowered by two (to a minimum of 3). They may also see through illusion magics by making a Perception + Alertness roll (difficulty 7) and cannot botch Stealth or Alertness rolls.

The downside of this sensitivity is an aversion to light and loud sounds; such sensory overload increases all difficulties by two or more.

☉ FRAILTIES:

• **Whisper** — Sluagh cannot speak above a whisper, no matter how hard they try. This makes it difficult to be heard or understood. They are agoraphobic as well, and dislike social situations. Add two to the difficulties of all Social rolls a sluagh makes.

Quote:

"Good evening, intruder. You are welcome, of course — but I trust your business is important, yes?"

Outlook

- **Boggans** — They lick spittle and call it champagne.
- **Eshu** — Wise ones, these, but not so wise as we.
- **Nockers** — Fine craftsmen, but desperate for praise, if only their own.
- **Pooka** — Entertaining sorts. Believe them not.
- **Redcaps** — Though in many ways our kin, these brutes need lessons in manners and fear.
- **Satyrs** — Hopelessly blind. Life is not an orgy.
- **Sidhe** — If you knew what I know about them, you would kill them in their sleep.
- **Trolls** — Their integrity is commendable. Good soldiers, they kill and die on command.

TROLLS

(TROL)

Duty, strength and honor are the hallmarks of a troll. Warriors without peer, these changelings revere the old ways of plain speaking and simple truths. Other kith say that these large folk are as patient as the mountains and reliable as spring snowmelt. Though most changelings consider trolls hopelessly naive, trolls themselves consider trust and dedication to be the measures of their worth.

Guardians by destiny, trolls are the bedrock of any faerie freehold; a kingdom is safe only as long as its trolls can be trusted. Honor is not merely a concept to them — it is a way of being. A troll who breaks a trust will weaken until the offending deed has been atoned for. Sadly, many trolls expect the same unstinting honesty from all fae, and are usually disappointed.

Seelie trolls, often called “giants,” have a Nordic look to them; they are ruggedly proud and often handsome. Unseelie types, sometimes called “ogres,” resemble massive cavemen, hairy and coarse-featured. All trolls have rumbling voices and great strength and size; they need not speak loudly to be obeyed. Fortunately, most trolls regard their strength as a divine gift and consider using it without just cause unworthy of them. Pooka, eshu and satyrs have plenty of fun at trolls’ expense, and it is a tribute to trolls’ patience that the offending parties are not regularly pounded into submission. If a troll’s patience finally does break, however, he flies into a monstrous rage, destroying everything and everyone around him until he calms or is taken down. Even the most foolish pooka will watch very carefully for the darkening of a giant’s eyes and break off the fun before it goes too far.

Trolls are a brave and stoic lot. Even their Unseelie display a steadfast courage. Though not stupid, they are simple folk and trust in others overmuch. Unlike the common image of the troll, these changelings are quite civilized; they use formal titles when addressing other Kithain, hold doors open for ladies and dedicate their souls to those they treasure. These kith are ardent romantics and will go for all the courtly trimmings when wooing a lover.

Ancient legends call trolls the first noble kith; when the sidhe appeared, some say, a great war began. The trolls lost and graciously swore loyalty to the new rulers, an oath that binds many to this day. Some Unseelie bards, seeking to stir





up trouble, recount these tales in troll-run holdings, with not-so-subtle intimations that the giants take back their rightful place. To their credit, most trolls throw the offending bard out on her ear. Sometimes, however, the idea takes root and a troll band rebels. Even sidhe knights dread such insurrections...

Trolls prefer a simple lifestyle. Their furnishings and dress are plain and practical. Unseelie trolls tend to be slobs, leaving trash and remains wherever they go, while their Seelie counterparts keep clean and spartan quarters. It is a well-known danger sign when a giant's home becomes messy; most Kithain will avoid that troll until her Unseelie nature passes. By the darkening of her eyes, some say, a troll's anger can be gauged.

Appearance:

Trolls are large, ranging from seven to nine feet tall, with thick bones and weightlifters' muscles. Seelie giants carry an air of nobility; though many favor a Nordic look, they have slaty blue skin and thick black hair. All giants, however, have icy blue or pale green eyes. Trolls have large, powerful jaws, wolflike teeth and small ridged horns on their foreheads.

Seemings:

- **Childling** trolls do not remain young for long. Though protected, they are encouraged to assume an honorable age and put childhood aside.

- **Wilders** have reached their prime and often remain this age for decades or centuries.

- **Grumps** are slower but stronger than any of their kind. They frequently settle into the exclusive guardianship of one place or person.

Lifestyles:

Trolls favor the wilderness and dislike cities and machinery. In their mortal seemings, many are athletes, policemen, rangers and farmers. In any guise they are notoriously honest.

Affinity:

Fae

Birthrights:

- **Titan's Power** — All trolls are large and strong. Wilders gain an additional dot of Strength (even if it raises the Trait over 5) and a free Bruised Health Level, while grumps gain yet another Strength dot and another Bruised Health Level. Older trolls, however, add one to the difficulties of all Dexterity-based rolls. No troll can botch Athletics or Alertness rolls.

- **Stubbornness** — Because of their devotion to duty, trolls in service to a cause add two dice to all Willpower rolls.

Fractions:

- **Bond of Duty** — This same bond ties a troll's physical health to her duty. A troll who reneges on a sworn contract or oath becomes sickly and loses her Titan's Power. Only by atoning for her lapse of trust (often by taking a new oath) can she regain her strength and durability.

Quote:

"No one harms the princess while I still live."

Outlook

- **Boggans** — Solid folk, the very essence of who we aspire to be. A bit gossipy, but no one's perfect.
- **Eshu** — Sneaky and dishonest, but snappy dressers, full of tales and spirit.
- **Nockers** — Their ingenuity is to be respected; their whining is to be ignored.
- **Pooka** — Liars and thieves, the antithesis of our kind.
- **Redcaps** — The only good ones whimper and bleed.
- **Satyrs** — Shiftless, worthless and hopeless. Ignore them and they might go away.
- **Sidhe** — Though they are arrogant, they have cause for their pride. If they lead, we will support them. If they falter, we will replace them.
- **Sluagh** — Whisperers in darkness, not to be trusted.

Houses

These are descriptions of the five primary houses of the noble sidhe.



House Dougal

House Dougal is known for its members' strength, wisdom and technical acumen. The house's founder, Lord Dougal, was a great faerie smith who pioneered the weaving of Glamour into steel, thus making it safe for faeries to use. It is said that Dougal stayed behind on Earth because of his fascination with metalwork and machines.

Members of House Dougal tend to be gruff, practical and good with their hands. They are incredibly orderly and often spend long hours making sure everything is in its proper place. They are very precise in their speech and aren't given to poetry, but they love architecture, mechanics and smithwork. They often become so fascinated by a machine's workings that they are unable to draw themselves from contemplating it.

Because of their sharp minds and orderly dispositions, Dougal fae are often found as stewards, clerks and barristers in faerie circles. The rare member of House Dougal who becomes a ruler usually governs his fief in a very matter-of-fact, practical manner.

The blazon of House Dougal is or, an arm embowed maintaining a hammer sable on a chief gules three cogwheels or. (Three gold gears on a red field above a black arm and hammer on a gold field.)

Boon: House Dougal is known for its members' ability to invest Glamour into everything they do. For this reason, once per story, members of House Dougal can convert their temporary Glamour points into temporary Willpower points, up to the limit of their current Willpower. This must be done during some sort of physical exertion on their part: working hard, exercising or participating in combat.

Flaw: Sidhe of House Dougal always have a physical handicap that must be compensated for, usually through the use of cunningly crafted smithwork: a club foot, blindness, bad eyesight, poor hearing, a missing limb or some other physical limitation. This handicap extends to their mortal bodies as well.



House Eiluned (Ee-loon-ed)

Known also as the House of Secrets, House Eiluned is tainted by the dark reputation of its founder, Lady Eiluned. She is a sorceress who has dealt with many dark and mysterious beings and powers. Eiluned fae are valued, however, for their vast knowledge, uncanny ability at gathering secrets, and tremendous natural talents at in-

trigue. Faerie lords often employ Eiluned fae as counselors or advisors.

Fiefs ruled by House Eiluned are as mysterious and full of secrets as the house's founder. It is rumored that House Eiluned voluntarily accepted exile on Earth as punishment for some forgotten crime against the Dreaming, although this story is indignantly denied by members of the house.

House Eiluned's blazon is per chevron, sable and argent, two decrescents and a pentacle counterchanged. (Two silver crescent moons on black above a black pentacle on silver.)

Boon: The magic of House Eiluned is always more potent than that of any other house. All cantrips cast by Eiluned fae automatically gain an additional success.

Flaw: Members of House Eiluned cannot seem to prevent themselves from investigating mysteries, and they often display a treacherous streak. They are therefore roundly distrusted; the difficulties of all Social rolls made by Eiluned fae are increased by one. Furthermore, they must spend Willpower to avoid investigating a mystery or involving themselves in a plot.

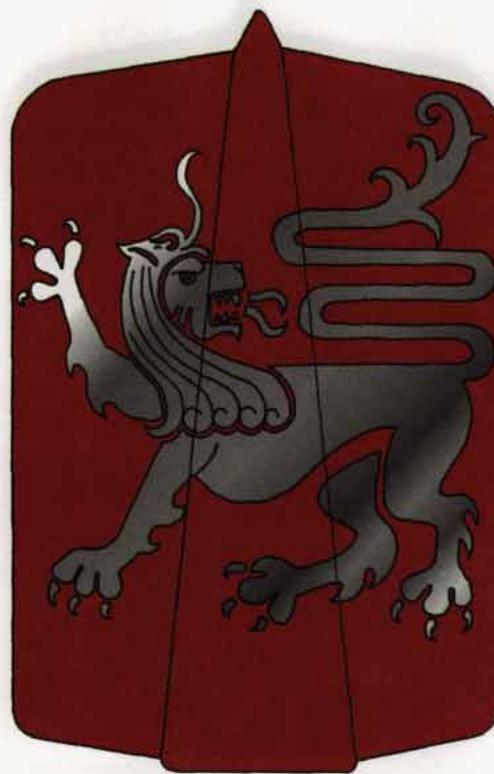
House Fiona

Passionate to the extreme, Lady Fiona stayed on Earth for love of its pleasures (some say for the love of a mortal). Fae of House Fiona are known for their skill in the arts, their tempestuous passions and their radical views. They love to challenge the status quo, often going so far as to aid the enemies of the fae in order to bring about change. They see themselves as the necessary catalyst through which noble society comes to understand itself.

Fiona fae are overly fond of food, drink, drugs and sex, and are often called away from higher pursuits by appeals to their base needs. Still, when called upon to fight, those of House Fiona are fierce warriors, full of spit and vinegar.

Fiona is perhaps the most accommodating of all houses. House Fiona is also the most *laissez-faire* of all houses; its members rarely "pull rank" on common faeries. For this reason, its members are beloved by commoners, and fiefs ruled by House Fiona are usually happy ones, albeit a bit wild and disrespectful toward the more formal houses.

House Fiona claims to have hundreds of traditions and customs that are followed in a strict fashion, although no two members of the house can seem to agree on what they are. Usually this means that each individual member of House Fiona follows her own code of honor.



Because House Fiona has a legendary affinity with horses and archery, its members are often used as messengers, scouts and yeomen. Fiona knights are widely feared and respected for their prowess with the blade and for their specially trained, Glamour-invested warhorses.

The blazon of House Fiona is gules, a lion passant guardant argent. (A silver lion walking on a red field, looking back over its shoulder.)

Boon: Sidhe of House Fiona are renowned for their great courage. Although they understand the nature of fear, it does not seize control of them, even in the face of death. Any attempt, natural or magical, to generate fear in them automatically fails. The only exception to this is that they can become deathly afraid if their lovers' lives are threatened.

Flaw: Those of House Fiona are given over to epic and usually tragic romances. Because of their accepting dispositions, they tend to fall in love with outlaws, strangers, mortals and other "unacceptable" types. Often such loves become true and complete passions that cannot be denied. Luckily for Fiona fae, their beauty is as legendary as their ardor. Some in this house overcome their flaw, but do so only by becoming hateful toward all romance and obsessed with preventing it from occurring (especially to those in their own house).



House Gwydion

House Gwydion is perhaps the most “noble” of all the houses. Lord Gwydion was a brave knight who stayed on Earth to defend the other houses from the incipient doom of Banality. He was supposedly friend to Charlemagne, Machiavelli and Napoleon.

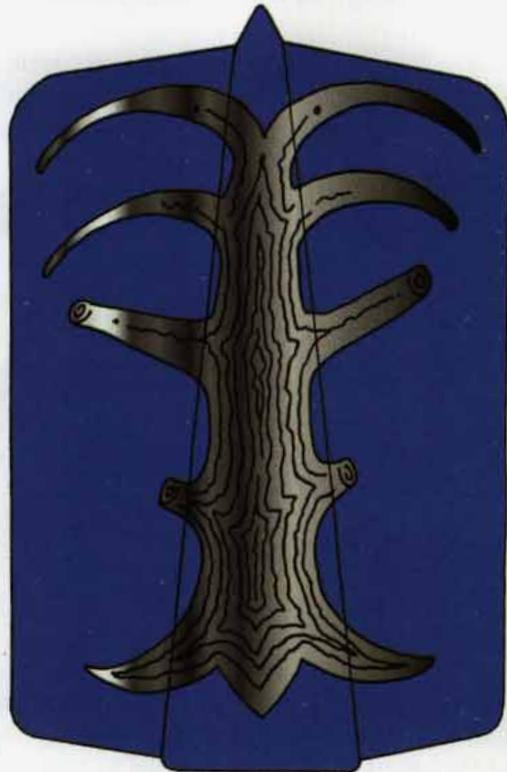
Members of House Gwydion tend to be conservative, dutybound faeries who think more of the entire faerie nation than of themselves. However, their rule is often marked by extreme arrogance: they believe that only members of House Gwydion are fit to rule. Furthermore, house members are prone to internecine feuds (although they will cease all quarrels when challenged from without).

House Gwydion is known to have a bloodthirsty streak; many warriors of this house have been known to go berserk when angered.

The blazon of House Gwydion is vert, a falcon maintaining an oak leaf or. (A gold falcon, facing left with a gold leaf in its beak, wings raised, legs splayed, against a green field.)

Boon: By making a successful Perception + Kenning roll (difficulty of the target’s Willpower), members of House Gwydion are able to sense if someone speaks the truth (as he knows it). For some mysterious reason, members of House Eiluned are immune to this truth-telling.

Flaw: Although they are great warriors, sidhe of House Gwydion are prone to great rages. Whenever they reach the Wounded Health Level (from either chimerical or real damage) or their honor is insulted, they must make a Willpower roll (difficulty 5). Those who fail the roll fly into a berserk rage and may well attack allies. During this rage they ignore all Health Level penalties.



House Liam

The most quiet (and, some say, the most wise) of all the house founders, Lord Liam was exiled to Earth because of his love for mortal folk. For many years, Liam alone stood against those fae who wished to slaughter all mortals.

Members of House Liam do not see their mortal charges as being perfect — far from it. They do, however, feel that humanity has earned the right to exist. They are known for their hatred of Ravaging and Banality; even their normally peaceful demeanors can suddenly turn wrathful when presented with such.

Faeries of House Liam do not usually advertise their allegiance; other houses tend to look down on Liam, although members of House Gwydion will not allow those of House Liam to be mistreated — exiles or not, they are still fae.

House Liam is the most widespread house: its members travel all over the world. Liam fae are sages,

recordkeepers and rememberers of earthly fae society. For this reason, a wise faerie king will retain a member of House Liam as his archivist.

House Liam is known far and wide for accepting just about any changeling, although even most common fae would never accept a title in the house. House Liam does hold some fiefs; barren and despoiled urban fiefs are often given over to House Liam.

Liam's blazon was struck and discredited when the house was exiled. The symbol has since been erased from all faerie records, although certain members of Liam still possess shields displaying the heraldry of the house: an oak tree blasted and eradicated, argent. (A silver oak tree with bare branches and exposed roots on a blue field.)

Boon: Those of House Liam find it easy to enchant mortals, spending one fewer Glamour point than normal to do so. Even this, however, has a downside: members of House Liam begin with one extra point of Banality because of their mortal affiliations.

Flaw: Those of House Liam are considered oathbroken; no other changeling feels obligated to honor oathbonds, hospitality and justice insofar as House Liam is concerned. Liam fae are frequently discriminated against because of their house affiliation.

Legacies

All changelings must choose both a Seelie and an Unseelie Legacy. Those who wish to be considered Seelie follow their Seelie Legacy; those who are Unseelie follow their Unseelie Legacy. If at some point in the chronicle you discover that your character has shifted from Seelie to Unseelie or vice versa, you should point this out to your Storyteller. Occasionally your Legacy will change drastically because of some earthshaking dramatic event in your chronicle; this is natural and important to an interesting character.

Listed beneath each Legacy's description are the quest and ban of that Legacy. The quest explains what you must do to regain lost Willpower points. Your Legacy's ban is just a roleplaying guide; although your Storyteller may wish to enforce it in your game, it's intended as a guideline rather than a law.

Seelie Legacies

Bumpkin

You are the solid, practical sort who always has a solution for every problem. Without you around, others would be adrift, for they have no real grounding in the commonsensical ways of solving simple problems. You are

prepared for most eventualities and are always willing to help others. You love solving concrete problems and pointing out obvious solutions. While innovation for its own sake isn't something you trust, it is acceptable as a means to an end.

Quest: Whenever you successfully apply a practical solution to any problem, you regain Willpower.

Ban: Never act above your station; never look down on anyone.

COURTIER

The only really interesting aspect of life is social interaction. You are a great student of etiquette, psychology and all the little details of how sentient beings relate to one another. You also love gossip and intrigue. Everything else interests you only as it can be applied to your social life. This does not mean that you are a shallow person; on the contrary, you are deeply concerned with politics, ritual, custom and the preservation of order. Because of your acumen for negotiation, arbitration and compromise, you are the glue that holds a group of people together. Harmony is your purpose in life.

Quest: Whenever you manage to make your group more stable, you regain Willpower.

Ban: Never violate the prevailing social mores.

CRAFTER

The world is an imperfect place. It needs people like you to shape it into a more pleasing form, and you are happy to oblige. You have always loved uncovering patterns in the sea of experience, unveiling the statues hidden in blocks of marble or unleashing the symphonies lying dormant in violins. You love order and meaning not as ends in themselves, but as tools, needed techniques in your workshop of life. The desired end product is a well-crafted whole, united in meaning, effect and form, shaped with unerring technique out of the crude raw material you started with.

Quest: Your life's work is creation, whether material or social. Regain Willpower whenever you improve the value of something through hard work and effort, leaving it better than when you found it.

Ban: Never leave a place or situation without improving it in some way.

HERMIT

You are reclusive and ascetic by nature, preferring your own company to that of others. You tend to withdraw to solitary places and prefer to live a life of seclusion and quiet. You likely have a retreat that only you and your closest friends know about, where you can be still and contemplate life and reality.

Quest: Whenever you find the solution to a problem through inner reflection rather than brash action, you regain Willpower.

Ban: Never reveal your inner spiritual life to anyone. Never grant a straight answer to any question.

Orchid

You have lived a pampered life, but now circumstances have forced you into the big, wide, dangerous world. You fervently wish someone would come along and rescue you, but it's hard to tell the heroes from the monsters. It's probably best to keep them all at a distance and protect yourself as well as you can — until you can get back to your safe towers and glass mountains.

Quest: Whenever you manage to escape a dangerous or frightening situation with your sense of well-being and innocence intact, you regain Willpower.

Ban: Never trust a stranger; never reveal yourself to anyone.

Paladin

You are the quintessential competitor, and your story is that of the brave, stalwart athlete or hero. Constantly searching for new challenges to overcome, new adversaries to wrestle with, new causes to fight for and protect, you live for the chance to slay the monster, to fulfill the quest, to win the game. Without the thrill of striving against others (or yourself), life quickly becomes dull and meaningless.

Quest: Whenever you successfully overcome a truly challenging situation, you regain Willpower.

Ban: Never refuse a fair challenge.

Regent

You are the living embodiment of the realm, the one who has been chosen to speak for the many. You are the judge and the legislator who sorts right from wrong and meaning from chaos. More than any other changeling, you feel the heavy burden of bans, duties and ritual obligations. As your realm fares, so you fare. It and you are one.

Quest: Whenever you successfully resolve a tough situation through your own leadership, you regain Willpower.

Ban: Never compromise or shirk your law, whatever it may be.

Sage

You are the advisor, the wise one, the teacher. You have traveled many places and seen many things. These experiences have taught you many truths to impart to





others — if only they would listen to you. While you tend to live a threadbare, seemingly aimless life, those who come to you for advice can always count on you to guide them onto the right path. As for yourself, you seek only wisdom and the answers to enigmas.

Quest: Regain Willpower whenever another follows your advice and succeeds at his chosen task.

Ban: Never stand in another's chosen way.

Saint

You feel the pain of those around you and strive to ease their suffering. You do this for any number of reasons. Perhaps you wish to be loved by those you help, or maybe you feel guilty by being healthy when others are sick. Perhaps your altruism is genuine. In any case, you are more concerned with sustaining and repairing those around you than with creating or destroying. Time and uncontrolled change are your enemies.

Quest: Regain Willpower whenever you manage to protect someone else or alleviate someone's suffering.

Ban: Never cause distress, willingly or unwillingly.

Troubadour

The world is a majestic, beautiful place, and all events can be interpreted as works of art. Feeling is the most important way to make sense of the world, and you are an expert at feeling everything with heartstopping intensity. You walk in beauty and feel emotions more strongly than other people do. You are confident that somewhere out there waits an ideal, perfect place, person, or situation — your true love. Someday you will find him, and then everything will be perfect. Until then, the world is stirring enough.

Quest: Regain Willpower whenever you complete a task in the name of a higher ideal (love, friendship, romance, etc.).

Ban: Never hide your feelings of love or affection.

Wayfarer

Your story is that of the endless wanderer — the parentless, rootless child with nowhere to rest. You usually do things on impulse, for fun and without apology. You live for the moment, without thought for the past or future, which tends to land you in the most amazing situations. Fortunately, you've always managed, through cleverness and skill (and luck?), to extricate yourself from these situations. Some of these clever escapes have amazed even you.

Quest: Whenever you survive a life-threatening scene through your own cleverness, you regain Willpower.

Ban: Never plan for the future.

Unseelie Legacies

Beast

You are the roaring, hungry monster. You are Leviathan, the hydra, the dragon in its lair. You conquer all who oppose you, destroying them if possible. To you, all exists at and for your pleasure. Oftentimes, you draw others to you in order to destroy them on home ground — your lair.

Quest: Whenever you manage to remove significant opposition to your goals, you regain Willpower.

Ban: Never retreat; never compromise your territory.

Fatalist

Everything in the world is deeply flawed, and the only meager joy to be found is in pointing out these (unavoidable) flaws to other people. You do not expect perfection; in fact, you expect things to go wrong and you take a dark and sullen pleasure in catastrophe. Because everything is doomed to end disastrously, there is no reason to struggle. It's better to dwell on the gloomy failures of the present than to tire yourself out becoming a failure in the future.

Quest: Regain Willpower when you prove to others that the world is fundamentally flawed.

Ban: Never laugh except in bitter disappointment.

Fool

There is no meaning in the world, no deep purpose, no reason for anything. In this world of chaos you ride the surface tides: you are the divine trickster, the clown, the one who laughs last. Your antics fascinate others, and they search fruitlessly for some underlying pattern in your life. What the humorless masses cannot understand is that you aren't seeking anything deeper than your own amusement. In the end they are as foolish as you, or even more foolish, because they have paid for their "meaning" with pain, struggle and boredom.

Quest: Regain Willpower whenever you manage to deflate the seriousness of any situation.

Ban: Never search for the "whys" behind your life.

Grotesque

You love disgusting others. It is an easy, satisfying way to get attention, and you are expert at it. The sicker, grosser and more horrible others find you, the happier you become. Perhaps you act like this because it is the only way you can get the spotlight. Perhaps you specialize in frightening people because it is easier than earning love and respect. Perhaps you are secretly convinced that you are

truly worthless, and when people react negatively to you they confirm your self-image. Perhaps you just really enjoy being gross.

Quest: Regain Willpower whenever you cause someone to falter or lose composure.

Ban: Never display an overtly pleasant, appealing side to yourself.

Outlaw

You owe society nothing and it owes you everything, but you usually have to take it. You'd prefer that society and its troublesome rules weren't even here. You do not see yourself as the villain. Rather, you work against the monolithic culture that imprisons the freedoms of the people living within. You feel that most people, knowing what you do, would make the same decision.

Quest: Whenever you shake up the social status quo in some way (from rumormongering to assassination), you regain Willpower.

Ban: Never do anything that helps others more than it hurts them over the long term.

Peacock

You are the loveliest, smartest, best person in the world, and you want to make sure that everyone knows it. If you are not the center of attention, you are not happy. You will do anything to gain and hold others' notice, even resorting to tantrums or violence. Sometimes you help an ugly duckling find her own talents, but only to make yourself look generous.

Quest: Whenever you conclusively prove that you are the best at something, you regain Willpower.

Ban: Never admit failure.

Rake

The world is an unending stream of pleasure flowing toward you, and you are eager to absorb it all. You are a greedy sensualist, a miser, a glutton, an obsessive collector and a hoarder of experience. You care little for other people, but lavish unending time and devotion on worldly things. As part of your obsession with material experience, you are extremely selfish and refuse to share your accumulated material wealth with anyone. Best to keep a close eye on what you have and guard it from anyone or anything that might try to steal your hard-earned security.

Quest: Regain Willpower whenever you succeed in your pursuit of personal pleasure.

Ban: Never give anything away without either hope of reward or a hard fight.



Riddler

You are an enigma. You are in love with secrets and never give a truly straight answer; even your outwardly straightforward utterances only mask hidden meaning (or no meaning at all). Perhaps you hate the idea that people will ignore what you have to say, so you cloak it in obscure and mysterious terms to make it seem more interesting. Perhaps you simply like to tell lies, or maybe you truly love secrets and enigmas for their own sake. You are especially careful to shroud your own psyche in deepest mystery, and your greatest fear is that someone will learn who you really are.

Quest: Whenever you manage to confuse or mislead someone, you regain Willpower.

Ban: Never allow others to discover the truth about yourself or your origins.

Rogue

You do not need to work for a living. So many others out there can pay your way — why should you have to do anything for yourself? Many see you as a lazy leech, but you're picking their pockets while they preach their sermons. All things considered, you prefer taking the path of least resistance by letting the world work for you. When

it's time to collect the rewards of hard labor, you'll be there to take your cut off the top; for now, relax!

Quest: Whenever you achieve something that you do not really deserve, you regain Willpower.

Ban: Never work.

Savage

There is nothing but predation, reproduction and the law of the forest. The truest things are the oldest, and the closer you come to the origin of life, the purer you become. Civilization and all its innovations are nothing but dead ends, illusions and useless pursuits. Language, art, technology, honor — all wastes of time. For you, the only viable way to live is like the naked animals in the forest — eating what you can catch, mating when the urge strikes, fighting to establish superiority. Everything else is senseless deviation from the purity of the prime.

Quest: Regain Willpower whenever you conquer "civilized" foes through your own cunning and might.

Ban: Never indulge in civilized follies.

Wretch

You have no positive self-image and assume that everyone else hates you as much as you hate yourself. Perhaps you are the one who never gets asked to dance or



the one who was never invited to birthday parties; regardless, you believe that everyone hates you and that you are a pitiful outcast. Sometimes you seek pity and aid from others. Other times you seek to punish them for what you see as their unreasoning dislike for you.

Quest: Whenever others vilify you as worthless (or even throw up their hands in frustration, despairing of ever getting through to you), you regain Willpower.

Ban: Never admit to success.

Attributes

Specialties

For each Attribute or Ability Trait rated 4 or higher, a player can select a specialty. A specialty is a particular subcategory that a character is capable of performing with additional proficiency — a character may be able to drive very well, but may be particularly adept at off-road maneuvers.

A specialty allows the player to reroll “10s” scored on actions directly involving the specialty. The player gets to keep the success indicated by the “10” and may subsequently try again for another success, rolling another die for each “10” obtained.

Physical Attributes

These Traits describe how strong, dexterous and sturdy a character is; they are the primary Traits of an action-oriented character. Physical Traits concern only the strengths and weaknesses of the body.

Strength

This Trait measures your mean physical strength — your ability to lift, carry loads and cause physical harm. A person with a high Strength rating is usually larger than someone with a lower rating. Of course, there are always exceptions.

Strength is used when you attempt to lift, carry, push, heave or break something. In melee combat, your Strength Trait is added to your damage Dice Pool. Strength is also used when you attempt to make any sort of jump or leap.

Specialties: Strong Grip, Broad Shoulders, Bulging Biceps, Wiry

- Poor: You can bench press 40 lbs.
- Average: You can bench press 100 lbs.
- Good: You can bench press 250 lbs.
- Exceptional: You can bench press 400 lbs.
- Outstanding: You can bench press 650 lbs.

Dexterity

This Trait measures your general physical prowess—speed, quickness and agility. It indicates the capacity for moving precisely and manipulating objects with accuracy and grace. Dexterity includes hand-eye coordination, fine motor manipulation, reaction speed, reflexes and bodily grace.

Specialties: Catlike Reflexes, Swift, Sure-Footed, Fleet-Footed, Light Touch

- Poor: You are butterfingers, so don't use a chainsaw.
- Average: You can chew gum and walk at the same time.
- Good: You have excellent raw athletic potential.
- Exceptional: You can juggle five knives.
- Outstanding: You can juggle five knives while blindfolded.

Stamina

Stamina measures general health and resistance to pain; it indicates how long you can exert yourself and how much physical punishment you can sustain. Stamina is your staying power, both physically and mentally, and one of its most important elements is the will to live.

Specialties: Tireless, Enduring, Tough, Determined

- Poor: You are frail in constitution and may be sickly.
- Average: You are moderately healthy.
- Good: You are in good shape, the result of regular exercise.
- Exceptional: You could run a marathon.
- Outstanding: You could climb Mount Everest.

Social Attributes

Your Social Traits describe your appearance, charm and familiarity with the human mind. Your Social Traits are vital in determining first impressions, leadership ability and the nature of your interactions with others.

Charisma

Charisma measures your aptitude for enticing and fascinating others. You use Charisma to win others over to you emotionally and get them to trust you. This Trait reflects a charismatic personality more than it does an overt manipulation of others. It is a sum of your presence, charm and power of influence. Charisma reflects your power to convince others to put faith in you.

Specialties: Smooth, Eloquent, Outgoing, Captivating

- Poor: Others avoid being around you.
- Average: You are likable.
- Good: People trust and confide in you.
- Exceptional: Something draws people to you.
- Outstanding: You could lead a nation.

Manipulation

This Trait measures your aptitude for active self-expression, such as when you want to get someone else to do something. It is important when you attempt to influence or manipulate another person directly. You use Manipulation to trick, fool, bluff, outmaneuver and out-talk another. While you may be effective at manipulating people whom you have just met, those who know you are rarely fooled.

Manipulation is used in all attempts to influence or convince another person overtly. Whether the person likes you or not is of no consequence (though it can affect the difficulty of what you are trying).

If you fail a Manipulation action, and the target realizes what you were trying to do (you botch, for instance), she may well be angered. People are manipulated all the time and usually ignore it. If the fact is brought to their attention, however, it can be very disturbing. Manipulation can net great results but is risky to perform openly. Characters with high Manipulation ratings are not overly trusted by those who know them best.

Specialties: Glib, Expressive, Cunning, Persuasive

- Poor: You express yourself in as few words as possible.
- Average: Others might believe you.
- Good: You'd make a good lawyer.
- Exceptional: You should run for office.
- Outstanding: You could sell ice to an Eskimo.

Appearance

This Trait describes your attractiveness and force of presence. You do not necessarily need beauty to have a high Appearance; you only need looks that somehow attract others to you. Appearance encompasses not just actual physical looks, but poise, animation and expressiveness. It is a measure of how interesting and attractive you seem to others.

Appearance is vital in any social situation where words are not exchanged. It is more important than you might think offhand; your impressions of another are heavily affected by that person's looks, no matter how open-minded you are.



Appearance is often used by the Storyteller to judge roughly how others react to you upon a first meeting. Thus, it can affect all other Social rolls you make involving that person (in some cases, your rating determines the maximum number of successes from a Social action that can actually be applied, making it impossible for an ugly person to achieve anything beyond minimal success).

Specialties: Bold Demeanor, Alluring, Captivating, Sexy

- Poor: You tend to attract the hostility of others.
- Average: You are easily ignored, for you fit in so well with the crowd.
- Good: You have a pleasing appearance, and people treat you well.
- Exceptional: You are good-looking enough to be a model and are given respect and attention because of it.
- Outstanding: Others' first reaction to you is either awe, intense jealousy or complete solicitude.

Mental Attributes

The Mental Attributes represent your character's total mental capacity, including such things as memory, perception and the ability to learn and think.

Perception

This Trait indicates your awareness of the environment around you. While Perception is sometimes used consciously, such as when you search for something, it more often works intuitively — you simply notice something. At base, Perception is a sensitivity to the world, an open-eyed quality common among children (for whom the world is a boundless and mysterious place) and seldom present among the most jaded.

Perception is used to see if you have the insight to understand or realize a certain fact or concept. It can help indicate your degree of alertness to ambushes, the subtext of a noble's speech or the subtleties of color in a painting.

Specialties: Insightful, Attentive, Paranoid, Keen-Eyed

- Poor: You are blind to anything but the obvious.
- Average: You are unaware of the subtle interactions that occur around you.
- Good: You are aware of moods and textures.

- Exceptional: You are constantly alert to the nuances of life.
- Outstanding: You can see a needle in a haystack.

Intelligence

Intelligence represents both your memory and your ability to learn and think. It is important when using Abilities that require complex thought processes. Some people describe Intelligence as a person's quickness of mind or judgment, but it is more than that — it is the facility for understanding and the capacity for reasoning and evaluation. Intelligence rates an individual's depth and flexibility of thought.

Common sense, street savvy and wisdom are not components of the Intelligence Attribute; these facets of the character are portrayed by the player. However, low Intelligence can indicate a character who lacks the capacity to understand complicated thoughts and learns very slowly — he might see things only in black-and-white terms and can't understand that things are really shades of gray.

Characters with high Intelligence, on the other hand, are sophisticated thinkers capable of evaluating many different levels of an argument or problem. They have discerning judgment and are well able to separate truth from lies, at least when they have time to think things over. Intelligence caters to carefully reasoned judgments rather than snap decisions (which are the purview of Wits).

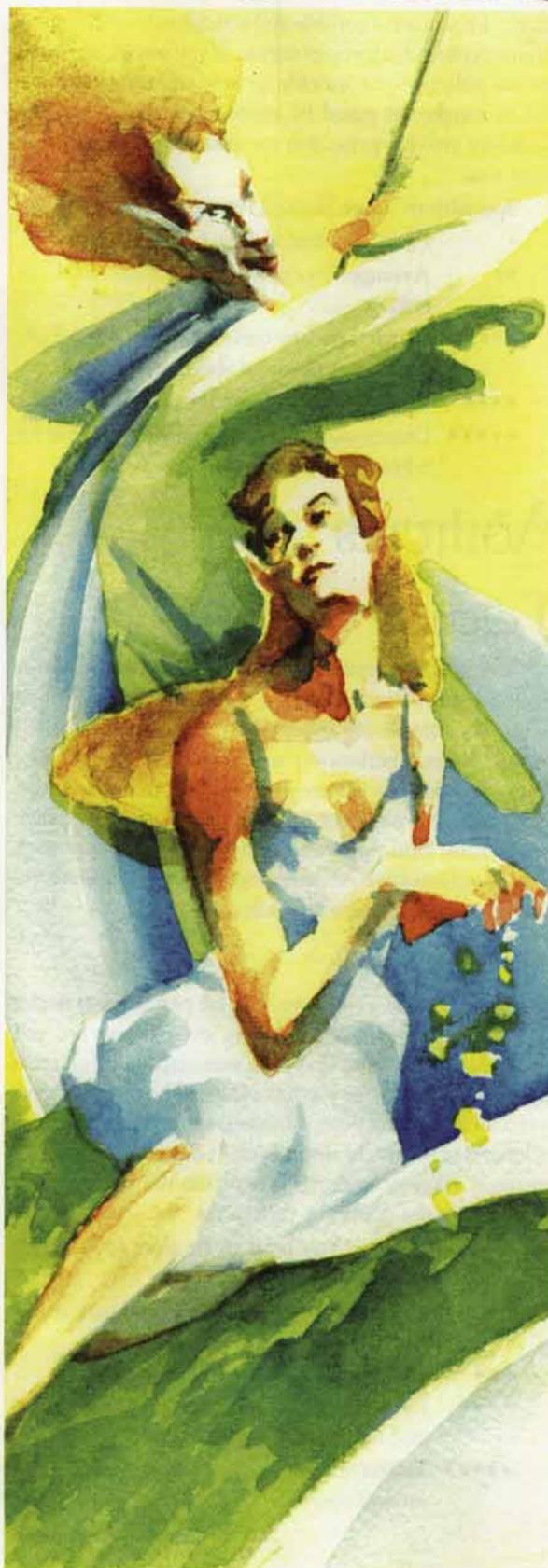
Specialties: Discerning, Creative, Bookworm, Clear Thinker

- Poor: IQ 80
- Average: IQ 100
- Good: IQ 120
- Exceptional: IQ 140
- Outstanding: IQ 160+

Wits

The Wits Attribute describes your ability to react quickly and correctly to new situations, as well as your overall sharpness of mind and cleverness. In the simplest of terms, Wits measures how quickly (as opposed to correctly) you think. Wits represents shrewdness, sagacity and the capacity to understand problems in the simplest terms.

Those with low Wits are occasionally unable to take appropriate actions because of surprise (like a deer caught in the glare of headlights). A low Wits rating can indicate that you are more easily tricked and fooled than most



people, for you are a gullible and unsophisticated student of human (and changeling) nature. If you have high Wits, you are able to react quickly to new situations and are seldom caught off guard by sudden changes in events. Whatever else happens, you are able to keep your Wits about you.

Specialties: Clever, Shrewd, Practical, Combat Nerves

- Poor: You send money to televangelists.
- Average: You know when to bet or fold in poker.
- Good: You are capable of handling L.A. rush hours (without shooting anyone).
- Exceptional: You could be a stand-up comic.
- Outstanding: You have a supercomputer for a brain — it's fast.

Abilities

Talents

Talents are untrained and intuitive Abilities. Talents can almost never be studied or learned via training (though a few, like Brawl, are exceptions), but can be learned through direct experience — usually during a story. If your character takes an action using a Talent he does not possess, there is no effect on your roll. A number of dice equal to the base Attribute are rolled. Talents are such natural and intuitive Abilities that it is assumed everyone has some small capacity for each one.

Alertness

Over the years, you have become practiced in noticing all that happens around you, even if you are not actively concentrating upon the surroundings. You are a capable bodyguard, for you have learned how to stay alert over a long period of time. Alertness simply indicates your awareness of the world around you. It describes how much attention you pay to things other than the rumblings in your belly or the doubts in your mind.

- Novice: You tend to be alert to changes, more so than most.
- Practiced: You are watchful and very attentive to your surroundings.
- Competent: You are highly vigilant.
- Expert: You are a truly cautious individual and rarely let down your guard.
- Master: You notice everything that goes on around you.

Possessed by: Watchmen, Hunters, Bodyguards, Reporters, Burglars

Specialties: Bodyguarding, Traps, Ambushes, Forests, Crowds

Athletics

This Ability describes your general athletic prowess and assumes a familiarity with most sports. It is used to see if you can jump across a chasm, swim through a storm, throw a football, vault a fence or climb a tree.

Athletics concerns complex motor actions. Physical actions requiring only one type of motor action, such as lifting, do not use the Athletics rating, nor do athletic actions already subsumed by another Ability.

- Novice: Little Leaguer
- Practiced: High-school jock
- Competent: College Varsity player
- Expert: Professional athlete
- Master: Olympic gold medalist

Possessed by: Professional Athletes, Enthusiasts, Dancers, Jocks, Kids

Specialties: Swimming, Mountain Climbing, Acrobatics, Dancing

Brawl

You know how to fight bare-handed. This Ability includes such maneuvers as punching, kicking, grappling, throttling, throwing and gouging. Brawling can get quite ruthless, but generally is a nonlethal form of combat.

- Novice: You know what to do, but you haven't had much experience.
- Practiced: You know where to hit people and make it hurt.
- Competent: You can choose your barstool.
- Expert: You are a black-belt martial artist.
- Master: You could be a Golden Gloves boxing champion.

Possessed by: Martial Artists, Soldiers, Thugs, Police Officers, Bouncers

Specialties: Armlocks, Boxing, Wrestling, Karate, Judo

Dodge

The most effective way to win a fight is not to be struck. Becoming proficient in the Dodge Talent is a very wise choice. Your rating in this area describes your ability to avoid both melee and missile attacks; this includes diving for cover and ducking punches.



- Novice: You hit the ground if someone screams "Duck!"
- Practiced: You have no problem finding cover in a firefight.
- Competent: You're always the last one out in dodgeball.
- Expert: A lucky shot may land once in a blue moon.
- Master: You can nearly sidestep gunshots.

Possessed by: Criminals, Street Fighters, Military Personnel, Bouncers, Boxers

Specialties: Leap, Sidestep, Duck, Cover, Dive

Empathy

You understand and can sympathize with the emotions of others and can thus respond to them appropriately. You can often discern the motives behind a person's actions by listening to her rationalization. You can also detect when you are being told lies. Empathy has a downside, however — because you are so open to the feelings of others, you often feel the same emotions as those around you.

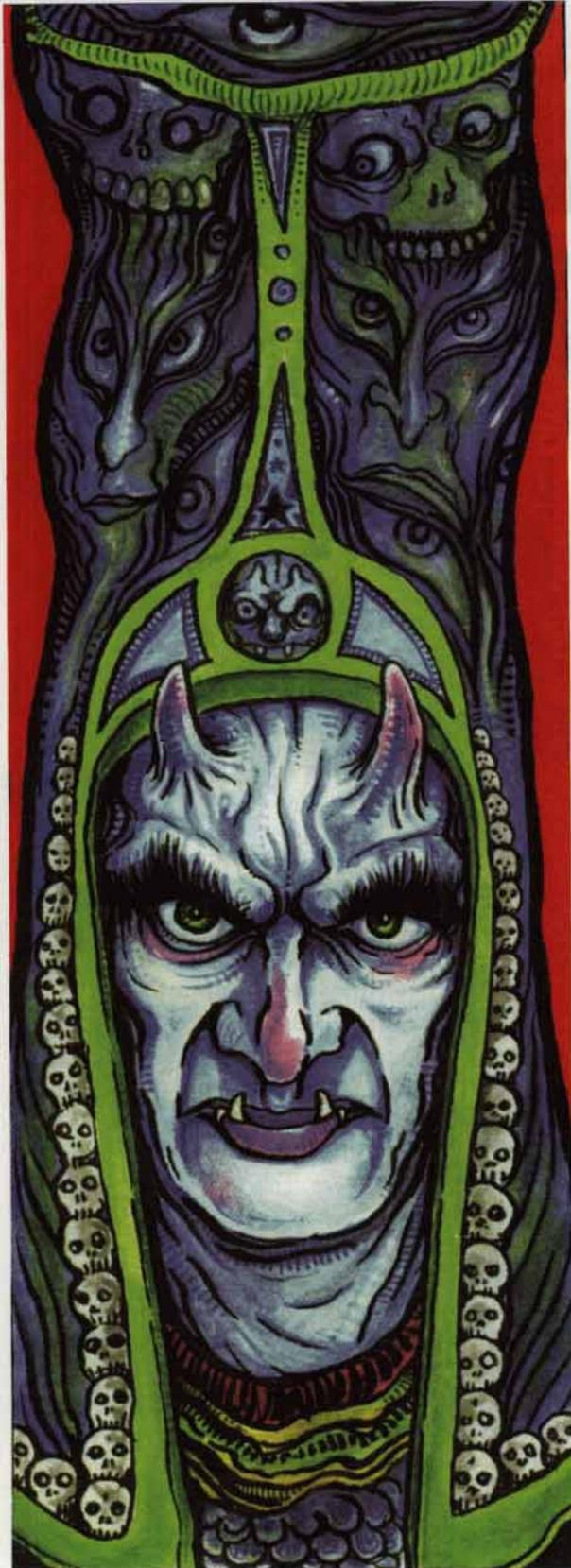
- Novice: People tell you their problems at parties.
- Practiced: Occasionally you get sympathetic pains from others.
- Competent: You have an amazing insight into others' motivations.
- Expert: No lies ever get past your scrutiny.
- Master: You often finish other people's sentences.

Possessed by: Actors, Mediums, Above-Average Salesmen, Pick-Up Artists

Specialties: Emotions, Truths, Spirits, Personalities, Backgrounds

Expression

Expression covers your ability to get your point across, whether by writing a book or debating a social issue. Characters with high Expression are unforgettable, but only in their ability to convey their feelings; intelligent or meaningful expression is the purview of other Traits. Expression at its highest form can be art.



- Novice: Tabloid reporter
 - Practical: College debate team captain
 - Competent: Successful comedian
 - Expert: Best-selling novelist
 - Master: William Shakespeare
- Possessed by:** Orators, Politicians, Novelists, Actors, Demagogues, Protesters
- Specialties:** Poetry, Impromptu, Radical, Innuendo, Meetings

Intimidation

The art of intimidation takes many forms, ranging from subtle suggestions to outright physical damage. Each method of intimidation has its time and place. People with high Intimidation ratings seem to radiate auras of authority.

- Novice: Six-year-olds give you the right of way.
 - Practiced: You win an occasional staredown.
 - Competent: Your gaze is very unsettling.
 - Expert: You could be an above-average drill sergeant.
 - Master: Redcaps turn tail and run.
- Possessed by:** Businesspeople, Bouncers, Military Personnel, Mobsters
- Specialties:** Veiled Threats, Political, Military, Social, Overt Violence

Kenning

Kenning is faerie sight. It is the ability to sense Glamour in whatever form it takes, be it a chimera, a changeling or a freehold. It can be used to analyze the power and strength of Glamour.

Among other things, the Kenning Talent allows a changeling to: sense the relative power of a chimera; sense when fae are approaching, even at a distance (by the pricking of my thumbs, something wicked this way comes...); and locate freeholds.

- Novice: You can see powerful chimera.
 - Practiced: You have no problem locating a freehold.
 - Competent: You can recognize a "sleeping" changeling.
 - Expert: You can detect the slightest traces of Glamour.
 - Master: You can sense Glamour from far away.
- Possessed by:** Those of Faerie Blood, Small Children, Psychics
- Specialties:** Chimera, Glamour, Cantrips, Enchantment

Streetwise

The streets are a major source of information and money, as well as big-time trouble. The Streetwise Talent has a variety of uses. First and foremost, Streetwise allows you to blend into the local scene without drawing attention to yourself. Gossip, felony, theft and street slang are also imparted through this Talent.

- Novice: You know who sells drugs.
- Practiced: You are considered cool by the populace.
- Competent: You could establish a citywide drug trade.
- Expert: You have spent most of your life on the streets.
- Master: If you don't know it, it hasn't been said.

Possessed by: Gang Members, Winos, Reporters, Homeless People, Detectives

Specialties: Picking Pockets, Drugs, Fencing, Slang Terms

Subterfuge

You know how to conceal your own motives; moreover, you know how to decipher the motives of others and how to use those motives against them. The secrets and intrigues of others interest you, and you work at understanding their weaknesses. A command of this skill makes you the ultimate conversationalist, or the ultimate spy.

- Novice: A few white lies never hurt anyone.
- Practiced: You can pick someone up in a nightclub.
- Competent: You could be a criminal lawyer.
- Expert: Amwaysalesmen have nothing on you.
- Master: Perry Mason wishes he had it so good.

Possessed by: Lawyers, Con Men, Casanovas, Politicians

Specialties: Finding Weaknesses, Seduction, Little White Lies

Other Talents

Instruction, Intrigue, Search, Seduction

Skills

Skills are Abilities that are learned through apprenticeships or rigorous training. If you try to perform a feat involving a Skill but have no rating in it, the difficulty

increases by one. You are simply untrained in the techniques of that Skill and thus have a harder time accomplishing the task than someone who has at least some idea of what he is doing.

Crafts

This Skill imparts knowledge of master artisan techniques — woodworking, leatherwork, glassblowing, gem cutting, etc. You can make functional objects from various substances; the quality of these objects depends on the number of successes you roll.

- Novice: High-school shop class
- Practiced: Apartment handyman
- Competent: Professional work
- Expert: Specialist
- Master: Master artisan

Possessed by: Theatre Technicians, Handymen, Girl Scouts, Craftsmen

Specialties: Leatherworking, Pottery, Blacksmithing

Drive

You can drive a car and perhaps other vehicles as well. Simply because you have a Drive Skill does not mean that you are familiar with all land vehicles. Your difficulties may be raised or lowered depending on your general experience with a particular automobile.

- Novice: You can drive an automatic automobile.
- Practiced: You can operate a manual/shift transmission.
- Competent: Commercial trucker
- Expert: Formula One car driver
- Master: L.A. traffic is a cakewalk to you.

Possessed by: Truckers, Race Car Drivers, Stunt Drivers

Specialties: Curves, Sudden Stops, Stick Shifts

Etiquette

You understand the small nuances of social life and are able to conduct yourself in a manner that is both unobtrusive and gracious. You understand how to make your way through human and changeling society. Your specialty is the culture with which you are most familiar. You use Etiquette during actions such as dancing, seduction and haggling. Etiquette is also used when engaging in diplomacy.

- Novice: You know when to shut up.
 - Practiced: You know not to wear paisley at a black-tie dinner.
 - Competent: You know which spoon is used to eat soup.
 - Expert: You can get along with just about anybody.
 - Master: You could prevent World War III.
- Possessed by:** Diplomats, Idle Rich, Executives
Specialties: Business, High Society, Street Culture

Firearms

Skill in Firearms means that you have a broad knowledge of all guns, from a simple .22 to an Ingram Mac-10 submachine gun. Firearms Skill does not include the ability to operate heavy machinery such as tank guns and other artillery weapons. However, the Firearms Skill does include the ability to repair guns.

- Novice: You've had one or two lessons at the gun store.
- Practiced: You do all right at a firing range.
- Competent: You can pull off a few gun tricks.
- Expert: You're cool and steady, even under pressure.
- Master: "Do you feel lucky? Well, do ya, punk?"

Possessed by: Gang Members, Police, Criminals, Soldiers, Hunters

Specialties: Rifles, Pistols, Machine Guns

Leadership

You can get people to follow your lead and obey your orders by exerting authority and by example. Leadership isn't so much knowing the techniques of getting people to follow you as it is being the type of person people will follow. Leadership is often used in conjunction with Charisma.

- Novice: You could coach a Little League team.
- Practiced: Your voice is a dominant one; you can demand silence.
- Competent: You are an effective leader in times of strife.
- Expert: You attract followers without really trying.
- Master: You are a Napoleon, a King David — or a Hitler...

Possessed by: Politicians, Military Officers, Gang Leaders, Executives, Police Officers

Specialties: Commands, Oration, Friendly, Noble, Military

Melee

The ability to fight with a weapon is a valuable skill in the World of Darkness. Proficiency in this Skill allows you to use handheld weapons. Knives, sai, saps, tonfa and swords are examples of the types of weapons covered by the Melee Skill. This Skill is almost archaic in mortal society nowadays because of the prevalence of firearms — but is most useful when dueling Unseelie champions...

- Novice: You've taken a six-week course in fencing.
- Practiced: You have military training.
- Competent: Redcaps are grudgingly impressed.
- Expert: Any weapon is deadly in your grasp.
- Master: Dragons fear you.

Possessed by: Police, Fencers, Kendo Enthusiasts, Thugs, Gang Members

Specialties: Swords, Axes, Rapiers, Knives, Clubs, Disarms

Performance

You are able to perform artistic actions such as singing, guitar playing and acting. Your specialty is the type of performance on which you concentrate, more than likely the first type of artistic expression you ever pursued. Writing and speaking are not covered by Performance; they rely on the Expression Ability.

- Novice: You can play bass in a garage band or act in a college play.
- Practiced: You can eke out a living on the club circuit.
- Competent: You can get a movie or record deal.
- Expert: You regularly make the pages of *People*.
- Master: Your work will be remembered through the ages.

Possessed by: Actors, Musicians, Karaoke Regulars, Mimes

Specialties: Hardcore, Villains, Guitar Soloists, While Drunk

Security

You know the techniques and are proficient with tools used for such activities as picking locks, hot-wiring cars, setting and deactivating burglar alarms, and opening up safes or vaults. Many individuals who possess the Security Skill do not use it to conduct criminal activities,



but rather to prevent such from occurring or to deduce how they were accomplished after the fact.

- Novice: You can pick a simple lock.
- Practiced: You can hot-wire a car.
- Competent: You can disable a house alarm.
- Expert: You can crack a safe.
- Master: Fort Knox isn't safe from you.

Possessed by: Criminals, Locksmiths, Police Officers, Detectives, Security Specialists

Specialties: Electronics, Speedily, Silently, Pick Pockets, Hot-wire

Stealth

Stealth is the ability to sneak about or hide without being seen or heard; it is often rolled against another character's Perception.

- Novice: You can hide in the dark.
- Practiced: You can hide in the shadows.
- Competent: You are an accomplished hunter.
- Expert: You can walk silently over two inches of dry leaves.
- Master: Ninja clan leader

Possessed by: Criminals, Spies, Reporters

Specialties: Prowl, Hide, Lurk, Shadows, Crowds, Crawling

Survival

The wilderness is a dangerous place, at least for those who do not understand it. The Skill of Survival includes seeking shelter, finding a direct and relatively safe route through the wilderness, and tracking. When you use Stealth in the wilderness, you cannot roll more dice for your Stealth rating than you have in Survival.

- Novice: You can survive a five-mile hike.
- Practiced: You are familiar with the wilderness.
- Competent: You know how to brew natural medicines.
- Expert: You are at home in the wild.
- Master: You could find an oasis in Death Valley.

Possessed by: Tribesmen, Hunters, Park Rangers, Hikers

Specialties: Tracking, Arctic, Jungle, Hunting

Other Skills

Archery, Boating, Disguise, Piloting, Repair

Knowledges

Knowledges are Abilities that require rigorous application of the mind, not the body. Accordingly, Mental Traits are used to modify Knowledge rolls. Though the ratings present Knowledges in terms of college degrees, school is not the only way to gain Knowledges — it is simply the most common. Acquiring Knowledges is primarily a function of formal scholasticism, but self-study or tutoring is also possible.

If you do not have a Knowledge, you cannot even attempt a roll involving it. There are exceptions, however, such as when the Storyteller rules that the roll pertains to trivial information that anyone has a chance of knowing.

Computer

You understand how to operate and program computers. You may also be able to design your own system. If you wish to break into a computer system, you need this Knowledge.

- Student: You can boot up a video game.
- College: You made at least a B in Data Processing 101.
- Masters: You are a competent programmer and can design your own software.
- Doctorate: You make a living scamming Ma Bell.
- Scholar: You could probably build an AI.

Possessed by: Programmers, Data Processors, Gamers, Students

Specialties: Hacking, Programming, Graphics, Retrieving Data

Enigmas

Puzzles and problems occupy your imagination — in fact, you may even enjoy being perplexed. Solving riddles of all sorts is a passion, and this interest has given you a knack for piecing together and remembering information vital to many kinds of problem-solving.

The Enigmas Knowledge assists players in solving the mysteries created by the Storyteller. It is essential for divining secret pathways to lost realms and answering the riddles of mystical guardians.

- Student: You can put together a 100-piece jigsaw puzzle.
- College: You can guess the outcome of a mystery novel.
- Masters: You can solve Rubik's Cube in an hour.

- Doctorate: You'd have whipped Gollum without hobbit trickery.
- Scholar: You understand the deepest mysteries.

Possessed by: Crossword Puzzle Devotees, Zen Enthusiasts, Game Players, Mystics

Specialties: Ancient, Riddles, Visual, Verbal

Investigation

You are trained to notice all sorts of details that others might miss. High levels of this Knowledge allow you to function as a detective. This Knowledge provides an ability to find clues, perform forensic analyses and predict crime patterns.

- Student: Amateur detective
- College: Police officer
- Masters: Private detective
- Doctorate: Mulder and Scully
- Scholar: Sherlock Holmes

Possessed by: Detectives, Insurance Investigators, Reporters, Intelligence Agents

Specialties: Search, Trail, Detective Work

Law

The law is not a thing to trifle with, and those with knowledge of the law are well able to use it to their advantage. If you ever want to get out of jail, this Ability is essential.

- Student: Practical knowledge, police officer
- College: Prelaw, beginning lawyer
- Masters: Lawyer, full partner
- Doctorate: Judge
- Scholar: Supreme Court Justice

Possessed by: Police, Lawyers, Judges, Detectives, Criminals, Legislators

Specialties: Courts, Contract, Litigation, Criminal, Police Procedure

Linguistics

It is assumed that you can speak your natural language, but you must purchase any other languages that you wish your character to speak. Each level of Linguistics allows your character to speak another language fluently. Linguistics also gives a character an understanding of the structure of language, which is in turn the basis of thought. With this Ability, you can identify accents or read lips.

- Student: One additional language
- College: Two additional languages
- Masters: Three additional languages



- Doctorate: Four additional languages
- Scholar: Five additional languages

Possessed by: Travelers, Scholars, Diplomats, Interpreters

Specialties: Curse Words, Technical, Diplomatic, Political

Medicine

Medicine is the study of the human body and the techniques used to cure its ills. The Medicine Knowledge incorporates an understanding of the structure and functions of the body, the uses of medicine, and the diagnosis and treatment of diseases.

- Student: You know the basics of setting bones or preventing a stroke.
- College: You have paramedic-quality training.
- Masters: You are a doctor and can diagnose and treat diseases.
- Doctorate: You can perform surgery.
- Scholar: You are a specialist of great renown.

Possessed by: Paramedics, Doctors, Nurses

Specialties: Pharmaceutical, Paramedics, Emergencies, Disease, Neurosurgery

Mythlore

Mythlore embodies knowledge of the myths, legends and rituals of the Kithain and all things fae. This Knowledge is essential for understanding other kith, the Dreaming and fae society.

- Student: You know the names of the most common changeling races.
- College: You can attend court without making a fool of yourself.
- Masters: You know much of the ancient knowledge.
- Doctorate: You are well versed in the ancient lore of the fae.
- Scholar: You know the secrets of Arcadia.

Possessed by: Folktellers, Changelings, Garou

Specialties: Kith, Oaths, Chimera, Freeholds, History, Arcadia

Occult

You are knowledgeable in all areas of the occult. This understanding of the world's sinister side includes knowledge of curses, voodoo, magic and mysticism.



- Student: You've dabbled, but aren't in the know.
- College: You've started to realize the blasphemous, eldritch truth.
- Masters: There are more than faeries out there, and you know a lot about the other residents of the World of Darkness.
- Doctorate: You can separate truth from fancy.
- Scholar: You have been fully initiated in many of the great mysteries.

Possessed by: Weirdoes, New Agers, Occultists, Scholars, the curious

Specialties: Witches, Mystical Powers, Prodigals

Politics

This Knowledge provides a familiarity with the political structures of the day, including an understanding of who is in charge and how that person got there. It represents an understanding of both human and changeling politics. This can be an essential Ability when attempting to deal with mortal authorities in any way.

- Student: Protester or casual observer
- College: Campaign worker or political science major
- Masters: Campaign manager or speechwriter

- Doctorate: Politician
- Scholar: Machiavelli

Possessed by: Lobbyists, Politicians, Lawyers, Protesters

Specialties: Neighborhood, City, Congress, Elections, Oration, Radical

Science

You have at least a basic understanding of physics, chemistry, botany, biology, geology, astronomy and other sciences. Your Knowledge deals with the useful applications of science. Higher levels almost invariably involve specialization in a particular field.

- Student: You can make smoke bombs with a chemistry set.
- College: You understand the major theories and applications.
- Masters: You could teach high-school science.
- Doctorate: You might win a Nobel Prize someday.
- Scholar: Albert Einstein

Possessed by: Engineers, Researchers, Inventors, Technicians, Pilots

Specialties: Biology, Physical, Chemistry, Astronomy, Relativity, Nuclear Physics

Other Knowledges

Art, Bureaucracy, Finance, Genealogy, Geography, History, Journalism, Military Science, Philosophy, Psychology, Theater, Theology

Backgrounds

Background Traits describe the special advantages of your character. You must choose how your character came to possess these particular Traits. How did you obtain that treasure? How did you come to know those people? Where does your wealth come from? All these are questions you should answer and fit into your character concept.

You can use your Background Traits to obtain information, resources or favors. Attributes can be rolled with some of these Backgrounds: for example, rolling Manipulation + Title to bully another changeling into following your orders, or rolling Charisma + Contacts to obtain an important bit of information.

Chimera

You possess a chimera of some power. This may be an object, a weapon, a suit of armor or even a creature.

If you choose a creature, you must choose the specifics of the creature: its appearance, personality and the like. This creature will be a close ally of yours and will aid you whenever you call for it. The power of the creature is based on the level of the Background — a small, furry, ambulatory ball with no offensive capability would be a minor chimera, while a small, intelligent, fire-breathing dragon would be a very powerful chimera.

- A minor chimera
- A useful chimera
- A chimera of significant power
- A very powerful chimera
- A chimera of incredible power

Contacts

You know people from many different walks of life, to whom you can turn for information and assistance.

Your major contacts are friends on whom you can rely to provide you with accurate information (in their areas of expertise). You should describe your major contacts as complete characters, either as the chronicle progresses or beforehand.

You also have a number of minor contacts spread throughout the area. When you wish to get in touch with a minor contact, make a roll using your Contacts rating



(difficulty 7). Each success means you have gotten in touch with one of your minor contacts; of course, you will need to bribe or charm him into giving you needed information.

- one major contact
- two major contacts
- three major contacts
- four major contacts
- five major contacts

DREAMERS

You have formed a group of mortal artists whom you regularly patronize in order to gain Glamour. These artists can also be used to perform a number of services, though they are not nearly as loyal or efficient as your retinue (see the Retinue Background). Ultimately, the Dreamers Background describes the number of artists you have access to.

- one artist
- two artists
- three artists
- four artists
- five artists

GREMAYRE

Gremayre is your connection to the Dreaming and your unconscious knowledge of the fae. Most Kithain have very little memory of their faerie selves. Those with high levels of Gremayre still retain some memories of previous lives.

Any time the character needs to know something concerning the fae, the player may roll a number of dice equal to her Gremayre rating (difficulty 6). The number of successes determines how detailed the information is.

- Hazy bits of information may be learned.
- Reasonably accurate information can be gleaned.
- Worthwhile lore is available.
- Remarkable information can be gleaned.
- Astounding insights are possible.

HOLDINGS

You are heir to a faerie freehold. Such freeholds are greatly coveted by other Kithain, and you may be required to spend much of your time protecting it from others.

Most freeholds are held by nobles, but some freeholds are held exclusively by commoners. There are also rare cases in which a secret freehold is held by an individual, though these are often taken away if discovered by the local nobility.

The Trait rating not only reflects the size of the freehold, but the amount of Glamour that may be gained from the freehold each day.

- Very small freehold/one Glamour
- Small freehold/two Glamour
- Medium-sized freehold/three Glamour
- Large freehold/four Glamour
- Huge freehold/five Glamour

MENTOR

One or more elder changelings look after you. The relationship between a changeling and her mentor is often very close. A mentor can serve as an invaluable guide to changeling society.

Mentors may also protect a changeling from danger and inform her of social opportunities. However, a mentor may expect some favors in exchange for the information or assistance he provides. This could be as simple as cleaning his manor or as perilous as protecting a faerie glen from Unseelie redcaps.

- Mentor knows little of import.
- Mentor has some noteworthy pieces of information.
- Mentor has significant secrets to share.
- Mentor has extraordinary knowledge to pass along.
- If your mentor doesn't know it, maybe no one does.

RESOURCES

The Trait describes your financial resources or access to such resources. Your resources are not completely liquid, but you can often sell them to gain money. It may take weeks or even months to do so, depending on how much needs to be sold.

It is assumed that you gain a basic allowance each month appropriate to the level of the Resources Trait. However, you must detail the source of this income, for it might well "dry up" depending on the circumstances of the chronicle.

- Small savings: You have an apartment and perhaps a motorcycle. If liquidated, you would have \$1,000 in cash. Allowance of \$500 a month.
- Middle class: You have an apartment or condominium. If liquidated, you would have \$8,000 in cash. Allowance of \$1,200 a month.
- Large savings: You own a house (or at least have some equity). If liquidated, you would have \$50,000 in cash. Allowance of \$3,000 a month.



- Well off: You own a very large house or perhaps a rundown mansion. If liquidated, you would have \$500,000 in cash. Allowance of \$9,000 a month.
- Fantastically rich: you are easily a millionaire many times over. If liquidated, you would have at least \$5,000,000 in cash. Allowance of \$30,000 a month.

Retinue

You have placed one or more enchanted humans or retainers under your sway. Retinue are always under your direct control, either through your Glamour or by some more mundane means of control. They are usually loyal to you, though it is possible for members of your retinue to betray you if they are ill treated.

Members of your retinue will not be infallible. Each should have a weakness. For instance, one might be very loyal, but not very skilled. Another member of your retinue might be very powerful, but have a very independent mind. Retinue are meant to be characters in and of themselves. They should not be abused.

- You have two members in your retinue.
- You have four members in your retinue.
- You have eight members in your retinue.
- You have 16 members in your retinue.
- You have 32 members in your retinue.

Title

This Trait denotes your rank in changeling society. Not all Kithain have a title; in fact, few rise above the rank of squire, if they attain any title at all. Title bestows very little in the way of actual power, but is the most important source of social influence. A squire will almost always defer to a baron, though some commoners may simply scoff at him. A holding, land that is bequeathed to you, is covered under a separate Background entirely, thus making it possible to have a landless baron or even king. This has become increasingly common on Earth as holdings become increasingly rare.

Usually only those of the sidhe kith are granted titles, though it is possible for commoners to gain titles, especially those of squire and knight. A few commoners hold higher titles; most of these were granted such titles under the Accordance Treaty.

- squire
- knight/lady
- baron/baroness
- count/countess
- duke/duchess



TREASURES

Treasures are items that have been imbued with Glamour, thus giving them the power to perform specific Glamour-based effects. This Background Trait allows a changeling to begin the game with a treasure already in his possession. This treasure could be a gift from a mentor, an incredibly lucky find at an antique shop, or a family heirloom. The rating of this Trait determines the power of the treasure.

- A minor treasure
- A useful treasure
- A treasure of significant power
- A very powerful treasure
- A treasure of incredible power

TEMPERS

Your Temper Traits describe the three fundamental aspects of your changeling character: Willpower, Glamour and Banality. However, unlike other Traits, you do not just use a Temper score to make a roll; you expend that Temper as well. Temper scores are points that you spend to perform exceptional acts, letting you “break the rules” a little.

Each Temper has both a temporary (squares) and a permanent (circles) rating. Your permanent rating describes the total potential of your character, while your temporary rating describes your current state of being. For instance, when you spend a point of temporary Willpower, you remove it from your Willpower pool (the squares).

DICE POOL RESTRICTIONS

- The Tempers represent your fundamental nature and the limits of your being. Thus, the maximum number of dice you may roll for any given action can never exceed your total points in Tempers (just add up all the squares). This will not normally be a problem for changelings, but will factor in later in the chronicle, when the characters have been weakened. It is at times like these that you’ll wish you weren’t so worn out.

CONVERTING POINTS

- If you have no temporary points left in one of your Tempers, you may convert one of your permanent points into a number of temporary points equal to your new permanent total.

- When you gain 10 temporary points of Banality, the Storyteller can decide to inflict an extra point of permanent Banality upon you. This signifies your slow but inevitable fall into mundaneness.

- You can never gain more temporary Glamour or Willpower than your permanent rating.

Glamour

Glamour describes the daydreaming spirit — the enchanted, whimsical soul. It is worldly delight sprung whole from the seeds of creative bounty. It is insight created by the appreciation of beauty and the expression of the imagination. The ability to live in your dreams, to let yourself perceive the real essence of things, comes from Glamour. We all have it, even humans. But only the fae can make it real.

Glamour is used in **Changeling** to exert control over the Dreaming and cast cantrips. In fact, all the magic used by faeries is known as Glamour.

Glamour appears to faerie sight as a multicolored light. A changeling has to be very subtle to use Glamour in front of another changeling without alerting his watcher.

Uses for Glamour

- You can spend one point to place an additional Bunk card on a cantrip.
- You can use Glamour to create a token in order to enchant a mortal.
- Glamour can be spent to avoid having to discard after using a cantrip (or, if the dice method is being used, a Glamour point must be spent for each cantrip cast).
- Glamour can often be spent to extend the duration of a cantrip.

Gaining Glamour

- **Epiphany:** Epiphanies are achieved through Ravaging, Rapture or Reverie (see the Glamour Chapter).
- **Sanctuary:** Spending a night in a freehold provides one point of Glamour. A freehold may only support a number of changelings equal to twice its level. Furthermore, the character must dream; if the character's sleep is troubled or interrupted, the Storyteller has the option not to award the point.
- **Dross:** Most forms of dross do not allow you to restore Glamour to your pool. Dross can be used in place of Glamour from your pool.

Losing Glamour

You lose temporary Glamour by spending it, but you also lose permanent Glamour when you age. A childling who becomes a wilder loses one permanent Glamour point. Likewise, a wilder who becomes a grump loses a permanent Glamour point.

Willpower

Willpower measures your character's ability to overcome the urges and desires that tempt him. When you use a point of Willpower, you remove it from your Willpower pool (the squares), not from your Willpower rating (the circles). The rating stays constant, while the pool gets depleted during the story.

Temporary Willpower fluctuates a great deal during a story. It decreases by one each time the player uses a Willpower point to do something extraordinary, such as retaining self-control or gaining an automatic success. Eventually, the character will have no Willpower left and will no longer be able to exert himself the way he once did. The character is mentally exhausted and can't rouse himself enough to give a damn — he has expended all his Willpower.

•	Weak
••	Timid
•••	Unassertive
••••	Diffident
•••••	Certain
••••••	Confident
•••••••	Strong
••••••••	Controlled
•••••••••	Iron-willed
••••••••••	Unshakable

Using Willpower

• A Willpower point can be spent for one automatic success in an action. Only one Willpower can be used per turn, but it gives you a single guaranteed success. In this fashion it is possible to succeed automatically in any simple action, simply by concentrating. For extended rolls, the extra success can make the critical difference between success and failure. The Storyteller may prohibit such a use of Willpower in certain situations.

• The Storyteller may tell you that your character does something because of instinct, primal urge or gut reaction ("You run away from the dragon in mortal terror."). You can use a point of Willpower to avoid this and do as you please. However, the feeling might return and another Willpower point might be required. Sometimes it will return more times than you have Willpower, while other times you may completely overcome the urge.

• A Willpower point can be spent to contain and control Bedlam. Each time you wish to see past the confusion of Bedlam, another Willpower point must be spent. If enough Willpower points are spent, the Bedlam



may be controlled for an indefinite time (never permanently).

Permanent Willpower must be purchased with experience points, but temporary Willpower can fluctuate enormously during a story. Discussed below are all the different ways Willpower can change.

Recovering Willpower

Characters recover Willpower whenever they rest or regain their self-confidence. The Storyteller is the final arbiter of when and how a character recovers Willpower.

- At the end of the story (not a game session), all characters completely regain their Willpower — all of it is recovered, up to the amount of the Willpower rating. The Storyteller may wish to restrict this somewhat by insisting that the characters need to retain some modicum of self-pride or achieve moderate success in the story.

- If a character sleeps and dreams while in her mortal seeming and in the mundane world, she regains a point of Willpower. After these dreams, the character usually awakens refreshed and invigorated. If the character's sleep is troubled or interrupted, the Storyteller has the option not to award the point of Willpower.

Banality

This Trait describes to what extent the mundane world has infected your soul. If your Banality score exceeds your Glamour score at the end of a story, you revert to your mortal seeming and slowly begin to forget that you are in fact Kithain.

Banality accompanies humanity as an aura of frigid disbelief. To use Glamour on someone or something, you must first overcome your target's Banality. Most humans have Banality ratings of 7 or higher. Only children, lunatics and drunks have Banality ratings of under 5.

In many ways, Banality is anti-Glamour and can be used by changelings to resist faerie cantrips. Changelings who wish to avoid the force of a powerful cantrip can use their own Banality to resist, even if that practice feeds their own disbelief.

Gaining Banality

- You gain a temporary point of Banality each time you use your own Banality to resist a cantrip.
- If you attempt to overcome a mortal's Banality and fail, you gain a temporary point of Banality.

• Your Storyteller can arbitrarily assign you Banality if she thinks you are being too mundane.

• Destroying treasures and some chimera can cause you to gain temporary Banality.

• Killing a changeling's chimerical form causes you to gain a point of temporary Banality.

• You gain two points of temporary Banality if you kill another Kithain — not just her chimerical aspect, but end her actual mortal life.

• If your temporary Banality ever exceeds 10, you gain a permanent point of Banality.

Getting Rid of Banality

• You may take a Nightmare card instead of taking a Banality point any time you are supposed to gain one.

• When you gain a Glamour point, you can decide to take away one of your character's temporary Banality points instead. This is the only time in the game when you can exchange points in this manner.

• Certain quests can be undertaken to reduce your permanent Banality. Three types of quests can be undertaken:

The quest for great deeds, in which the Kithain must swear to undertake some fantastic task.

Inspiring someone to greatness is another quest a changeling may accept. An individual is chosen, and the changeling must spend the next several months or even years (however long it takes) to bring that person to greatness. The changeling is forbidden to interfere directly in any way; she may only inspire.

Finally, the changeling can attempt to bring the Dreaming into a mortal's life. A mortal is chosen, generally one firmly entrenched in his own Banality. This mortal must then be successfully enchanted.

If one of these quests is undertaken and for any reason not completed, the changeling gains a permanent point of Banality.

Health

Changelings are delicate creatures, beings of fast lifespans and slow healing times. They heal as fast as normal humans because they are, in effect, normal humans. Although they have access to some healing magic, they are largely dependent on their human bodies to absorb real damage.

Thus, all changelings have a Health Trait. Health measures how hale and hearty a character is. There are various levels of wounds, and each applies a different penalty to the person so injured. A character who is Hurt, -1, has one fewer die to roll on all her rolls, while a character who is Crippled, -5, has five fewer dice to roll. If that leaves the player with no dice to roll, then she cannot take that action.

Changelings typically heal at the same slow pace as mortals unless they spend time in a freehold. More information about this is available in the Systems Chapter.

Changelings may suffer damage from "imaginary," chimerical sources. The Systems Chapter contains information about this as well.

Weapons made of cold iron cause additional damage to the fae. More information on this is provided in Chapter Eight.

Health Levels

Bruised: Character is only bruised and has no action penalties.

Hurt: Character is only mildly hurt; movement isn't hindered.

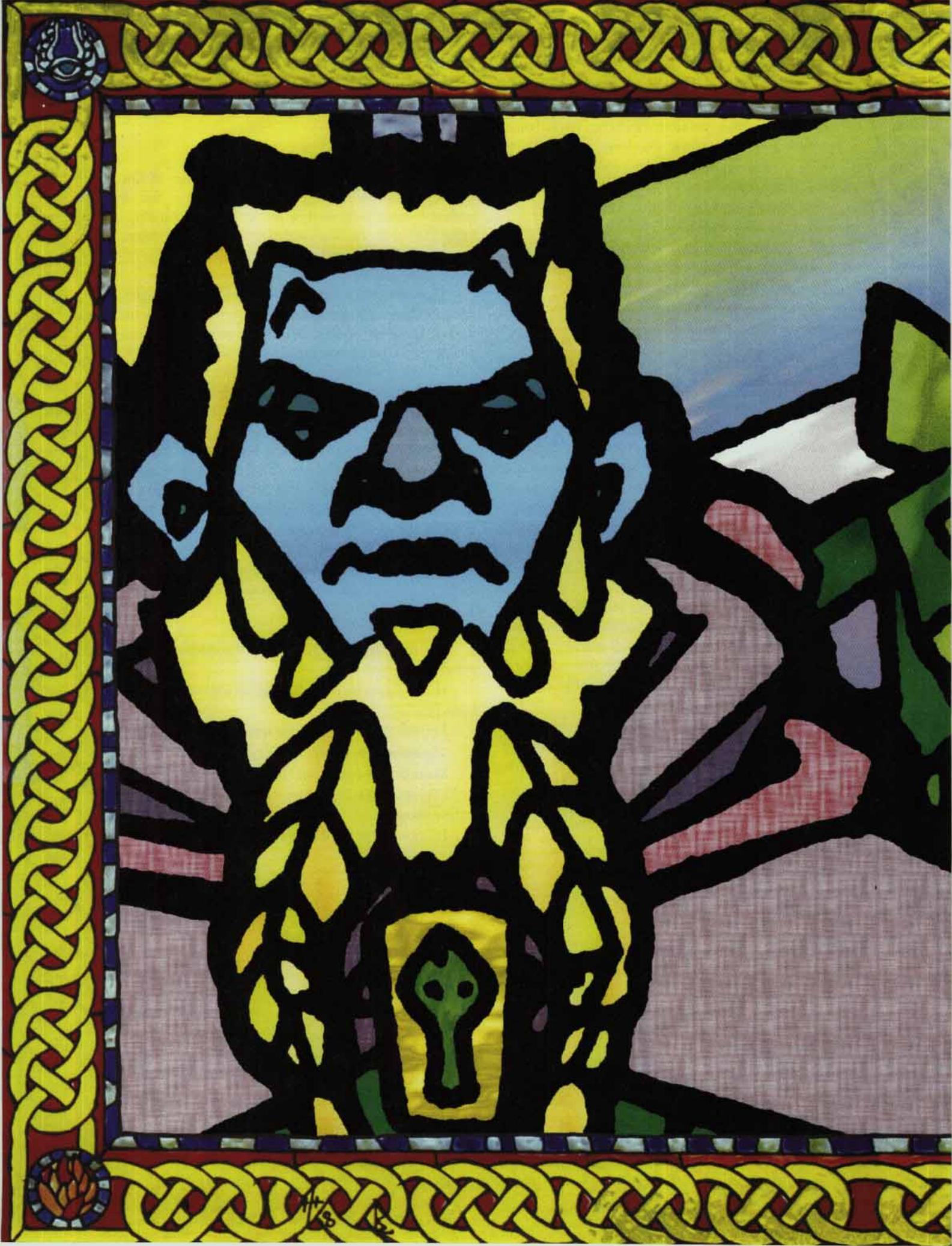
Injured: A small injury; little hindrance to movement.

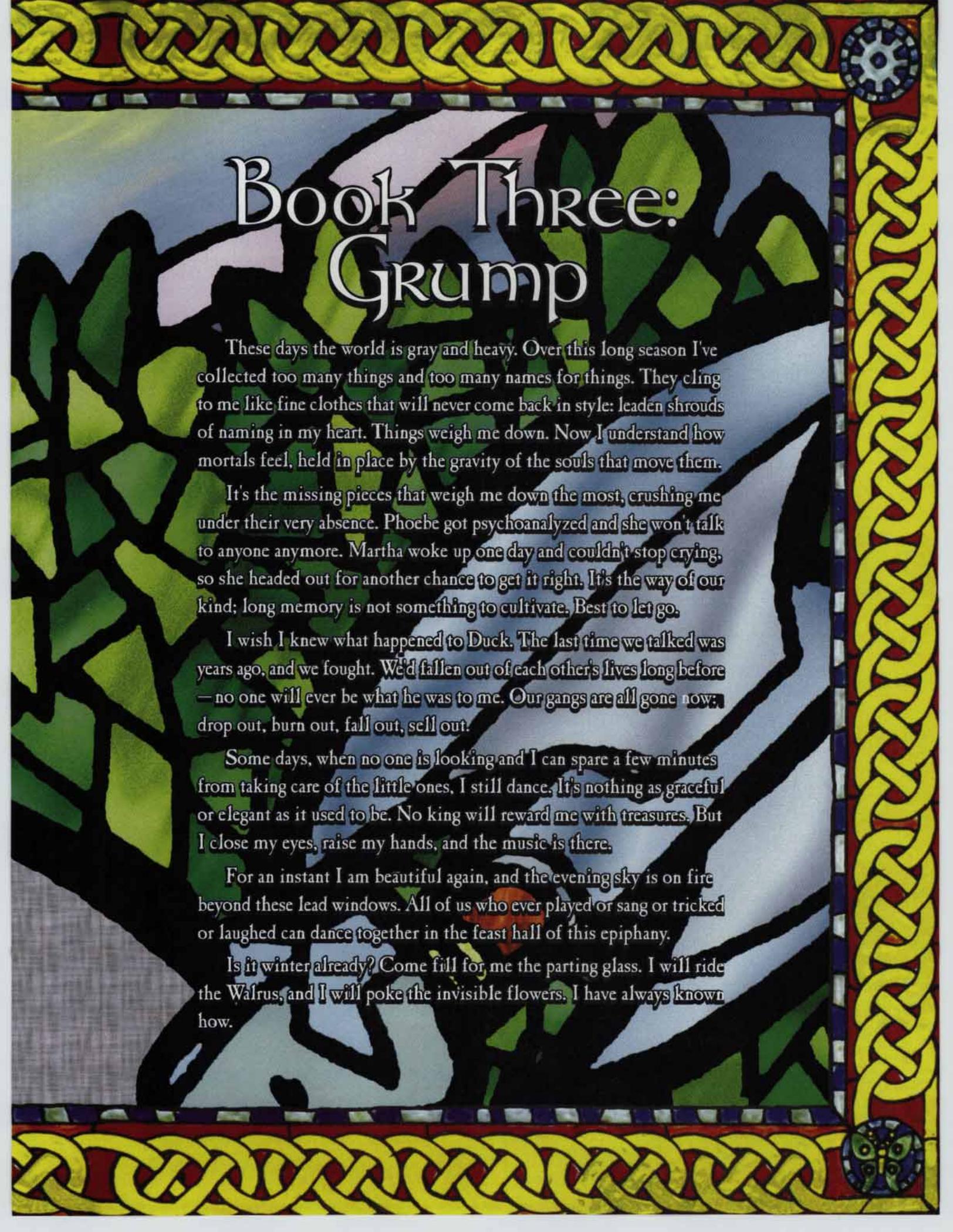
Wounded: Character cannot run, but can still walk.

Mauled: Character is badly injured and can barely walk.

Crippled: Character is severely injured and can only hobble about.

Incapacitated: Character is completely incapable of movement.





Book Three: Grump

These days the world is gray and heavy. Over this long season I've collected too many things and too many names for things. They cling to me like fine clothes that will never come back in style: leaden shrouds of naming in my heart. Things weigh me down. Now I understand how mortals feel, held in place by the gravity of the souls that move them.

It's the missing pieces that weigh me down the most, crushing me under their very absence. Phoebe got psychoanalyzed and she won't talk to anyone anymore. Martha woke up one day and couldn't stop crying, so she headed out for another chance to get it right. It's the way of our kind; long memory is not something to cultivate. Best to let go.

I wish I knew what happened to Duck. The last time we talked was years ago, and we fought. We'd fallen out of each other's lives long before — no one will ever be what he was to me. Our gangs are all gone now: drop out, burn out, fall out, sell out.

Some days, when no one is looking and I can spare a few minutes from taking care of the little ones, I still dance. It's nothing as graceful or elegant as it used to be. No king will reward me with treasures. But I close my eyes, raise my hands, and the music is there.

For an instant I am beautiful again, and the evening sky is on fire beyond these lead windows. All of us who ever played or sang or tricked or laughed can dance together in the feast hall of this epiphany.

Is it winter already? Come fill for me the parting glass. I will ride the Walrus, and I will poke the invisible flowers. I have always known how.

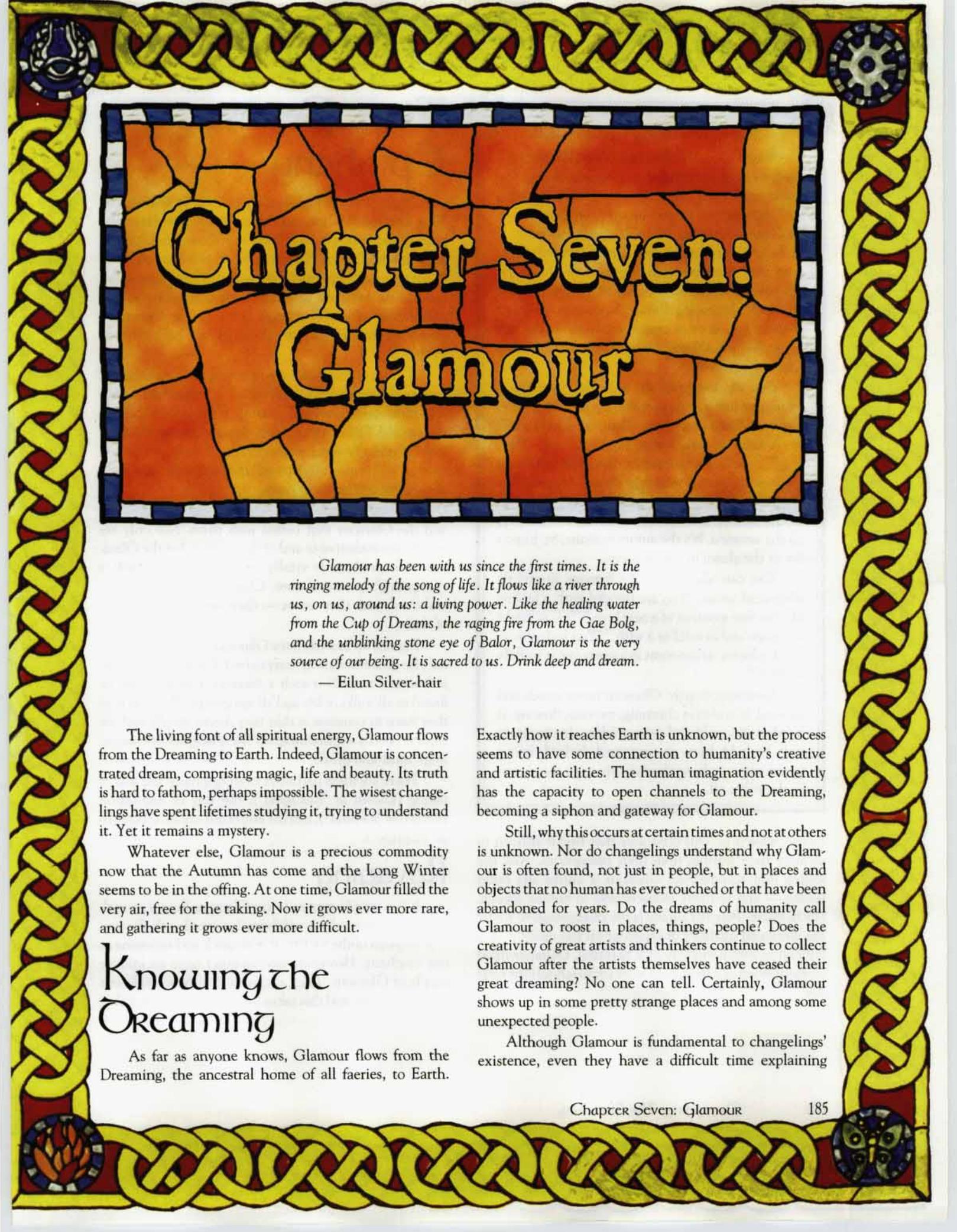
Under the sad, green feathers
of an ancient weeping willow,
I spied upon a sitting satyr
reclining on mossy pillow -
He played a wondrous melody
thru' pipes of trance
his song was over
nymphs on a
less dance

195-



-fig 2-

1915



Chapter Seven: Glamour

Glamour has been with us since the first times. It is the ringing melody of the song of life. It flows like a river through us, on us, around us: a living power. Like the healing water from the Cup of Dreams, the raging fire from the Gae Bolg, and the unblinking stone eye of Balor, Glamour is the very source of our being. It is sacred to us. Drink deep and dream.

— Eilun Silver-hair

The living font of all spiritual energy, Glamour flows from the Dreaming to Earth. Indeed, Glamour is concentrated dream, comprising magic, life and beauty. Its truth is hard to fathom, perhaps impossible. The wisest changelings have spent lifetimes studying it, trying to understand it. Yet it remains a mystery.

Whatever else, Glamour is a precious commodity now that the Autumn has come and the Long Winter seems to be in the offing. At one time, Glamour filled the very air, free for the taking. Now it grows ever more rare, and gathering it grows ever more difficult.

Knowing the Dreaming

As far as anyone knows, Glamour flows from the Dreaming, the ancestral home of all faeries, to Earth.

Exactly how it reaches Earth is unknown, but the process seems to have some connection to humanity's creative and artistic facilities. The human imagination evidently has the capacity to open channels to the Dreaming, becoming a siphon and gateway for Glamour.

Still, why this occurs at certain times and not at others is unknown. Nor do changelings understand why Glamour is often found, not just in people, but in places and objects that no human has ever touched or that have been abandoned for years. Do the dreams of humanity call Glamour to roost in places, things, people? Does the creativity of great artists and thinkers continue to collect Glamour after the artists themselves have ceased their great dreaming? No one can tell. Certainly, Glamour shows up in some pretty strange places and among some unexpected people.

Although Glamour is fundamental to changelings' existence, even they have a difficult time explaining

Storytelling Glamour

When you tell stories involving Glamour, you need to keep in mind that Glamour is a power source unlike any other. You must make it have a will of its own — it must be capricious, fickle and constantly changing. All of the guidelines detailed in this chapter should be completely ignored whenever they interfere with the flow of the story. Glamour should always be mysterious, unpredictable and exhilarating. If your players view Glamour as mere points on a character sheet, you're not doing your job. Glamour is not about points — it is about imagination.

One way to convey the sense that Glamour is more than just a game mechanic is the description you use. When describing Glamour, appeal to all five senses: It feels warm, hot, cold, soft, silky, rough. It smells like rose petals, dark musk, patchouli oil, sweet clover, a midnight breeze. It tastes like honey and wine. It looks like a rainbow caught in a tie-dye factory. It flows like water, like a warm wind on the savanna. It's the aurora borealis, St. Elmo's fire or the gleam in a lover's eye.

You can also speak of Glamour in strictly allegorical terms: "You are flooded with a feeling like the first moment of a new love." "It is as bright as a hope and as solid as a wish." "You feel as fresh as a daydream, as innocent as a yawn, yet as worldly as envy."

Most importantly, Glamour never stands still for long. It is always churning, moving, flowing. It is infectious, wild and unknowable. It can never truly be held down or contained. Indeed, it is a testament to a changeling's faerie spirit that it can be shaped at all.

exactly what it is. This is because they find it difficult to separate their feelings from their perceptions. And the feeling that accompanies Glamour is unlike any other feeling — and virtually indescribable in human speech. Furthermore, Banality causes many changelings to forget the ambrosial qualities of Glamour all too quickly. It is difficult to retain memory of a beautiful, Glamour-filled moment when one must go to work (or to school) the next day.

Three Paths to Epiphany

Changelings need Glamour to live, at least as fae. They must seek it out constantly, discover mortals who possess and create it, and then somehow wrest, tear or tease it out of them. Kithain refer to these emotionally transcendent moments of Glamour-gathering as epiphanies. Some say that epiphanies result from the direct connection of a changeling's spirit to the Dreaming; others say that they are the shock of total receptivity to truth.

Whatever the case, an epiphany is a moment of ecstasy, delight and intense revelation. In one brief instant a lifetime can be relived, a truth realized or a pattern understood. During epiphanies, disparate things synchronize or suddenly make sense; consequentially, they often change. Epiphanies often trigger major changes in personality, court affiliation or goals.

Kithain spend much of their time seeking epiphanies and the Glamour that comes with them. Not only are epiphanies addictive in and of themselves, but the Glamour they produce is vitally necessary to replenish a changeling's personal store. Changelings need mortals and the dreams they weave — their very essence is made of them.

But not all mortals have Glamour, and those dreamers who do are not always easy to find. Perhaps only one in a thousand mortals is such a dreamer. Dreamers can be found in all walks of life and all age groups. The only trait they have in common is that they dream vividly and are capable of truly original insights. These insights are changelings' meat and drink.

There are three pathways to an epiphany: the way of taking (known as "Ravaging"), the way of inspiration (known as "Reverie"), and the way of self-creation (known as "Rapture").

Ravaging

It is a simple matter to rip Glamour from a mortal. Although the resulting epiphany is tainted with the psychic anguish of the victim, it is as quick and satisfying as any epiphany. However, mortals don't have an infinite supply of Glamour. They always need time to replenish their creativity, and this takes longer if it has been stolen from them.



Indeed, if a particular mortal is Ravaged repeatedly and frequently, his creativity will be permanently extinguished. Still, as many Unseelie are fond of saying, "There are always more dreamers."

Ironically enough, changelings utilize their own Banality when Ravaging. In this way, they run the risk of gaining Banality themselves.

Although Ravaging is considered foul and heinous by most Seelie, Unseelie have no compunctions against it. Indeed, even Seelie sometimes indulge in "easy Glamour," either out of necessity or out of pure lust for a certain mortal's dreams.

The victim of a Ravaging does not experience any physical sensation, but feels Banality flood his soul. Victims often become terrified and are always completely depleted and exhausted by the experience.

Before any Glamour is Ravaged from a victim, the Ravager must somehow "know" her victim — she must understand and be familiar with her victim and how he dreams. The intended victim must be studied and a relationship must be established with him (typically through roleplaying). Once this relationship is established, the character can attempt to Ravage the victim whenever the two are in direct physical contact.

System: Once a relationship has been established, you may roll your Banality rating (difficulty 6). The number of successes indicates the number of Glamour points gained. If you botch a Ravaging roll, you gain a permanent point of Banality.

Victims of a Ravaging are unable to create or perform anything original or inspired for one day per Glamour point stolen. They experience writer's block, become dazed or zone out on TV or computer games.

REVERIE

A more noble method of Glamour-gathering is that of Reverie. This is the path of inspiring Glamour in a dreamer. It is a much more time-consuming process than Ravaging, but eminently more sustainable and beneficial to the mortal.

Changelings who engage in Reverie are commonly known as muses. Muses typically study their subject for some time. It is vital for a muse to discover what things cause the dreamer to blossom as an artist or creator. It is the muse's job to say or suggest things that inspire the dreamer to create ever more wondrous and imaginative art. The more time and creativity the muse spends, the more productive the dreamer will be.

Often it is love that inspires best, and many muses have intense relationships with dreamers. However, this can backfire if the love becomes obsession, wherein the dreamer becomes more enraptured with the muse than with the art. It is vital for a muse to remain in the background.

A muse experiences Reverie and gains Glamour through contact with the product of the dreamer's inspiration — whether it be a novel, sculpture, recording or appreciative audience. Sometimes a muse's influence is so vital and the result so potent that Glamour is received every time the artistic creation overwhelms a new audience.

Reverie becomes diluted through repeated contact with mortals. A new song performed before a live audience may release tremendous amounts of Glamour, but lose much of its initial impact once it is distributed on CD. Perhaps this is why the works of many great artists are kept under wraps — once they become widely distributed, they become mundane and produce no more Glamour.

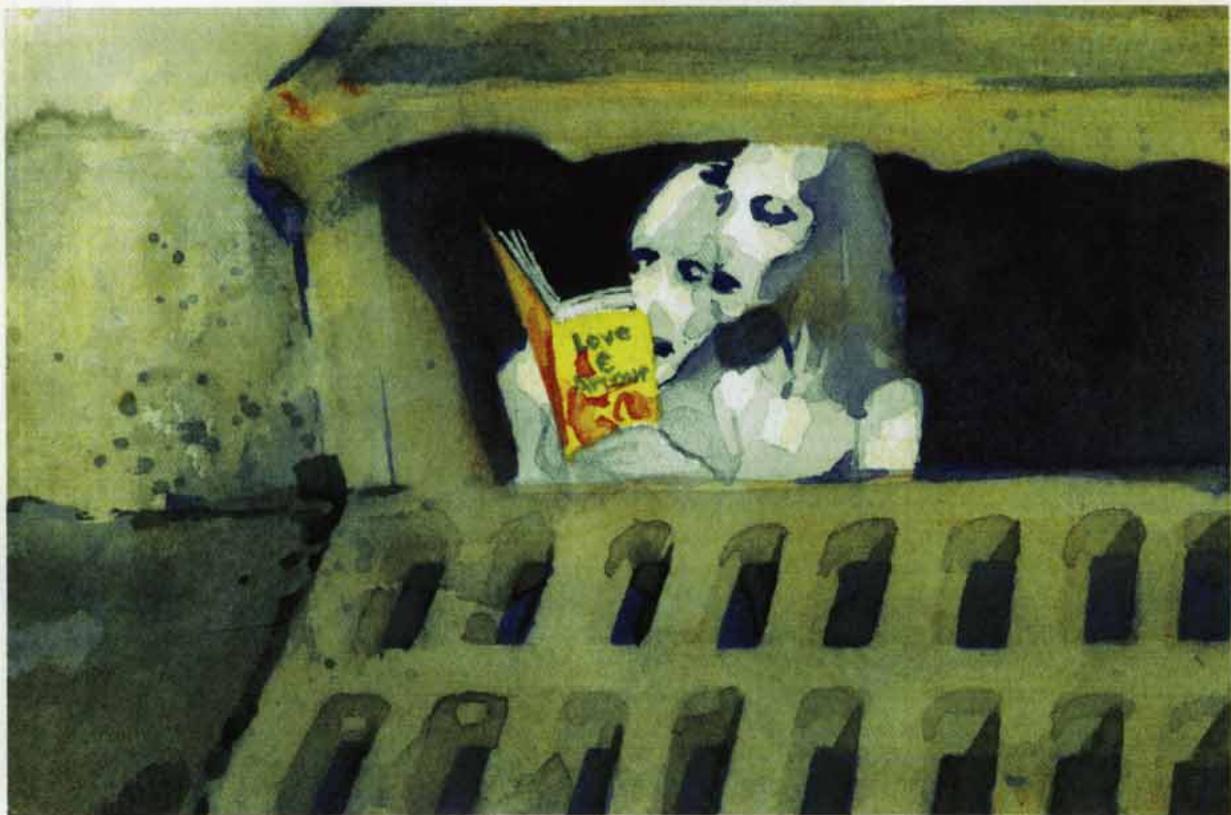
System: You must know your dreamer and what inspires him. Roll Charisma + Kenning (difficulty 8); the number of successes determines how much time you must spend getting to know your dreamer.

1 success	a year or more
2 successes	more than a month
3 successes	a couple of weeks
4 successes	a few days
5 successes	instant connection

Once you understand your dreamer, you can make a roll to inspire him. To do so you must spend time with him — at least an hour, sometimes a week or even months. The longer it takes, the greater the masterpiece.

Roll Perception + Empathy (difficulty 6); the number of successes indicates the number of Glamour points gained. The Storyteller may lower this difficulty if you are extraordinarily patient and take extra time with the dreamer, or may raise it if you rush the process. The amount of Glamour gained may be limited by the talent of the dreamer; some can create only one or two points of Glamour at a time. If a botch is rolled, the dreamer is thrown off stride and becomes distant. The dreamer must be studied anew to be mused again.

Even if you succeed, it may be some time before the dreamer is once again inspired to create. The Storyteller may wish to make an appropriate Attribute + Ability roll, using the dreamer's stats, to determine the length of time required (refer to the chart above). This may be modified at the Storyteller's discretion.



Rapture

Changelings possess both mortal and faerie natures. By reaching into their mortal souls, they can make contact with their inner Dreaming. This is a very lengthy and difficult process, requiring Zenlike balance between their mortal and faerie selves, but has the potential for enormous gain.

This direct contact with the Dreaming is called Rapture. The changeling gains Glamour created from her own imagination, and the resulting epiphany is a moment of pure and total ecstasy. For a moment she experiences the true power of the Dreaming and becomes a fully integrated being. The two halves of her nature are united; for a brief instant, they are whole.

Many changelings adept in the arts seek Rapture as the intimate connection between art and artist. To transcend patronage and create Glamour oneself is the ultimate high, the ultimate achievement. Most Kithain are incapable of it (just as most mortals are).

System: Rapture only occurs when a changeling makes a creative or artistic breakthrough. Such a moment can be determined only through roleplaying, and the endeavor should take some effort to build up and arrange. You must choose an art (one you patronize is best, though not necessary), come up with a vision, and then choose a medium for your vision. In short, you need to conceive and pretty much create a work of art (at least in your imagination).

When the Storyteller determines that you have reached the appropriate moment, make an appropriate Attribute + Ability roll (difficulty 8). The number of successes indicates the number of Glamour points gained. A botch indicates a complete and utter failure, causing you to gain a point of temporary Banality. However, five or more successes cause you to gain a point of permanent Glamour.

DROSS

There are other ways to obtain Glamour, for it manifests in many shapes. The raw essence of the Dreaming sometimes becomes trapped in physical form, usually through natural and magical processes. This form of Glamour is known as dross, for it is the more mundane, less vibrant form of Glamour.

Dross appears in countless natural forms — mushrooms, quartz rocks, fern seeds, etc. Dross can often be found in the possessions and relics of great persons — Elvis's socks, Picasso's paintbrush, JFK's pen or a letter written by Lewis Carroll might all contain dross.

Dross is measured in points, just as Glamour is. Indeed, dross can be used just like Glamour, though it cannot generally be used to replenish one's own Glamour. Typically an object contains from one to five points of Glamour — although some truly magnificent dross vessels contain 10 or even more.

In order to use up dross, a changeling must destroy the object in which it manifests. She must burn, slash, crumble, devour or smash it. The vessel must be completely destroyed, beyond the possibility of repair.

Using dross does not provide any sort of epiphany, and the Glamour so released must be used immediately. However, not all the dross contained in an item must be used up at once; only part of the vessel need be destroyed at a time, thus releasing a portion of the Glamour stored therein.

Dross is used among the Kithain as a form of currency. It is relatively easy, via use of the Kenning Talent, to determine how much dross is contained in an object. In many ways dross constitutes the Kithain monetary system.

Types of Dross

Dross appears in many different forms. Some of the more common include:

Dream Stones — These are natural objects, often possessing a rare beauty, which contain a small amount of dross. Such objects, despite their name, are not necessarily stones — they can be anything from unusually formed pieces of crystal to clumps of moss. Usually, such objects are unique and easily distinguishable from other similar items — the moss might be of an unusual color or the crystal might glow with an inner light. This type of dross is often found in faerie glens and wilderness grottoes. A dream stone usually contains from one to three points of Glamour.

Mementos — Mementos are items associated with a person or event of great inspirational significance. One of Madonna's costumes, the pen with which Abraham Lincoln wrote the Gettysburg Address, and a moon rock from the first lunar landing are all examples of this form of dross. Mementos are potentially the most powerful form of dross and may possess more than 10 points of Glamour. The rarer the item (and the greater the person or feat connected with it), the more dross it is worth.

Treasures — Treasures can be destroyed, melted down or otherwise broken open to release the Glamour within them. Some small treasures are designed with this in mind. Destroying a permanent treasure just to extract the Glamour from it earns the destroyer a temporary point of Banality.

Chimera — By killing a chimera, one may gain Glamour. The Storyteller bases the amount of Glamour on the relative power of the chimera. Chimerical items may also provide Glamour through their destruction; thus, chimerical coins are commonly minted. Unlike Glamour gained from other forms of dross, Glamour gained from destroying chimera may be used to replenish one's own Glamour. Chimerical items merely need to be broken; however, in order to gain Glamour from a chimerical beast, the flesh of the chimera must be consumed. Doing this extensively can be dangerous, for the flesh of many chimera can cause side effects ranging from purgative to poisonous. The amount of Glamour gained by consuming a chimera or breaking a chimerical object is generally proportional to the power of the item or beast.

Founts — Certain secret places in the world have direct connections to the Dreaming. These places, called founts, are highly sought after. In these places, Glamour bubbles up from a natural feature such as a spring.

The amount of dross gained by ingesting this Glamour-laden water is determined by the Storyteller, although it is usually no more than 10 points at a time, after which the fount must "rest" for a full turning of the moon.

Using Dross

Each time a changeling uses dross in any way, the player must roll a single die. A "1" indicates that some sort of botch occurs (the fickle nature of Glamour makes itself felt). A "10" indicates that some sort of beneficial side effect occurs (the Dreaming smiles upon the changeling). The player need roll only one die, no matter how many Glamour points were spent that turn. The Storyteller determines exactly what occurs, though nothing obvious may happen for some time.

Banality and Glamour

Like opposite poles of a magnet, Banality and Glamour are in constant conflict. Banality seeks to smother and neutralize Glamour, while Glamour seeks to overrun Banality and destroy its icy grip on the human soul. Since changelings have both, it is important to understand how they interact.

Banality enforces normalcy, mundaneness and the dull reality of existence. Because Banality directly opposes Glamour, a changeling who hinders Glamour aids Banality. If a changeling inspires an artist to create something and he fails to create it, the changeling may feel the loss of

Glamour in the form of a point of Banality. Whenever something created either as a result of inspiration or as a result of Glamour is destroyed, Banality seeps back in.

Unlike Glamour, Banality should always be described as a cold, gray, clammy, antiseptic force. It is never wild or unpredictable — indeed, it is ordered and patterned and perfectly symmetrical. Banality is reason cloaked in boring repetitiveness. It is the enemy of wonder, of hope, and of true beauty.

The Laus of Glamour

Although Glamour is neither rigid nor easily defined, it does have certain regular properties. These properties are known as "laws," even though they are more guidelines than absolute laws.

As the Storyteller, you may decide to follow these laws or not, at your whim.

1. Glamour is ever-changing. No use of Glamour can take the same shape twice.

2. Glamour is real. If a cantrip produces an effect that overcomes Banality, it is as real as any thing of the world.

3. Glamour, though real, can never replace truth. It is impossible to use Glamour to copy something perfectly. There will always be some slight imperfection in a copy. Food will not be very nutritious; money will often be debased or will later vanish. If a cantrip produces an effect that is later overcome by Banality, it vanishes as if it never existed.

4. Glamour is personal. Every use of Glamour is flavored by those who use it. With the proper use of the Kenning Talent, one can often discern the nature of the being who cast a particular cantrip, especially if evidence of that cantrip is available.

5. Glamour is infectious. A changeling can sense nearby Glamour. His faerie soul will always respond to the presence of Glamour.

6. Glamour is impossible to ignore. If Glamour is active in a setting, it will be readily apparent. Even if the source of the Glamour is hidden, changelings will sense that something is afoot. This is why new changelings who are undergoing their Dream Dance attract such attention.



A Final Note About Glamour

Although Storytellers are encouraged to create their own laws of Glamour, it is important to give players lots of leeway when using Glamour. The use of Glamour should be exciting, fun and, overall, wondrous. If your players are starting to tire of their powers, enliven them with new side effects and strange new ways that Glamour changes when it is used. Keep them guessing, and make them understand that they are depending on a power source that is as capricious as a childling on a lark.

Cantrips

With learning, a changeling finds that she is able to shape Glamour in much the same way that a potter shapes clay or a weaver weaves cloth. Changelings' techniques for shaping Glamour are known as Arts. Each Art has its own peculiarities, weaknesses and potencies.

Furthermore, every changeling has an affinity with certain aspects of the world. These aspects (five in number) are known as Realms. These Realms have been studied and defined by Kithain lorekeepers, although affinity with them is determined largely by a changeling's kith. Of course, it is possible for a modern changeling to open himself to new experiences and explore new Realms.

By combining the active use of an Art and the innate familiarity of a Realm, a changeling can mold Glamour into a tangible evocation called a cantrip. The Art used defines the nature of the magic, while the Realm describes the focus of the effect.

But Glamour is fickle and wild. It makes demands on its user, and these must be obeyed lest Glamour falter. The success or failure of a cantrip depends on whether a changeling can fulfill Glamour's demands, which are called Bunks. There is no way a changeling can accurately predict what these demands will be — though experienced cantrip-weavers learn the wide range of Bunks required of them and make plans to satisfy the Bunks in advance.

Glamour Cards

The system for using cantrips in *Changeling* is simple and is based on cards. A player uses cards to signify which Art and Realm his character is using and draws from a deck of Bunk cards to determine what Bunk is required.

Making Glamour Cards

Although you can purchase Glamour cards, you are encouraged to make your own. You are also free to photocopy the cards provided in the back of the book. All of the Arts are provided; you need only fill out the Realm and Bunk cards to make your deck complete.

- **Art Cards** — These cards describe the types of effects a changeling is capable of producing. Each of these cards has a short description of the Art, plus the Attribute governing that Art (which is used in conjunction with an Ability listed on the Realm card if a roll must be made; see “Overcome Banality/Establish Success,” below, for more information). You should have one Art card for each dot in Arts your character has.

- **Realm Cards** — These are subject cards describing whom or what the cantrip works upon. You should have one Realm card for each dot in Realms your character possesses.

- **Bunk Cards** — Bunks describe what Glamour demands before a cantrip can take effect. They also indicate a degree of success, from one to five successes. You start with a number of Bunk cards equal to your character's total dots in Arts. These cards should be kept in a separate deck from the Art and Realm cards.

Ready to Play

You are ready to cast cantrips when you have all of your Glamour cards ready. Your Art and Realm cards should be pooled into your hand; your Bunks should be shuffled and placed face-down.

Basic Cantrip Casting

There is never more than one Art card in any cantrip, although there may be multiple Realm or Bunk cards (see below).

1. Select Art and Realm

In order to create a cantrip, you, the player, must choose an Art and a Realm card describing the type of effect you wish to create. The Storyteller may tell you which Realm you need, although you will usually have to decide yourself and hope you are right.

Two or more Realms may be combined to create an effect encompassing a greater sphere of influence, though a point of Glamour must be spent for each Realm card played after the first.

2. Draw a Bunk

After laying these cards in front of you, you must then draw from your Bunk deck. The Bunk card delineates the requirement that must be fulfilled before the cantrip can take effect. If you cannot or will not fulfill the Bunk, the cantrip fails.

Before drawing a Bunk card you may choose to spend a point of Glamour; this enables you to draw two Bunk cards, allowing you to increase your degree of success. If two Bunk cards are drawn, the number of successes are added together — but both requirements must be fulfilled for the cantrip to succeed. Only one additional Bunk card may be drawn in this manner, and once the Glamour has been spent you must draw both cards.

3. Describe the Effect

After the requirements of the Bunk card(s) have been met, you may describe the type of effect you wish to create. Of course, the effect you describe cannot require more successes than the total of your Bunks. The Storyteller is, of course, the final arbiter, but players are encouraged to be creative in the use of their cantrips.

4. Overcome Banality/ Establish Success

If a cantrip affects an enchanted creature (changeling, chimera, enchanted mortal, etc.) or is used within a freehold, the degree of success is determined by the number of successes listed on the Bunk card(s).

If the target of a cantrip is a mortal or you create an effect in the presence of a mortal, you must first overcome that mortal's Banality. This is done by rolling a number of dice equal to your rating in the Attribute listed on the Art card plus the Ability listed on the Realm card against a difficulty of the target's (or witness's) Banality. In the case of multiple targets or witnesses, the highest Banality rating is used. The maximum number of successes you may gain is limited to the number of successes listed on the Bunk card(s) drawn. If this roll fails, you gain a temporary point of Banality; if it botches, you gain a permanent point of Banality.

Changelings may invoke their own Banality in an attempt to resist the effects of a cantrip. When this is done, the changeling immediately gains a point of temporary Banality. The caster of the cantrip must then roll against the changeling's Banality rating as if she were a mortal.

5. Discard/Refresh

Once the effect of the cantrip has ended, you pick up your cards from the table and place them back in your hand

— except for one card of your choice, which is immediately discarded. There is a limit to the number of cantrips you can cast, and Glamour doesn't like to repeat itself. If you spend a point of Glamour, you do not have to discard a card. If the Bunk card is not discarded, it should be shuffled into the remaining deck.

You can refresh your deck only after deep, satisfying and prolonged rest (such rest is assumed to occur between stories). Moreover, epiphanies gained via Reverie or Rapture (not Ravaging) refresh a number of cards equal to the number of Glamour points gained.

Advanced Cantrip Casting

Here are a few complications for those of you who like a more detailed power system:

- Oathmates can use each other's cards to cast their own cantrips. The oathmate's cantrip must be played while the original cantrip is still in effect. By playing across or along another player's cantrip, you can use one of the cards in that cantrip to power your own (think of it like *Scrabble*[™] or a crossword puzzle). In this way the table can be crisscrossed with a number of different cantrips, many of them sharing some of the same component cantrip cards. As long as a card is involved in a currently active cantrip, it is not discarded.

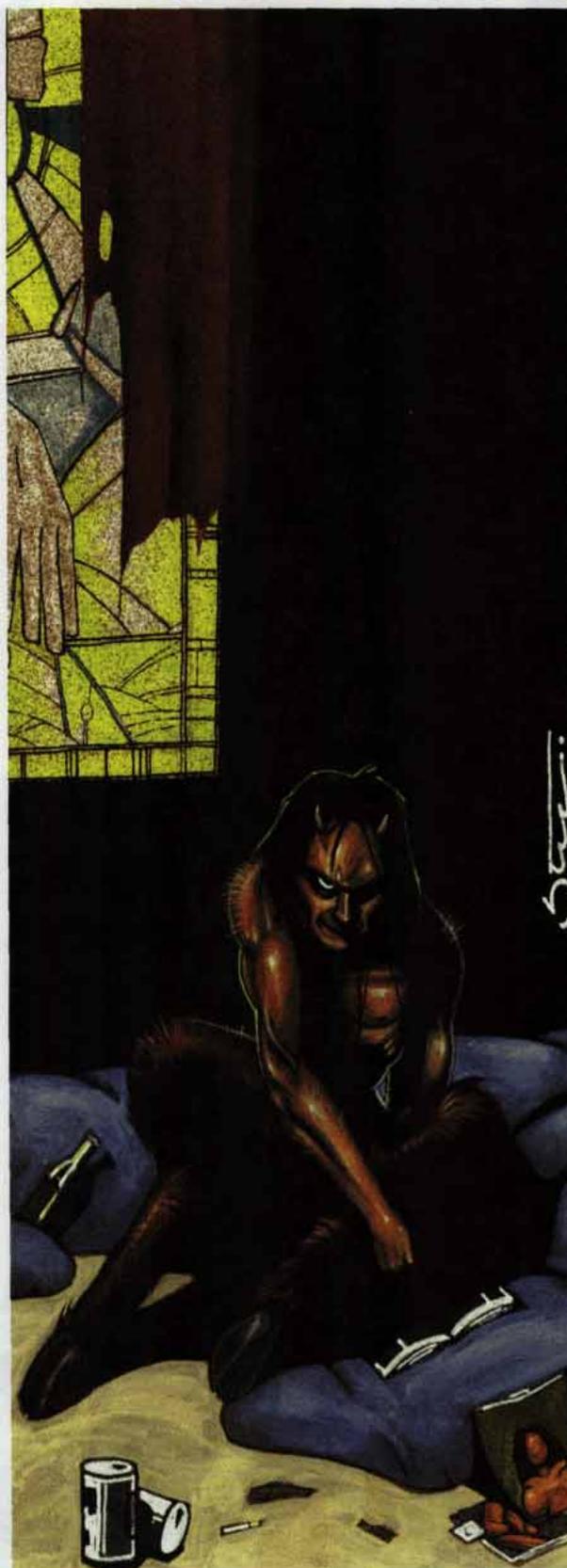
- If your Bunk card is of the same suit as your Art card (i.e., both are of the Wayfare Art), you score an extra success.

- If you are forced to gain a point of temporary Banality, you may choose instead to receive a Nightmare card (at the Storyteller's discretion). The level of the Nightmare card is generally determined by the amount of temporary Banality you currently possess (simply divide the character's current Banality by two to determine the level of the Nightmare), though this may be altered by the Storyteller. Nightmare cards are placed into your Bunk deck and then shuffled by the Storyteller. The Storyteller need not reveal the type of Nightmare card that is placed in your deck.

Whenever a Nightmare card is drawn, its effects must be implemented immediately. The card is then discarded — this is the only way to get rid of them. There is no limit to how many Nightmare cards can be in a player's deck; however, we advise that the number be kept low.

Alternative Dice System

This system can also work with dice — which can be useful for Storytellers who don't want to worry about Glamour cards for each and every antagonist. Moreover, some troupes may feel more comfortable using dice.



Cantrips Made Simple

1) Choose the Art and Realm cards from your hand that best describe the effect you wish to create. Then place these cards face-up in front of you.

2) Draw a Bunk card from your deck and fulfill the requirements listed. You may spend a Glamour point to draw an additional Bunk card.

3) Describe the effect of the cantrip you are weaving. The Storyteller will describe exactly how it works.

4) If you are affecting a mortal target or have mundane witnesses, make a roll using the Attribute and Ability listed on the Art and Realm cards (difficulty of the target's Banality). The number of successes is limited to the number of successes on the Bunk card.

5) Discard one card of your choice that was used in casting the cantrip, or spend a Glamour point to keep it.

Much of the system works the way it does now. Arts and Realms describe general magical capacities. You need the proper scores in your Art and Realm (depending on what sort of effect you are looking for) to cast a cantrip at all.

If you are capable of casting the cantrip, you must still draw a Bunk card as usual and fulfill any obligations required by the card. Alternatively, the Storyteller may arbitrarily assign a Bunk or create some manner of chart. If you are attempting to affect another changeling or enchanted creature or person, one success is given for free. You then roll the appropriate Attribute + Ability (difficulty 6), adding any successes to the free success given. Overcoming the Banality of a mortal witness or target is done in the normal manner (roll Attribute + Ability against a difficulty of the subject's Banality). No free success is gained in this instance.

If a changeling wishes to use her own Banality to resist the effects of a cantrip, she may roll a number of dice equal to her Banality score (difficulty 6). Successes gained are subtracted from the caster's total. If the successes are thereby reduced to zero, the cantrip fails.

Portal Passage



Lofty Noöle



Storyteller Advice

Storytelling a game with Glamour cards flying everywhere can be a little intimidating, at least until you get used to it. Here's some advice on how to make it easier on yourself:

- You have the right to amend or veto any use of cards. Don't be afraid to use it. Don't ever let cantrips ruin your story.
- Reward players who use their Glamour cards to add to the story and create cantrips that have the feel of faerie magic. Restrict or even disallow cantrips that violate the theme, mood and wonder of Glamour.
- Don't let the players get away with murder. Encourage them to be freeform, but don't allow them to abuse the system.



Example of Cantrip Casting

Glass, a sidhe noble, is trying to sneak into a mental health clinic by opening a door in the brick wall outside the clinic. Since Glass has Wayfare 3, "Portal Passage," he plays that and the Fae Realm card "Noble," which is Fae 2. He draws a Bunk card and gets the Wayfare Bunk "Graffiti," which, though good for three successes, requires that he draw some graffiti on the wall. Drawing a stylized door on the wall with a piece of sidewalk chalk that he carries for just this purpose, Glass invokes the magic of the cantrip. Glass explains that he simply wishes to step through the wall.

Unfortunately, Glass's entry is witnessed by one of the hospital's guards, so he must overcome the guard's Banality (which in this case is 8—the guard is an extremely mundane individual). Glass rolls his Wits (because of Wayfare) plus his Politics (because of the Realm card he is using) versus a difficulty of 8. Luckily, Glass's Wits + Politics ratings total seven dice. He also gets lucky and scores four successes on the roll (plus one for the Wayfare Bunk). Unfortunately, since he only drew a three-success Bunk, he may not use all five successes. Still, three successes ensure that the passage will stay open for three turns—long enough for him to get through safely. Finally, Glass decides to discard his Noble Realm card instead of losing the rather easy-to-do Graffiti Bunk and the very useful Portal Passage Wayfare card. Now all he has to worry about is the guard who saw him pass through the wall.

ARTS

Arts are the intrinsic Glamour powers of changelings. Arts are organized into categories, each of which describes the overall category of cantrip the changeling can perform. As mentioned above, each type of Art is associated with a particular Attribute, which must be listed on the card. Arts are then broken down into level-specific effects.

Each of these effects contains a brief description, a description of its relation to the Realms, and a description of how the number of successes affects its use.

Chicanery

Chicanery is the Art of trickery, of mental deceit. It is favored by many commoner Kithain because of its usefulness in dealing with mortals. It was one of the first Arts to be rediscovered after the Shattering.

Kithain known to possess Chicanery are watched closely, especially by the nobility. A few nobles have

become infamous for their judicious use of this Art, although it is generally thought to be a commoner's Art and therefore "vulgar."

Attribute: Manipulation



☉ Fuddle

You may fool, trick and manipulate another's thought processes by confusing his perceptions. Fuddle, though never permanent, can have a considerable duration. Only life-threatening situations give the subject a chance to resist his confusion. This cantrip can never cause any direct harm to an individual, though it is possible for a target to inflict accidental injury upon himself because of his confused senses.

Realms: The Realm determines what your subject is confused about. If using the first level of the Fae Realm, you may cause one commoner to be confused for another (i.e., a pooka confused for a redcap, or even just the identity of two redcaps). Alternatively, two Realm cards may be used to widen the variation. For example, two Fae Realm cards — Hearty Commoner and Manifold Chimera — could be used in conjunction, causing an eshu to be confused for a winged sprite.

Actor — You can cause your target to be mistaken about the identity of a person. She may mistake one friend for another, or think that a policeman is the mayor. To cause the target to confuse a friend for an enemy, however, both the True Friend and Dire Enemy cards must be employed in the casting of the cantrip.

Fae — You can cause your target to be confused about some aspect of the fae, depending upon the Realm cards employed in the casting of the cantrip.

Nature — You can confuse a target's senses concerning natural objects: a cat may be confused for a dog, or fire may seem to be cold. Causing a dog to be confused for a bonfire, however, requires the use of both the Feral Beast and Base Element cards.

Prop — You can cause one item to be confused for another, or cause an item to be more perplexing (a lock, for example).

Scene — You can cause a room or area to appear other than it really is.

Successes: The number of successes indicates how long the subject is befuddled.

1 success — one minute

2 successes — 10 minutes

3 successes — one scene

4 successes — one day

5 successes — one chapter (a game session)

☉☉ Fugue

Fugue allows you to remove, steal and destroy specific memories and thoughts in the mind of another. Mortals tend to forget their encounters with Glamour anyway, but Fugue is useful in making sure they forget every aspect of the experience. Fugue can never add something to an individual's memory, but it can remove nearly anything (at least temporarily).

Realms: The Realm used in conjunction with this cantrip determines exactly what can be removed from a target's memory. For example, Fugue combined with the Actor Realm may cause the target to forget a meeting with a particular person, while Scene may cause the target to forget how to get somewhere, or that he ever found a place (very useful for throwing off the scent of a curious human who has unwittingly discovered a freehold).

Actor — You can remove memories or thoughts about a specific person or people.

Fae — You can remove memories or thoughts about a specific faerie or chimera (or multiple such entities).

Nature — You can remove memories or thoughts about natural features, plants, animals, etc.

Prop — You can remove memories or thoughts about specific items.

Scene — You can remove memories or thoughts about a specific place or area.

Successes: The number of successes gained indicates how completely the target's thoughts and memories are destroyed.

1 success — Causes weak, temporary forgetfulness — until something jars the subject's memory.

2 successes — An hour's loss of a simple memory, like a phone number or someone's name.

3 successes — Complete eradication of a specific event, person's identity, or object's presence.

4 successes — Powerful, forthright beliefs and memories may be erased until some equally powerful event jars the memory loose.

5 successes — Complete and total forgetfulness.

☉☉☉ Haunted Heart

Haunted Heart grants the power to evoke specific emotions in a target. Haunted Heart cantrips provoke and manipulate emotions or passions — fear, hate, love, lust, jealousy, spite, anger, contempt, etc. Haunted Heart doesn't actually create passions, but draws forth emotional memories from the target's

subconscious. The target need not have actually experienced these memories (though the cantrip may have a much more powerful effect if she has); they can be emotions drawn vicariously from fiction or dreams. The Realm of the cantrip determines how the emotion is evoked and directed.

For example, evoking a memory or image of being beaten by the police may cause the target to react with hostility toward any police she may encounter. The memory of almost drowning in a pool (an example of the use of the Scene Realm) may cause the person to fear bodies of water.

It is extremely helpful to know a specific instance to use against the target (though you may attempt to use this cantrip regardless). If you do evoke a specific past incident in the target's life, you get one free success when using the cantrip.

Realms: The Realm determines the origin of the emotion.

Actor — You create an emotion based on a person.

Fae — You create an emotion based on an enchanted being.

Nature — You create an emotion based on a natural phenomenon.

Prop — You create an emotion based on an object.

Scene — You create an emotion based on a place or area.

Successes: The effects of this cantrip last for about one minute per success (though this may be extended by spending one Glamour point per additional minute desired). The number of successes gained determines the degree of success.

1 success — Invokes a mild emotion.

2 successes — The target feels wild surges of emotion.

3 successes — Creates a heady state of passion.

4 successes — The target is consumed by her passions.

5 successes — Creates a complete and totally obsessive emotional state.

◊◊◊◊ Veiled Eyes

Veiled Eyes allows a Kithain to hide a specific thing, person or place from others' perception. Although Veiled Eyes rarely causes something to vanish directly from sight, it does rely upon the subconscious's natural tendency to "filter out" perceptions. For example, a storefront may be concealed by the simple fact that nobody ever wonders what goes on inside. People cloaked with Veiled Eyes are merely ignored.

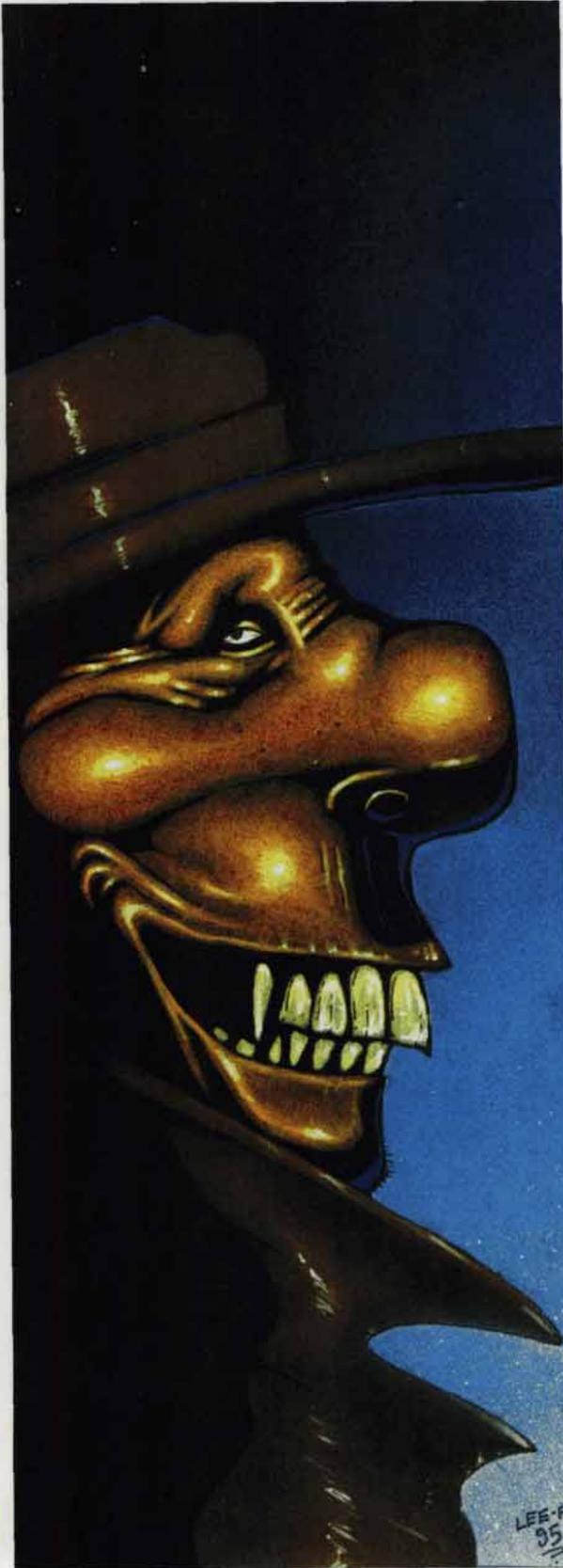
Realms: The Realm card used determines exactly what you can veil from another's sight.

Actor — You can obscure a person.

Fae — You can veil fae beings and creatures.

Nature — You can veil a living creature or natural phenomenon.





Prop — You can obscure a particular item.

Scene — You can veil a particular building or place.

Successes: The obscurement lasts for one turn per success, although a changeling who is “on the scene” can spend a Glamour point to maintain the cantrip for another complete duration. The difficulty to penetrate an obscurement, using Perception + Kenning, is 4 + the number of successes scored in the initial casting of Veiled Eyes. Only mortals who have sufficient reason to search for the target have a chance to break the obscurement. Supernatural beings with magical senses may automatically attempt to break it.

●●●●● Captive Heart

This cantrip allows you to bend another’s mind to your will. The target of Captive Heart becomes very vulnerable to your suggestions; you may issue simple commands to her and even control her behavior.

Through use of this cantrip you can cause someone to believe that she is another person or even another thing. A person may be made to believe she is a frog, a lawn chair or even a stone. The victim of this cantrip will make every effort to conform to your wishes (hopping around like a toad, or curling up and lying stone-still).

Realms: The Realm dictates the target’s new personality. Two Realm cards are always needed: one for the target, another for the desired transformation.

Actor — You can make someone believe she is someone else.

Fae — You can make someone believe she is an enchanted creature or faerie.

Nature — You can make someone believe she is a plant, animal or natural phenomenon.

Prop — You can make someone believe she is an object of some sort.

Scene — You can cause someone to think that she is somewhere else.

Successes: The subject may always attempt to resist the effects of this cantrip

1 success — The enchantment lasts for one turn.

2 successes — The enchantment lasts for five turns.

3 successes — The enchantment lasts for one scene.

4 successes — The cantrip lasts until sunrise or sunset, whichever comes first.

5 successes — The cantrip’s effect lasts for one full day.

Note: Mortals often forget Chicanery’s effects on them. See the rules on pg. 230 to determine if a mortal remembers anything about a use of the Chicanery Art.

Legerdemain

Although based on simple illusions and sleight of hand, the Art of Legerdemain transcends such parlor tricks, allowing a changeling to affect physical reality.

Attribute: Dexterity



Gimmix

Gimmix allows you to manipulate something or someone telekinetically. The strength of the telekinesis is determined by the successes scored when casting the cantrip. With this cantrip you can move, twist, throw, lift and crush things. Gimmix can extend into extremely small places and allows you to manipulate objects that you can't even see or reach.

In addition to whatever Bunk card you draw, you must make a hand gesture to cast this cantrip, and the cantrip's effect mimics that motion.

Realms: The Realm describes what you are manipulating.

Actor — You can grasp a person.

Fae — You can grasp a faerie or enchanted creature.

Nature — You can grasp a plant, animal or natural feature.

Prop — You can grasp a prop. Note: This can be used to operate a prop, provided the operation does not require fine motor coordination. For example, a switch can be thrown or a button pressed, but typing and other fine motor manipulations are impossible.

Scene — Describes the area to which the effect is limited.

Successes: The number of successes indicates the strength of the grasp. Note that you cannot control the intensity of the grasp — this is not a cantrip to use in situations where delicacy is required.

- 1 success — A soft brush
- 2 successes — A slight nudge
- 3 successes — A hard pull
- 4 successes — A sharp yank
- 5 successes — Enough force to knock down a wall

Ensnare

This cantrip allows you to move large objects rapidly; furthermore, it enables you to trip or entangle someone by

using real or imaginary elements of the setting: a root, a worn carpet, a hidden tripwire, etc. You can move one object of 300 lbs. or less, spinning and twirling it about at very high rates of speed.

The cantrip will shape itself to fit whatever elements are about; if there are none, it will fool the target into believing that there are.

Realms: The Realm determines exactly what you are attempting to ensnare.

Actor — You can ensnare a person.

Fae — You can ensnare a faerie or enchanted creature.

Nature — You can ensnare an animal, tie up a plant, or block a natural feature.

Prop — You can ensnare an item.

Scene — You can make an area or room impassable.

Successes: The number of successes determines how well the target of the cantrip is ensnared.

1 success — Causes target to trip; target must roll Dexterity + Athletics (difficulty 6) to avoid falling.

2 successes — Target is ensnared; must succeed in a Strength roll (difficulty 6) in order to escape.

3 successes — Target is ensnared and must exceed the Ensnare's successes by three or more in an extended Strength test (difficulty 6) in order to escape.

4 successes — As above, but the target must gain five successes.

5 successes — As above, but 10 successes are required.

Effigy

You can create an exact copy of something you are looking at or touching. The copy is tangible, for it is made of solid Glamour.

Although the copy resembles the original, it does not possess the original's abilities. For example, a computer copied using this cantrip cannot run programs, and an Effigy-created doctor cannot treat the sick. If the caster is nearby, however, he can supply some "special effects" to the copy by spending Glamour: a computer can light up and show "static"; a person can speak (although the caster must roll Manipulation + Subterfuge to create coherent speech). A copy always lasts until the caster ceases concentration or until it is eroded by Banality.

Realms: The Realm determines what can be duplicated by Effigy.

Actor — You can duplicate a mortal.

Fae — You can duplicate a fae creature.

Nature — You can duplicate a natural object.

Prop — You can duplicate a particular item.

Scene — You can duplicate a particular place or setting.

Successes: The number of successes indicates the copy's accuracy.

- 1 success — Bad copy
- 2 successes — Major differences
- 3 successes — Minor differences
- 4 successes — Nearly perfect copy; can inflict chimerical damage on fae
- 5 successes — Exact duplicate; can inflict chimerical damage on fae

Mooch

Mooch allows you to relocate objects and things from one place to a nearby area. This cantrip is often used to move something from someone else's pocket into your own. The object in question must be within sight or must have been viewed within the past minute. For example, you could Mooch a coin that someone just put into his pocket, but the same coin could not be Mooched an hour later — even if you are certain that the coin is still there. People and living creatures may not be moved with this cantrip. Furthermore, no matter how many successes are gained, the subject of the cantrip can never be larger than about the size of a fist or weigh more than two pounds.

Realms:

Actor — Describes who holds or carries the target of the cantrip.

Fae — Describes who holds or carries the target of the cantrip.

Nature — Describes what is being relocated.

Prop — Describes what is being relocated.

Scene — Describes where an object is being taken from.

Successes: The number of successes determines how clandestinely the Mooch was performed. To detect that an item is missing (unless she was holding it in plain sight, in which case it is obvious), the target may make a Perception + Alertness roll (difficulty 4 + the number of successes gained) to attempt detection.

Phantom Shadows

Phantom Shadows allows you to create illusions that mimic reality. A created illusion is usually difficult to differentiate from the real thing, unless those who examine it are mystically aware or have faerie sight. However, the illusion is very focused and specific. For example, creating a soldier with this cantrip does not necessarily create a gun with the soldier, although it creates clothes for the soldier to wear. Creating a car does not necessarily create gasoline in the tank. Creating a computer does not make software magically appear on the computer — except, of course, for the operating software that makes it a computer.

Illusions created by Phantom Shadows can inflict chimerical damage on all creatures (including unenchanted mortals) who believe in them.

Note: You cannot use Phantom Shadows to make yourself appear as something else. That is a completely different Art called Elder-Form.

Realms: The Realm describes the nature of the illusion.

Actor — You can create an illusory person. The person speaks and acts much like a normal person.

Fae — You can create an illusory faerie or enchanted creature.

Nature — You can create an illusory plant, animal or natural feature.

Prop — You can create an illusory prop.

Scene — You can overlay a scene with an illusory scene.

Successes: The number of successes gained determines how believable the illusion is.

- 1 success — Fuzzy image.
- 2 successes — Looks real if you don't look too closely.
- 3 successes — All but the finer details are complete.
- 4 successes — Only the slightest imperfections.
- 5 successes — Perfect image.

Primal

Changelings who learn Primal come to understand the fundamental connection between their faerie souls and the forces of the earth and nature. The cantrips are named after the traditional mystical trees that originally aided changelings in learning them.

Attribute: Stamina



Willow-Whisper

This cantrip allows you to speak to nearly anything: rocks, plants, cars, machines, buildings and even people. In addition to performing the required Bunk for any cantrip involving Willow-Whisper, you must whisper anything you wish to say. Thus, conditions must be relatively quiet for you to use this cantrip.

The Realm describes the object with which you communicate. Storytellers should impart normally inanimate objects with interesting personalities, but should

realize that most inanimate objects don't have much in the way of perception and nothing in the way of memory.

Realms:

Actor — Describes the person to whom you wish to speak.

Fae — Describes the person to whom you wish to speak.

Nature — Describes the animal or object with which you wish to speak. Note: Rocks are none too smart....

Prop — Describes the object with which you wish to speak.

Scene — Describes the area with which you wish to speak.

Successes: Successes indicate how many questions you can ask and how straightforward a normally nonsentient subject is.

1 success — Mumbling, meandering answers; one question only.

2 successes — Slightly obscure answers; three questions only.

3 successes — Clear but strange answers (the object is still thinking in its terms, not yours); lasts for one scene only.

4 successes — Clear, straightforward, but very boring answers. Lasts for a week.

5 successes — Perfectly clear, lucid, interesting answers; conversation lasts as long as you focus on the cantrip.

☉☉ Heather-Balm

This is the cantrip of healing and restoration. You can restore an object, person or place to its original, proper condition.

If you wish to heal actual Health Levels of damage, you must transfer points of your own Willpower to the subject (one per Health Level healed). Chimerical wounds are simple to heal and require no Willpower expenditure.

Storytellers may decide that mending certain objects or areas requires expenditure of Willpower and/or Glamour.

Realms:

Actor — Describes whom you are healing.

Fae — Describes whom you are healing.

Nature — Describes what you are healing or repairing.

Prop — Describes what you are repairing.

Scene — Describes what you are repairing or restoring.

Successes: Heather-Balm heals one Health Level per success. In the case of nonliving subjects, the Storyteller decides how many successes are required to repair the subject.

☉☉☉ Oakenshield

Drawing on the mystical power of the oak, you can strengthen or protect a subject.

Realms:

Actor — Describes whom you are protecting.

Fae — Describes whom you are protecting.

Nature — Describes what you are strengthening or protecting.

Prop — Describes what you are strengthening or protecting.

Scene — Describes what area you are strengthening or protecting.

Successes: Each success provides an extra Health Level over and above the levels already possessed by the subject. This strengthening lasts until it is depleted or until a month passes, whichever comes first.

☉☉☉☉ Holly-Strike

A warrior's plant, holly has always been called "best in the fight." With this cantrip, you can break objects or harm people.

Realms:

Actor — Describes the subject of the cantrip.

Fae — Describes the subject of the cantrip.

Nature — Describes the subject of the cantrip.

Prop — Describes the subject of the cantrip.

Scene — Describes the subject of the cantrip.

Successes: When this cantrip is used to break a physical object or tear apart an area, the Storyteller can specify a certain number of successes. Changelings using this cantrip to harm people inflict mystical, jagged wounds, per the chart below:

1 success — one Health Level (a glass bottle)

2 successes — three Health Levels (a door)

3 successes — five Health Levels (a wooden wall)

4 successes — six Health Levels (a car)

5 successes — seven Health Levels (a large oak tree)

☉☉☉☉☉ Elder-Form

This cantrip allows you to give yourself or something else another shape (for a time). You gain all the abilities of the new shape — for all practical purposes you are that shape.

Realms: Realm describes either what you are changing yourself into or the object or person you are changing (in which case you need a second Realm card depicting what you are changing the subject into).

Actor — Describes whom you are making yourself look like.

Fae — Describes whom you are making yourself look like.

Nature — Describes what you are shapechanging into.

Prop — Describes what you are shapechanging into.

Scene — Describes where you must be to cast the spell.

Successes: The number of successes determines the duration of the metamorphosis. Each time an unenchanted person comes into contact with the subject, there is a chance that the subject will revert. Roll the person's Banality (difficulty 9); if the successes scored on this roll equal or exceed the number of successes originally made on the Elder-Form, the enchantment is dispelled.

1 success — One turn

2 successes — One hour

3 successes — One day

4 successes — Three days

5 successes — One week

Soothsay

Soothsay is the Art of understanding the nature of Glamour, the Dreaming and the forces of Dán or Fate. Though often considered a commoner's Art, certain nobility find it useful for court intrigue.

Attribute: Intelligence



☉ Fair Fortune

A Fair Fortune placed on another provides the subject with a bit of good luck. Fate smiles upon the target of the cantrip. Bad things may still occur, but if the odds are even (or just close), things will fall the recipient's way. You may try to describe what sort of lucky event you would like to occur, but what actually happens is completely up to the Storyteller. Once one lucky event has occurred, the cantrip is over.

The effects of this cantrip are not cumulative. A single individual may benefit from only one Fair Fortune cantrip at any given time. Additionally, fate should not be relied upon too heavily. Successes gained are reduced by one (cumulatively) per additional time this cantrip is cast

upon the same individual. If the number of successes drops to zero, none of the cantrips takes effect.

Realms: The Realm describes who is lucky, or in what sphere her luck manifests.

Actor — Describes who will become lucky.

Fae — Describes who will become lucky.

Nature — Describes the subject of the cantrip.

Prop — Describes the subject of the cantrip. In this case the particular item will become lucky.

Scene — Describes an area or setting that has become lucky. Anyone in this area may be affected by this cantrip; once that luck is used, however, the effects of the cantrip end.

Successes: The following examples illustrate possible effects of this cantrip. Alternatively, the target of the cantrip can subtract the number of successes gained from the difficulty of any one roll. This cannot reduce the difficulty of any roll below 2.

1 success — Find something lost (car keys/an old friend)

2 successes — Find something new (a ten-dollar bill/ make a new friend)

3 successes — Find something valuable (a piece of jewelry/make a valuable contact or find true romance)

4 successes — Find something very valuable (an abandoned new car/meet a patron)

5 successes — Find something magnificent (winning lottery ticket/mentor)

☉☉ Boil and Bubble

A curse placed on another provides the subject with a streak of bad luck. You can describe what type of misfortune you would like the target to experience, but the Storyteller decides what actually occurs. Good things might still happen, but one bad thing will strike at some point when the target least expects it. Typically, this only affects things that are in the balance and not already decided in one way or another. The cantrip comes to an end once one bad thing has befallen the target of the cantrip.

As with Fair Fortune, Boil and Bubble is not cumulative; multiple castings will only cause multiple bad effects, not one big one. Additionally, multiple castings of this cantrip often cause bad side effects to the caster. This may raise the difficulty for any one task the Storyteller deems appropriate. At the Storyteller's option, it might have some other minor bad effect.

Realms: The Realm describes what becomes unlucky, or what type of unlucky thing occurs, and in which context it occurs (the subject of the cantrip).



- Actor — Describes the cantrip's target.
- Fae — Describes the cantrip's target.
- Nature — Describes what is affected by the cantrip.
- Prop — Describes what is affected by the cantrip.
- Scene — Describes an area or place in which the cantrip takes effect.

Successes: The following examples illustrate possible effects for this cantrip. Alternatively, the caster may raise the difficulty of a given task the target attempts to perform, increasing the difficulty number by one per success gained.

- 1 success — Lose something small (the book you've been reading/an acquaintance turns against you)
- 2 successes — Lose something valuable (your wallet/a close friend turns against you)
- 3 successes — Lose something treasured (a treasured piece of art/a relative turns against you)
- 4 successes — Lose something irreplaceable (your magical sword/a close ally turns against you)
- 5 successes — Suffer personal harm (struck by lightning)

☉☉☉ Tattletale

This cantrip allows you to sense things that are not near you. When used in conjunction with the Prop or Scene Realm, this cantrip may be used to scry an object or area from afar. Another use is to foretell danger, although this is always the result of scrying people or places. You may utilize any Perception-based Ability while employing this cantrip. You must either be familiar with the subject, possess a piece of the subject, or know the subject's true name.

Realms: The Realm describes what is being examined. There is no limiting range for Tattletale. Particularly adroit users of this cantrip have been able to catch short glimpses of the Dreaming.

- Actor — Describes whom you perceive.
- Fae — Describes whom you perceive.
- Nature — Describe what you perceive.
- Prop — Describes what you perceive.
- Scene — Describes the place you are attempting to perceive.

Successes: Determines what you can see, hear, smell and otherwise sense.

1 success — The faintest glimmer of the subject. You may get a flash of an image, but no sound. Contact lasts for but a moment.

2 successes — You get a clear visual “black-and-white” image of the subject in your mind’s eye, but no sound. Contact lasts for five minutes. You may not choose your point of view; the cantrip chooses for you and remains stationary.

3 successes — You get a clear, full-color visual image along with fuzzy sound, enabling you to hear the subject and sounds very close to the subject. Contact lasts for a scene. If the subject is dangerous to you, it becomes apparent through the contact. You may not choose your point of view, although you can “pan” left and right and “tilt” up and down. Note: Three successes or more are required to get a fleeting glimpse of someone not on Earth, though the subject will appear as if only one success (see above) was gained.

4 successes — You get a clear, full-color image and perfectly clear sound, enabling you to hear sounds within normal hearing distance of the subject. Contact can potentially last until the sun rises or sets, whichever comes first. You can sense whether or not the subject is a threat to you or your oathmates. You may not choose your point of view, but you can “pan” left and right, “tilt” up and down, and “zoom in” to certain parts of the area near the subject.

5 successes — As with four successes, above, except that you can choose any point of view and follow your subject, no matter where it goes, even if it moves past the original contact point. Contact lasts for an entire day if possible, although you will become very tired unless you make a Stamina + Athletics roll (difficulty 7). You may even enter the subject’s point of view, moving your perceptions and seeing what the subject sees.

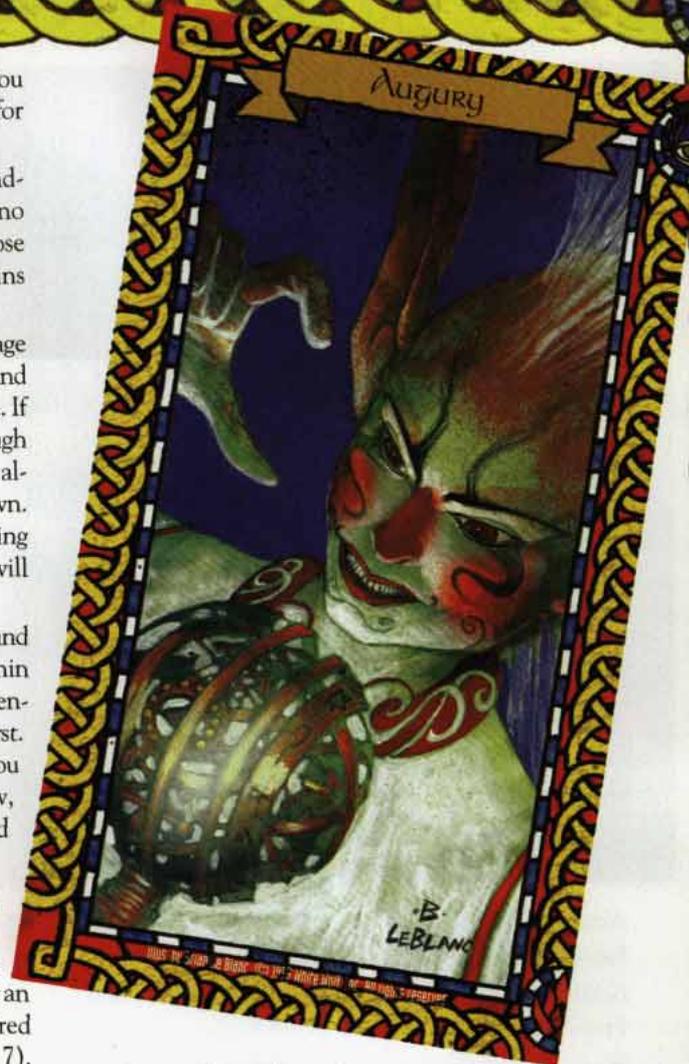
☉☉☉☉ Augury

This cantrip allows you to foretell the future in a limited fashion. Some kind of divinatory oracle is often used, though it is not really necessary.

After casting your cantrip, you describe an event, which may or may not occur. It must have something to do with the Realm of your cantrip. At some point in the story, the Storyteller will try to weave that event into the plot. No one knows whether an Augury caster actually brings about this event through his own power or if he receives some glimpse of the future. Depending on your degree of success, the event may happen sooner or later, although remember that the Storyteller is under no obligation to follow outlandish prophecies. As always, the caveat of “be careful what you ask for” applies.

Realms:

Actor — Describes a person involved in the prophecy.



Fae — Describes a faerie or enchanted creature involved in the prophecy.

Nature — Describes a plant, animal, or natural phenomenon involved in the prophecy.

Prop — Describe what object will be involved in the prophecy.

Scene — Describes what place will be involved in the prophecy.

Successes: The more successes you score, the more likely it is that the event takes place, and the more powerful an effect it will have on the story.

1 success — A minor event: a door opens, a cat appears, rain starts.

2 successes — A remarkable event: a stranger walks through the door, several cats walk into the room, a thunderstorm starts.

3 successes — An important event: an ally arrives at the last minute, one of the cats begins to speak, a lightning bolt strikes a specific spot.

4 successes — A momentous event: a gunfight breaks out in the street, the city reports a plague of cats, a thunderstorm rages on for several days.

5 successes — A “believe it or not” event: there’s a gang war in the streets, the Cat Lord appears and begins summoning his forces, lightning carves a word into City Hall.

☉☉☉☉☉ Fate Fire

Fate Fire allows its wielder to bring Fate to bear on a person, fae or mortal. It can be potentially destructive or miraculously beneficial, depending on the balance of Dán (the faerie name for Fate).

You have little control over the outcome of the Fate Fire power, though fate will favor some event related to the chosen Realm. You are, of course, free to make suggestions to the Storyteller as to what sort of Dán might be appropriate. You will typically have a dream in which you receive some vague portent of what will come to pass.

Realms: The Realm determines the subject or the focus of the Dán.

Actor — Describes the subject of the cantrip.

Fae — Describes the subject of the cantrip.

Nature — Describes the aspect of Nature that Fate will work through.

Prop — Describes what object Fate will work through.

Scene — Describes the place where Fate will come to pass.

Successes:

1 success — Quirk of Fate. The subject is warned about his Dán through happenstance. A character has a brush with death. A murderer receives a “wrong-number” phone call from a policeman. A single mother hears her future lover’s name in a dream.

2 successes — Kiss of Fate. The subject views something that illustrates her Dán distinctly, informing her of where life will take her if she continues on her current path. A murderer sees someone getting arrested. A single mother sees a couple in love, or a couple being married.

3 successes — Poetic Justice. The subject experiences a setback or a sudden break that sets the wheels of justice in motion. A murderer realizes that he left his murder weapon in a public place. A single mother is trapped in a blacked-out elevator with her perfect mate.

4 successes — Elixir of Truth. The subject suddenly realizes the truth about his fate, probably too late to change it. A murderer’s loved one is murdered. Our lonely single mother suddenly looks up into her mate’s eyes and knows that this is the person she’s going to love forever.

5 successes — Instant Karma. Fate moves swiftly, dispensing quick and utter justice. The murderer is caught, thrown in jail and fingered in a lineup. The single mother falls head-over-heels in love and moves in with her love the next day.

Note that because Dán is largely up to the Storyteller, she should take special pains to balance the effects of the cantrip with the needs of the story (Fate Fire is a particularly high-level power).

Sovereign

According to the most ancient traditions this Art can only be used by noble fae, though it is said that some commoners have recently learned its secrets, especially those commoners who have obtained noble rank. Sovereign has no effect on someone of higher rank than yourself, so a knight could not affect a duke.

Attribute: Charisma



☉ Protocol

This cantrip is what allows noble changelings to hold court without being perpetually interrupted by raucous childlings and Unseelie commoners. Basically, it enforces noble protocol, etiquette and custom on everyone within its influence. Typically a seneschal or chamberlain will cast this cantrip on the area where court is being held.

Changeling protocol is a very courtly set of rules that regulates who may approach the liege of a court, who may speak, and what activities are appropriate. Unnecessary talking, pranks and combat are forbidden, although duels are allowed within their proper context. The Storyteller has final say over what is proper “protocol.”

Realms: The different Realms determine different effects.

Actor — This forces normal mortals to conform their words and actions to changeling protocol.

Fae — This forces a specific changeling or enchanted creature to follow changeling protocol.

Nature — This forces a plant or animal to treat the subject respectfully, but has no further effect.

Prop — This makes an object proof from being used in an inappropriate manner. This is often permanently cast on important treasures and weapons.

Scene — This describes the area affected by the cantrip.

Successes: Each success indicates a number of Willpower successes (difficulty 7) which must be gained to break protocol while under the aegis of the cantrip. The effect lasts until sunup or sundown, or until the caster or reigning noble cancels it, as appropriate.

☉☉☉ Dictum

This is the power of command. Noble changelings have always held this power, but are loath to use it because it has become an increasingly sore spot among commoners in recent years.

When using this cantrip, you simply phrase your command in the form of a direct request; you can then expect your command to be carried out. You cannot request that someone place herself in direct danger, although you can request that she guard a place or person. The command cannot be for longer than an hour's duration.

Realms: The Realm determines who is being affected.

Actor: Describes the target of the cantrip.

Fae: Describes the target of the cantrip.

Nature: Describes what subject the command must regard.

Prop: Describes what subject the command must regard.

Scene: Describes the setting of the command.

Successes: Successes indicate the number of successes on a Willpower roll (difficulty 7) needed to avoid instantly complying to the request. This cantrip expires in one hour. Most beings affected by this cantrip will know that it was used on them.

☉☉☉ Grandeur

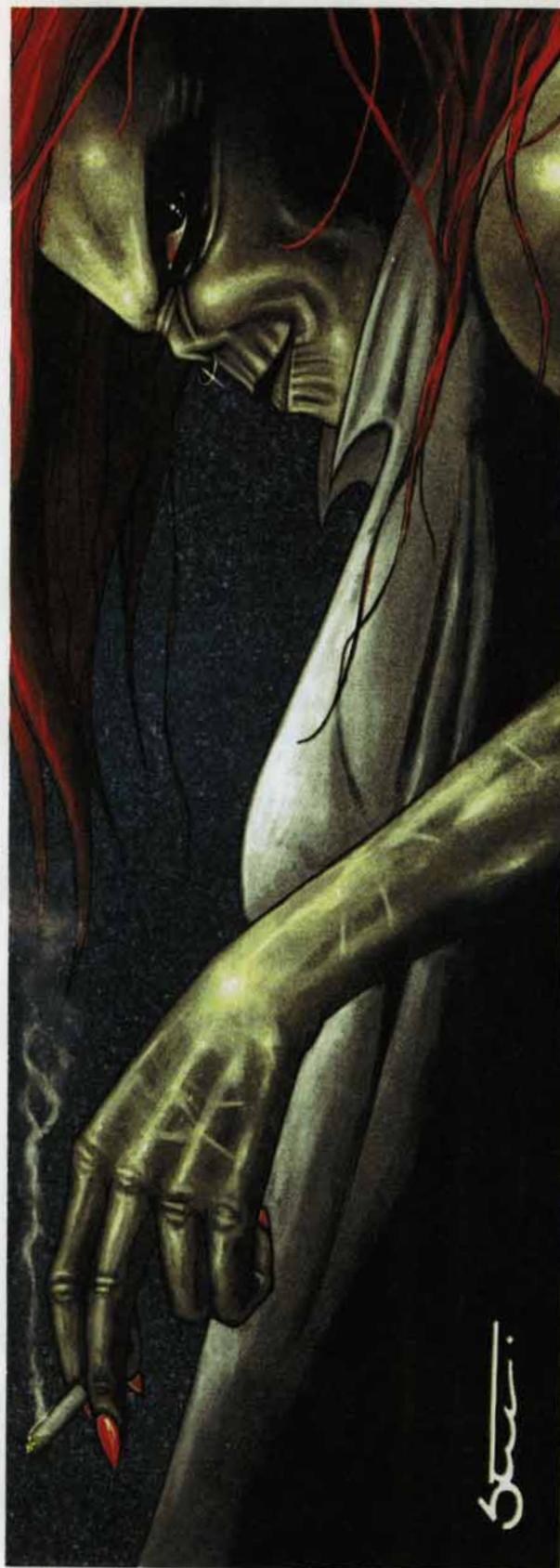
Noble faeries were once worshipped as gods and goddesses. The use of this cantrip may be one reason. Grandeur imbues you with unearthly grace and supernatural beauty. So awe-inspiring are you that none may strike you or take any violent action against you without first overcoming the Grandeur. The Grandeur lasts for an entire scene or until it is voluntarily abandoned.

Other changelings tend to fall deeply in love with those who manifest this cantrip; for this reason most nobles are loath to perform it in public.

Realms: The Realm determines who is affected.

Actor — You can awe mortals.

Fae — You can awe changelings and other enchanted creatures.



Nature — Describes what the subject must be touching.

Prop — Describes the object you must wield to awe the subject.

Scene — Describes where you must be to cast Grandeur.

Successes: Successes indicate how many successes on a Willpower roll (difficulty 7) are required to make any motion at all while in the presence of a changeling using Grandeur. Note that it is impossible for a noble changeling to hold court while manifesting Grandeur, for virtually no one can so much as speak while under its power.

☉☉☉☉ Weaver Ward

With this cantrip, you can place a lock or a seal on a door, entrance or object, preventing it from being used or entered. The area or item is quite literally unable to be picked up, touched, passed through or used by anyone but those you designate when you create the Ward. Optionally, you may wish to create a password, bit of poetry, or other "security measure" that allows you to deactivate the Ward temporarily. A Ward lasts until the next new moon, until broken by another cantrip, or until destroyed by Banality.

Realms:

Actor — Describes who cannot pass through the door.

Fae — Describes who cannot pass through the door.

Nature — Describes the plant, animal, or natural phenomenon being protected.

Prop — Describes what is being affected by the Ward.

Scene — Describes the area that is being protected.

Successes: Successes indicate how hard the Ward is to break. The Wayfare cantrip of Portal Passage directly opposes this cantrip. For each success on Weaver Ward, one additional success with Portal Passage is required to penetrate the Ward. No other proof against the Ward is available, except time or Banality.

☉☉☉☉ Geasa

Geasa are patterns of Glamour that direct, guide and control behavior. Geasa are quests or bans, and restrict or control an individual in some way. Some Geasa are created by an oath that a changeling swears; others are magically enforced. Use of this power allows you to place a Geasa or a Ban on a person.

A Geasa generally takes the form of a quest or mission that the individual must perform. If this quest is not fulfilled to the letter, the person under the Geasa will be afflicted by some form of curse, usually named at the time of the casting. The power of this curse depends on the power of the cantrip. The curse does not always strike immediately, but may warn the person in subtle ways if he should stray from his quest.

A Ban is a type of Geasa — a specific prohibition against doing something. The most severe kind of Ban is an exile-Ban, which usually requires the subject of the Banning to leave the area and never return. Glamour is invested in the Ban, and a terrible curse strikes if the Ban is not respected.

System: Once the Geasa is laid, it is extremely difficult to break. The only safe way to do so is to fulfill the task required, though if the task named proves impossible (killing an already dead person) the Geasa becomes null. Banality may be used as usual to avoid the effects of a Geasa, or the victim may try to avoid the effects by spending a permanent point of Willpower and succeeding in a Willpower roll (difficulty equal to 4 + the number of successes gained by the caster). Only one success is needed.

Realms: Realm describes the thing, place or person your Geasa affects.

Actor — Describes the subject of the Geasa.

Fae — Describes the subject of the Geasa.

Nature — Describes the objective of the Geasa.

Prop — Describes the objective of the Geasa.

Scene — Describes the destination of the Geasa.

Successes: The number of successes indicates the difficulty of the Geasa and the severity of the curse.

1 success — A simple Geasa (pick up a paper at the corner store); minor curse (develop a rash).

2 successes — A more complicated Geasa (deliver a message to a known person); moderate curse (minor physical ailment).

3 successes — A very difficult Geasa (deliver a message to an unknown person); major curse (debilitating ailment).

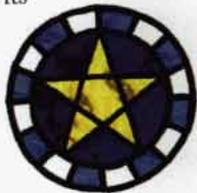
4 successes — A nearly impossible task (locate a missing person in a foreign country); far-reaching curse (best friend dies, lose all worldly possessions).

5 successes — A legendary Geasa (rescue the princess from the Grandfather of Dragons); deadly curse (death).

Wayfare

The Art of traveling and moving, Wayfare was originally developed by warriors, messengers, heralds and bards. Those who possess it and advertise the fact are carefully watched, for the Art allows passage into restricted places.

Attribute: Wits



hopsotch

This cantrip allows the user to make fantastic leaps and jumps. By using this power you can jump to the top of a building and down again safely. You can also use Hopsotch to enable others to make similar leaps.

Realms: The Realm defines the subject or area of effect of the jumping ability.

Actor — Describes who can jump.

Fae — Describes who can jump.

Nature — Describes what animal can jump, or what can be jumped over.

Prop — Describes an object you wish to fire into the air.

Scene — Describes where you are leaping.

Successes:

1 success — five feet straight up; 15-foot broad jump

2 successes — one story straight up; 30-foot broad jump

3 successes — two stories straight up; 60-foot broad jump

4 successes — five stories straight up; 150-foot broad jump

5 successes — 10 stories straight up; 300-foot broad jump

Quicksilver

This cantrip allows you to move as fast as a flicker of light. For a brief instant you can move at incredible speeds.

Realms: The Realm determines what is being affected.

Actor — Describes subject of cantrip.

Fae — Describes subject of cantrip.

Nature — Describes what you must touch to cast the cantrip.

Prop — Describes what object moves quickly.

Scene — Describes the area you must be in to use this cantrip.

Successes: Each success allows you to perform one extra action on your next turn.

Portal Passage

This cantrip opens a portal through a barrier. The portal will either conform to the barrier (at its smallest) or be as large as a normal door (at its largest).

Realms: The Realm determines what can pass through the portal.

Actor — Describes who can pass through the portal.

Fae — Describes who can pass through the portal.

Nature — Describes what can pass through the portal.

Prop — Describes what object can pass through a portal.

Scene — All within the scene may pass through.

Successes: The number of successes determines how long the portal remains active; the duration is one turn per success.

Wind Runner

You can use this cantrip to make yourself or other objects fly. This can be anything from a momentary levitation to a full rising-up-in-the-air. Note that humans viewing you will be under the memory-numbing effect of the Mists and will probably not remember your flight.

Beware: Once the duration of the cantrip is up, you may not be able to form another to keep you aloft.

Realms: The Realm determines what is lifted up, or who can fly.

Actor — Describe who can fly.

Fae — Describe who can fly.

Nature — Describes what can be lifted up.

Prop — Describes what can be lifted up.

Scene — Describes the area where gravity is temporarily suspended.

Successes: The number of successes indicates how long the effects last. You may fly for one turn per success plus 1d10 turns. If multiple beings are to fly (i.e., you chose the Scene Realm), you must "pay" for each being flying (i.e., if there are five people who wish to fly, and you score three successes plus six extra turns on the die roll, then you have nine turns total to distribute among the five people.)

Flicker Flash

This cantrip allows you or a subject to blink out of existence in one place and reappear in another. Both the subject and the destination should be known to you, or you should possess a part or image of them. As long as these are known/had, there is no chance that the sending will go astray. If the sending is attempted without these things,

the Storyteller should feel free to have the subject end up in the most dramatically interesting place possible.

Note that it is not possible to travel to the Dreaming using this cantrip, although a few Kithain have tried (and have been lost).

Realms: The Realm describes who or what can be sent.

Actor — Describes who can be sent.

Fae — Describes who can be sent.

Nature — Describes what can be sent.

Prop — Describes what can be sent.

Scene — Describes where something may be sent.

Successes: The number of successes determines how quickly the travel takes place:

1 success — Travel takes one scene.

2 successes — Travel takes five minutes.

3 successes — Travel takes one minute.

4 successes — Travel takes 10 seconds.

5 successes — Travel is instantaneous.

Realms

These Traits describe what subjects your cantrips can affect. The dots you possess in each Realm describe which Realm and Bunk cards you can possess (Bunk cards are listed just after this section).

Following each Realm description is the Ability associated with that Realm card. This is the Ability that must be rolled in conjunction with the Attribute on the Art card if a roll must be made.

ACTOR

This Realm has to do with people, characters of all kinds. Although the Actor Realm can be used to affect supernatural creatures, it is not used to affect other changelings.



● TRUE FRIEND

The subject of this Realm must be relatively well known (his name, his job, his hobbies), and the person must be friendly to you.

Ability: Empathy

●● PERSONAL CONTACT

In order to use this Realm you must know someone's name and have had conversations with the person in the past. This could be anyone from the policeman on the corner to a drunk you occasionally talk to in the local bar.

Ability: Streetwise

●●● FAMILIAR FACE

In order to use this Realm you must recognize the face of the person: she must somehow, in some way, be familiar to you. You need not know anything else about her.

Ability: Etiquette

●●●● COMPLETE STRANGER

In order to use this Realm you need know absolutely nothing about a person, although the person cannot be hostile to you.

Ability: Subterfuge

●●●●● DIRE ENEMY

In order to use this Realm you must be opposed to someone, hate him, or otherwise be in competition or conflict. Note that a friend with whom you are having conflict falls under this category.

Ability: Intimidation

NATURE

This Realm comprises the awesome forces, elements and powers of Nature.



● RAW MATERIAL

You may only use this Realm on unliving organic materials: wood, rope, paper, etc. If it's inorganic or living, it doesn't fit this Realm.

Ability: Science

●● VERDANT FOREST

You may use this Realm to affect living plants, trees, fungi, and anything that is alive but is not an animal.

Ability: Mythlore



👁️👁️👁️ Feral Animal

You may only use this Realm on living, nonsentient animals. Self-aware animals or humans are considered part of the Actor Realm.

Ability: Survival

👁️👁️👁️👁️ Natural Phenomena

You may only use this Realm for natural phenomena: weather, volcanic eruptions, geothermal reactions, etc.

Ability: Enigmas

👁️👁️👁️👁️ Base Element

You may only use this Realm on raw natural elements (such as are found on the periodic table) or the traditional elements of air, fire, earth and water.

Ability: Science

Fae

This is the realm of the fae, and includes all things of the Dreaming.



👁️ Hearty Commoner

You may only use this Realm on a commoner changeling.

Ability: Kenning

👁️👁️ Lofty Noble

You may only use this Realm on a noble changeling (one who holds a title).

Ability: Politics

👁️👁️👁️ Manifold Chimera

You may only use this Realm on chimera or chimerical items.

Ability: Enigmas

👁️👁️👁️👁️ Elusive Gallain

You may only use this Realm on those strange fae beings that are unknown to the normal changeling. These include nunnehi and inanimae. This is also the "catch-all" category for anything unexplained or unexplainable but still related to the Dreaming.

Ability: Occult

☹☹☹☹☹ Queomer of Glamour

You may only use this Realm to affect anything created from Glamour: cantrips, treasures, freeholds, dross, etc.

Ability: Mythlore

Prop

In distinguishing a prop from a natural object, one must be aware that anything touched and worked by the hand of humanity becomes a prop. For example, if a piece of wood is found in the forest and used as a walking stick, it does not become a prop until the finder shaves off a few inches to make it more comfortable.



☹ Ornate Garb

You may only use this Realm to affect things that are commonly worn. This category includes jewelry, clothing, and even tattoos.

Ability: Crafts

☹☹ Crafted Tool

This refers to a single handheld item having no moving or electronic parts. Weapons like clubs, staves and swords fall into this category. Guns do not.

Ability: Melee

☹☹☹ Mechanical Device

This refers to a single handheld item that has moving parts. This includes a gun, but does not include anything requiring electricity.

Ability: Science

☹☹☹☹ Complex Machine

This refers to a single item containing both moving and electronic components, but which is easily explained and understood. It need not be handheld. Toaster ovens, cars, and printing presses fall into this category; microwave ovens, televisions, and computers do not.

Ability: Drive

☹☹☹☹☹ Arcane Artifact

This refers to a single item containing electronic and mechanical parts that is not easily understood or explained. Examples include a computer, an X-ray machine, a television, a CD player, etc.

Ability: Computer

Scene

This is the Realm of places. The Realms usually describe an area or series of areas.



☹ The Chamber

This refers to a small, enclosed area: a room, a closet, etc.

Ability: Alertness

☹☹ The Cottage

This refers to a small structure. Examples include a photomat booth, a tollbooth, a mobile home, a small house, and a bomb shelter.

Ability: Investigation

☹☹☹ The Lonely Lane

This refers to a continuous expanse of road stretching as far as the eye can see. Examples include a city block, a lonely country highway, etc. This Realm is required if you wish to affect the road while driving.

Ability: Streetwise

☹☹☹☹ The Glen

This refers to a relatively small, easily defined natural setting. Examples include a park, a forest, a lake, a hill, a grotto, etc.

Ability: Athletics

☹☹☹☹☹ The Castle

This refers to a large building or series of buildings — about the size of a medieval castle. Examples include a post office, a giant library, a series of university buildings, several townhouses, a shopping center, etc.

Ability: Politics

Bunks

Bunks are what Glamour demands before you can enact a cantrip. In many cases, you can prepare for a Bunk ahead of time. Your character is aware of the kinds of things her Glamour requires of her and is able to procure items in order to prepare.

Bunks are organized according to the Art they are affiliated with, but they are just as effective paired with an Art that isn't theirs.

Chicanery Bunks

Level	Bunk	Successes
•	Abracadabra: Say a silly word over and over, at least 10 times (must be a different word each time the Bunk comes up).	•
•	Gnis Gnos: Sing a song backward, one verse (must be a different song each time the Bunk comes up).	••
•	The Rooster Screams At Midnight: Read bad poetry, one full poem (must be a different poem each time the Bunk comes up).	•••
••	Yeah, Yeah — That's It: Tell a clever lie and get someone to believe it.	••
••	Who's On First?: Quote a monologue (must be different each time the Bunk comes up).	•••
••	Moo: Make a sound like a cow.	••
••	Just the Facts: State aloud someone's (not your own) correct name, social security number, and home address three times very quickly (must be a different person each time the Bunk comes up).	•••
•••	Low-Tech Karaoke: Hum a popular song to its completion.	•••
•••	Booger Salute: Burp on command.	••
•••	Evening at the Globe: Quote a bit of Shakespearean dialogue correctly (must be different each time the Bunk comes up).	••••
••••	Flipper: Click continuously with your tongue for half a minute.	•••
••••	Name That Tune: Whistle tunelessly.	••••
••••	Dateline: Read any newspaper story aloud.	••••
•••••	The Children's Hour: Read any children's book aloud, completely.	••••
•••••	Poetry Corner: Make up a six-line poem and recite it.	•••••
•••••	A Million Stories in the Big City: Narrate your every action before doing it.	••••



Legerdemain Bunks

Level	Bunk	Successes
•	Itchy & Scratchy: Scratch an itch, do it thrice.	•
•	The Third Knuckle: Pick your nose and roll up the phlegm in a ball.	••
•	Dance-a-Jig: Dance a little two-step, and do it with flair.	•••
••	Piggie, Piggie: Play "this little piggie" with someone's feet (may be your own).	•••
••	Leap of Faith: Jump as high as you can and touch the ceiling or a branch.	••
••	Moose Salute: Wiggle your hands on the sides of your head like antlers and do it until someone notices you.	••
•••	Vanna's Revenge: Reveal something by yanking a curtain or cloth off it.	••
•••	Director's Cut: Hold your fingers like a picture frame in front of your eye and view your surroundings.	•••
•••	Om: Assume the full lotus position and meditate until you have achieved a transcendental state of nothingness.	•••
••••	Bloody Barsihnikov: Perform a ballet dance, real or invented.	••••
••••	Marcel's Apprentice: Mime "walking into the wind."	•••
••••	A Tree I Be: Assume the basic Tai Chi "tree" stance (arms spread out, knees bent, hands down like a tree).	•••
•••••	Fred and Ginger: Tap-dance across five different floor surfaces and two walls.	•••••
•••••	Nah, Nah, You Stink: Wiggle your fingers and stick out your tongue at the target.	•••
•••••	Someone Else's Money: With a flourish, throw a breakable, valuable object behind you.	•••••

Primal Bunks

Level	Bunk	Successes
•	Willowbark: Make willowbark tea and drink it.	•
•	Seashell: Listen to a seashell.	••
•	Petal-rain: Shower yourself in flower petals.	••
••	Heather-wreath: Make a small wreath from heather and touch it to your subject.	•••
••	Soothing Balm: Rub lotion on your skin or your subject's skin.	••
••	Honeycup: Put honey on your food or in your drink.	•
•••	Oakstaff: Make a staff from an oak branch and carry it with you for a day and a night.	••••
•••	Watchful Warder: Watch your subject continuously.	••••
•••	Draw the Line: Encircle your subject with a chalk circle.	•••
••••	Holly-whip: Make a whip with a bough of holly at the end. Strike at your subject.	••••
••••	Self-Scarification: Inflict one Health Level of damage to yourself, of a type that will leave a scar.	•••••
••••	Tears of Rage: Collect tears in a glass vial and sprinkle them near or on the subject.	•••••
•••••	Elder-ring: Make a ring of elder wood and wear it. Twist the ring when you wish to enact the Bunk.	•••
•••••	Etch and Sketch: Draw a picture of your ideal self, right there on the spot.	••••
•••••	Strange Brew: Drink a potion prepared for you by a redcap.	•••••

Soothsay Bunks

Level	Bunk	Successes
•	Lucky Charms, Magically Ridiculous: Carefully tear a four-leaf clover into four separate pieces.	•
•	Crystal Blue: Press a clear quartz crystal to your forehead and concentrate on remembering what you ate for breakfast.	••
•	Dragon Bones: Roll a six-sided die until you naturally get a "6" two times in a row.	••
••	Snap-bone: Break a pencil in three and throw the pieces away.	•
••	Photo Shoot: Cut up a picture of your target.	••
••	Burning Issues: Burn a piece of your subject (hair, etc.).	••
•••	Cauldron Scry: Focus on a small, black, three-legged ceramic cauldron filled with clear spring water.	•••
•••	Tea with the Black Dragon: Drink a steaming hot cup of black oolong tea (no sugar) with the leaves still in it.	••••
•••	Seven-Year Gaze: Break a mirror and choose a shard. Stare into it.	•••
••••	The Celtic Cross: Lay out a 10-card Tarot spread.	•••
••••	The Oracle Says: Throw I-Ching coins.	••••
••••	Mojo-Bag: Make a bag full of chicken bones, beads, and beans and rattle it continuously in the presence of your subject. Then burn the bag.	•••••
•••••	Soul-doll: Make a doll or model of your subject. Imbed in it pieces of the subject (hair, eyebrows, nails, wood splinters). Run over the model with a car or smash it with a sledgehammer.	•••••
•••••	Seven-Day Candle: Chew the wax of a candle that burned continuously for seven consecutive days.	••••
•••••	Bloodmark: Mark a symbol of the subject with your own blood on your own hand.	••••

Sovereign Bunks

Level	Bunk	Successes
•	White Gloves: Put on white gloves (they can't have a speck of dirt on them).	•
•	Ask Nicely: Say "please" to the target of the cantrip. Be considerate.	•
•	Badge of Honor: Focus on a symbol of nobility.	••
••	Speak Softly: Speak very softly and calmly to the target.	•
••	Endearment: Speak endearingly to the target.	•
••	Ringin' Shout: Holler at the top of your lungs.	••
•••	Finery: Wear your absolute finest clothes.	•••
•••	Aura: Use a cantrip or treasure to cause your face to glow, or have a spotlight shine up from below you.	••••
•••	Hangers-On: You must surround yourself with beautiful people.	••
••••	Gilded Cross: Make a Celtic cross or mandala sign on or near your subject, using pure gold paint.	••••
••••	Ashes in the Corner: Write your wishes on a piece of fine parchment you make yourself. Burn the parchment over a red candle. Collect the ashes and spread the ashes near your subject.	•••••
••••	By Signet Sealed: Press a noble's signet into a black wax blob on or near your target.	••••
•••••	Quest-Gift: Give your subject an item of value.	•••••
•••••	Renaming: Forever call someone by a new name you give him. You can add an epithet to the person's previously existing name if you wish.	•••
•••••	Honor the Four Winds: Burn rare Oriental incense, procure an expensive gemstone, light a small fire of rare woods, and obtain a drop of water from every ocean in the world. Place each of these items at the compass points around you and speak the name of your subject aloud.	•••••

Wayfare Bunks

Level	Bunk	Successes
•	Runemarks: Make a runic mark on your forehead.	•
•	Tattoo You: Stare at a tattoo.	•••
•	Shatterglass: Break glass.	••
••	Don't Inhale: Burn incense, but do not breathe in the smoke.	••
••	Captain Puff Puff: Smoke three cigarettes at the same time; don't stop until they're all done.	•••
••	Krispy Creaming: Eat three glazed doughnuts at the same time.	•
•••	Lose a Key: Take a frequently used key off a key chain and throw it someplace irretrievable.	••••
•••	Graffiti: Make your mark on a wall.	•••
•••	Three Stones: Take three stones and place them in a triangle next to the target of the cantrip.	••••
••••	Birds of a Feather: Burn three rare bird feathers.	•••••
••••	Spinning Top: Spin around three times and leap into the air.	•••
••••	High Jump: Jump off a three-story building.	•••••
•••••	Mark a Map: Circle your subject's location on a map.	•••
•••••	Sword in the Stone: Thrust a blade into the floor.	••••
•••••	Geode Pair: Take two halves of a geode. Carry one. Plant the other one on or near your subject.	•••••



Nightmares

How many of our daydreams would darken into nightmares, were there any danger of them becoming true?

—Logan Pearsall Smith

• Horrid Dreams

You have terrible dreams for the next five nights.

• Freezing Wind

Everywhere you go, you are followed by a chilling breeze or wind. This lasts for a month.

•• Clumsiness

You trip continually unless you concentrate on your movement. All difficulties for physical movement are increased by three. This happens the next time you are in a dangerous situation and lasts for a scene.

•• Headaches

You are plagued with terrible migraines for the next month.

••• Bad Luck

You suffer botch results on both a "1" and a "0" during the next dangerous scene in which you take part.

••• Temporary Blindness

You cannot see for a scene. The Storyteller says when the scene begins.

••• Recurring Nightmare

Draw another Bunk. This becomes a taboo that you must observe for the next month. The Storyteller decides to what extent this reaches.

••• Withershins

The cantrip you just cast reverses itself.

•••• Lose Important Item

Even if you constantly watch all your possessions for the next week, you will lose one of them (to fire, destruction or forgetfulness). The possession is usually your most valuable or valued possession — possibly a treasure. It may be possible to regain the item, or it may be lost forever.

•••• Wracked with Pain

You are wracked with terrible pain and cry out in agony. Every time you think of this pain, you must make a Willpower roll (difficulty 7) to avoid experiencing it again. This lasts for a full month.

••••• Lose All Glamour

All of your temporary Glamour departs at once.

••••• Banality

Banality seizes your heart for a split second. Roll one die; the result is the number of temporary Banality points you immediately gain.

TREASURES

Glamour has a way of insinuating itself into physical objects and even forming physical objects from its own essence. Glamour's creations, known as treasures, are the magic items of the fae. Prized over all else, they are the objects of many quests and adventures.

Most treasures are things of legend, their origins shrouded in the mists of time. Others, however, are creations of powerful fae (mostly nockers). Treasures can also be created through the natural action of Glamour (as is dross), and often form out of objects used by powerful or legendary heroes. Some powerful treasures hail directly from Arcadia, finding their way to this world through one device or another.

All treasures are unique, though some resemble one another; Glamour never strikes twice in exactly the same fashion. Many treasures are chimerical.

There are five different types of treasures:

- **Chimera** — This type of treasure is illusory, existing only to fae, and may or may not have magical powers. Chimera don't exist in the real world and cannot affect real objects in any way, unless those persons or objects are enchanted (see Chapter Eight).

- **Pyx** — A "magical box" that allows a changeling to store cantrips in it. A pyx can take any form (though it is usually a container of some sort) and can store any cantrip put into it (basically, the three Glamour cards composing the cantrip). Once a cantrip is used up, a new one must be placed in the pyx.

- **Noble Treasures** — These are treasures that signify and can only be used by certain ranked nobles. The Setting Chapter has more information on noble treasures.

- **Talismans** — Treasures that have a physical reality as well as a faerie seeming.

- **Legendaries** — Extremely powerful treasures. They always have some sort of sentience and personality. Because of this, it is very rare for fae to possess more than one legendary treasure at a time.

Legendary Treasures

Powerful, ancient items that have both a mortal seeming and a powerful chimerical presence are called legendary treasures, or legendaries. Legendaries are thought to be ancient gifts to those faeries who remained behind on Earth. Some have fallen into mortal hands and have since been lost.

Legendaries are exceedingly rare, but exceedingly powerful. They completely ignore Banality and may affect both the real and fae worlds with impunity. Some Kithain speculate that legendaries contain little nuggets of the Dreaming within them, powerful pieces of creation's essence that enforce their paradigm on the rest of existence.

Legendaries are always sentient and often have powers relating directly to their personalities. They will often appear to be weaker items until certain key words, phrases or other triggers are used.

Sometimes when a legendary is activated, all changelings in the vicinity (or even in the same city!) realize it and are awakened. Legendaries are so powerful on all levels of reality that they radiate their own chimerical resonance, which cannot be ignored by anyone with the Kenning Talent.

Some famous legendaries are Gae Bolg (*a powerful spear used by Cuchulainn*), Caliburn (*the famous sword of light from Arthur's court*), the Eye of Balor (*a terrible stone talisman that would kill all who looked on it*) and the Pair Daderi (*the famous "cauldron of rebirth," a vessel which may have inspired the legends of the Holy Grail*).

TREASURES

Below are some sample treasures. Note that most treasures have very "subtle" effects or do not function in plain sight of mortals.



Warder's Whistle

This silver whistle blows loudly whenever someone comes near it — but only when removed from its silver chain. Once it has blown at someone's approach, it will not do so again until replaced on its chain and then taken off again. It is an ideal alarm for people who are afraid of someone sneaking up on them while they sleep. The whistle itself is engraved with drawings of howling dogs.

Cyclones Pyx

This small iron box, engraved with drawings of tornadoes and towering cyclones, can store one complete cantrip of the Primal Art. Once the cantrip is used (by opening the box), a new one can be stored within and sealed there by closing the lid.



Dream Dust

This pouch of extremely fine, white sand contains the essence of the Dreaming. When sprinkled on the face of a sleeping mortal or fae, it causes the subject to have vivid, Glamour-infused dreams. The subject awakens doubly refreshed. Kithain regain either two Glamour or two Willpower points. Only 25 doses of Dream Dust are contained in the pouch — less if some has already been used.

Glowstone

This simple quartz rock glows brightly upon hearing the secret command word. The beam it casts looks very similar to that of a flashlight, if the back of the stone is clenched tightly. Otherwise, it simply casts radiance in all directions, enough to light a small room. Though a Glowstone looks like an ordinary rock, someone examining it closely will see what appears to be a firefly trapped inside. Nockers especially treasure Glowstones, often imbedding them in the devices they create.

Blind Thomas' Gold

This ornately decorated antique gold coin of unknown origin is worth around \$200 (more to some collectors). The coin vanishes from its new owner's possession as soon as the command word is spoken, returning to the original owner's pocket. Every time this is done, the user must roll one die; if a "1" is rolled the coin vanishes into the Dreaming. Some more modern versions of this treasure have caricatures of sports stars or politicians engraved upon them.

Sluagh Sneakers

These foul-smelling, tattered and soiled sneakers allow those who wear them to move about without making a sound. Although they smell terrible when first put on, they provide a huge amount of assistance to stealthy movement. Characters wearing Sluagh Sneakers reduce all Stealth difficulties by three. The odor emitted upon their removal, however, is nauseatingly foul.

Baldaz's Everfolding Box

This box initially appears to be a simple cardboard carton. It can be manipulated and will expand or shrink from matchbox- to carton-size. Moreover, no matter how much mass one places in it, it remains weightless. One must be alone to accomplish this, however; if someone watches the user place an item into the box, that item will weigh its normal amount.

It is possible to expand the box to hold, say, a bowling ball and then *shrink* it so that it can hold a diamond...and both will still be in there, side by side. The box can be folded in such a way that the contents will be concealed; the number of ways in which it can be folded, realigned and closed is nearly infinite. People looking in the box will always find it empty; only if they open the bottom flap, refold it, and then open it from the other side (or whatever process reverses what the folder did) will they discover its true contents.

Gumby Gumgun

This treasure looks like an oversized toy plastic pistol. It is "loaded" by placing a big wad of prechewed chewing gum in the firing chamber. When aimed at an opponent wielding a real gun, the Gumgun fires a blob of sticky, gooey bubblegum at the firearm, totally disabling it and perhaps gluing the gunman to it. The gun has no other use, except the rather hateful one of shooting gum into people's hair. This device is a favorite of childling redcaps.

Daron's Perilous Periscope

This chimerical periscope is able to violate a number of different laws of reality. It can be stuck through walls, ceilings, floors and doors, thus allowing one to see through them. It is about three feet in length and looks and behaves like a normal periscope. A crank extends and lowers the shaft (allowing it to become up to 15 feet in length), and the view can be adjusted through a focus knob.

The Periscope has a coy personality and on occasion becomes a little cheeky — depicting hideous monsters instead of what is actually present in the place being spied. If angered it sometimes shows mesmerizing kaleidoscopic effects. What the Periscope wants, more than anything else, is to be used often, wisely and in interesting ways. It wants to look at "cool stuff," not "boring stuff."

Mighty Blimping Batcape

This childling treasure looks like a cheap, plastic Halloween costume cape. However, it contains potent Primal forces. The cape expands and acts like wings to slow and control a fall. The wearer of the Batcape will suffer no damage from falling and can even guide her descent a little as she falls.

The Stone of Opening

*Note that the Stone of Opening is a unique item. If your characters are playing the **Immortal Eyes Chronicle** (which begins in the Appendix), they will need the Stone of Opening.*

The Stone of Opening is a legendary treasure, although only those who score three successes on an Intelligence + Mythlore roll (difficulty 10) know much about it.

The Stone can open anything. That's right, anything. All one needs to do is press it against something that's closed, and it will open. It will even operate in full view of a mortal, although people will generally remember the event differently. (Oh, no, Officer...he just put his hand up to the safe and it opened. I guess nobody locked it.)

The Stone has other powers, but those are better left secret for the nonce.

Arduyn's Adze

This hooklike weapon, constructed of wood and silver, was specially created to capture and control chimerical beasts. The Adze is chimerical itself and is used to hook a chimera and hold it at a distance while it is bound. Any chimera in the grasp of the Adze is rendered completely motionless.

Twinz's Boobaw

This treasure looks nearly identical to a prankster's toy buzzer, such as one would place on a seat or in one's palm to scare someone. However, this faerie form of the toy is capable of dealing quite a jolt to anyone or anything of fae origin. Twinz's Boobaw inflicts three Health Levels of shock damage to its victim.

The Klax of Ordry

This gilded trumpet is a treasure of signaling. Its sound can be heard throughout an entire barony by all those connected to the Dreaming (including some mortals). Different songs can denote different sorts of messages, such as warnings or invitations to feasts. The sound of the Klax is so piercing that it can even stir a changeling out of her mortal seeming.

Ord of Ebullion

Shaped like a disco party ball, this powerful device is the ultimate party-making machine. When lights are focused on it in a dark room, it emits an aura of euphoria (though often a false one) affecting all who can see its scintillating lights. Some fae may even believe that they have experienced an epiphany.

Coiming Crest

This miniature shield is completely unadorned. If held by a sidhe for a complete day, however, a crest identifying the holder's heritage, house and legendary



status will appear on the front. Thus the sidhe's true name can be discovered. This item is often used during the naming ceremony for a sidhe.

The Golden Gixim

This small, golden, dove-shaped pendant allows its wielder to win any game of chance — such as a roulette wheel, or a slot machine — more often than he normally would. It is not infallible, however — especially if it has been used too much....

Thor's Tarnhelm

This huge helmet protects its wearer against chimerical physical damage of any sort, save that inflicted by chimerical hammers or clubs. The Tarnhelm is deeply (some say malevolently) intelligent, and has its own history, friends and enemies. Over time it will begin to infect its wearer with its own agenda, consuming her mind and will. It knows a great deal of lore and history and will often motivate reluctant "hosts" by luring them with stories of great hidden treasures and uncompleted quests.

Madstones of Tylone

These two rounded river stones, if firmly grasped (one in each hand) at the same time, afflict the holder with madness for about an hour's duration.

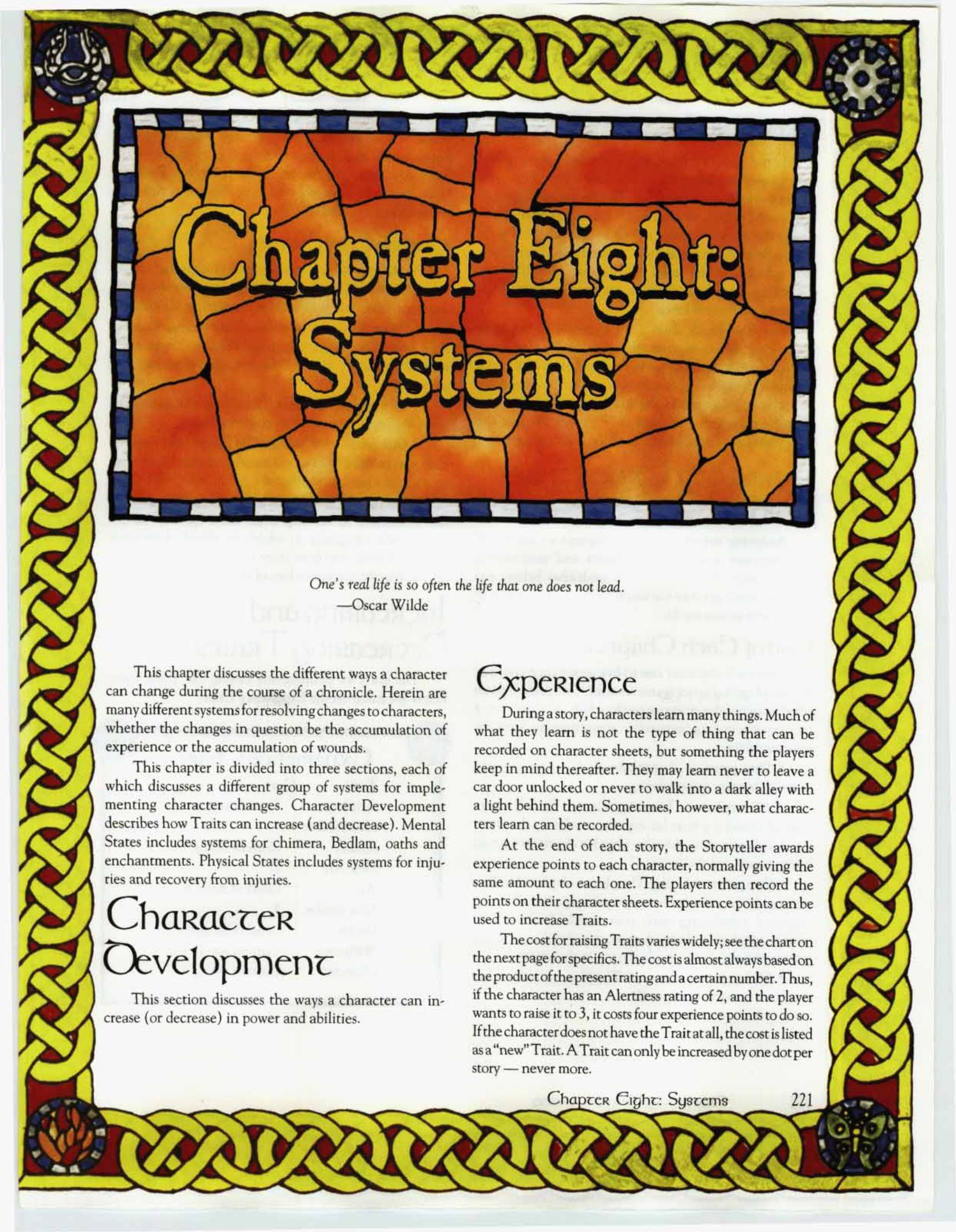
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Fae
- Brooch of
Honor -



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Chapter Eight: Systems

One's real life is so often the life that one does not lead.

—Oscar Wilde

This chapter discusses the different ways a character can change during the course of a chronicle. Herein are many different systems for resolving changes to characters, whether the changes in question be the accumulation of experience or the accumulation of wounds.

This chapter is divided into three sections, each of which discusses a different group of systems for implementing character changes. Character Development describes how Traits can increase (and decrease). Mental States includes systems for chimera, Bedlam, oaths and enchantments. Physical States includes systems for injuries and recovery from injuries.

Character Development

This section discusses the ways a character can increase (or decrease) in power and abilities.

Experience

During a story, characters learn many things. Much of what they learn is not the type of thing that can be recorded on character sheets, but something the players keep in mind thereafter. They may learn never to leave a car door unlocked or never to walk into a dark alley with a light behind them. Sometimes, however, what characters learn can be recorded.

At the end of each story, the Storyteller awards experience points to each character, normally giving the same amount to each one. The players then record the points on their character sheets. Experience points can be used to increase Traits.

The cost for raising Traits varies widely; see the chart on the next page for specifics. The cost is almost always based on the product of the present rating and a certain number. Thus, if the character has an Alertness rating of 2, and the player wants to raise it to 3, it costs four experience points to do so. If the character does not have the Trait at all, the cost is listed as a "new" Trait. A Trait can only be increased by one dot per story — never more.

Roleplay It

As the Storyteller, you should not let a player spend her experience points to raise any Trait she wishes — it's a little more involved than that. The increased Trait must be something the character had a chance to learn or use during the story — either the character achieved great success through use of the Trait, or she made a big mistake from which she can learn. In the case of Willpower, something must have actually occurred to bolster the character's self-confidence.

You should only allow Trait increases if they have been or can be woven into the story. At the very least, changes need to make sense in terms of the story and not simply be changes the player makes because she wants her character to gain certain powers or skills. The more you force the players to make sense of their experiences, the more character development as a whole is furthered.

Awarding Experience Points

Assigning experience points requires a careful balance between rewarding the players and maintaining game balance. If you follow the guidelines below, you probably won't get into too much trouble, but feel free to experiment as you see fit.

End of Each Chapter

Give each character one to five experience points at the end of each chapter (game session). One point is given whether or not the group succeeds or fails, as a function of simply participating (remember, sometimes we learn despite ourselves).

- **One point — Automatic:** Each player gets one point after every game session.
- **One point — Learning Curve:** The character learned something from his experiences during the chapter. Ask the player to describe what his character learned before you award the point.
- **One point — Acting:** The player roleplayed well — not just entertainingly, but appropriately. Award for exceptional roleplaying only; your standards should get increasingly higher. In most cases, award this only to the person who did the best roleplaying in the troupe.
- **One point — Concept:** The player acted out her character's concept very well.

- **One point — Heroism:** When a character risks herself for others, such as when she fends off several enemies with iron weapons in order to allow the rest of the group to escape, give her an experience point. Don't let characters take advantage of this; there is a fine line between heroism and stupidity.

End of Each Story

At the end of each story, you can assign each player one to three additional experience points over and above the one to five points earned for completing the chapter.

- **One point — Success:** The characters succeeded in their immediate mission or goal. Perhaps it was not a complete success, but at least a marginal victory was achieved.
- **One point — Danger:** The character experienced great danger during the story and survived.
- **One point — Wisdom:** The player (and thus the character) exhibited great wits or resourcefulness, or came up with an idea that enabled the group to succeed.

If you want to award even more points, thus allowing the characters to develop even more quickly, simply invent new categories in which to award experience. These can even vary from story to story and can be based on the specific circumstances of that story.

Increasing and Decreasing Traits

The costs for permanently raising the Traits listed below are listed on the Experience Chart.

Experience Chart

Trait	Cost
Attribute	Current rating x 4
New Ability	3
Ability	Current rating x 2
New Art	7
Art	Level of Art x 4
New Realm	5
Realm	Level of Realm x 3
Willpower	Current rating x 2
Glamour	Current rating x 2

Raising Arts and Realms

It is possible for a changeling to learn Arts and Realms on her own, but it takes longer and requires more effort. If a changeling has the Mentor Background, she may roll (usually against difficulty 6) a number of dice equal to the Trait score; each success reduces the cost of learning the Art or Realm. For example, a character with four dots in Mentor can roll four dice (difficulty 6); each success subtracts one from the experience cost to learn that Art or Realm.

Mental States

Bedlam

*The mind is its own place, and in itself
Can make a Heaven of Hell, or Hell of
Heaven.*

— John Milton, *Paradise Lost*

Insanity is a constant threat to the Kithain. Because they regularly interact with things that are not “real,” and because Glamour has a habit of making one’s perceptions change over time, madness is a threat to every changeling.

Changelings typically pass through three “thresholds” of Bedlam, although occasionally they go right from normalcy to complete madness without stopping at the other two thresholds.

You, as the Storyteller, have complete control over the process of Bedlam. You may decide to advance a character farther into Bedlam at any time it seems appropriate. However, there is a list of “warning signs” (see pg. 225) to guide your decision-making process. As a general guideline, a character who meets three or more of the warning signs has the potential for slipping into Bedlam.

You should only inflict Bedlam when it is appropriate. One mad changeling can ruin your whole chronicle if you’re not careful. Of course, Bedlam must be a threat with teeth if you are to encourage balance between the real world and the fantastic in your game.

First Threshold

The first threshold is perception-based. A character begins to have trouble distinguishing between mundane things and things chimerical. As well, she begins to see things that are not even chimerically there. Listed below are threshold flaws you can inflict on a character who has descended into the first level of madness.

- **Color Change:** Everything changes colors, either randomly or in patterns.



• **Whispers:** Telepathic or audible whispers, imparting secrets, prophecies, or spewing totally unintelligible gibberish.

• **Dread:** A feeling of complete and utter dread engulfs the changeling; shadows distort into monstrous shapes.

• **Lights:** Bright lights flash in and out of existence, surrounding people with nimbi or otherwise illuminating things.

Note: Whatever the first-threshold flaws are, they should be annoying but livable. The idea is that you want the character to descend into madness slowly. Threshold madness is curable and recoverable. After the first threshold has been reached, you may choose to add additional first-threshold flaws to the character's perceptions, or you may wish to send the character immediately into the second threshold.

Second Threshold

Bedlam's second threshold is more severe and debilitating. At this point chimerical reality becomes mundane reality for the afflicted. The Storyteller should take the player aside and explain how the character's reality has changed. This is when madness becomes evident to other changelings, because the changeling's Glamour is affected. The changeling ceases to interact with anyone who does not fit his version of reality.

Certain kinds of therapy (see "Treating Bedlam," below) can actually drive the afflicted deeper into Bedlam at this point. It is very difficult for outsiders to discern whether a changeling is in the first or second stage of Bedlam. Indeed, the changeling may occasionally and temporarily regain lucidity; during these "spells" he seems positively normal.

Some examples of second-threshold Bedlam are:

• **Don Quixote Syndrome:** The character believes everything to be from an ancient time or fantasy realm.

• **Delusions of Grandeur:** The character sees everyone as an underling, fit only to serve him. No matter what utter nonsense he spouts, he expects others to laud his ideas and cater to his insane visions.

• **Social Darwinism:** The character sees everyone as either predator or prey — and herself as a predator of great strength and skill. This is an insidious form of madness, as it can remain undetected for some time. Soon, however, the character will strike — and death will follow in her wake.

• **The Walls Have Ears:** The character believes that everything has a personality and is alive. Manifestations of this madness range from a changeling holding quiet conversations with fenceposts to uttering apologies every time he takes a step on the street.

Note: It's very hard for players to watch their characters fall into Bedlam. Before you proceed to the third threshold (where all but the most miraculous healing fails), you should make sure that the madness fits the character's internal story and give the character opportunities for healing if possible. Of course, if the player of the mad character is having fun, there's no reason to ease his transition into the third threshold — utter madness.

Third Threshold

The third threshold is the most devastating. The character becomes an unintelligible creature. She retains all the characteristics of her former stages of madness, but also suffers from a number of other threshold symptoms, as seen below:

• **Berserker:** The character attacks all around her with whatever weapons are nearby.

• **Autism:** The character withdraws into himself, not recognizing the outside world at all.

• **Feral Cunning:** The character reverts to an animalistic state: not a frenzied attacker like Berserker, above, but a cunning, predatory animal that doesn't communicate and seeks only to escape or kill.

• **Perversity:** The character descends into the depths of her psyche and performs inhuman acts barely conceivable by even the most depraved soul.

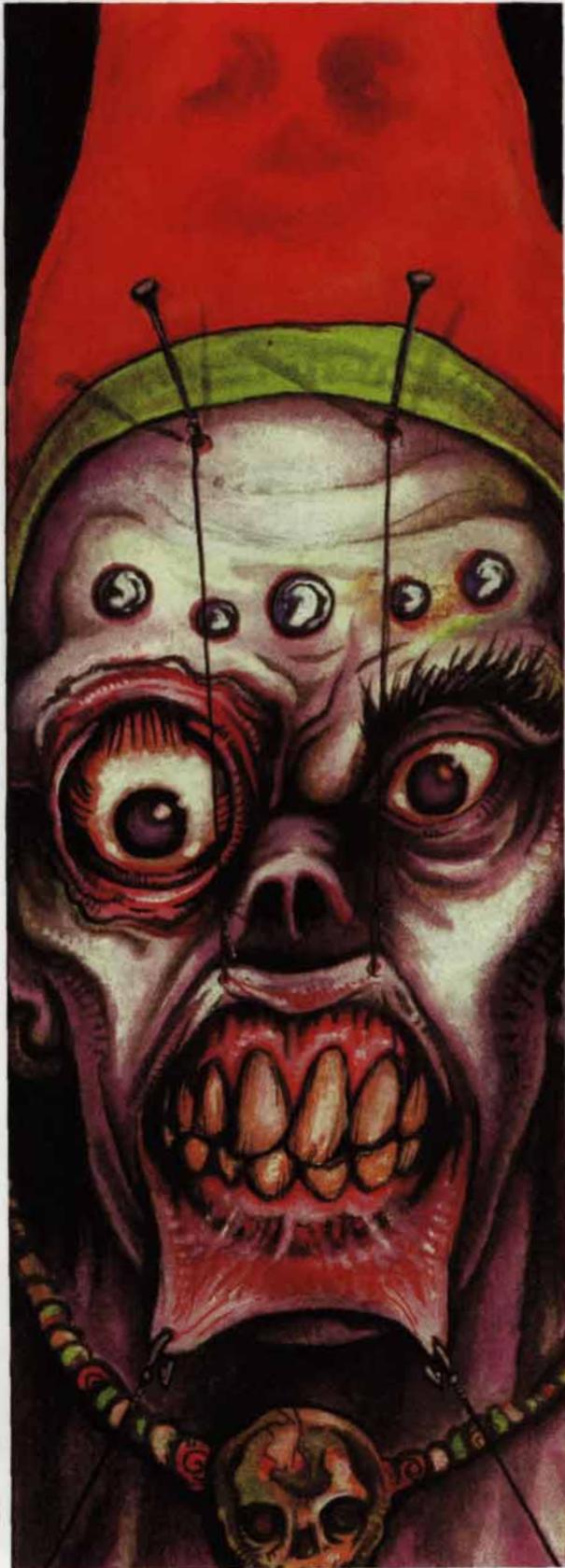
Note: Third-threshold Bedlam is highly contagious. Any changeling forced into prolonged contact with a character in third-threshold Bedlam risks developing first-threshold Bedlam. This is, of course, up to the Storyteller's discretion, but it is a definite danger. Only the most brave (or the most foolish) treat those in third-threshold Bedlam. Changelings in this stage are often destroyed, albeit remorsefully.

As if this weren't awful enough, those in third-threshold Bedlam birth many nervosa chimera (see pg. 232), all of which share common characteristics and work to protect the mad one.

Eventually, if untreated, Bedlam will completely overtake the character. She will lose all free will and will pass into the world of dreams. One night, while the changeling dreams, she will simply cease to be, disappearing entirely from the face of the earth. At this point (or perhaps sooner), the player may no longer run the character and must create a new one if she wishes to continue play in the chronicle.

Treating Bedlam

First-threshold Bedlam is cured, paradoxically, by exposure to Banality. Often a changeling in first-threshold Bedlam goes off by himself, seeking to "cure himself" in the



normalcy of human society. He resigns his position at court or leaves his household, taking a job in the mortal world and temporarily forgetting his changeling nature. This eventually cures the changeling: disavowing all contact with changeling society is often enough of a splash of cold water to get the psyche back on track.

In second-threshold Bedlam, things are a little different. A careful balance of magical healing (using the Primal Art) and Banality therapy must be used to treat the madness. This is because the madness has progressed to the faerie "soul" of the changeling, and both his human soul and faerie soul must be cleansed before continuing.

The only widely known cure for third-threshold Bedlam is drinking from the Cup of Dreams, an ancient and powerful faerie treasure thought to be currently lost in the Dreaming. It is said that some dragons also possess the lore to cure third-stage Bedlam. No Banality cure has ever worked, and psychiatrists who treat changelings in third-stage madness are thoroughly confused by their patients' resistance to psychoactive drugs and normal therapeutic techniques.

Warning Signs Checklist

Below are some warning signs that a changeling might be in danger of experiencing Bedlam. Although none of these is a "surefire" sign of impending madness, the more warning signs a character fulfills, the more likely Bedlam becomes.

- Your Glamour is higher than both your Willpower and your Banality.
- You spend more nights in freeholds than in the real world. (If you spend all of your time in freeholds, Bedlam is almost assured....)
- You have more than one faerie treasure.
- You interact with more than three chimera on a regular basis.
- You are a perennial Ravager.
- You have no mortal friends.
- You have no mortal job.
- You are almost exclusively nocturnal.
- You drink alcohol or use drugs or have sex to excess.
- You spend more than half of your waking time creating art of some kind.
- You have no mortal family.
- You have no mortal possessions.
- You are in a state of unrequited love.



COURTLY LOVE

*I stood in this sheltered place
 'Til I could see the face behind the face
 All that has gone before has not left a trace
 Down by the railway siding
 In our secret world we were colliding
 In all the places we were hiding love
 What was it we were thinking of?*

— Peter Gabriel, "Secret World"

The ideals of love are very important among the fae. Changelings fall in love with humans (tragic though such love may be), other exiles and even Arcadian fae. The complexities of Kithain romance have brought into being the Laws of Love. As with so many things fae, these rules are a close approximation of the Rules of Love developed during the Middle Ages by mortals. They are an attempt to govern what is acceptable in love and what is not.

These rules, which used to be absolute law in ages past, have come to be little more than guidelines for would-be lovers. Many modern Kithain, particularly wilders, consider these laws outdated. Still, they are followed and accepted by the bulk of changeling society. There are no written penalties for breaking the laws,

though as with all faerie laws, they seem to have a way of enforcing themselves.

Love Between Kithain

This is the only form of love that is formally accepted by the noble houses. On the rare instances in which true love exists between changelings, the two lovers may achieve an epiphany on account of their true love for one another. After all, there is no higher form of art than that of love.

Those who fall in love with members of rival houses or with those of the opposite court place themselves at risk. Such unions may even be forbidden outright by the changeling's lord. Overall, it is the commoners who have it easiest in love; they have the least to lose and the most to gain. At most a boggan might be shunned by her fellow boggans if she were to fall in love with a troll, but there would be few, if any, other consequences.

Love of One's Consort

Arranged marriages, and marriages for land and power, are not uncommon among changelings. It is rare, however, that either or both of those involved in such a marriage truly love one another. In such cases it is considered permissible to seek a lover outside of marriage, though of course meetings with this lover should be kept clandestine.

Love for Mortals

Love for mortals is considered to be the most dangerous and potentially most tragic of all. Unless the mortal is enchanted, he can never truly know a changeling for what she is — they can never really know one another. There will always be a separation between the two, for a changeling is a part of the Dreaming and hopes always to return there, while a mortal can never attain Arcadia. In the end the two must part, as the mortal partner grows old and dies.

Still, there is much to be said for love between mortals and changelings, and there are many who would risk it for its rewards. The love of a mortal can be a constant source of epiphany. Whenever her lover gives her a rose, reads her a poem or spends an intimate moment with her, the changeling may experience an epiphany. Ravagers may gain Glamour in this fashion as well, though their way usually leaves the mortal a husk of what he once was, now incapable of love.

It is said that there have been changelings who have given up their immortality for a mortal. These changelings, the ballads say, choose to become mortal, passing on their fae essence to another, so that they may grow old and die with their mortal companion.

Laws of Love

- Love without peril cannot be fulfilled.
- One can only be bound by one true love.
- Love must always rise or fall. Love never stands still.
- Love, through jealousy, is increased by suspicion.
- A lover can deny nothing to his love.
- True love is never tainted with avarice.
- New love overwhelms old love.
- A true lover takes nothing against the will of her lover.
- Love for a mortal will bring naught but tragedy.
- One who is in love does all things with his lover in mind.

True Love

This is a rare and wondrous thing and a cause for celebration when it happens. It is something that many mortals and changelings alike spend their lives searching for and yet never find. True love is no easy thing to attain; in order for love to be true, the lovers must face some sort of adversity that tests the bonds of their love.

Being creatures of dreams and stories, changelings love deeply and unreservedly. Either the affair is doomed



to end in tragedy from the start, or the lovers will find some way to escape the tragedy and emerge victorious. In the end, the struggle is what makes the love strong. Indeed, a love that no longer has the strain of outside forces binding the lovers may soon wither and die. It takes a very deep commitment for lovers, who have struggled together for so long in the face of adversity, to keep their love strong once the struggle is over — such a love can certainly be called true love.

Oaths

*I'll trust not your word
For I see a weak bond holds you.*

—William Shakespeare, *A Midsummer Night's Dream*

Oaths are actually magically binding to the Kithain. The changeling must simply swear the oath and all parties must consent (when appropriate). Below are some of the more common oaths, although changelings rarely do anything that's basic: they usually elaborate and occasionally utter flowery soliloquies as preambles to an oath.

The Oath of Clasped Hands:

Blood for blood, bone for bone, life for life, until only we stride the earth. My life is in your hands, my blood is in your veins. Hold me well and I will lend you my strength; break your bond and may we both perish. Friendship I swear to you, an oath of clasped hands and shared hearts.

An oath not made lightly, these words are only for those who feel a bond for a friend as strong as any they might have for a lover. To make this oath, hands are clasped around a double-edged blade while the words are spoken. As the blood of the oathmakers is mixed, so is their friendship reaffirmed and strengthened. Swearers of this oath gain an extra permanent Willpower point when the oath is completed, but lose two if it is broken.

The Oath of Fealty, Made by a Vassal unto Her Liege:

I swear fealty unto you, Lady (or Lord). Your command is my desire, and your request my desire. May my service always please, and may my sight grow dark if it does not. As the tides to the moon, my will to yours, my liege.

This is the wording of the formal Oath of Fealty, commonly used at investitures, knightings and coming-of-age celebrations. Speaking the words of this oath requires the investment of one Willpower point and necessitates a formal obeisance lasting a full quarter-hour. Once the oath is sworn, the difficulties of all resistance rolls against

any form of mental domination or control by beings other than the liege are lowered by two, though the difficulties of all rolls to resist the effect of any cantrip cast by the liege are increased by two. Breaking this oath causes the loss of three Willpower points, one permanently. In cases of extreme betrayal of the terms of this oath, the offender may be struck blind.

The Oath of Noblesse Oblige:

I take you as my vassal. You are of my house, even as the very stones. I pledge to hold you, to guard you, and to keep you. I pledge to honor your service as it deserves, and to reward loyalty in kind. As the moon to the seas below, my will to yours. I pledge the Escheat to you.

With these words, a ruler formally signifies that she has accepted another Kithain as a vassal. It is commonly spoken in conjunction with the Oath of Fealty, but not always. When these words are spoken, the speaker loses one temporary Glamour point and a chimerical gold coin, stamped with her visage, appears in her hand. The oath is not actually binding until the oathmaker offers and the proposed vassal accepts this token. Failing to abide by the terms of this oath indicates some deviation on the liege's part from the ways of true fae honor, and thus causes the acquisition of a permanent point of Banality. Anyone currently bound by (and adhering to) the terms of this oath regains any Willpower invested into an oath with that individual.

The Oath of the Accepted Burden:

Lay down your burden, that I might take it up. The road is long, and I swear I shall bear it for you, until all roads end. I shall [the actual task is named here], else may the road cease to lie beneath my feet.

Superficially similar to a Geas, this oath is a promise to perform a certain deed. The nature of the deed itself is irrelevant; it may be anything from getting a plate of ribs from a specific restaurant to retrieving the still-beating heart of an enemy. This oath is always sworn to another.

When these words are spoken, the oathmaker's Willpower and Glamour are fully refreshed. Failing to fulfill the oath for any reason causes the oathmaker to gain a permanent point of Banality.

The Oath of Guardianship:

As the sun guards the earth by day, as the stars by night, so shall I serve thee. This my duty I shall not abandon [object of oath] until [duration of oath], else may the stars close their eyes and sleep.

This is a fearful oath, and those who violate it are cursed never to spend two nights in the same bed until a century has passed. The Oath of Guardianship binds the oathmaker to keep a single object, place or individual from any and all harm, to the point of self-sacrifice. The oath may be to guard a person, place thing, or ideal. There is no cost to make the Oath of Guardianship except the cost extracted by its keeping.

The Oath of Truehearts:

I give a gift of myself to thee. Take it freely; freely is it offered, and until [duration of oath] comes, thou, [object of oath], shalt have me in thy keeping. I swear love unto you and pledge you my troth. May those who watch over love watch over this oath and those who keep it, and may we never find fault in their eyes.

The purpose of this oath needs no explanation. It is spoken in unison by the two (or more) lovers it binds, and swearing it expends a temporary point of Glamour from each lover to fashion a songbird chimera, visible only to the lovers. The instant this oath is broken, the bird ceases to sing, perching silently on the shoulder of the oathbreaker and now visible to all Kithain as a sigil of betrayal. In addition, both betrayer and betrayed gain a permanent Banality point as a result of this cowardly action. On the other hand, while the oath is kept, both lovers gain one additional point of Glamour from any Rapture in which they participate.

The Oath of the Long Road:

This I swear:

That I shall [nature of quest undertaken] or lose my honor, that I shall [nature of quest] or lay down my sword, that I shall [nature of quest] or Dream no more. You and the sky are my witnesses, so may it be.

The Oath of the Long Road is the most potent oath known to Kithain. It is the voluntary acceptance of a quest to be performed, and its swearing is usually sanctified with the blood of both the oathmaker and her witness. It is always spoken in front of one or more (preferably three) witnesses. The oathmaker receives an extra Willpower and Glamour point for swearing this oath, but there are dire consequences for failure. Simple failure to complete the quest causes the loss of three Willpower and Glamour points, one of each permanently. Abandonment of the quest strips the oathbreaker of all temporary Glamour and Willpower, drains two of each permanently, and adds a permanent point of Banality.



Mists Chart

The chart below may be consulted whenever a changeling or enchanted mortal is "killed" by chimerical damage, or whenever an unenchanted mortal is overcome by a chimerical effect.

Banality	Duration of Coma	Memory
1	1 hour	Total Recall: Everything is remembered.
2	6 hours	Startling Clarity: The entirety of the encounter is remembered as if it were yesterday.
3	12 hours	Clear Memory: Nearly everything is remembered.
4	1 day	Slightly Confused: The individual will be slightly confused, but will be able to recall most of his experiences, though many of the details may be vague.
5	3 days	Uncertainty: The person will have a fairly clear memory of what occurred, but will still be plagued by doubts as to the validity of the experience.
6	1 week	Haze: Faded recollection of the experience is possible, but the individual will still doubt her own memories. Unless she has physical proof, she will dismiss the experience as a momentary delusion.
7	2 weeks	Flashbacks: The person will experience occasional vivid flashbacks of his experiences, but otherwise will disbelieve their reality.
8	1 month	Dreamlike Quality: The individual will be uncertain whether the experience was real or was merely a dream.
9	4 months	Distant Dream: The experiences will seem to be nothing more than a distant dream.
10	1 year	Complete Blank: The person remembers absolutely nothing of his experiences with the fae.

The Mists

The Mists separate the fae from the mundane, clouding the minds of mortals so that they do not remember their encounters with things faerie. A side effect of Banality, the Mists exemplify the force of human rationality.

Effects on Mortals

Most mortals do not accurately remember their encounters with the fae. The Mists are likely to erase much of their memory or at least relegate it to a dreamlike quality. The amount of Banality the mortal possesses determines exactly what she remembers.

Enchantment

At times it is useful for changelings to bring a mortal into their world, whether out of need or for more insidious reasons. This can be done through a process known as enchantment. Enchanting a mortal is actually far easier

than one might believe; it is merely a matter of imbuing the chosen mortal with a bit of one's own Glamour.

A changeling who wishes to enchant a mortal must create a small token and infuse it with a bit of her own Glamour. Such tokens can take many forms: a bit of ribbon tied into a bow, an origami sculpture, even a curiously cut piece of paper. Some Kithain create food or drink, which they imbue with their Glamour. Whatever the form, the item or food must be given to the chosen mortal (simply being found by a mortal will not do) and then either carried or eaten by the intended. The amount of temporary Glamour invested into the token determines how many days the mortal remains enchanted. So, for example, if Higgins, a boggan, were to give his friend some home-baked cupcakes into which he had invested three Glamour, his friend would become enchanted upon eating one of the cupcakes and the enchantment would last for three days. If he chose instead to give the mortal a small trinket constructed from bits of wire, bird feathers and ribbon, it would take effect as soon as his friend accepted the gift.

An enchanted mortal is brought fully into the realm of the Kithain. Such a mortal can see and interact with

chimera and take damage from chimerical weapons. Enchanted mortals take damage from chimera just as changelings do (see "Chimerical Damage," pg. 234). The amount of time they remain unconscious is determined by referring to the Mists Chart (see pg. 230). Unconscious mortals appear to be in a comalike state and will usually remember very little of what occurred.

Enchanted mortals cannot cast cantrips, for their Glamour is borrowed and they have none of their own. Mortals can still use their own Banality to defend against a cantrip that affects them, but each time they do so they lose one of their points of surrogate Glamour. Though some kinain (mortals with faerie blood) do have some Glamour of their own, they cannot regain it on their own. Instead, they need a changeling to supply it for them. These kinain are the exceptions to the rule and have even been known to learn cantrips taught to them by a changeling.

Staying in a freehold has an odd effect on enchanted mortals; the time limit for their enchantment is suspended while they are within a freehold, so that they may stay enchanted indefinitely while they are there. Additionally, just as with changelings, they do not age while within the boundaries of a freehold. While this may not be noticeable if the mortal spends only a few days there, if the mortal were to stay for several years it could be very evident upon his return. Once the Mists cloud his mind again, it may seem to him as if several years had passed in only a day or so.

Kithain can use their Glamour to overcome a mortal's Banality for a short period of time — this is usually done so that a group of changelings can use their chimerical weapons on a mortal target. For each mortal the changeling wishes to enchant, she must spend one point of temporary Glamour. She must then attempt to overcome the Banality of each subject by rolling her Glamour against a difficulty equal to the subject's Banality. Only one success is needed.

Chimera

Chimera are the creatures, things and places of fantasy that exist only for those who possess Glamour. Chimera have no effect whatsoever on the mortal world, and even those mortals who become enchanted for a time tend to have their memories erased by the effects of the Mists; the same can even happen to changelings whose Banality becomes too high.

Disbelief

Occasionally a mortal will witness a chimera-aided feat that would otherwise be impossible, such as riding down the street on a chimerical horse or flying by on a chimerical magic carpet. Often, the chimera in question will simply vanish when confronted with mortal disbelief. Thus, changelings tend to perform their more radical magic away from mortal eyes. Any time a mortal witnesses an "impossible" chimerical event, the changeling so viewed must overcome the mortal's disbelief. This is done by rolling the character's Glamour against a difficulty of the witness's Banality. Though only one success is needed, this still causes changelings to be careful where and how they interact with chimera. If a mortal's Banality is overcome, that mortal becomes briefly enchanted for the purposes of interacting with chimera, though her Banality must still be overcome if she is to be affected by a cantrip. It should be noted that a mundane witnessing, for example, two changelings participating in a duel with chimerical swords would not fall under this category. He would most likely assume that they were simply playing (as in the case with two childlings) or at worst might think them mad (if they were both grumps).

Birthing Chimera

Chimera are formed from the stuff of unformed dreams; such a genesis is a very special and magical event. Many Kithain discover that they have one or more chimera attached to them upon their Saining. Chimera are not something over which a character has any real control, but rather are born of his subconscious and dreams.

Chimerical Weapons

One of the most common forms of chimera are weapons. A chimerical weapon affects a changeling's faerie form as if it is real: a chimerical sword will slash, a chimerical gun's bullets will puncture, and a chimerical flame will burn a changeling's fae body.

Mortals viewing the changeling's travails will notice that she reacts in pain and moves convincingly as if something is there, attacking her, but that is the extent to which the chimera is real for them. Others watching will usually assume that the changeling is an excellent mime (the worst of all possible fates) and is somehow playing a game of "let's pretend." This can be quite embarrassing if one is the CEO of a major corporation, which is why grumps rarely carry and use chimerical weapons or choose to interact with chimerical things.

Chimerical Creatures

Changelings must also beware of chimerical monsters. As with chimerical weapons, a chimerical monster's claw swipe will knock a changeling's faerie body (and mortal seeming) off her feet, as well as inflicting chimerical damage to the changeling. A chimerical salamander's breath will burn a changeling's fae form. This makes such monsters threats to be reckoned with, not just idle creatures of fancy.

Nervosa

One of the most enduring and potentially dangerous forms of chimerical monsters is the nervosa — a chimera born directly out of madness. This frequently occurs when a changeling experiences moments of insanity.

Nervosa take a plethora of shapes, sizes and colors. They have been known to manifest in normal human shapes, completely alien bodies, or no "real" body at all. Although some changelings have tried to classify them further by analyzing what kind of madness creates which kind of nervosa, most agree that there seems to be no recognizable pattern, rhyme or reason to their creation.

Nervosa are alternately dangerous and helpful, peaceful and aggressive, terrifying and terrified. They obviously conform to their own set of rules, and one must learn those rules if one is to deal with nervosa. Some nervosa occasion-

ally develop some semblance of reason beyond their own madness, although this is very rare. Some believe that nervosa are actually the spirits of dead changelings come back to haunt the living, although nervosa aren't saying one way or another.

Nocnitsa

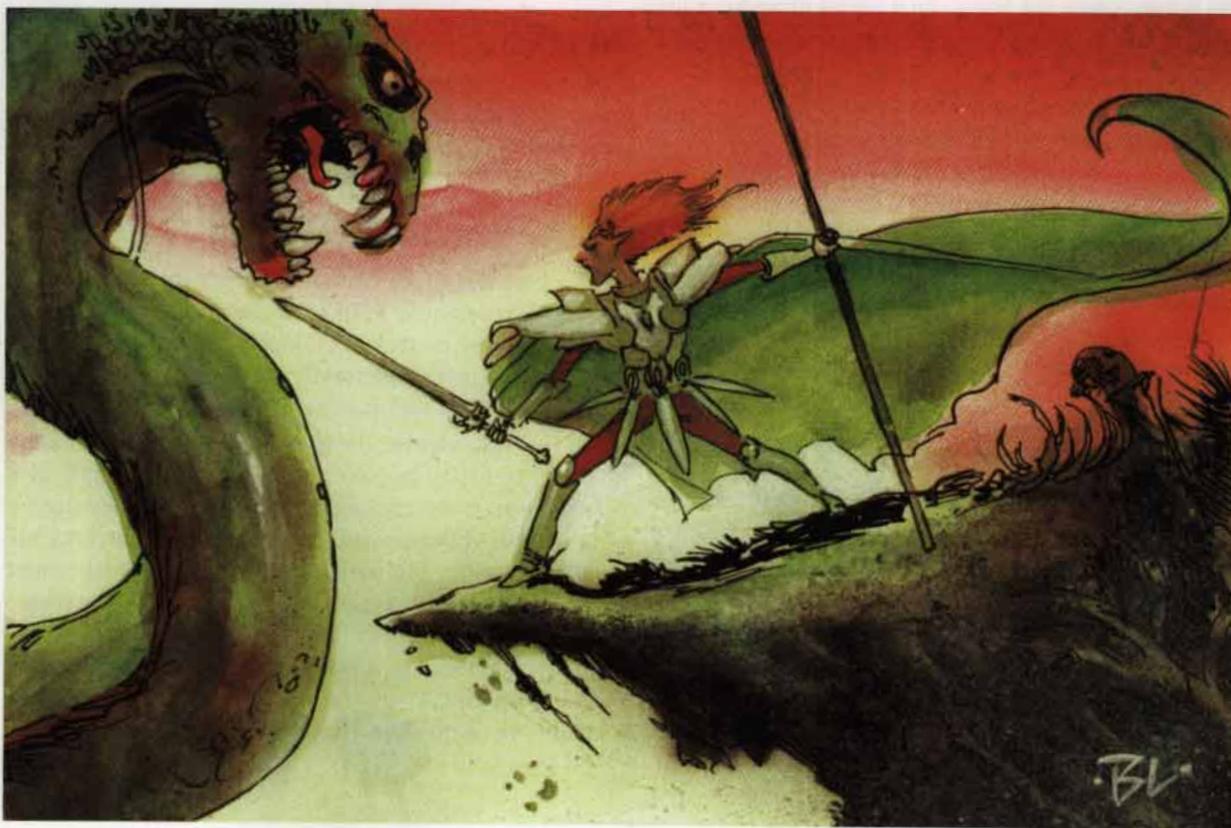
One of the most common of all chimera is the nocnitsa, a creature born out of a changeling's nightmares. Nocnitsa usually take the form of a changeling's most debilitating phobia. Nocnitsa are known for their mindless negative obsessions and malice. Some say that nocnitsa are actually just a type of nervosa, though apparently they can be formed from the nightmares of the sane as well as the mad.

Monsters

Creatures of myth and legend, some believe that these chimera are formed from a changeling's inner desire for adventure, though others believe that they are deliberately created by kings to keep the peasants busy while they continue their political machinations. No matter where they come from, monsters are creatures to be feared. They come in many shapes and sizes, from hideous goblinlike beings to griffins to mighty dragons.

Sprites

These chimera take the form of small winged faeries or pixies. They can often be found in freeholds



and other places of magical power. Little is known of these tiny beings, and whether they possess any real degree of sentience is a subject for debate. While most consider them to be mere chimera fashioned from the whimsical dreams of the Kithain, some believe that they are “real” faeries who have been banished to the imagination since the Shattering and are visible only to changelings.

Banality Resistance

The Banality resistance of a chimera is the level of Banality it can be exposed to without taking chimerical damage. Chimerical objects usually have a Banality resistance of 9, although more outlandish chimerical objects (especially chimerical weapons) have a lower Banality resistance. Chimerical objects vanish when exposed to Banality higher than their resistance. Chimerical creatures receive a number of Health Levels of chimerical damage equal to the difference between their resistance and the offending Banality. A creature’s Banality resistance is equal to its Glamour unless otherwise noted. This occurs every time the chimera is exposed to that Banality.

Síocháin

The Síocháin are among the most respected, admired and uncommon Kithain to be found. Síocháin are those particularly wise and patient Kithain who have achieved a spiritual balance between Banality and Glamour, their mortal and fae sides; they have accepted both completely and have become immortal as a result.

Síocháin are known for being very wise, yet extremely reclusive. They are very difficult to find, though quests for them are constantly undertaken. Many Kithain consider them patron saints of a sort, and it is not uncommon to hear their names spoken reverentially (or in vain).

The following is a list of some of the more famous Síocháin. They are notoriously reluctant to grant advice, particularly on how one is able to achieve their state. They have gained a certain distance from the hubbub of life and don’t wish to be thrust back again for any reason.

• Uar Coracle — An old seaman, it is said he still lives as a fisherman somewhere in Newfoundland — though none can say for sure, especially now that the cod are gone from the waters. He is wise in all things regarding the oceans.

• Oгна Beerbucket — This legendary boggan bard is known for her ribald songs and prodigious drinking. It is said that she wanders still, and many claim to have heard her sing at a festival.

• Lochlandra — She is also known as the “White Witch,” and her name is often heard in requests for blessing. She is said to live in the sky, in a palace made from clouds.

• Lord Iarbone! — Reputedly one of the most arrogant and haughty of the Kithain, Iarbone! is said to rule a kingdom of chimera on a faerie isle hidden somewhere in the Caribbean. Having never lost a battle, he is considered a patron by many warriors.

Physical States

These systems discuss the parameters of health and the lack of it. Injuries and healing are discussed, as is the difference between chimerical and real damage.

Injury

There are many different ways a character can sustain injuries, but **Changeling** measures injuries in only one way: the Health Level. A player records injuries in terms of Health Levels; each wound causes the loss of one or more Health Levels. Simply check off Health Levels as the character loses them, so that the last check made indicates the character’s current Health Level. As the character regains Health Levels, erase the marks.

Think of Health as a spectrum with Bruised at one end and Incapacitated at the other. As a character takes more wounds, he travels down the spectrum until he finally reaches Incapacitated. When he heals, he simply removes the marks, one by one, until he is again in perfect health.

Each success on an opponent’s damage roll causes the loss of one Health Level. If an enemy scores (for example) two successes, the player checks off two Health Levels, starting with Bruised and going down to Hurt.

When a changeling reaches Incapacitated, she is one Health Level away from death. If she is injured one more time, or if it is impossible to stem the flow of blood from her body, she will die.

Chimerical Damage

Damage from chimerical weapons or creatures does not affect changelings as do normal weapons. When a changeling is damaged chimerically, it doesn't damage her mortal body. Only the changeling's fae form is hurt by chimerical damage. To represent chimerical damage, you may wish to slash through your Health Level box with one slash (/). To differentiate this from actual Health Level loss, you may want to represent your "real" Health by completing the slash to make an X. In this fashion X's represent damage that is harder to heal (see "Healing," below), while slashes represent damage that is easily healed with a simple expenditure of Glamour.

If both real and chimerical damage are taken, the penalties from only the worst wound should be assessed, not from both. It should also be noted that chimerical and real wounds are not cumulative. In other words, if a character is lowered to *Injured* by a chimerical sword, and is later *Bruised* by a "real" fist, the character would still only be *Injured*. The *Bruised* box would simply be marked with an X, not a slash.

Chimerical Death

A changeling or enchanted mortal who is "killed" by chimerical damage is immediately thrust into a comalike state. This state can last anywhere from an hour to a year, depending upon how much Banality a given individual possesses. Once the required time has elapsed, the "injured" individual awakens, apparently unharmed (unless someone damaged the individual's physical body while he was unconscious).

Healing

A changeling's mortal body heals at a normal mortal healing rate, unless she is in a freehold. A changeling recovers one Health Level per night she spends within a freehold, no matter how grievous her wounds. Additionally, certain cantrips are known to speed the healing process.

Sources of Injury

There are many ways to inflict harm upon a character. These sources of injury are described below.

Healing Times

Bruised	One Day
Hurt	Three Days
Injured	One Week
Wounded	One Month
Mauled	Three Months
Crippled	Three Months*

* Not only must a changeling heal this Health Level, but she may lose one point from one of her Physical Attributes. A changeling who is magically healed, or who reaches a freehold to be healed before a day has passed, does not suffer this loss.

A changeling who reaches Incapacitated heals at the Storyteller's discretion; she may drop into a coma for the rest of her life (unless taken to a freehold for healing).

Combat

Combat wounds are dealt with at length in Chapter Nine. Each success on an opponent's damage roll causes the loss of one Health Level.

Distance (in feet)	Injury
5	One Health Level
10	Two Health Levels
20	Three Health Levels
30	Four Health Levels
40	Five Health Levels
50	Six Health Levels
60	Seven Health Levels

...and so on, to a maximum of 10 Health Levels.

Falling

Occasionally, characters will fall. Use the chart below to calculate damage. Characters can make Stamina rolls to try to "soak" damage. The difficulty is 8; each success means one fewer Health Level is lost. A botch means an additional Health Level is lost.

Difficulty	Heat of Fire
3	Heat of a candle (first-degree burns)
5	Heat of a torch (second-degree burns)
7	Heat of a Bunsen burner (third-degree burns)
9	Heat of a chemical fire
10	Molten metal
Wounds	Size of Fire
One	Torch; part of body burned
Two	Bonfire; half of body burned
Three	Raging inferno; entire body burned

FIRE

Any size flame can potentially harm a character. The player may roll a number of dice equal to the character's Stamina rating against the difficulties listed below. The player must roll each turn the character is in the flames to see if she can resist the damage. If the roll fails, the character takes from one to three Health Levels of damage (see the second chart below); if the roll succeeds, the character takes one fewer Health Level of damage per success than she normally would. If the roll is botched, the character is harmed in some special way — perhaps she loses her eyesight or her limbs are maimed.

Suffocation and Drowning

Changelings can die by drowning. The length of time a changeling can hold his breath is determined by his Stamina rating, per the following chart:

Stamina	Holding Breath
1	30 seconds
2	One minute
3	Two minutes
4	Four minutes
5	Eight minutes
6	15 minutes

Changelings may expend Willpower to continue to hold their breath; each point expended allows a changeling (or mortal) another 30 seconds if his Stamina is 3 or lower, or a full minute if his Stamina is 4 or higher.

When a changeling can no longer hold his breath, he begins to suffocate or drown as appropriate. A drowning character suffers one Health Level of damage per turn; this may not be healed until the changeling is out of the hostile environment, but will "heal" itself in (10 - Stamina) minutes once the changeling can breathe again. A changeling who reaches Incapacitated will die in one minute per point of Stamina.

Cold Iron

Cold iron is anathema to all changelings. It is the ultimate representation of Banality, and thus its merest touch causes great discomfort to changelings. Cold iron is considered only to be pure iron, not steel or any other sort of alloy.

Physical contact with cold iron causes discomfort to changelings, in the form of a gnawing ache that pervades the entire body. This discomfort causes the difficulty of any task performed by the changeling to be increased by one. Additionally, the changeling may not experience an epiphany while in contact with cold iron. Damage done to a changeling by any weapon made of cold iron causes the changeling to lose a point of temporary Glamour in addition to any damage inflicted. Worst of all, if a changeling is killed by a weapon made of cold iron, his faerie nature is forever destroyed.



beloved

precious

figo

-My Diary-

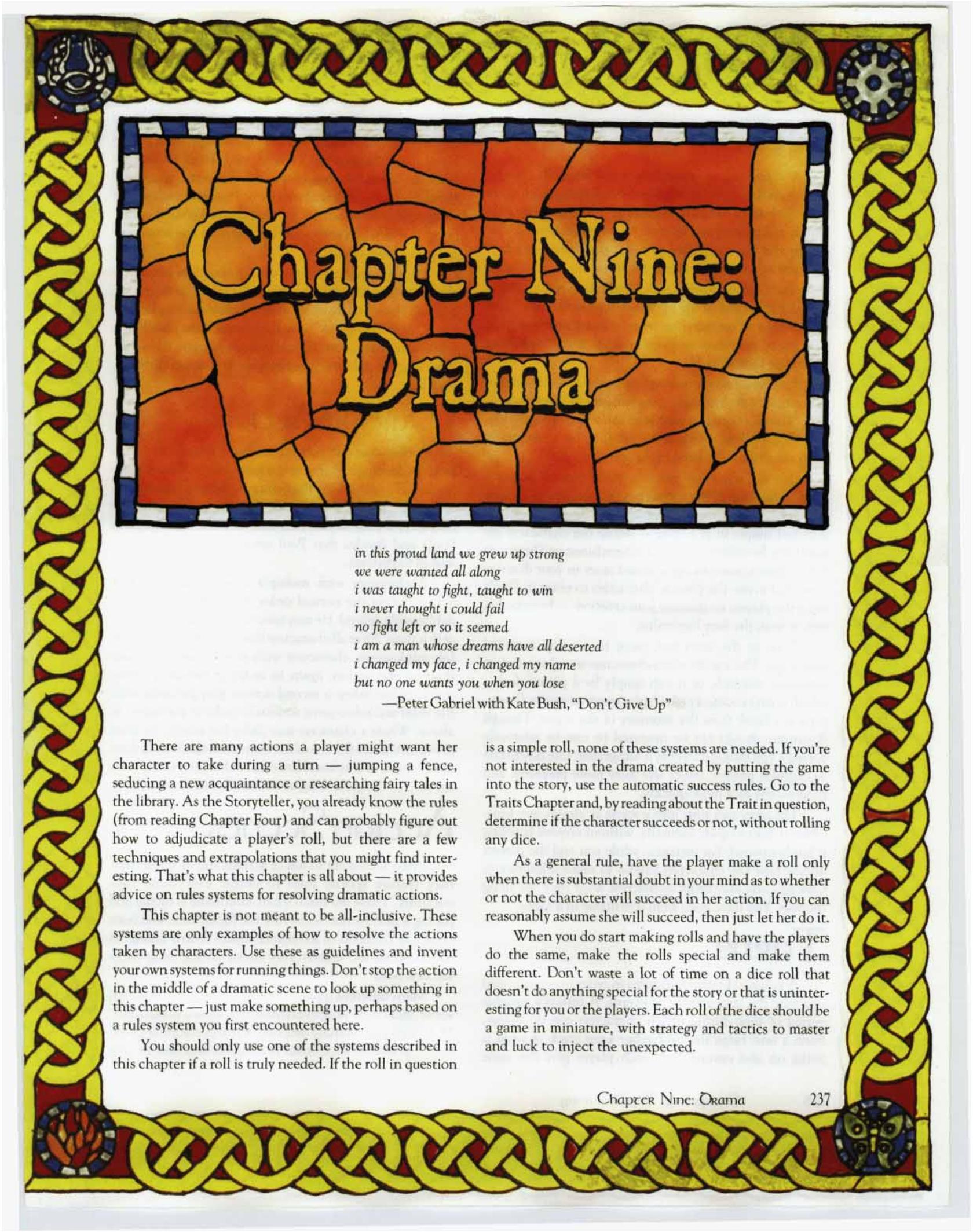
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Chapter Nine: Drama

*in this proud land we grew up strong
we were wanted all along
i was taught to fight, taught to win
i never thought i could fail
no fight left or so it seemed
i am a man whose dreams have all deserted
i changed my face, i changed my name
but no one wants you when you lose*

—Peter Gabriel with Kate Bush, “Don’t Give Up”

There are many actions a player might want her character to take during a turn — jumping a fence, seducing a new acquaintance or researching fairy tales in the library. As the Storyteller, you already know the rules (from reading Chapter Four) and can probably figure out how to adjudicate a player’s roll, but there are a few techniques and extrapolations that you might find interesting. That’s what this chapter is all about — it provides advice on rules systems for resolving dramatic actions.

This chapter is not meant to be all-inclusive. These systems are only examples of how to resolve the actions taken by characters. Use these as guidelines and invent your own systems for running things. Don’t stop the action in the middle of a dramatic scene to look up something in this chapter — just make something up, perhaps based on a rules system you first encountered here.

You should only use one of the systems described in this chapter if a roll is truly needed. If the roll in question

is a simple roll, none of these systems are needed. If you’re not interested in the drama created by putting the game into the story, use the automatic success rules. Go to the Traits Chapter and, by reading about the Trait in question, determine if the character succeeds or not, without rolling any dice.

As a general rule, have the player make a roll only when there is substantial doubt in your mind as to whether or not the character will succeed in her action. If you can reasonably assume she will succeed, then just let her do it.

When you do start making rolls and have the players do the same, make the rolls special and make them different. Don’t waste a lot of time on a dice roll that doesn’t do anything special for the story or that is uninteresting for you or the players. Each roll of the dice should be a game in miniature, with strategy and tactics to master and luck to inject the unexpected.

Scenes

A scene is a moment in a story when the troupe focuses on the events at hand and roleplays through them as if they were actually occurring. A scene may only require roleplaying and a lot of conversation between the players and the Storyteller, or it may involve a number of different actions, some requiring dice rolls.

A scene is like a series of shots taken in a movie, in the same location and at the same moment in the story. It is the essence of roleplaying, when players describe their characters' reactions to events rather than explaining what they intend to do.

You should do everything you can to make the scenes in your story as dramatic, complete and fulfilling as possible. The more you give each scene an exciting beginning, an action-packed middle and a fulfilling (or strategically frustrating) end, the better your story becomes.

Describe the scene not as a static picture, but as a place or time full of life and action. It should have its own existence apart from the characters. The redcap leader does not simply sit at a table — while the characters are watching, he calls over one of his henchmen and begins to berate him. Create an open-ended story in your descriptions and invite the players' characters to enter it. Don't force the players to animate your creation — breathe life into it from the very beginning.

Time in the story not spent in a scene is called downtime. This can be when characters travel or conduct extensive research, or it can simply be a period during which it isn't necessary to roleplay every moment. Downtime is a break from the intensity of the scene. Though downtime should not be overused (it can be relatively boring), you shouldn't avoid it altogether. Use downtime to organize players, direct the story more precisely, and progress the plot more quickly.

The story can turn into a scene at almost any time. Often it does so quite naturally, without anyone realizing it has happened. For instance, while you and the players discuss how the characters intend to make a journey to Chicago, you may begin to describe what they see along the way. You have gone from downtime to a scene.

Turns

A scene is divided into turns in order to organize and structure the arrangement of events. A turn is a variable period of time during which characters can do things. Such a unit helps the Storyteller keep track of what is going on and ensures that each player gets the same

chance to do something. In one turn, each character should be able to do one thing. Additionally, each player should be given about the same amount of time to describe what she wants her character to do. Each turn, go around the table in order of initiative (see below), give each player an opportunity to state an action, and then go to the next person. When you get to yourself, describe the actions of the non-player characters.

Even if doing so might not make complete sense, you should use the turn structure pretty loosely. You might, for example, let someone climb a tree while someone else fires a gun, even though in normal circumstances climbing a tree usually takes a minute, while shooting a gun takes only three seconds. Adrenaline makes people do amazing things, after all.

Multiple Actions

A character can perform multiple actions in a turn (such as dodging and shooting a gun), but he has to divide his dice. To split a Dice Pool among different actions, the character takes the dice from the action at which the character is least skilled (the one with the smallest Dice Pool) and divides that Pool among all the actions he wishes to perform.

A character with multiple actions takes his first action during the normal order of initiative (unless he deliberately delays). He may take no more than one action at this time. After all characters have completed their first (or only) action, characters with more actions may take their second action, again in order of initiative. After everyone has taken a second action, play proceeds with the third and subsequent actions in order of initiative, as above. While a character may delay his action, he must perform it before the rest of the characters move on to their next action, or it is lost. However, a character can always use dice to dodge, as long as he has dice left in his Pool.

Action Scenes

Many scenes are so full of actions and dice rolls that they require special rules to ensure everything runs smoothly. These are times when adrenaline is racing and pacing is fast. Action scenes are the fights, races and feats of danger common to adventure stories. Turns during an action scene are usually very short, lasting only three seconds or so.

Many different types of actions can occur in an action scene, and correlating everything can seem a little tricky. Make sure you carefully describe where everyone is in the scene, as well as what cover is available and how far it is



from the characters. Otherwise, you will have to describe the scene again and hear complaints like, "Wait a minute, you didn't say anyone was over there!" You may also want to describe the environmental conditions and how they might affect the scene. Rain, wind and smoke can affect the difficulties of rolls.

In general, let a character do nearly anything she cares to try, even if you assign a difficulty of 10.

Organizing an Action Turn

Just as turns organize a scene, there are different stages within each turn. Still, you will probably not need to subdivide turns unless they are action turns. Though you need not go exactly by the following stages, look over this list to get ideas about how you can organize things when the action gets hot. The better you've organized a scene, the more smoothly it will go and the more fun everyone will have.

☉ Describing the Scene

At the beginning of each turn, you should describe the scene from each character's perspective. You may want to suggest what the characters' opponents might be

about to do, but do not actually describe what will happen. Sometimes this will be a wrap-up of the last turn, making it clear to all players what occurred. This sort of constant description is essential if you want to avoid confusion.

This is your chance to organize and arrange things so that all goes smoothly when the players begin to interact with the environment you have created. You should make your description as interesting as possible, leaving open all sorts of possibilities for characters' actions.

The players need to roll for initiative (see "Initiative," below) to determine the order in which their characters will act. In especially complicated situations, you can have the players describe to you what their characters intend to do that turn, starting with the player who rolled the *lowest* initiative (the character with the highest initiative speaks last, after she has heard everyone else's actions, and acts first).

If you wish to be particularly free-spirited, eliminate the initiative roll altogether and have the characters act in whatever order you wish.

☉ Decision Stage

Going in *reverse* order of initiative (if the players made initiative rolls), have each player explain what her character intends to do and how she intends to go about it.

If you did not call for initiative rolls, simply go around the table from left to right, or in order of character Wits, or using whatever consistent method you like.

You then decide how you want to resolve the action — what kind of roll each player must make, the difficulty of the roll, and the number of successes needed. You can make the process as simple or as complicated as you like — e.g., “If you want to catch him before he gets over the fence, you need to make a Dexterity + Athletics roll, difficulty 6. You need to score six successes to catch up with him, but he only needs three more to get over the fence.”

☉ Resolution Stage

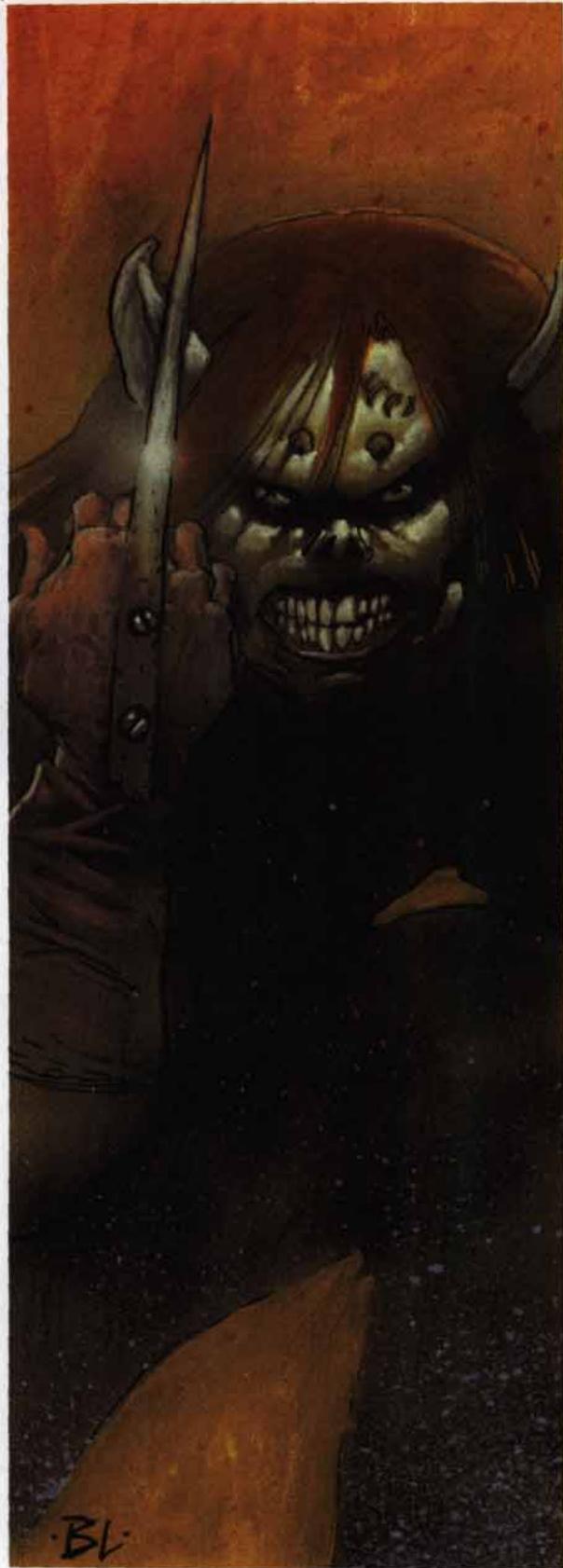
This is when the players roll to see whether their characters succeed or fail. The players roll dice to attempt the actions they described in the preceding stage.

At the end of the turn, you need to summarize everything by describing what happened and translating all dice rolls into description, plot and story. Don't simply say, “You manage to hit the bad guy for two Health Levels of damage.” Get more graphic and say, “After ducking away to the left, you sweep across with your fist and strike him in the head. Your hand stings, but you've punched him in the gut and wounded him for two Health Levels.” Or, “With a great burst of speed and a daring leap over a garbage can, you race down the alley after him. Next turn, you will be able to make a grab at him before he gets away.”

INITIATIVE

At the beginning of most scenes, you need to figure out who goes first. Rolling for initiative is the best way to decide the order in which players will take their turns for the remainder of the fight. Sometimes it will be obvious who goes first, such as when an ambush was set or when one combatant is clearly caught by surprise. In combat, however, if you intend to let the opponents have a free shot at the characters, you should not simply spring the foes on the players. Let them make Perception rolls (difficult ones) to see if characters notice something just before the bad guys open up. Otherwise, you'll have a pack of whining jackals on your hands. The difficulty depends on how well the ambush was set (usually 8 or so). The number of successes the players score indicates the number of dice they can roll on their first actions (usually dodges).

In a normal situation, each player makes an initiative roll, and you do so for each of the opponents. Everyone involved makes a Wits + Alertness roll (or you can have them roll Wits + Brawl, Melee, Firearms or any appropriate Ability). The difficulty is usually 4 — characters with the most successes act first. Ties act simultaneously. Char-



All sorts of other actions require rolls. Some are listed here:

- **Attack:** A character may decide to fire his weapon or strike someone. The roll made depends on the attack; for instance, a Firearms attack requires a Dexterity + Firearms roll.

- **Climb:** This action requires a Dexterity + Athletics roll.

- **Dodge:** Dodging not only allows a character to avoid an attack, but removes him altogether from the line of attack. A character can make a Dodge roll right after someone tries to hit him, thereby (hopefully) avoiding the blow.

- **Get to Feet:** It takes a turn to get up from the ground without having to make a roll. If a character wants to get to her feet and still take other actions, she can take dice from her announced action and attempt to score at least one success on a Dexterity + Athletics roll (difficulty at least 4).

- **Leadership:** A character may give commands to followers and have them obeyed by making appropriate Charisma (or Manipulation) + Leadership rolls.

- **Reload Gun:** This can be done in a single turn so long as the character has a preloaded clip.

- **Research:** A character may try to look up vital information in a book. Research generally employs the Investigation Ability. Though this would likely take longer than three seconds, you may wish to suspend reality a bit for dramatic purposes.

- **Start a Car:** This action doesn't require a roll at all, unless a character is hot-wiring the car.

- **Sneak up on Enemy:** This action usually requires a Dexterity + Stealth roll.

- **Unjam Gun:** This action can normally be performed in a single turn by making a Wits + Firearms roll.

acters who fail act after those who succeeded last. A botch on an initiative roll means the character does not get to act that turn — his gun jams, or he stumbles and cannot punch or dodge.

Taking Actions

The two basic actions characters can take without making rolls are:

- **Yielding:** The character allows the person with the next highest initiative to take his action, thereby yielding her turn. She can still take her action at the end of the turn. If everyone, including her opponents, yields as well, no one does anything that turn.

- **Moving:** The character may move by walking, jogging or running. If she walks, she may move seven yards. If she jogs, she may move 12 yards + Dexterity. If she runs, she may move 20 yards + (3 x Dexterity).

No roll is required to move, but movement is the only action allowed to the character in that turn. In some situations, it can be hazardous to jog or run, and a roll might be required to maintain balance when there is glass on the ground or bullets are raining down. If a character wants to run away from a conflict or encounter, she must dodge unless she is not in the field of fire or otherwise hindered.

Dramatic Systems

Described below are a variety of different systems to resolve actions, or, to put it simply, a bunch of ways to make rolls. If you prefer to roleplay through dramatic scenes, just use these systems as suggestions of what sorts of things can happen during the scene. Physical dramatic systems are the most numerous, because these actions are impossible to resolve through roleplaying alone. Social and Mental systems can be simulated by the players.

Physical

These systems describe physical actions and confrontations — dramatic situations in which Physical Attributes predominate.

Climbing

When a character attempts to climb any sort of surface (a tree, cliff or building), ask the player to roll the character's Dexterity + Athletics. The difficulty depends on the sheerness of the climbing surface, the type of surface being climbed and, to a lesser extent, the weather conditions. Each success indicates that the character has climbed five feet. Once he accumulates enough successes to get to where he wants to go, he can stop rolling. For example, Samuel is trying to climb a 25-foot wall, so he needs five successes to get to the top. A failure indicates the character is unable to make any progress during the turn. A botch

indicates the character falls and cannot attempt to climb again without expending a Willpower point.

- 2 Easy climb: a tree with many stout branches
- 4 Simple climb: a cliff with many handholds
- 6 Straightforward: a tree with thin branches
- 8 Treacherous: very few handholds
- 10 Extremely difficult: a nearly sheer surface

Feats of Strength

A character's Strength is often used alone, without an Ability, for actions where brute force is all that matters. This system works on the same basis as automatic successes. If the character's Strength equals or exceeds the difficulty of the task she is attempting, she succeeds automatically. Only if the difficulty is higher than her Dice Pool must she make a roll.

When the character makes the roll, however, it is based on Willpower, not Strength. It is a simple roll, so the character gets only one chance to make it. The difficulty is almost always 9, though it can vary according to the surface conditions, the structure of the object being lifted, and Storyteller whim. Each success increases the character's effective Strength by one step on the chart below (to a maximum of five steps). Thus, if the character has a Strength of 4 but wants to flip over a car, she needs three successes on the Willpower roll to do it.

Dice Pool	Feats	Lift
1	Crush a beer can	40 lbs.
2	Break a chair	100 lbs.
3	Break down a wooden door	250 lbs.
4	Break a 2' x 4'	400 lbs.
5	Break open a metal fire door	650 lbs.
6	Throw a motorcycle	800 lbs.
7	Flip over a small car	900 lbs.
8	Break a three-inch lead pipe	1000 lbs.
9	Punch through a cement wall	1200 lbs.
10	Rip open a steel drum	1500 lbs.
11	Punch through 1" sheet metal	2000 lbs.
12	Break a metal lamp post	3000 lbs.
13	Throw a car	4000 lbs.
14	Throw a van	5000 lbs.
15	Throw a truck	6000 lbs.

Jumping

Jumping requires a Strength roll, or a Strength + Athletics roll if it is a horizontal jump and the character gets a decent running start. The difficulty for a jump is almost always 3 (unless there are difficult weather conditions or there is a narrow landing space). The Storyteller

calculates how many successes are required to make the jump. There are no partial successes in jumping; the character either succeeds in one roll or she falls.

Type of Jump	Feet per Success
Vertical (up)	2
Horizontal (across)	4

Pursuit

This simple system is used when one character attempts to catch another. One opponent starts with a certain number of successes. This number is either determined by the Storyteller (this is the preferred method) or by having the pursued character roll Dexterity + Athletics (difficulty 6) for each turn of headstart he has. Add up the number of successes achieved. This number of successes must be achieved by the other character before he can catch up. Once he does, he can try to grapple the fleeing person (see the combat rules). The pursuer might only want to catch up halfway, in order to get a better shot at the fleeing character.

Repair

Getting something fixed is not always as easy as taking it to the garage; sometimes the task has to be performed oneself. When a character wishes to fix any sort of mechanical implement, he must roll Dexterity + Crafts. The difficulty is determined by the complexity of the task (see the chart below). Before the job can be considered complete, a certain number of successes must be collected, usually between two and 20. Each roll means that a certain amount of time is spent — whatever the demands of the story require. A botch indicates that the device is somehow damaged in the attempt.

This system can be fun to use during combat, as one character desperately tries to start the car while the others fend off an attack.

Job	Difficulty	# of Successes
Simple mechanical repair	4	3
Soldering job	5	2
Electronic malfunction	5	5
Fitting in new part	6	10
Repair stalled car	6	5
Tough auto repair	7	10
System overhaul	8	20
Technical glitch	9	2

Shadowing

Sometimes a character will want to follow someone. In order to be led somewhere interesting, this needs to be done as discreetly as possible. That is what shadowing is all

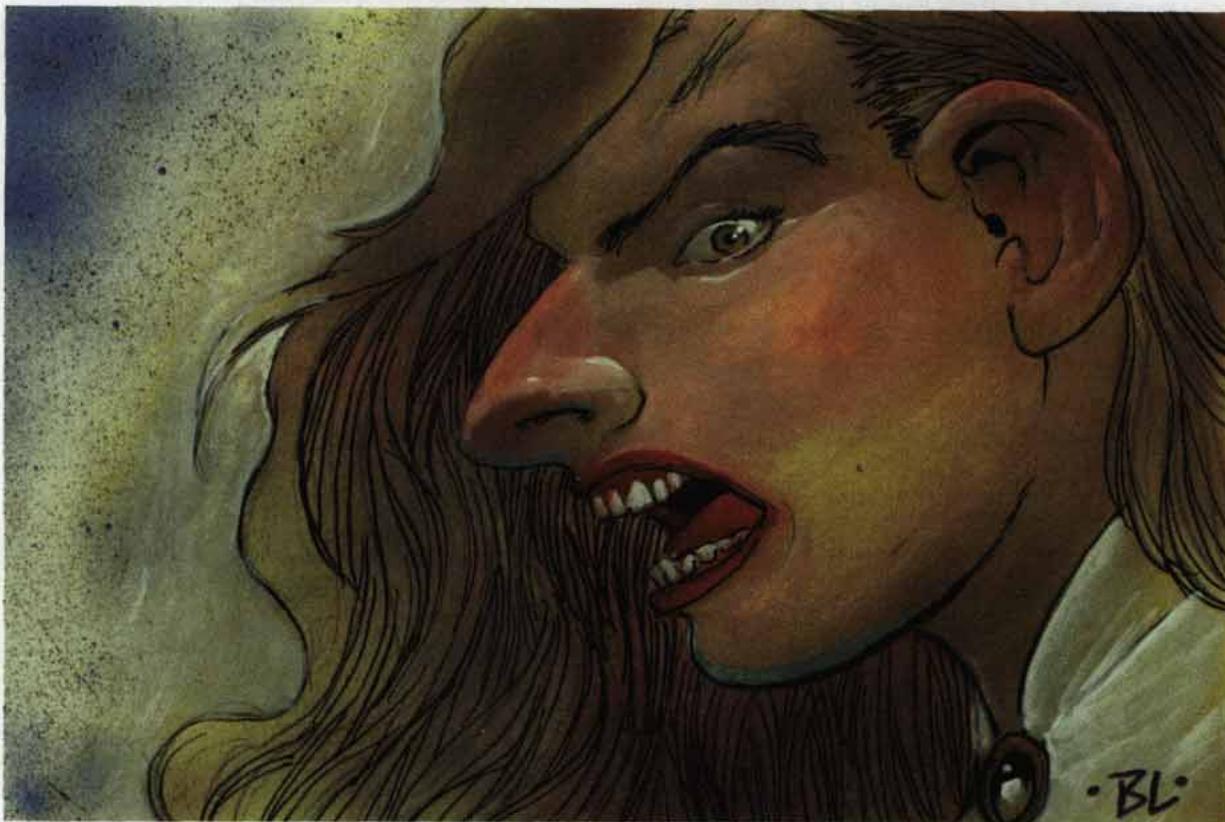
about — following someone without the pursued knowing the character is there.

There are two components to shadowing — keeping track of where the subject is and making sure he doesn't see his tail. Shadowing can be conducted on foot or in vehicles. Rolls can even be made if someone else is driving, such as a taxi driver — "I'm sorry, but I can't remember the address — you'll just have to follow my directions. Take a right at the corner. No, wait, a left!"

The character attempting to shadow must make a Perception + Investigation (or possibly Streetwise) roll. The difficulty is normally 6 (though it can vary from 5 to 9 depending on the thickness of crowds, relative speeds of vehicles, and weather conditions). Each success indicates that the target has been followed for a turn. A certain number of successes is required to follow the subject all the way to his destination. A failure indicates that the character has temporarily lost the subject but can try again next turn. If she fails a second time, she has lost the subject completely and the chase is off (unless she can think of a new approach). A botch indicates that the character has not only completely lost the subject, but she is so involved in shadowing that she gets into trouble of her own — a gang tries to beat her up, she falls into an open manhole, or she has a car accident.

Though the Perception roll is the most important aspect of shadowing, a Stealth roll must also be made to see if the subject notices he is being followed. Each turn the Perception roll is made, the Stealth roll must also be made. The player must roll Dexterity + Stealth (or Dexterity + Drive if the character is in a vehicle). The base difficulty is the subject's Perception + Alertness, but this can be modified by up to three points in either direction depending on the circumstances (empty streets or thick crowds, for instance). A single success indicates the shadower is not detected, and each additional success also makes it more difficult for the subject to spot the shadower, even if he is actively looking. A failure indicates the subject becomes suspicious and starts to glance surreptitiously over his shoulder (and may make Perception rolls of his own; see below). A botch indicates the character completely reveals herself and the subject now *knows* he is being followed.

If the subject is alerted somehow (by the shadower's failure on the Dexterity + Stealth roll) or simply looks to see if he is being followed (out of habit, perhaps), roll Perception + Investigation (or Streetwise). The difficulty is the Stealth + 5 of the shadower. Each success on this roll indicates a higher degree of suspicion. Successes can be accumulated from turn to turn; see the chart below to see



how alert the subject is to the fact that he is being followed. Failure means that nothing out of the ordinary is seen and the "suspicion value" of the subject decreases to zero. A botch means the subject is convinced he isn't being followed and no longer looks behind him.

Successes	Suspicion
1	Hunch
2	Suspicion
3	Near-certainty
4	Positive knowledge
5	The shadower has been spotted

Buddy System: Two or more characters can share shadowing responsibilities by trading off. However, they must have previously worked/trained together in this technique; otherwise, the difficulties of all rolls for the pair are increased by one. One player shadows for a turn or more, trading off whenever her partner gives the signal. If the pair switches off, the subject can't accumulate successes for very long, which makes it much harder for the subject to spot shadowers.

Sneaking

When a character attempts to hide in shadows or sneak up on a guard, she must roll Dexterity + Stealth (difficulty of the guard's Perception + Alertness). Anyone who is on watch or actively looking for intruders can be considered a guard.

The sneaking character needs to collect a certain number of successes in order to make it to where she wants to go. A Perception + Stealth roll can be made if the player wants to estimate how many successes will be needed; the difficulty of this feat is usually 7.

Failure of any sort on a Stealth roll indicates detection.

Stunt Driving

This system is used to determine the outcome of nearly any type of automobile chase or maneuver. Dice rolls in chases are made not only to see how fast a driver goes, but also to see if she stays on the road. Each vehicle is rated for its maximum safe driving speed, as well as its maneuverability. One vehicle is not always as fast or maneuverable as another, so the details of the chase often depend on the make of the vehicle (see the chart below).

A character can make special maneuvers in order to catch or lose another vehicle, such as spinning around a tight corner, doing a 180° turn, or wheeling about to block a road. Essentially, one character makes a special maneuver, and the other character must copy that maneuver by making the same or an approximate roll.

The player must roll Dexterity (or perhaps Perception) + Drive. However, the vehicle's Maneuverability rating dictates the maximum number of dice that can be rolled. The complexity of the maneuver and the speed of the car determine the difficulty. You should give each maneuver a basic difficulty from 2 to 7, and then designate a speed at which it can be completed at that difficulty. This is most often the Safe Speed, but can be much less depending on how complicated or tight the maneuver is. The difficulty increases by one for every 10 mph the vehicle exceeds that speed while performing the maneuver. The driver decides how fast her vehicle performs the maneuver, although she will not always be able to decelerate enough to avoid a crash or collision.

Vehicle	Safe Speed	Maximum Speed	Maneuverability
Six-wheel truck	60	90	3
Bus	60	100	3
18-wheeler	70	110	4
Sedan	70	120	5
Mini-van	70	120	6
Compact	70	130	6
Sporty compact	100	140	7
Sport coupe	110	150	8
Sports car	130	170	9
Formula One race car	140	240	10

Social

These systems involve social interaction between people. They nearly always require a Charisma, Manipulation or Appearance roll. Often these systems are best left unused, with the success or failure of a particular social ploy instead resolved through roleplaying.

Credibility

This system is used when a character attempts to convince someone she is telling the truth: for example, when she attempts to persuade a sidhe noble she is not lying or tries to convince a police officer of her identity. The player must make a Manipulation + Leadership roll. The difficulty is the other subject's Intelligence + Subterfuge. Lower the difficulty by one to three if the character is telling the truth (it does make a difference). Each success indicates a higher degree of credibility. Five successes indicate the subject is completely convinced. A failure indicates disbelief, and a botch indicates the character is caught in a lie (or the subject thinks he has caught her in a lie).

Fast-Talk

Fast-talk is a means of verbally browbeating and confusing someone into submission. Manipulation + Subterfuge is the most common roll for such a feat; Charisma or Appearance can sometimes be substituted. The difficulty is the target's Wits + Streetwise.

Success indicates that the target becomes confused and is likely to agree with the subject, at least momentarily. Failure indicates that the attempt has faltered, and the target can try to interject something — an attempt to explain himself, or even an attempt to fast-talk back. A botch indicates that the target doesn't get confused, only angry. Fast-talk attempts by the character will never again work on him.

Repeated rolls might be necessary to confuse the target. As Storyteller, you need to run attempts at fast-talk in a manner consistent with the mood of your game. It can be as slaphappy or as deadly serious as you like.

Willpower points can be expended to resist fast-talk.

Interrogation

Interrogation can be used in a number of different situations. It is a form of questioning, not torture, though intimidation is certainly employed. Torture can be used, but you will have to develop your own rules for that if you wish to include it in your chronicle.

The player makes a Manipulation + Intimidation roll (difficulty of the victim's Willpower). The number of

successes indicates the amount of information obtained (see the chart below). A failure indicates the character learns nothing of value. A botch indicates the subject tells the character nothing and will never tell him anything — or worse, the subject lies. For this reason, the Storyteller should often make the roll for the player.

Successes	Interrogation
1	Only a few mumbled facts
2	Some relevant facts
3	Much interesting information
4	The subject talks on and on
5	Everything of import is discovered

Oration

If a player wants her character to give a speech, but doesn't actually want to recite it, you can use this system. The player should at least describe what her character says and maybe recite a memorable phrase — that might even get her started into roleplaying the speech *verbatim*. Oration is often very difficult to roleplay, so never force your players to do so. Just use this system.

The player makes a Charisma + Leadership roll. The difficulty depends on the mood of the crowd, its willingness to hear what the orator says, and its penchant for throwing rotten vegetables (difficulty is usually 7). If the orator has any sort of reputation, you may wish to adjust the difficulty accordingly. The number of successes indicates how impressed the crowd is (see the following chart). It is a simple roll, so the player has only one crack at it. A failure indicates the crowd ignores the character. A botch indicates the character is going to be attacked (or, if that sort of thing isn't common, booing begins).

Successes	Crowd Reaction
1	They listened, but aren't excited
2	The character has convinced them somewhat
3	The crowd is won over
4	The crowd is completely enthralled
5	The crowd is in the palm of the character's hand

If the speech is vital to the story, the player may make several rolls. If you want to spend some time on it, you can make it an extended action, interspersing each roll with roleplaying. The character can spend as many turns as she would like on the speech; after the third turn, however, the difficulty increases by one each turn. More successes than five might be required to win over the crowd completely.

Performances

This system is used whenever a character gives any type of performance, whether it be comedy, music, acting

or storytelling. It can be on a stage or in a nightclub, and can be formal or informal.

The player must roll the appropriate Attribute + Performance (or Expression). The difficulty is based on how receptive the audience is. A failure indicates a lackluster, eminently forgettable performance. A botch indicates a miserable performance that cannot even be finished—the instrument breaks or the character is booed off the stage.

The number of successes indicates how moved the audience is (see the chart below). These successes determine the artistic merit or technical verisimilitude of the piece.

Successes	Your Performance	Reaction
1	Mediocre	Polite applause
2	Average	Approval
3	Good	Genuine appreciation
4	Superior	Vigorous applause
5	Exceptional	Ecstatic reaction
6	Superb	Immediate sensation
7	Brilliant	Miracle, <i>magnum opus</i>

Seduction

Seduction is an unnatural means of gaining intimacy with another person, because every step is carefully staged and real feelings are not shared. A seduction takes place in stages, and unless a person succeeds during each consecutive stage, he will not succeed at all. This system is designed to replicate the activities of a dominant person over a more submissive one. If the emotions and motives are true, then you should ignore this system and roleplay it out.

Opening Line: The player rolls Appearance + Subterfuge. The difficulty is the Wits + 3 of the subject (the player gains a bonus of one to three dice if it's a good line, minus one to three if it's a stupid one). Each success after the first adds an extra die to the roll on the next stage.

Witty Exchange: The player rolls Wits + Subterfuge. The difficulty is the Intelligence + 3 of the subject. Again, give bonuses and penalties for roleplaying. Each success over and above the base adds an extra die to the roll on the next stage.

Conversation: The player rolls Charisma + Empathy. The difficulty is the Perception + 3 of the subject. Again, roleplaying bonuses come into play here.

Intimacies: At this point, the couple may move to a private area and become physically intimate. No roll is required.



Mental

These dramatic systems deal with the use of the mind and Mental Attributes. They are employed in situations where drama is caused not so much by the action as by psychological tension.

Dream Interpretation

Among changelings, dreams often contain important information. Unfortunately, this knowledge is often shrouded in mysterious symbolism and obscure references. This can make it very difficult for a changeling to decipher his dreams.

The player of a changeling who decides to figure out the deeper meanings of his dreams must roll Perception + Enigmas. The Storyteller decides the difficulty of this roll, based on the obscurity of the dream and its importance to the character. The more important the information contained in a dream, the more thoroughly it will be hidden, and thus the more difficult the roll will be. Not all dreams have information hidden within them, but go ahead and let the players roll anyway, to keep them guessing.

Dreams should be mysterious things, rich with bizarre symbolism and personal myths. Storytellers should spare no effort when designing important dreams. The players will appreciate it.

Sometimes, a Storyteller may decide to have a recurring dream haunt a certain character. If this is desired, Dream Interpretation can become an extended action. The Storyteller decides the difficulty of the task and the number of successes needed to unravel the hidden meaning within a recurring dream.

Research

Research is often the only way for a character to proceed to the next stage of a story. A character may have to investigate matters in a library, in a newspaper office or through computer files in order to obtain needed information. Research is a great way to let a character with high Intelligence show off, and takes the focus off fast-paced action.

The player rolls Intelligence + Investigation (or sometimes an appropriate Knowledge Ability after a place to conduct research has been found). The difficulty is based upon the obscurity of the information.

Difficulty	Accessibility of Information
2	Generally available
4	Widely documented
6	Accessible
8	Difficult to find
10	Incredibly well concealed

The number of successes determines how much the character discovers. One success might mean that only the most obvious facts are found, while five successes might mean that the full (and maybe truthful) story is uncovered. Depending on the precise information sought, 10 or even 20 successes might be required to find all the available data.

The player might want to continue research after gaining a partial success. However, continued research takes longer than the initial search. Basic research usually takes only an hour — that's the first roll. More in-depth research (and a second roll) takes one complete day. If the player wants a third roll, further research takes a week; a fourth roll takes a month, a fifth roll takes a year. After that, use your imagination. It is easy to see how some research projects can take years or even decades to complete.

Search

This system enables a character to search for something in a confined area, like a room. Have the player roll Perception + Investigation; the difficulty depends on how well the object is concealed (it is usually between 7 and 10). Each success indicates that more is found. Sometimes a certain number of successes is required to find a cleverly hidden object. If you want, a lower number of successes could warrant a hint or clue from you, thus encouraging roleplaying and a degree of puzzle solving. As much as possible, lead the player through the search step by step. Have her describe to you where she looks. Don't let her succeed if she doesn't specifically search in the right area, and let her succeed automatically if her description is detailed enough.

Track

This system is used to track people and things by following the physical trails they leave. The player rolls Perception + Streetwise (or Investigation, if applicable). The difficulty is based on weather conditions, terrain and the age of the tracks, but averages around 8. Each success lowers the difficulty of the next roll by one.

The character needs to succeed for a certain number of turns; the exact number depends on the length of the trail. Each turn is usually about five minutes long. If the character misses a roll, she can try again; this time, however, the difficulty is one higher. Once it goes above 10, the character loses the trail.

Combat

Combat in **Changeling** attempts to capture the drama of violent conflict without downplaying the grim reality of what is going on. We have made every effort to create a system true to the dynamics, limitations and viciousness of real combat while still leaving room for the unique elements changelings bring to it.

There are three types of combat, all of which use the same basic system yet have some minor differences. They are: firefight, melee and brawl.

- A firefight is any type of armed combat using projectile weapons — things like Uzis and sawed-off shotguns. Opponents normally need to be within sight of each other to engage in a firefight.

- Melee refers to fighting with hand weapons — anything from broken bottles to axes. Opponents need to be within one or two yards of each other to engage in melee.

- A brawl describes a hand-to-hand battle fought with bare hands — unarmed combat. Opponents need to be within touching distance to engage in a brawl.

The rolls made in combat determine whether or not an attack succeeds, whether the target dodges and how much damage the target suffers. Almost all combat turns are around three seconds long, though they take somewhat longer than that to resolve.

As with all action scenes, combat turns begin with an initiative roll. However, because combat can sometimes get a little sticky, divide the turn into three stages — Initiative, Attack and Resolution — to make it easier to keep track of things.

Stage One: Initiative

This stage organizes the turn and is when characters declare their actions. Characters can take a number of different actions — anything from leaping behind a wall to shouting a warning. Each player must declare what his character is doing in as much detail as the Storyteller requires. At this point, everyone needs to decide what weapon to use, if any.

Characters make initiative rolls using Wits + Alertness (difficulty 4, though Storytellers can vary this roll if they so

desire). The character with the most successes acts first, while characters who rolled fewer successes take their actions in descending order of successes. Some characters will act simultaneously because they rolled the same number of successes (or, if the Storyteller chooses, the one with the highest Dexterity goes first). Those who gain no successes at all on this roll go last, and those who botch do not get to take actions at all.

Remember to have players declare what actions they want their characters to take during the combat turn before going to the Attack Stage. A player splitting his character's Dice Pool must declare how many dice he is allocating to each action.

A character's actions happen when it is her turn to act. The only exception to this is the dodge, which a character can perform at any time as long as she has dice left in her Dice Pool.

Stage Two: Attack

The attack is the meat of the combat turn. This stage is where the success or failure of an action is determined, as well as something of its potential impact on the target.

The Roll: There are three different types of attack rolls; the type of combat determines which one to use.

- For firearms combat, roll Dexterity + Firearms.
- For melee (with weapons) combat, roll Dexterity + Melee.
- For hand-to-hand (without weapons) combat, roll Dexterity + Brawl.

The weapon or attack used by the attacker determines the base difficulty of the roll. The number of dice rolled might be modified by the gun's rate of fire or the use of a scope, but the difficulty is usually modified only by the circumstances of the attack. If no successes are obtained, the character fails his attack and inflicts no damage. If a botch is obtained, then not only does the attack fail, but something nasty happens to the attacker; the Storyteller needs to invent something truly awful.

Dodging

Any time someone attacks a character, she has the option of dodging. In fact, a player may announce at any time that her character is using an action (or part of one, by dividing her Dice Pool) to dodge, simply by declaring "Dodge!" before the opponent makes an attack roll. Some situations may prohibit a dodge, such as in confined quarters or when the character has been surprised. The required roll is Dexterity + Dodge; each success subtracts one success from the attacker's roll. A character can even subtract successes from different opponents, though this means dividing successes between (or among) them.

The difficulty to dodge melee or brawling attacks is a base 6, increased by one for each opponent after the first.

In firefights, the difficulty depends on the availability of nearby cover behind which a character can dive to avoid getting hit. Each success removes one of the opponent's successes. After such a dodge attempt, the character usually ends up behind some sort of cover or, at the very least, lying on the ground (if there is no cover to be found).

The difficulty to dodge during firefights is determined by the proximity of cover.

Difficulty	Terrain
2	By moving back half a step, the character is back under full cover.
4	Full cover within diving distance (one yard)
6	Full cover within running distance (three yards)
7	Partial cover within running distance (three yards)
8	Flat and featureless, no cover (the character dives to the ground)

Stage Three: Resolution

During this stage, characters determine the damage inflicted by their attacks, and the Storyteller describes what occurs in the turn. The Resolution Stage is a mixture of game and story, for though the dice never lie, the Storyteller must interpret what luck has decreed.

Damage: Each weapon or attack allows the wielder to roll a certain number of dice in order to inflict damage (difficulty 6). Each success causes the target to lose one Health Level. Additionally, each success scored with a firearm (after any dodge) adds one die to this damage roll. Melee and brawling successes do not add to the damage.

Soak: A target may make a roll to see how much damage she "soaks" because of her natural hardiness. The target rolls Stamina (difficulty 6); each success reduces inflicted damage by one.

Exception: Damage and soak rolls are two rolls in Changeling that cannot be botched.

Melee and Brawl Complications

• **Multiple Opponents:** If a character is battling multiple opponents in close combat, that character's attack and dodge difficulties are increased by one per opponent (to a maximum of 10).

• **Flank and Rear Attacks:** The difficulty of a flank attack is lowered by one, while that of a rear attack is lowered by two.

Firefight Complications

Complication	Difficulty	Dice
Changing action	+1	—
Immobilization	-2	—
Long range	+1	—
Point-blank	4	—
Lying flat	+1	—
Behind pole	+2	—
Behind wall	+3	—
Only head exposed	+4	—
Movement	+1	—
Aiming	—	+Perception (1/turn)
Scope	—	+2
Specific area of target	+2	—
Multiple shots	+1/extra shot	
Full-auto	+3	+10
Burst Fire	+1	+3
Spray	5	+10/# of targets

Melee Weapons Table

Weapon	Difficulty	Damage	Conceal
Sap	4	Strength	P
Club	4	Strength +1	T
Knife	4	Strength +1	J
Foil	5	Strength +3	T
Saber	6	Strength +4	T
Broadsword	6	Strength +5	N

Melee Complications

• **Parry:** A character using a melee weapon may elect to parry an attack, using her weapon to block the blow. Like a dodge, a parry can be performed at any time, so long as the character still has dice in her Dice Pool. A character cannot parry with a weapon as small as a knife, but she can use a sword or axe. She rolls Dexterity + Melee (difficulty 6). Each success subtracts one from an opponent's number of attack successes.

A botch on a parry roll usually means that the parrying weapon is knocked from the character's hand.

Roll: Dex + Melee **Difficulty:** 6
Damage: none **Actions:** Special

FIREARMS CHART

Type	Difficulty	Damage	Range	Rate	Clip	Concealment
Example Revolver, Lt. SW M640 (.38 Special)	6	4	12	3	6	P
Revolver, Hvy. Colt Anaconda (.44 magnum)	7	6	35	2	6	J
Pistol, Lt. Glock-17 (9mm)	7	4	20	4	17+1	P
Pistol, Hvy. Sig P220 (.45 ACP)	8	5	30	3	7+1	J
Rifle Remington M-700 (.30-06)	8	8	200	1	5+1	N
SMG, Small* Ingram Mac-10 (9mm)	7	4	25	3	30+1	J
SMG, Large* UZI (9mm)	6	4	50	3	32+1	T
Assault Rifle* Steyr-Aug (5.56mm)	7	7	150	3	42+1	N
Shotgun Ithaca M-37 (12-gauge)	6	8	20	1	5+1	T
Shotgun, Semi-auto Fianchi Law-12 (12 gauge)	7	8	20	3	8+1	T
Crossbow**	7	5	20	1	1	T

Range: This is the practical range of the gun in yards. A character may fire on a target at up to double the listed range; however, this is considered a long-range shot.

Rate: The maximum number of bullets or three-round bursts the gun can fire in a single turn. The rate does not apply to full-auto or spray fire (which deplete the clip).

Clip: The number of bullets that can be held in one clip or in the barrel. The +1 indicates that a bullet can be held in the chamber, making the gun ready to fire.

Concealment: P = can be hidden in a pocket; J = can be hidden inside a jacket; T = can be hidden inside a trenchcoat; N = cannot be hidden on one's person at all.

* indicates the gun is capable of three-round bursts, full-auto fire and sprays (see Firefight Complications Chart).

** The crossbow, unlike a firearm, does not add attack successes to the damage Dice Pool. Additionally, a crossbow takes five turns to reload.

• **Disarm:** This maneuver is an attempt to knock the weapon from an opponent's hand. The character rolls Dexterity + Melee; add one to the weapon's normal difficulty. If at least three successes are scored, she then rolls the weapon's damage; if she scores more successes than the opponent's Strength rating, the opponent is disarmed. A botch usually means the character drops her own weapon.

Roll: Dex + Melee **Difficulty:** +1
Damage: Special **Actions:** 1

Brawl Complications

• **Block:** A character can elect to block instead of dodge. Like a dodge, a block can be performed at any time, so long as the character still has dice in his Dice Pool. Blocks may be made only against fists, kicks or blunt weapons. A blocking action cannot block a sword, arrow or bullet unless the defender has a special cantrip or treasure. Roll Dexterity + Brawl (difficulty 6); each success subtracts one from an opponent's number of attack successes.

Brawling Chart

Maneuver	Roll/Difficulty	Damage	Actions
Body Slam	Dex + Brawl/7	Special	1
Grapple	Dex + Brawl/6	Strength	1
Kick	Dex + Brawl/7	Strength +1	1
Punch	Dex + Brawl/6	Strength	1

Roll: Dex + Brawl **Difficulty:** 6

Damage: none **Actions:** Special

• **Body Slam:** A character charges forward, hurling his weight into his opponent. It is possible to damage oneself with this attack; bodies were not meant to be used as battering rams. A character needs three successes to unbalance an opponent. He inflicts one Health Level of damage on himself for each success fewer than three.

If the attack succeeds, the opponent is thrown off balance; difficulties for the rest of her actions this turn are increased by two. Also, if the opponent does not succeed in a Dexterity + Athletics roll (difficulty of the attacker's successes + 3), she falls to the ground. The base damage done equals the attacker's Strength; each success scored on the attack roll above the minimum adds one to this base. If the attacker does not score at least three successes, this maneuver fails; he falls to the ground and is treated as though he has no dice left in his Pool.

The character can move his full running distance, but he must run in a straight line; weaving around in circles does not build sufficient momentum.

Roll: Dex + Brawl **Difficulty:** 7

Damage: Special **Actions:** 1

• **Grapple:** An attacker can try to grab a foe, hoping to immobilize him and subsequently crush him. If the attacker scores more successes than the opponent's Strength, the attacker can immobilize him. In the next round, she can begin to inflict harm. Any character struck by this attack loses his attacks for the current turn.

If the attacker misses altogether (by failing the Dexterity + Brawl roll), she is knocked down and must spend an action getting to her feet.

Continuing to grapple during each turn after the first requires the combatants to make opposed Strength + Brawl rolls. Whoever accumulates more successes may immobilize the other. If both score the same number of successes, neither gains the upper hand this turn.

Roll: Dex + Brawl **Difficulty:** 6

Damage: Strength **Actions:** 1

• **Kick:** A kick can range from a very simple front kick to aerial spins. Depending on the circumstances, the difficulty and damage modifier may be adjusted (Storyteller's discretion). The damage from a kick is never aggravated.

Roll: Dex + Brawl **Difficulty:** 7

Damage: Str + 1 **Actions:** 1

• **Punch:** The attacker balls her hand into a tight fist and swings it with all her might. The Storyteller may adjust the difficulty and/or allow extra dice if the attacker decides the type of punch she wishes to deliver: hook, jab, haymaker, etc. The damage from a punch is never aggravated.

Roll: Dex + Brawl **Difficulty:** 6

Damage: Strength **Actions:** 1

ARMOR

A character with body armor can add dice to her soak rolls. Different types of body armor have different armor ratings, which are the number of extra dice rolled on a soak roll. Certain types of armor restrict body motion and thus penalize the character's Dexterity rolls (all rolls involving this Attribute have their difficulties raised by an amount equal to the penalty).

Remember that chimerical armor will only protect against chimerical weapons.

ARMOR

Class	Armor Rating	Penalty
Class One (reinforced clothing)	1	0
Class Two (armor T-shirt/leather tunic)	2	0
Class Three (vest/hardened leather)	3	1
Class Four (flak jacket/chain mail)	4	1
Class Five (full suit/plate mail)	6	2

Freeform Combat (Optional)

The Storyteller should be flexible when arbitrating combat situations; no rules can fully reflect the variety of situations encountered on the battlefield. The Storyteller should feel free to let the players devise rules for special situations not covered by any of the existing combat maneuvers. For their part, players should remember that the Storyteller is the ultimate arbiter in such situations, and her word is final.

If bickering or slowed combat results, go back to the standard maneuvers given above. They are broad enough to handle most situations. Freeform combat is meant to add depth to the game, not create conflict between the players and the Storyteller.

Dice Rolls

There should only be two dice rolls involved in any combat maneuver: an attack roll and a damage (or effect) roll. All effects from the maneuver should be figured through these two rolls. An exception to this rule is a movement-based maneuver (see below).

A hand-to-hand attack is made with a Dexterity + Brawl roll, while a melee attack is made with a Dexterity + Melee roll. If a character is trying to outsmart or fool an opponent, the roll could instead use Manipulation plus an appropriate Ability (such as Brawl, Intimidation or Subterfuge).

Difficulty

The difficulty for a maneuver is usually 6, but this can be raised or lowered depending on the maneuver's complexity or precision (for example, a hamstring has a higher difficulty because it aims for a certain area).

If the maneuver is designed to fool an opponent, the difficulty is usually the opponent's Wits (or Perception) with a +4 constant modifier. Sometimes the difficulty is an opponent's Ability + 4, or, rarely, an opponent's Attribute plus an Ability (such as Wits + Brawl), in which case the constant modifier is not used.

Resisted Rolls

Sometimes a character can resist an attack against him, whether by dodging, performing an evasive action or using another maneuver. The Storyteller should decide whether a combatant should receive a resistance roll. The resistance roll will often require the combatant to split his Dice Pool if he also wants to attack that turn.

Combat Summary Chart

Stage One: Initiative

- Roll Wits + Alertness (difficulty 4). The winner declares her action *last* (after she has heard everyone else's actions) and performs it *first*.

- Declare Dice Pool division if performing multiple actions.

Stage Two: Attack

- For firearms combat, roll Dexterity + Firearms.

- For melee (with weapons) combat, roll Dexterity + Melee.

- For hand-to-hand (without weapons) combat, roll Dexterity + Brawl.

- Dodge: roll Dexterity + Dodge. A character can forfeit some or all of his Dice Pool to dodge at any time; each success subtracts one from the opponent's successes. (However, remember that straying from your declared action will still increase the difficulty by one.)

Stage Three: Resolution

- Roll damage, determined by weapon or maneuver (difficulty 6).

- Soak damage: roll Stamina (difficulty 6).

General Complications

- **Changing Actions:** The difficulty increases by one.

- **Immobilization:** The difficulty to hit an immobilized target is decreased by two.

- **Stunning:** When Health Level damage exceeds Stamina rating, the target is stunned and cannot act next turn.



Successes

Generally, an attack needs only one success to hit; damage is then rolled. In some instances, however, a set number of successes is required, such as when a character tries to grapple an opponent; he must gain more successes than the opponent's Strength score.

Damage (Effect)

Use the Brawling Chart to determine damage and adjust from there for special conditions.

If the effect is to fool or confuse an opponent, the general rule is that each success on the attack roll subtracts one die from the opponent's Dice Pool. In this case, only the attack roll is made; there is no separate damage roll.

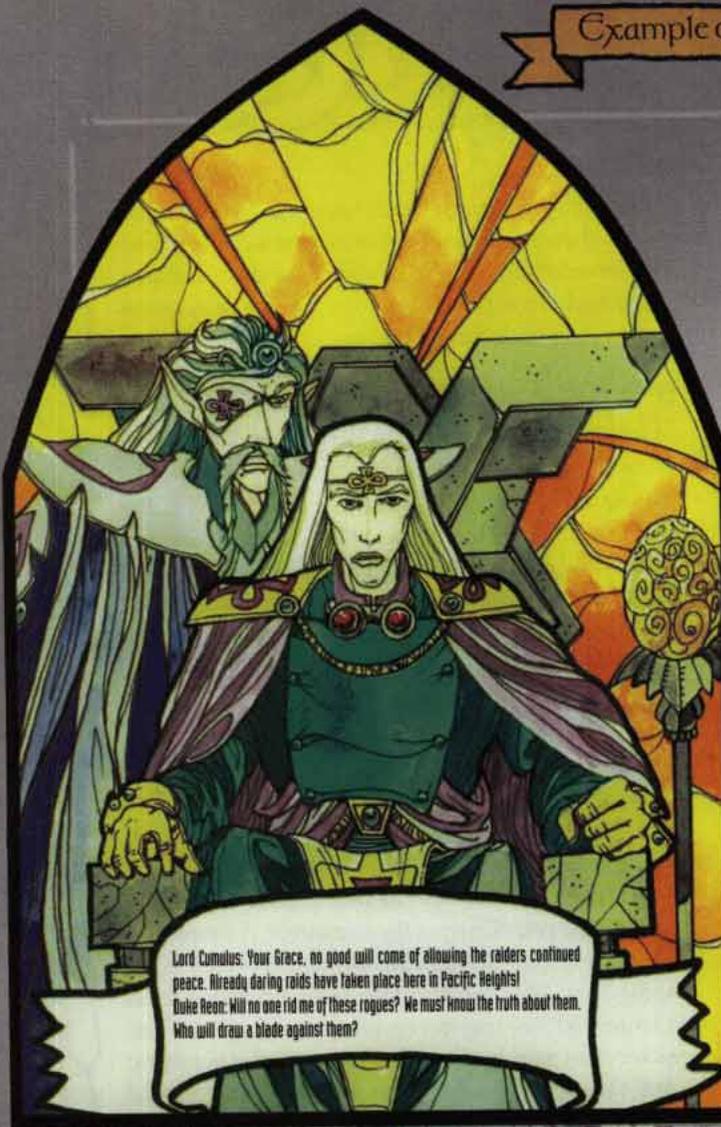
Multiple Actions: As always, a character will have to split his Dice Pool to perform multiple actions in one turn.

Movement: Normally, a character may not move and attack in the same action. The Storyteller can allow movement-based maneuvers to be performed with the following guidelines.

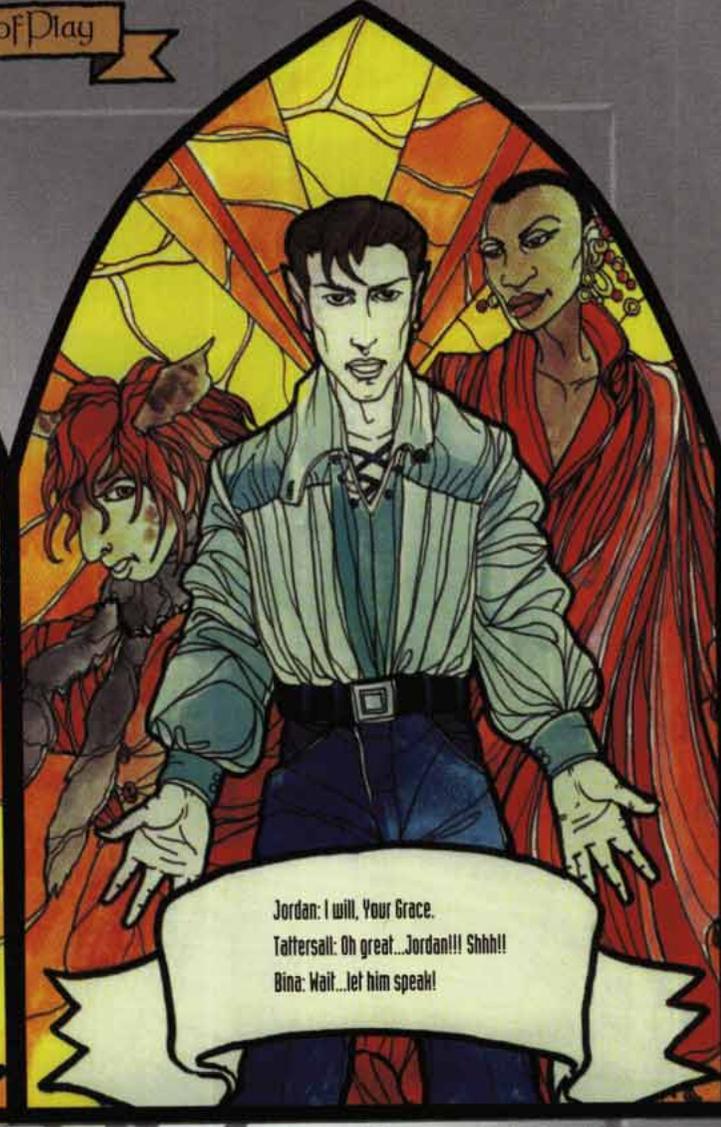
If a character is performing some acrobatic feat, such as leaping, swinging from a chandelier, etc., then a Dexterity + Athletics roll may also be required. The difficulty depends on the complexity of the maneuver. A simple roll to determine leaping distance has a difficulty of only 3 (see "Jumping," pg. 242), while a leap from a hurtling train onto a running horse may have a difficulty as high as 9. The character must split his Dice Pool between the acrobatic roll and the attack roll. However, the Storyteller should use the Automatic Success rule whenever possible.

There are some exceptions to this rule, in the interest of dramatic license. If a character has seen many swash-buckler movies and practiced the flamboyant moves she has seen, the Storyteller might allow her to swing from a chandelier and attack without having split her Dice Pool.

Example of Play



Lord Cumulus: Your Grace, no good will come of allowing the raiders continued peace. Niready daring raids have taken place here in Pacific Heights!
 Duke Aeon: Will no one rid me of these rogues? We must know the truth about them. Who will draw a blade against them?



Jordan: I will, Your Grace.
 Tattersall: Oh great...Jordan!!! Shhh!!
 Bina: Wait...let him speak!

Deirdre has decided to run a *Changeling* game. After rolling up characters with Monica and Robert, she decides to start them out in a common social setting: Duke Aeon's throneroom. Using the mythic device of "the Call to Adventure," Deirdre introduces the plot and theme of the story quickly by having the duke's herald proclaim the central conflict in the story.



Monica, Jordan's player, is being quite nice to the Storyteller because she is volunteering to accept the challenge. She also knows that her character stands a better chance of social advancement if he can make himself known in a short period of time.

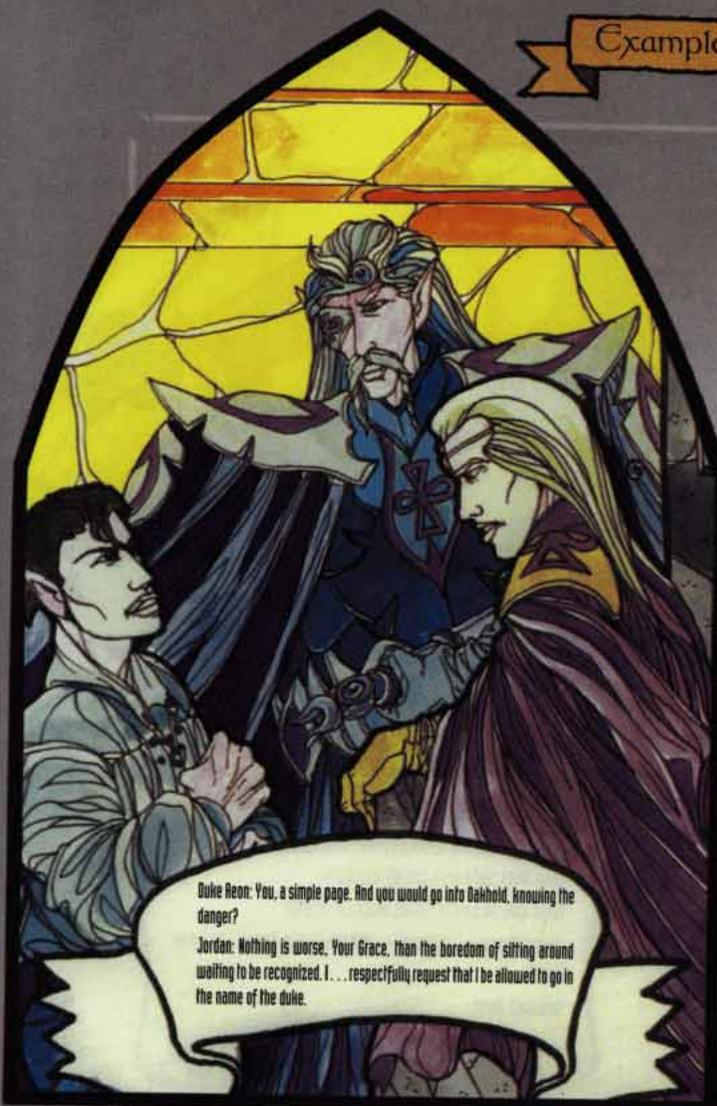


Deirdre decides to make things a little tough for Jordan. She has Jordan attempt a Perception + Etiquette roll (difficulty 7) to see if the new changeling can be appropriately eloquent when speaking to the duke. Monica rolls six dice (her Perception is 3 and her Etiquette is 3) and gets 2, 7, 5, 8, 0 and 3 — three successes. Jordan duly impresses the duke.



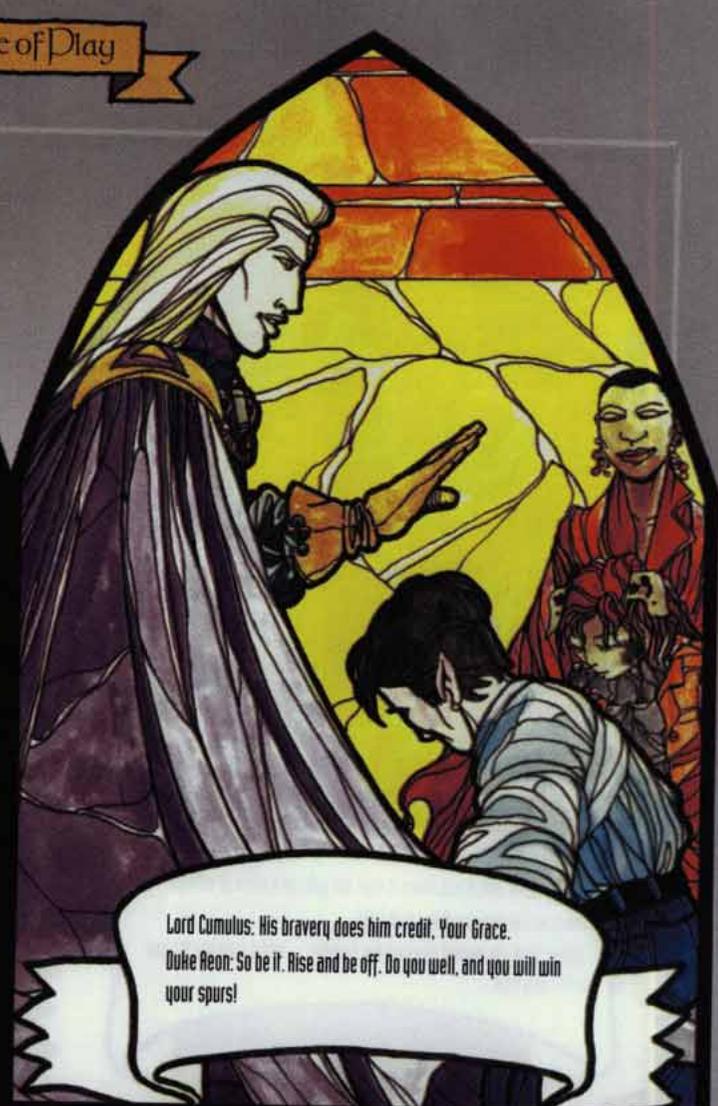
Deirdre decides that, having neatly encapsulated the first part of her story, she will move it on along to the next scene, in the warehouse.





Duke Reon: You, a simple page. And you would go into Oakhold, knowing the danger?

Jordan: Nothing is worse, Your Grace, than the boredom of sitting around waiting to be recognized. I... respectfully request that I be allowed to go in the name of the duke.



Lord Cumulus: His bravery does him credit, Your Grace.

Duke Reon: So be it. Rise and be off. Do you well, and you will win your spurs!

Deirdre decides to add tension to the scene by having her Storyteller character, Bina, go off by herself. (Bina is checking her Unseelie sources for information.)

Deirdre asks Jordan for a Perception + Alertness roll (difficulty 4). Jordan rolls five dice because he has Perception 3 and Alertness 2, and rolls 1, 3, 4, 7, 8. The “1” subtracts one success, so Jordan only scores two successes on the roll. Still, Deirdre announces that Jordan hears a stranger approaching.



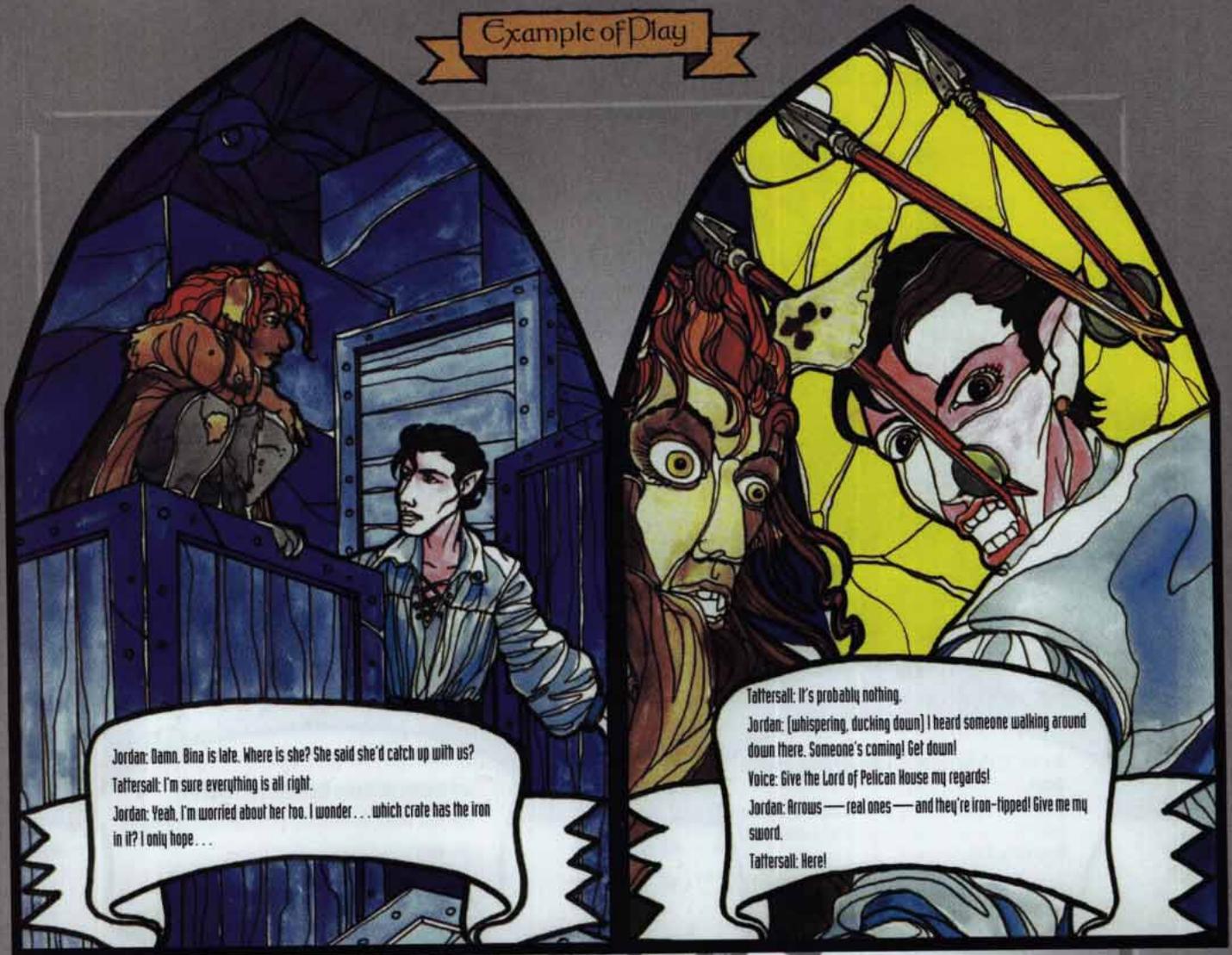
Then Deirdre starts rolling dice behind her screen and describes the three arrows that narrowly miss their heads. Deirdre asks for a Perception + Kenning roll (difficulty 6). Robert fails miserably, but Monica scores the single success she needs to sense the iron on the tips of the arrows.



Deirdre starts combat procedures. She must first determine the order of combat. She makes the players roll initiative, herself rolling on behalf of the two Storyteller characters in the scene. The roll is Wits + Alertness (difficulty 4). Robert scores one success, Monica scores three, and the Storyteller characters score two.

Because Robert rolled lowest, he must declare what his actions will be. Robert says that Tattersall just wants to stay out of sight and try not to get hit. Deirdre declares next, because her Storyteller characters got the second-lowest number of successes on the Initiative roll. Deirdre says that it looks like the troll is trying to reload and that the stranger in the shadows is on guard and aware.

Example of Play



Jordan: Damn. Bina is late. Where is she? She said she'd catch up with us?
 Tattersall: I'm sure everything is all right.
 Jordan: Yeah, I'm worried about her too. I wonder... which crate has the iron in it? I only hope...

Tattersall: It's probably nothing.
 Jordan: (whispering, ducking down) I heard someone walking around down there. Someone's coming! Get down!
 Voice: Give the Lord of Pelican House my regards!
 Jordan: Arrows — real ones — and they're iron-tipped! Give me my sword.
 Tattersall: Here!

Finally, Monica must declare what her actions are, because she had the highest roll. Monica says that she wants Jordan to engage the enemy as fast as possible, running across the tops of the crates and leaping into the fray.

Going on to the first action roll of the combat, Deirdre decides that Monica's stated action is too complex for her to accomplish with just one roll. She makes Monica break the action down into two separate ones (a Dexterity + Melee roll for the attack and a Dexterity + Athletics roll for the running) — thus "splitting her Dice Pool" for the turn.

Jordan's Dexterity + Melee total is lower than his Dexterity + Athletics total, so Monica must split a Dice

Pool of 6 rather than 7. She wisely decides to allocate three dice to each action.

She scores two successes on the running roll, but fails the attack. She is now within melee combat range of her opponent.

Next, Deirdre rolls some dice for Sir Oliver (she knows that the troll is busy reloading his massive cross-bow); luckily for Monica, she fails her dice roll.

Finally, Robert's stated action requires no dice roll (although if the troll had shot at Tattersall, Robert would've been given the chance to roll Dexterity + Dodge to avoid being hit), so Deirdre ends the turn and proceeds to the next one.





Jordan: See if you like the taste of Icerazor!



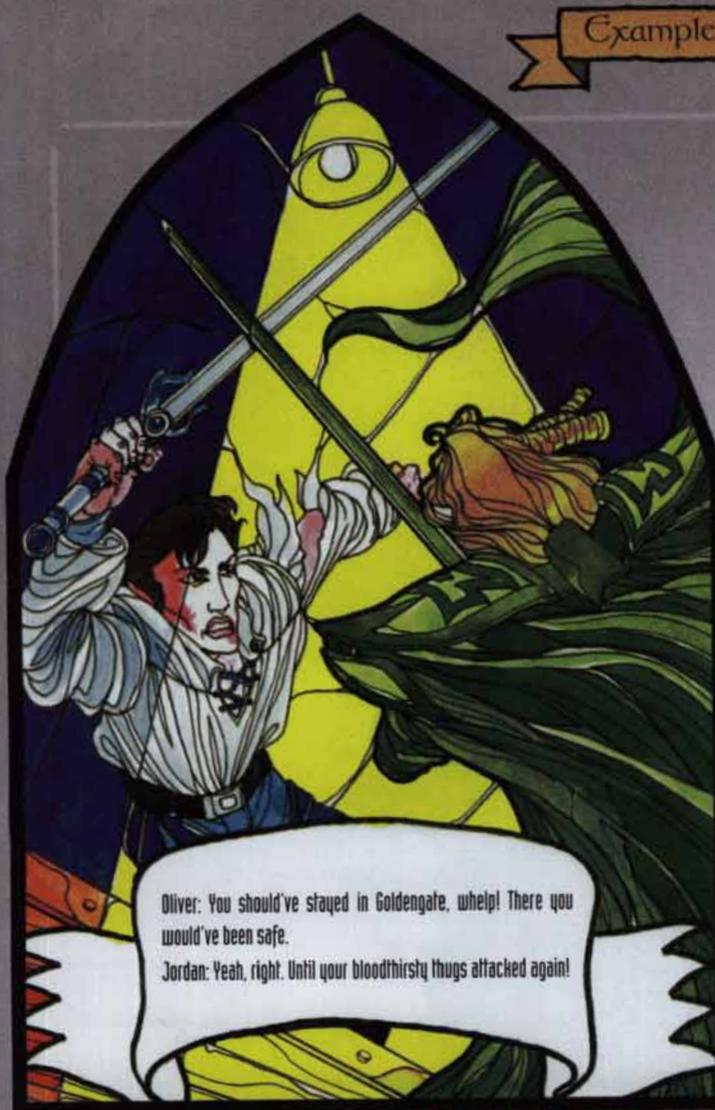
On Turn Two, Deirdre decides not to ask for initiative again, as she feels that Jordan has seized the initiative. Once again she asks for declarations from Robert and Monica. Robert declares that he's going to try to take out the troll. Deirdre says that the opponents seem to continue to do what they tried to accomplish last round. Monica declares her action: more fighting!

Proceeding to the action rolls, Monica rolls Jordan's full Dice Pool for a sword attack (Dexterity + Melee). Deirdre decides to roll an active defense for Sir Oliver (her Storyteller character). The roll for Deirdre is Dexterity + Melee for a parry. Deirdre matches Monica's attack roll with her defense roll, so Sir Oliver successfully parries Jordan's attack.

Meanwhile, Robert's Tattersall (being next in line since Deirdre's character used his action by parrying) decides to do something about the guy shooting the arrows. Seeing the figure in the doorway with the crossbow, Robert picks out his most potent cantrip cards — Primal 4 (Holly-strike), Fae 1 (Commoner) — and lays them down. Then, turning over the first card in his Bunk deck pile, he breathes a sigh of relief at having pulled "Petal-rain" — as opposed to another Bunk that might've taken longer to perform. Throwing a rain of petals over herself, Tattersall enacts the cantrip, doing a mean three Health Levels of damage to the troll (lucky for Robert that he guessed right about the kith of the figure in the door).



Example of Play



Oliver: You should've stayed in Goldengate, whelp! There you would've been safe.
 Jordan: Yeah, right. Until your bloodthirsty thugs attacked again!



Jordan: Sir Oliver! You blackguard!
 Tattersall: BOSS! WATCH OUT!

Deirdre has Sir Oliver spend a little energy on taunting Jordan and then asks for a new initiative roll. (Technically she should've waited for Sir Oliver's turn, but what the heck.)

Robert botches Tattersall's initiative, so she's out for a bit. Deirdre and Monica both score five successes on their initiative rolls; comparing Dexterity, Monica wins initiative by a hair. Deirdre declares that the shadowy figure will continue to fight. Monica says that Jordan continues to slash away at the stranger, starting to wonder at the stranger's identity.

Rolling an attack roll (Dexterity + Melee), Monica scores a minor hit; once again Sir Oliver tries to effect a parry, but fails. Monica rolls four successes on her damage roll. But the stranger's armor proves to be too much for even the mighty Icerazor, as Deirdre announces that the

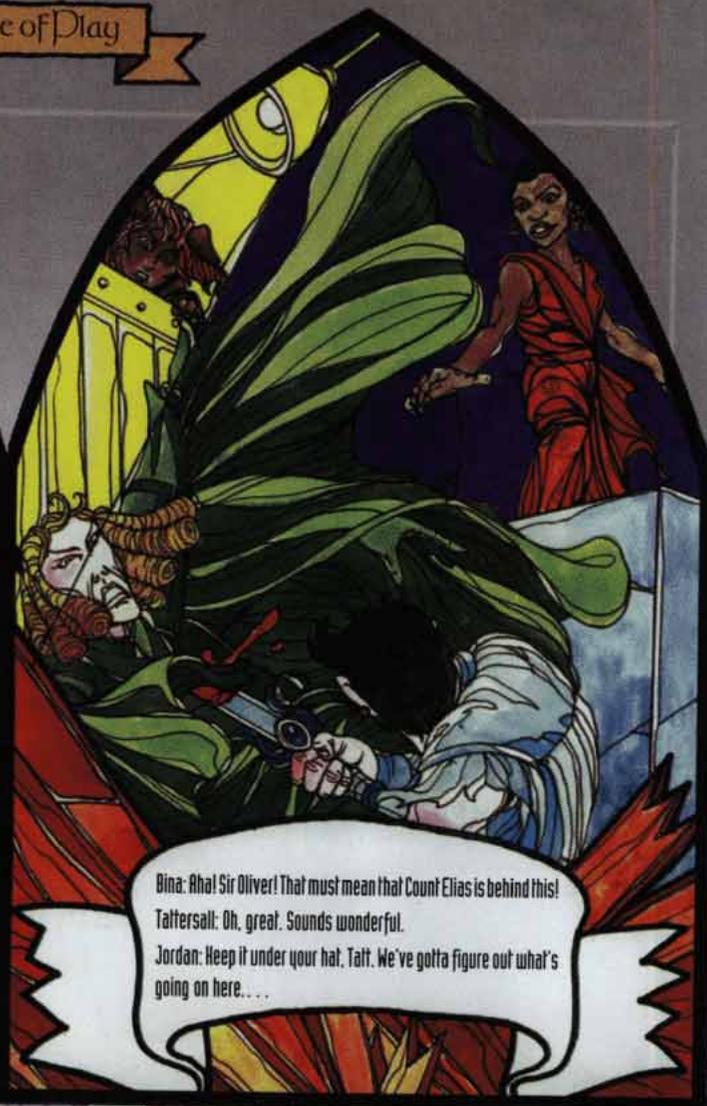
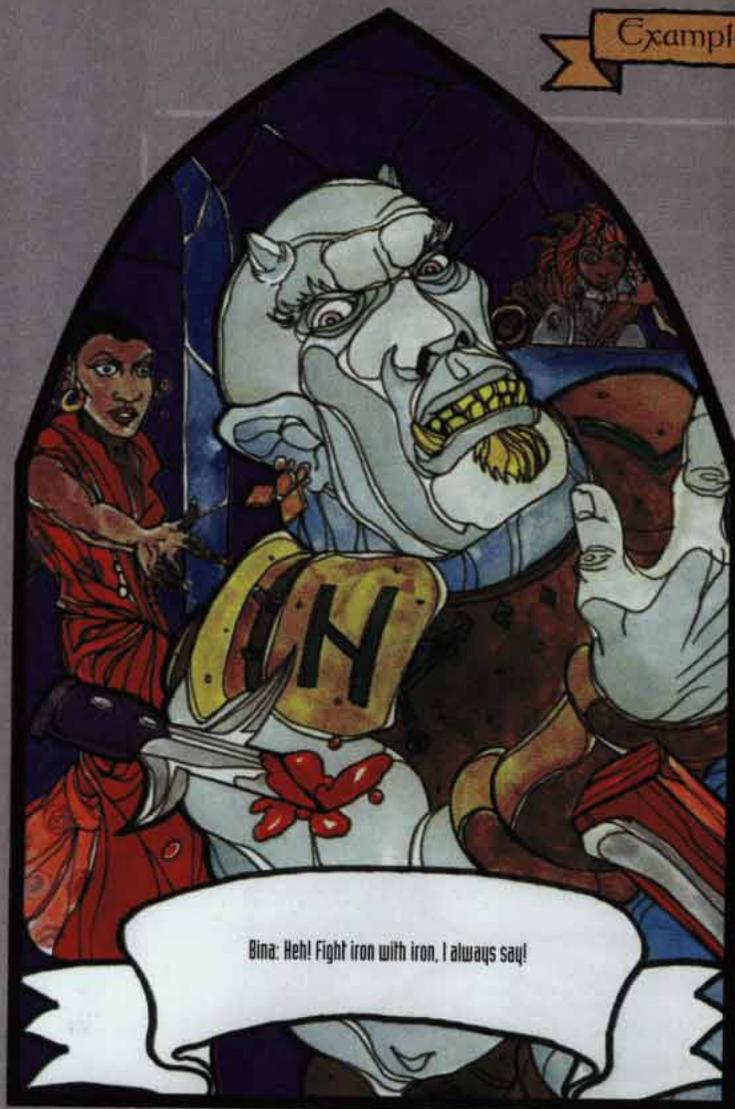
stranger beats that amount of damage with his soak roll. This is because Sir Oliver's powerful Stamina (4) is augmented by his chimerical armor (+3), and Deirdre rolled five successes on the resulting soak roll.



Before continuing the combat, and in order to add a little excitement into what has mostly been a back-and-forth, hack-and-slash fest, Deirdre asks Jordan to test his Dexterity + Athletics (difficulty 6) to avoid tripping over a few cardboard boxes left out in the warehouse. Instead of being a minor diversion, however, it becomes a major problem: Monica rolls a botch. Jordan is thrown back and is now at the mercy of the terrible stranger!

Deirdre uses this moment of drama to reveal the true nature of Jordan's attacker: Sir Oliver, a knight in servant to Count Elias, the Count of Oakhold — and supposedly loyal to Duke Aeon!





The iron sword of Sir Oliver is leveled at Jordan's throat, and a troll with iron-tipped arrows is nearby. Deirdre decides that the scene has accomplished what it is supposed to and that combat needn't continue too much longer. Certainly she doesn't want her characters to die off just yet! Out of the shadows comes Bina (who, because of her eshu trait for being in the right place at the right time, is a perfect plot device), iron dagger in hand. Even though Deirdre rolls a few "fake rolls" behind her screen, she doesn't need to — she's already decided that the dagger will hit. Deirdre tells the players that the iron knife imbeds itself in the troll marksman's shoulder, effectively putting him out of commission.



Monica argues that Sir Oliver would probably be distracted by this turn of events, and Deirdre smilingly agrees, asking Monica if she wishes to exploit this particular setback. Monica accepts, rolling the dice wordlessly. Four successes on the attack roll plus four successes on the damage roll translate into a terrible wound for Sir Oliver (even if it is only chimerical damage).



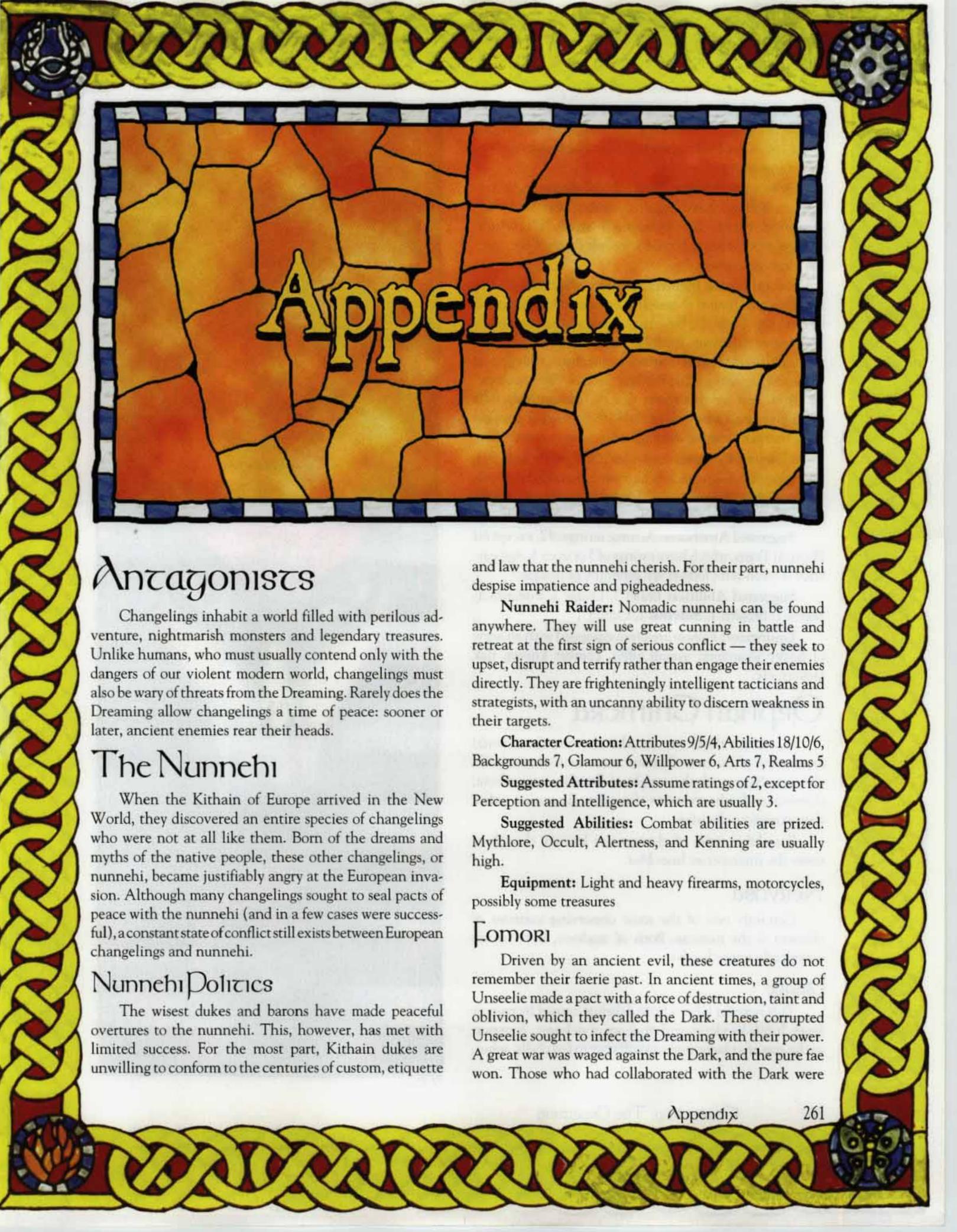
The players finally discover who Sir Oliver is. What will happen when they search the warehouse? When they question Sir Oliver? Will they bring the hapless knight before the duke? From here, the story could go in any number of directions.

"Come with me
for I will take ye
Dancing now -
with all my brothers
I am real,
and like the others"

- Meg Davis
Elf Glade

Noble Sword





Appendix

Antagonists

Changelings inhabit a world filled with perilous adventure, nightmarish monsters and legendary treasures. Unlike humans, who must usually contend only with the dangers of our violent modern world, changelings must also be wary of threats from the Dreaming. Rarely does the Dreaming allow changelings a time of peace: sooner or later, ancient enemies rear their heads.

The Nunnehi

When the Kithain of Europe arrived in the New World, they discovered an entire species of changelings who were not at all like them. Born of the dreams and myths of the native people, these other changelings, or nunnehi, became justifiably angry at the European invasion. Although many changelings sought to seal pacts of peace with the nunnehi (and in a few cases were successful), a constant state of conflict still exists between European changelings and nunnehi.

Nunnehi Politics

The wisest dukes and barons have made peaceful overtures to the nunnehi. This, however, has met with limited success. For the most part, Kithain dukes are unwilling to conform to the centuries of custom, etiquette

and law that the nunnehi cherish. For their part, nunnehi despise impatience and pigheadedness.

Nunnehi Raider: Nomadic nunnehi can be found anywhere. They will use great cunning in battle and retreat at the first sign of serious conflict — they seek to upset, disrupt and terrify rather than engage their enemies directly. They are frighteningly intelligent tacticians and strategists, with an uncanny ability to discern weakness in their targets.

Character Creation: Attributes 9/5/4, Abilities 18/10/6, Backgrounds 7, Glamour 6, Willpower 6, Arts 7, Realms 5

Suggested Attributes: Assume ratings of 2, except for Perception and Intelligence, which are usually 3.

Suggested Abilities: Combat abilities are prized. Mythlore, Occult, Alertness, and Kenning are usually high.

Equipment: Light and heavy firearms, motorcycles, possibly some treasures

FOMORI

Driven by an ancient evil, these creatures do not remember their faerie past. In ancient times, a group of Unseelie made a pact with a force of destruction, taint and oblivion, which they called the Dark. These corrupted Unseelie sought to infect the Dreaming with their power. A great war was waged against the Dark, and the pure fae won. Those who had collaborated with the Dark were

deemed Prodigal, excommunicated from the Dreaming and named fomori, or outcasts. The fomori were banished to the lair of the Dark, never to bother the children of the Dreaming again.

Or so it was thought. The Dark will always find a way. Modern Kithain have begun to realize that this long-forgotten threat has blossomed anew. Unnatural changelings are being born, their souls those of the original Unseelie traitors.

Fomori possess frightening powers that easily defeat Banality, and fomori themselves appear to be unaffected by Banality. They also have been known to be completely immune to Glamour. Luckily, the fomori have not yet made a concerted effort to attack changelings; they appear to be busy attacking other Prodigal fae (see "Werewolves," pg. 269), and for this reason Kithain occasionally ally themselves with werewolves. All Kithain fear the day that these hideous creatures turn their attention toward them.

Character Creation: Attributes 10/6/3, Abilities 15/9/3, Backgrounds 5, Glamour 5, Willpower 5, Banality 10, Arts 5, Realms 5 (equivalents — all fomori have special powers granted to them by the Dark)

Suggested Attributes: Assume ratings of 2, except for Physical Traits, which have ratings of 3 or even 4. Appearance is often zero; fomori are generally grotesque.

Suggested Abilities: Brawl 3, Dodge 1, Firearms 1, Melee 2, Stealth 1, Survival 2, Occult 1

Equipment: Fomori are often equipped with an array of heavy weaponry: assault rifles, combat knives, flak jackets, etc.

Orphan Chimera

In ancient times any fae who chose to do so could focus some of his own Glamour into the formation of a chimera. Now, with the weight of Banality everywhere, chimera tend to be creatures of accidental creation rather than conscious decision.

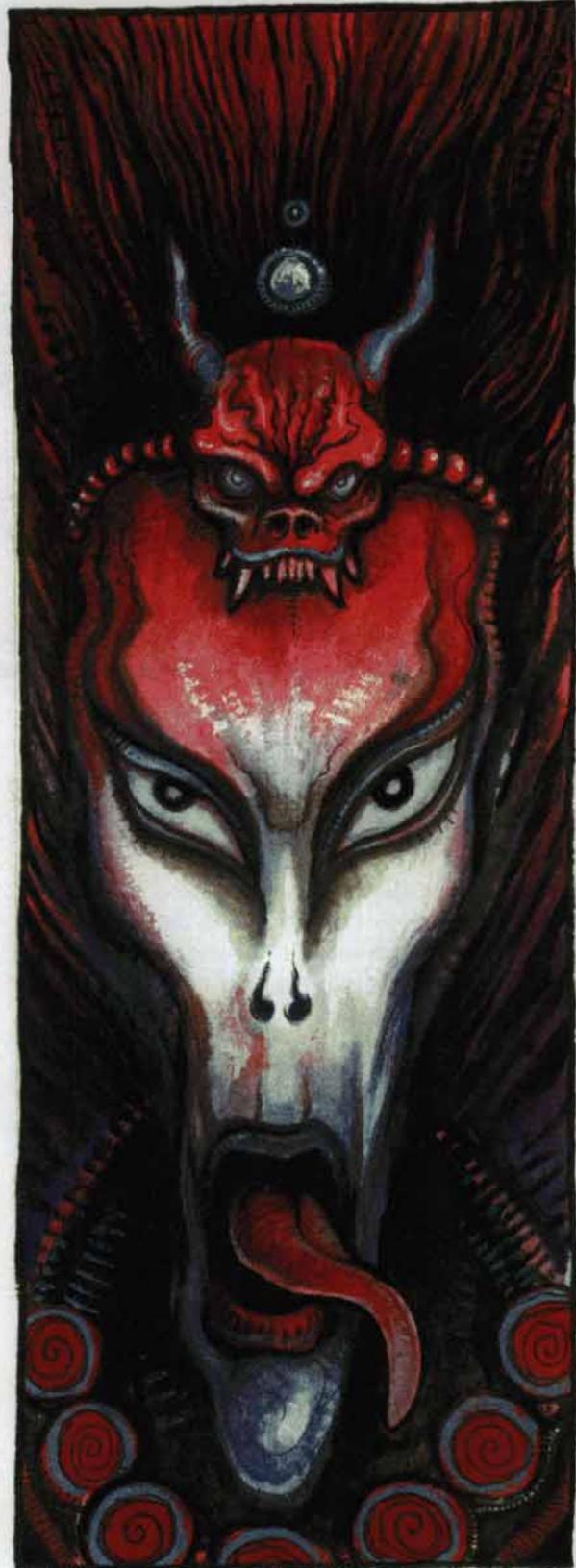
Four basic types of chimera are known, though at times the interspecies lines blur.

Nervosa

Certainly one of the most unnerving varieties of chimera is the nervosa. Born of madness, nervosa are completely unpredictable.

Plague

This nervosa is born from delirium caused by pain or fever. It fills its victim with feelings of sickness. A person in the grip of a plague nervosa will start to *feel* chills, aches,



J. Vobb

nausea and the like, but may not manifest physical symptoms. The symptoms become debilitating, and a person in full possession will start to show physical signs of illness.

Plague nervosa choose to haunt hospitals, urgent-care centers, hospices and places associated with sickness (like the Center for Disease Control in Atlanta, which houses especially virulent ones). With the rise of diseases such as AIDS, changelings fear the rise of more plague nervosa.

A typical plague nervosa appears as a person in the advanced throes of its "parent" illness.

Attributes: Strength 1, Dexterity 4, Stamina 2, Perception 4, Intelligence 4, Wits 2

Glamour: 7, Willpower: 6

Health Levels: OK, -1, -1, -2, -5

Attack: None (see below)

Powers:

- **Fester** — By possessing a victim, a plague nervosa can cause that victim to manifest the symptoms of a particular disease. Such diseases can even kill the nervosa's host. One Glamour point must be spent per Health Level of damage the disease is to cause. The Storyteller must decide at what rate the disease manifests, though it usually acts at a far faster rate than usual. A disease that would normally take years to manifest may do so in hours.

A victim may attempt to oust a plague nervosa by making an opposed Willpower roll and gaining more successes than the nervosa, though he must first be aware of the nervosa's existence. Crafty nervosa will simply inflict agony and discomfort rather than alarm their victims with drastic effects.

The Monster Under the Bed

Well, actually, there are a lot of monsters under the bed. There are things like giant purple snakes that wait for your hands or feet to stick out over the edge of the mattress so they can grab you, and there are small things that simply sit and stare back at you (with big, googly, yellow eyes) just outside the beam of the flashlight. But most changelings find they have one of the two kinds described below, and they are certainly the best known.

The Snuffler

It's big, it's hairy, it smells like dirty laundry, and it has teeth the size of jumbo crayons. You can hear it snuffling around down there, rooting in the odd socks, broken cap guns and dingy tennis balls you were afraid to look for once they had disappeared into its realm. Your Mom and Dad can't see it, but your older brother swears — cross his heart and hope to die — that it eats little kids just like you. He

says it got Jimmy Peternik three years ago, and now it's moved in to get you.

Don't you believe it. The big ones are okay, once you get to know them. Talk to yours. Toss him the crusts off your sandwiches and leave him the last little bit of milk in the glass. They *like* that kind of stuff; it's far easier (and much tastier) than hunting dustbunnies to eat. Give him a good name (like Groncher, Murgelflurt, Augustus or Fred), and before you know it you'll have the best pal a childling ever knew.

Attributes: Strength 5, Dexterity 2, Stamina 3, Perception 4, Intelligence 1, Wits 3

Glamour: 6, Willpower: 3

Health Levels: OK, OK, OK, -1, -1, -1, -2, -2, -5

Attack: Bite/5 dice

Talents: Alertness 2, Athletics 2, Brawl 4, Dodge 2, Smell 3

Powers:

- **Gulp** — By spending two Glamour points, the Snuffler may unhinge its jaw wide enough to swallow its victim whole. If the Snuffler gains five or more success on an attack roll when attempting to do so, the victim is swallowed whole. Damage is automatic for each turn thereafter, if the Snuffler desires to inflict it — though Snufflers have been known to hold their victims inside just long enough to terrify them, then spit them back out.

The Scritchers

These are the ones you've gotta watch out for. If you hear one, you know you've got at least a dozen. They're tricky. They plot and they plan, and they always know when you need to get up to go to the bathroom. The Scritchers just live for chances like that, and the more powerful kinds deliberately make you thirsty in the evening so you'll have to go later, after your parents are asleep. You don't even want to *think* about what they'll do to you if they catch you.

Fortunately, you can work around them. They don't like light, and if you can convince your parents to let you keep the lamp on, you'll be absolutely safe. Another good dodge is to walk to the door of your room without touching the floor. The Scritchers (even if they've climbed up a bookshelf or something) can't touch you unless you're touching the floor.

If you're really good at talking, you can confuse them and escape that way. They also take bribes, can be tricked into fighting among themselves, and hate the sound of whistling. Very clever, kind or persistent changelings have been known to convert their Scritchers into allies by force, friendship or intrigue.



Attributes: Strength 2, Dexterity 5, Stamina 2, Perception 2, Intelligence 3, Wits 2

Glamour: 5, Willpower: 4

Health Levels: OK, -1, -2, -5

Attack: Bite/3 dice; Claw/3 dice

Talents: Alertness 4, Athletics 4, Brawl 2, Dodge 5

Powers:

- Scuttle — Scritchers can move at truly amazing speeds if they wish to. They may take one extra action per Glamour point spent.

Nocnitsa

Nocnitsa are chimera born from the darkest of nightmares. They are perhaps the most feared chimera of all.

The Creeping Fear (Spider Chimera)

Legends of giant spiders have been told for centuries, supposedly ancestral memories from times when the occasional giant arachnid scuttled from forgotten caves or forest corners. Unfortunately for changelings, spiders have always haunted mortals' imaginations. The film *Arachnophobia* produced some of the most vicious chimerical spiders in recent memory.

Chimerical spiders have been recorded and seen for nearly 10,000 years and are perhaps some of the most

unfriendly of the chimerical beasts. Their poisons range from the debilitating to the lethal (the chim-spiders related to the deadly funnel-web spider of Australia produce venom that kills childlings within seconds). Chimerical spider-silk is comparable in strength to ballistic nylon. The strange shiver that occasionally afflicts some people or the sudden sensation of an insect crawling over a person's skin has been attributed to chimerical spiders.

Chimerical spiders are usually black and at least three times the size of normal spiders. The really nightmarish ones are the size of horses and can sever limbs with their chelicerae. Their eight eyes shine in dim light. They are terrifyingly swift — think how fast most spiders can scuttle, then multiply that by the speed with which nightmare creatures seem endowed. Damage means little to chimerical spiders, depending on the specimen. Some have been dispatched with as little as hairspray; others need to be flamed and hacked to pieces before they will stay dead. Like their smaller cousins, they are blood-drinkers — but being bigger, they need bigger prey, and everyone knows fae blood tastes best. They have survived hacked-off legs, stabbing and even the occasional fireball. Good luck killing one of these bastards.

Attributes: Strength 3, Dexterity 5, Stamina 5, Perception 4, Intelligence 2, Wits 3

Glamour: 8, Willpower: 3

Health Levels: OK, OK, -1, -1, -2, -2, -5, -5

Attack: Bite/3 dice

Talents: Alertness 4, Athletics 3, Brawl 3, Climb 5, Dodge 4

Powers:

• **Venom** — The venom of a chimerical spider can cause paralysis or even “death” to changelings. The venom causes one additional Health Level of damage per point of Glamour the spider chooses to invest. In addition, the victim of the poison must succeed in a Stamina roll (difficulty 8) or be paralyzed for one minute per point invested by the spider.

• **Spider Silk** — The spider may attempt to entrap a victim in its web. Use of this power costs the spider two points of Glamour. A successful hit ensnares the victim. Those ensnared must succeed in a Strength roll (difficulty 8) and gain more successes than the spider scored on its attack roll.

MONSTERS

This is the name given to chimerical beasts that do not fit into any of the other categories.

The Black Dog

Once a regional phenomenon confined solely to the Lake District of England, the Black Dog occupies a strange place among chimera. Part nightmare, technically monster and largely nervosa, this hound patrols roads by night, watching for travelers. It dislikes men and will cause accidents or stalk quietly beside trespassers, unnerving them completely. On the other hand, it has a great concern for women and children, especially if they are traveling alone; it will trot beside them as a guardian or even carry them if they are injured or tired. It keeps mostly to rural areas with few streetlamps, perhaps because such environs are more like the roads it remembers in the Lake Country.

The Black Dog, also called Black Shuck or Trash Hound (old form — Gytrash), always appears as a large, shaggy, coal-black dog about the size of an English sheepdog, with large teeth and eyes that glow like burning embers. When in a friendly mood, it licks and frolics with children as happily as any dog.

Attributes: Strength 5, Dexterity 4, Stamina 4, Perception 3, Intelligence 2, Wits 4

Glamour: 7, Willpower: 8

Health Levels: OK, -1, -1, -2, -2, -5

Attack: Bite/5 dice; Claw/4 dice

Talents: Alertness 3, Athletics 4, Brawl 4, Dodge 4, Track 5

Powers:

• **Chilling Howl** — The howl of a Black Dog can cause a changeling to freeze in fear. Any changeling hearing this howl is paralyzed for one to 10 turns. A Willpower roll (difficulty 6) may be made; each success reduces the duration of paralysis by one turn. Using this howl costs the Black Dog a point of Glamour.

SPRITES

These chimera are born of fancy and delight. They are usually playful and at the worst mischievous.

NEVERS

“Nevers” is a shortened form of these sprites’ more scholarly name of “Neverlanders.” While some changelings find it ridiculous, those who first saw these faeries at the end of the Victorian Era noticed that they corresponded marvelously with the “fairies” of Sir James Barrie’s *Peter Pan*. They had wings, gave off a glow like a firefly, and their voices sounded like tiny bells chiming until the listener grew used to their speech (which was perfectly intelligent English, often with a British accent).

Males emit a blue glow and frequently have blue-tinged skin; females emit a soft mauve-pink light and have rosy skin. Those Nevers who emit white light are just “little sillies” who don’t know which sex they are and perhaps have none. The famed “pixie dust” of the story seems to shed from their skin like dead cells from a larger creature; the extent of its magical properties is still under debate.

Nevers thrive heavily on belief; the terrible words “I don’t believe in fairies” can literally scare them to death, even in a freehold. A child clapping her hands to keep a Never alive is merely focusing her own belief into a tangible form, but a few cynics think it’s applause for a well-done death scene. These sprites have a special love for children and are most attracted to childlings and those wilders who haven’t quite grown up. Many actively disdain grumps because they’re “grownups.”

Attributes: Strength 1, Dexterity 5, Stamina 1, Charisma 3, Manipulation 2, Appearance 5, Perception 1, Intelligence 2, Wits 1

Glamour: 10, Willpower: 3

Health Levels: OK, -1, -2, -5

Attack: None

Talents: Alertness 3, Athletics 5, Dodge 5

Powers:

• **Enchantment** — Nevers have the curious ability to enchant mortals. By sprinkling mortals with a bit of their “dust,” they can often overcome the mortals’ Banality and



cause them to see chimerical objects. For each point of Glamour spent, the Never may roll one die (difficulty equal to the subject's Banality) in an attempt to overcome a mortal's Banality. Nevers' enchantment generally lasts for one day per point of Glamour spent, though a particularly Banal individual may slip back sooner.

Mages

In the ancient times, there were special dreamers with whom changelings liked to spend a great deal of time. These dreamers had a certain power to them, because they were able to speak words and make them become real. Today, these dreamers are called mages. Some are friendly, some are not, and some are plain strange. Most changelings feel that mages are best avoided altogether.

Powers:

Mages have a broad range of powers to call upon; using Arts and Realms to represent mage magick is problematic at best. The Storyteller would be within her rights simply to allow a Storyteller character mage to accomplish a range of given effects within one or two areas of expertise. Such effects have difficulties of 5 to 8; the effectiveness of the magick depends on how many successes the mage rolls — very little with one, noticeable effects with two, a fair amount with three, great success with four and exceptional success with five or more.

If you have **Mage: The Ascension**, use the Spheres and Arete from that book instead.

Character Creation: Attributes 9/6/4, Abilities 20/8/3, Backgrounds 10, Willpower 8, Magick Dice Pool 12

Suggested Attributes: Assume ratings of 2 in Physical Attributes, 3 in Social and 4 in Mental.

Suggested Abilities: Kenning 3, Stealth 1, Enigmas 2, Linguistics 3, Mythlore 2, Occult 3

Wraiths

Changeling legends speak of terrifying creatures who emerge from the afterlife through the Dream Pits, sometimes to serve Unseelie lords. These creatures of the dead are most commonly known as wraiths.

Powers:

- **Possession** (costs 2 Glamour Points; roll wraith's Willpower versus target's Willpower. Each success drains a temporary Willpower point. When the target's temporary Willpower is reduced to zero, the target is possessed by the wraith's consciousness.

- **Shadow Body:** Wraiths are not harmed by normal weapons, though treasures such as enchanted swords and the like will damage them. A wraith reduced to zero

Health Levels vanishes, temporarily disincorporated. No one knows precisely how long it takes for wraiths to reform in the Underworld, but they invariably return to wreak vengeance on those who banish them.

(The following Traits are for a wraith who has manifested in the physical world.)

Character Creation: Attributes 7/5/3, Abilities 13/9/5, Health Levels 10, Glamour 5, Willpower 8, Banality 4

Autumn People

Unconscious servants of Banality, the Autumn People are the quintessential party poopers. They are the sticks-in-the-mud who do not believe in anything magical or special. They are very rational, thoughtful and exact in their dress and speech. Kithain can spot an Autumn Person right away.

There are really two kinds of Autumn People: aggressive Autumn People and spineless ones. Spineless ones are lesser threats, though they raise the local Banality in their vicinity and encourage others to become spineless Autumn People. These people are couch potatoes, video-game junkies, and anyone else who gambles, drinks or is otherwise harmfully addicted to something.

The aggressive kind are the censors, the monitors, the mindless authoritarians who hate dreams and the Dreaming instinctively. An aggressive Autumn Person is the worst kind of mortal, and one well avoided. A few such Autumn People seek the destruction of the Dreaming and are often found as allies of the Dauntain (see below).

Character Creation: Attributes 6/4/2, Abilities 10/6/2, Willpower 3, Banality 9

Suggested Attributes: Assume ratings of 2 in all Attributes.

Suggested Abilities: Brawl 1, Drive 2

The Dauntain

These are changelings who, unable to handle the "reality" of the fae, fled to the safety of Banality. Their perceptions twisted by their own fears, they are among the active forces of Banality and attempt to hunt down any changelings they can find.

There are two basic types: those who know what they are facing and those who do not. Oddly, the second group is the more dangerous because their lack of belief causes Banality to be extremely strong within them. The others believe in what they are facing, thus decreasing their resistance to changeling cantrips. However, they are knowledgeable of changeling weaknesses and often carry iron weapons.

The first group is spearheaded by Anton Stark, Doctor of Psychology. Several years ago, worried parents

brought their child to him for evaluation. It seemed that she was living in a very complex fantasy world in which magic, elves, unicorns and other creatures of faerie were very real. Stark spoke to her for several sessions before deciding on the treatment necessary to shock her mind back to reality, where it belonged.

Stark used extreme aversion therapy, shock treatment and drugs of various sorts. Within two years he reported complete success. The girl had lost touch with her fantasy world and could live in the normal, day-to-day world.

Over the next several years Stark discovered a few dozen more cases like the girl's. In all cases, onset of symptoms was rather abrupt, often leaving the victims in a state of shock as they adjusted to the fraudulent information their brains were giving them. He used the information gained from this to write a book titled *Chimera: Living Within Our Dreams*. This book gained quite a bit of attention among others of his profession, and they begin identifying others who were suffering from this very same problem.

Now, Stark lectures at schools, universities, and to community groups in hope of helping them identify this disorder before it renders its victims unfit for human society. Some groups protest the extreme measures used to eliminate the disorder, but none can deny the success rate of the psychiatrists.

It should be noted that most of these doctors do not believe in the supernatural, and all are infused with an incredible amount of Banality. Some have been known to cause trods to wilt simply by passing through. High King David has decreed that these people are not to be directly approached, as the power of their Banality could destroy changelings. However, any changelings captured by them are to be rescued, if at all possible, before they are lost forever to Banality.

The second group of Dauntain is more dangerous in that its members believe in the existence of changelings, but believe them to be evil creatures, devouring the force of human creativity for their own dark magics. Most of these are survivors of a Ravaging, or else someone close to them was destroyed by such. They are quite aware of the dangers such beings pose to humanity.

A few of these latter Dauntain sometimes even develop a small facility with Kenning, as their belief enhances the intrinsic Glamour existing within them.

They use news stories to find changelings. They look for signs of a Ravaging (such as a crowd riot at a soccer game in England) and move in on the area, armed with cold iron weapons, searching for the changelings responsible for the attacks. Fortunately, they do not always find those responsible, but they are very skilled at digging up the nearest changelings in the immediate area and "destroying" their menace.



On the other hand, they are vulnerable to changeling magic, for they believe in it and are therefore less strongly influenced by Banality. In fact, some Dauntain have surprisingly strong Glamour ratings.

On occasion, Dauntain form into small cooperative teams. These teams are extremely deadly when they locate changelings.

A recently formed team was organized by Alex Hayward, one of several survivors of a Ravaging after an Exquisite Agony concert. All of the members were actually part of the opening band and were attacked by several Ravagers as soon as they returned to their dressing rooms. All of them survived, but were somewhat changed by the experience. They researched the subject, looked for similar occurrences and deduced what is out there. They have already subjected a changeling to death by iron and even seen evidence of his abilities. This has cautioned them a bit, but they will still act without mercy or apology when they find one.

SCIENTIST

Character Creation: Attributes 6/4/2, Abilities 10/6/2, Backgrounds 5, Banality 10, Willpower 5

Suggested Attributes: Assume Attributes of 2 in all ratings, except for Mental Attributes, which should be 3 or even 4.

Suggested Abilities: Computer 2, Intimidation 1, Investigation 1, Linguistics 2, Medicine 3, Science 3

EXTERMINATOR

Character Creation: Attributes 7/5/3, Abilities 13/9/5, Backgrounds 7, Glamour 2, Banality 9, Willpower 7, Arts 5, Realms 5

Suggested Attributes: Physical and Mental Attributes of 3, Social Attributes of 2.

Suggested Abilities: Alertness 3, Brawl 1, Dodge 2, Kenning 1, Firearms 2, Melee 2, Stealth 2, Investigation 2, Mythlore 2

The Prodigals

Changelings believe that there are a number of lost faerie races, who have forgotten that they are fae. These lost races are collectively known as the Prodigals.

Vampires

In the distant past, a mortal became tainted by the hungry spirit of a powerful, mad redcap whose insatiable bloodthirstiness had driven him from the Dreaming. Because of this, the mortal became a strange mixture of

living and dead and discovered that his taint could be passed on through a strange ritual of blood-drinking. Vampires have been in existence ever since.

Changelings largely see vampires as betrayers of reality and conformists to it. Vampires seem to carry a very high Banality with them wherever they go. One particular breed of vampire (whose members perhaps still remember their faerie past) seems to be less Banal than other vampires are, although these strange "Malkavian" vampires are usually scorned by their kind.

Powers: The Arts and Realms ratings are the total levels that a vampire possesses. Vampires cannot actually use Glamour — these are merely the equivalent powers. If you have **Vampire: The Masquerade**, use the Disciplines described there.

Neonates

These are the youngest vampires, who have not yet reached 100 years of unlife. They are the "teenagers" of vampiric society. Changelings are most likely to encounter these vampires, because they are not as skilled at remaining hidden from view as their elders are.

Character Creation: Attributes 7/5/3, Abilities 13/9/3, Backgrounds 7, Willpower 7, Banality 8, Blood Pool (use as Glamour; can be replenished through drinking blood) 10, Arts 5, Realms 5

Suggested Attributes: Assume ratings of 2 in all Attributes.

Suggested Abilities: Alertness 2, Athletics 1, Brawl 2, Dodge 1, Etiquette 1, Expression 1, Intimidation 2, Melee 1, Occult 1, Stealth 3, Streetwise, 1, Subterfuge 3

Equipment: Fashionable clothing, switchblade, sunglasses

Elders

Elders are the princes of their urban realms and often dominate a city's politics. Elder vampires have potent blood, have survived for 300 to 1000 years, and thus have considerable inherent powers.

Character Creation: Attributes 10/7/5, Abilities 21/9/5, Backgrounds 12, Willpower 8, Banality 9, Blood Pool (use as Glamour; can be replenished through drinking blood) 20, Arts 10, Realms 12

Suggested Attributes: Assume ratings of 4 in Social, 3 in Mental and 2 in Physical Attributes.

Suggested Abilities: Alertness 3, Athletics 1, Brawl 2, Dodge 3, Enigmas 2, Etiquette 3, Expression 1, Intimidation 4, Melee 2, Occult 2, Stealth 3, Streetwise 1, Subterfuge 4

Equipment: Outdated but expensive clothing, tinted glasses, pocket watch, sword cane

Werewolves

Werewolves, also known as the Garou, were faeries once, until the Dark (see "Fomori") arrived on the scene. When the Dark rose up to attack Earth, the Garou felt it most. They immediately threw themselves into a fight against it, disregarding the warnings of their faerie elders. As a result, the Garou became Prodigal, lost to the fae, and locked into their own world and dream.

Luckily, most werewolves are still friendly with changelings, because they share many goals with the mass of the changeling nation. One Garou tribe still honors an ancient oathbond with the High Kings of the fae. This tribe even named itself the Fianna, after a mercenary band that Finn McCumhal trained.

Powers: Werewolves do not use Glamour, but have learned many powers from the spirits of nature. They call these powers Gifts, and their effects may be approximated by using the Arts and Realms. However, if you have **Werewolf: The Apocalypse**, use the Gifts provided in that book instead.

Character Creation: Attributes 7/5/3, Abilities 15/9/3, Background 5, Glamour 7, Willpower 8, Banality 4, Arts 5 (equivalents, usually physically oriented), Realms 5 (usually Actor or Nature)

Suggested Attributes: Assume ratings of 2 except in Physical Attributes, which are rated at 3.

Suggested Abilities: Alertness 4, Athletics 2, Brawl 3, Dodge 2, Enigmas 1, Intimidation 2, Kenning 2, Medicine 1, Mythlore 1, Stealth 2

Werewolves have several powers:

- Werewolves are able to attack several (from two to eight) times per turn.
- They automatically heal one Health Level per turn (only silver weapons can harm them permanently).
- They can shapechange into a variety of forms, all of them some variation of the wolf. Thus they can change into a wolf, a human or something halfway in between (a bipedal "wolfman").

In wolfman form, all their Physical Attributes are doubled. However, they are no longer able to use Social Attributes in connection with creatures other than werewolves and wild beasts.



Haight-Ashbury: a Setting for Changeling

San Francisco harbors diverse cultures and widely different philosophies. Within the city are many neighborhoods, each unique in atmosphere and lifestyle. One of the most unusual enclaves exists in Haight-Ashbury. Catapulted into the headlines as the birthplace of the hippie movement, this formerly middle-class neighborhood became a fostering ground for idealists and iconoclasts and an ideal haven for many changelings.

Although the halcyon days of "flower-power" were short-lived, vestiges of the hippie presence can still be found amid the dirt and squalor of the World of Darkness. This persistent residue of Glamour still attracts changelings to the Haight. Here the Dreaming is not so far away, but many of the dreams are sad ones.

The History of Haight-Ashbury

After the United States acquired California in 1848, groups of squatters sought and won the right to settle an expanse of dunes along the western fringes of San Francisco. The area became one of the most popular promenades during the 1880s because of its proximity to the newly opened Golden Gate Park. With the coming of the tramway connecting the park to the city, the Haight became prime territory for development. Elegant Victorian houses, as well as an assortment of hotels, restaurants and saloons, soon made the Haight a desirable residential and commercial district.

Although barely damaged during the 1906 earthquake, the Haight suffered a decline in popularity as the gentry relocated to more fashionable neighborhoods. The stately homes in the area became apartment houses for the influx of immigrants who came west to seek their fortunes. In the years following World War II, a large number of lower-income families moved into the Haight. This incursion continued into the 1950s, when many artists and members of the Beat Generation settled in the area. These free-thinkers brought with them a bohemian lifestyle and became the foundation for the society that evolved during the next decade.

In the mid-1960s, the "hippie movement" found its spiritual and physical home in the blocks surrounding the corner of Haight and Ashbury Streets. Rejecting materialism and the politics of war, the hippies embraced a gospel of free love, free speech and free living. Anarchist groups like the Diggers advocated a moneyless society, while the search for spiritual enlightenment sparked a new interest in Zen

Buddhism and other non-Western philosophies. Experimentation with mind-altering drugs likewise became prevalent. The word "psychedelic" began making the rounds and was used to describe everything from the new music of the 1960s to the wildly capricious artistic styles inspired by the profusion of mind-expanding experiences.

The "Summer of Love" in 1967 marked the apex of the counterculture's dream. Nearly half a million people, most of them under the age of 30, flocked to the Haight. Along with them came changelings of all sorts, drawn by the Glamour that infused the Haight. Here they found a taste of Arcadia and a refuge from Banality. When the gates from Arcadia suddenly opened in 1969, many of its inhabitants thought that the curse of Banality had been lifted — and to some extent, in the Haight, it had. Under the tenets of the Accordance Treaty, San Francisco became a duchy under the Kingdom of Pacifica. Many lesser holdings were established in San Francisco, several of them awarded to commoners who had aided the sidhe in regaining their fiefs. But like all dreams, a rude awakening soon followed.

By the end of the decade, the fragile mood of universal peace and love had turned ugly. Commercialism took over the trappings of the hippie movement; being "hip" became big business. Banality crept in with a vengeance, crushing the gossamer wings of the Dreaming. Free love gave way to casual rape, traffic in hard drugs increased, and violence ruled the streets. Many hippies left in disgust. The Kithain suffered keenly from the influx of Banality. Though many of them still remained in the area, they found it difficult to retain their memories of their true natures. Many were lost to the Dreaming.

In recent years, however, the Haight has begun to enjoy a renaissance. The streets of Haight-Ashbury reflect a hybrid culture made up of New Agers, yuppies, old hippies, goths, punks, drifters and modern entrepreneurs. In the World of Darkness, this combination of bright-eyed idealists and hardcore cynics results in a strange and sometimes sinister atmosphere. For the Kithain, the Haight has once again become a place where it is possible to dream, but all too often the world they enter is fraught with nightmares.

Geography

Haight-Ashbury stretches eastward from Golden Gate Park as far west as Gough Street and the Central Freeway. California Street forms its northernmost boundary, while a line connecting Carmel Street, Roosevelt Way, Buena Vista Avenue East and Duboce Avenue marks its southern extreme. Within this territory, the heart of the Haight comprises a few blocks delineated by Stanyan (on the eastern edge of Golden Gate Park), Fulton, Fillmore and Frederick Streets. This area serves as the setting for the sample story "Toys Will Be Toys."

Landmarks

• **The Panhandle** — This block-wide strip of green extends for eight blocks from Baker Street westward to Stanyan Street. During the 1960s this stretch of land served as a gathering place for hippies. Today, while it is still a popular place for bicyclists and strollers, in the World of Darkness it is also a hangout for drifters, beggars, "panhandlers," drug peddlers, motorcycle gangs and other sinister sorts. Cliques of Unseelie Kithain often gather here preparatory to going Ravaging. At night, mortals visit at their own risk.

• **Buena Vista Park** — Located atop one of the dunes, this lovely park offers spectacular views of the Golden Gate Bridge and Mount Tamalpais. A stream rises up from a spring in the park, supporting a variety of native flora. A dryad lives in this park in her guise as a coastal oak tree. From this place she keeps watch on the surrounding area.

• **Spreckles Mansion** — Built in the late 19th century for a nephew of sugar magnate Alfred Spreckles, this Baroque-style mansion near Buena Vista Park was once a bed-and-breakfast and the temporary residence of both Jack London and Ambrose Bierce. In the World of Darkness, this house functions as a gathering place for many of the city's supernatural residents.

• **Haight Street** — This east-west thoroughfare runs the length of Haight-Ashbury. During the 1960s, it was home to The Drugstore Cafe, The Psychedelic Shop, The Print Mint, The I-Thou Coffeehouse and a host of other stores owned by and catering to the hippie counterculture. Though these places are gone, other enterprises have taken their place. New Age shops, occult bookstores, secondhand clothing stores and coffeehouses rub elbows with trendy shops and restaurants.

• **The Wasteland** — Once a theatre, this shop now sells vintage clothing. Many changelings frequent the shop, drawn by the artistic displays of bygone fashions and the residual ambience of the building itself.

• **Holos Gallery** — This gallery specializes in holograms and holographic products and is a favorite "hangout" for Kithain who patronize high-tech art, including members of House Dougal and a few ambitious nockers.

• **Red Vic Movie House** — A movie house dedicated to art films. The Zoetrope Society uses this building as its unofficial headquarters.

• **Nightbreak** — This contemporary rock and New Wave club hosts both local and out-of-town bands. Depending on the talent and creativity of the nightly bill, there is often a good chance for music-oriented Kithain to absorb Glamour along with the vibes. Seelie and Unseelie rock bands find this place a handy venue for their performances.



- **Pipe Dreams** — At the height of the hippie movement, this store was *the* place for water pipes and other accouterments related to smoking in all its forms. While it still offers an assortment of unusual pipes, in the “smoke-free” 1990s it has broadened its merchandising base to include New Age paraphernalia, Egyptian jewelry, and T-shirts. Some grumps who remember “how it used to be” find the atmosphere suitably nostalgic.

- **Haight-Ashbury Free Clinic** — Originally founded to minister to the needs of the hippie community, the clinic now counts AIDS victims among its clientele. Some boggans, following their innate compulsion to help the needy, work here on a volunteer basis, while a wilder noble from House Liam serves on the clinic’s medical staff.

The District at Large

Haight-Ashbury includes a plethora of unusual and interesting shops, which can be adapted by a Storyteller for inclusion in her chronicles. Stores specializing in body-piercing (frequented by redcaps and numerous Unseelie wilders), numerous goth clubs and bars, shops devoted to a variety of international cultures and fashions (gathering places for the city’s eshu and other eclectic Kithain), specialty bookstores of every type, comics and games shops, art and “pseudo-art” galleries, stores offering re-

cycled clothing, cookware and records — all of these and more can be found in Haight-Ashbury.

- **The Toybox Coffee Shop** — Not far from the intersection of Haight and Ashbury Streets stands the Toybox Coffee Shop. This quaint little cafe is actually a freehold owned by Lady Zoe, one of Duke Aeon’s barons. It is run by Sir Charles Fizzlewig, a commoner knight. Many commoner Kithain have made this place their informal headquarters. The Toybox is known for its egalitarian atmosphere, in contrast to the very snobbish Glass Stocking cafe, the duke’s favorite fief (which is located in the Castro).

- **Kurtzweiler’s Toyshop** — Located on Masonic Avenue near Buena Vista Park, Kurtzweiler’s Toyshop has been in business since the 1890s. Its original proprietor, a nocker from Germany, gained a reputation making and repairing toys for the children of the Haight’s gentry. The current Mr. Kurtzweiler, a grandnephew of the shop’s founder, now orders most of his wares from distributors and is no longer in the business of repairing toys. A whole rack of video games dominates the front of his shop, and he’d like to get rid of the “antique toys” case — but his granduncle’s will stipulated that he would have to sell antique toys if he wished to retain ownership of the place.

- **Trickster’s** — This all-night coffeehouse has become popular with many Unseelie Kithain because of its

location near the Panhandle and the unsavory crowd that has recently staked out a claim here. The hardcore regulars include a number of bikers, hookers, drug dealers, and a few individuals reputed to have connections with “dark powers.” Seelie Kithain willing to risk responses ranging from verbal abuse to outright physical violence (from mortals as well as other Kithain) can sometimes pick up valuable rumors for the right price. Many Unseelie make Trickster’s their starting or ending point when they go clubbing in the Castro.

Personalities

The following individuals figure prominently in “Toys Will Be Toys.” They have been fully detailed so that the Storyteller will have full access to all their abilities.

Charles “Chip” Fizzlewig (Boggan Knight)

Court: Seelie

Legacies: Crafter/Fatalist

House: Fiona (affiliation only)

Seeming: Grump

Kith: Boggan

Attributes: Strength 2, Dexterity 3, Stamina 2, Charisma 2, Manipulation 4, Appearance 2, Perception 3, Intelligence 3, Wits 4

Abilities: Alertness 2, Dodge 2, Kenning 3, Streetwise 2, Subterfuge 2, Crafts 3, Security 3, Enigmas 2, Mythlore 2

Arts: Chicanery 1, Legerdemain 2, Soothsay 2

Realms: Actor 3, Fae 2, Prop 3, Scene 1

Backgrounds: Holdings 2 (the Toybox Coffee Shop), Resources 2, Title 2, Treasures 5 (a magic ring “pyx” that enables him to cast a Geas on someone at need)

Glamour: 7 **Banality:** 6 **Willpower:** 8

Image: To mortals, Fizzlewig is a “round” old man with dark, curly hair that springs from his head in gravity-defying directions. His eyes bulge, and his overly wide mouth is fixed in a perpetual scowl. His faerie appearance is a more extreme version of his mortal guise — more wrinkles on his face, a bigger scowl, and really extravagant hair. He dresses in shades of brown and favors styles from the last century.

Roleplaying Hints: Most days you feel the creaking of your joints and the pain of Banality a tad too keenly. Some days you wish folks would just leave you alone to putter around the coffeehouse and keep everything in good repair. Customers — especially the wilder cliques who come barging in at all hours expecting service — don’t appreciate a





clean floor or an unstained tablecloth. The grumps are little better, with their slightly condescending smiles and their mock-respect. You put up with them because it's your duty to the baron, but you don't have to like people. In fact, you don't like most people — changeling or mortal. Except for maybe the childlings — they're all right. They have an excuse for spilling juice on your spotless countertop and scuffing the furniture — they're young. Grumble to yourself a lot and find fault with almost everybody. You have a good heart, but nobody needs to know it.

History: Fizzlewig distinguished himself during the Accordance War, earning a knighthood from one of Duke Aeon's barons, Lady Zoe. The baron "commanded" him (in lieu of an outright gift) to oversee one of his holdings — the Toybox Coffee Shop. Ever since then, Fizzlewig has maintained the cafe as a gathering place for Kithain. Fizzlewig has made it clear that he has "retired" from faerie politics and refuses to have anything to do with the intrigues of the Seelie Court. He hates being referred to by his title and refuses to talk about the deeds that won it for him — although he's not above "pulling rank" when he wants a favor.

Quote: *Get your feet off the table! What do you think this is, a crash pad? If you don't like my rules, you can leave. If you don't know what rules are, you can leave. For that matter, just leave — but not before you pay your bill!*

Georgia (Cabby Extraordinaire)

Court: Unseelie

Legacies: Fool/Sage

Seeming: Grump

Kith: Nocker

Attributes: Strength 3, Dexterity 2, Stamina 3, Charisma 3, Manipulation 4, Appearance 3, Perception 4, Intelligence 3, Wits 4

Abilities: Alertness 4, Brawl 3, Dodge 3, Intimidation 2, Kenning 1, Streetwise 4, Crafts 2, Drive 5, Security 2, Stealth 2, Area Knowledge (San Francisco) 4, Linguistics 1 (Spanish), Medicine 1

Arts: Chicanery 4, Legerdemain 2, Wayfare 3

Realms: Actor 4, Fae 2, Prop 4

Backgrounds: Contacts 3, Resources 2

Glamour: 7 **Willpower:** 6 **Banality:** 6

Image: In her mortal guise, Georgia resembles a middle-aged punk, with short spiky hair worn in multicolored streaks (red, black and white). Her faerie appearance displays her brick-red skin and elongated, pointed ears. Both ears are pierced, and a gold chain runs from her left ear to the center of her left cheek. She wears a leather bomber jacket and a battered cabby hat.

Roleplaying Hints: Mortals are a hoot! They'll believe anything you tell 'em, particularly if they're tourists. Kithain are only a little less gullible. Other people exist as



foils for your sharp wit and caustic humor, though sometimes you'll break down and give them some of your carefully hoarded wisdom as well. The one thing that can't be fooled is a machine — like your cab. You spend a lot of your Glamour keeping the thing enchanted so it can perform lots of amazing tricks.

History: Georgia lived in New York before she migrated west, and the "New York Cabby" attitude has become a permanent part of her personality. At heart she is an anarchist — hence she will never fully accept the structured existence of the Seelie Court. She is Unseelie by default, however, and has nothing to do with politics. She is fiercely proud and protective of her taxicab, a 1957 Dodge in mint condition; anyone who compliments her on it will win a friend for life, or at least for the length of a cabride. She is a regular at the Toybox and is usually willing to help out people involved in a worthy cause — though her price is sometimes steep.

Quote: *How soon do you need to get there? No problem! Trust me, I know a shortcut — but you'd better close your eyes if you scare easy. Hey! Don't touch that!*

Malacar (Embittered Court Outcast)

Court: Unseelie

Legacies: Outlaw/Hermit

Seeming: Grump

Kith: Satyr

Attributes: Strength 3, Dexterity 4, Stamina 3, Charisma 2, Manipulation 5, Appearance 2, Perception 4, Intelligence 4, Wits 3

Abilities: Alertness 3, Dodge 3, Intimidation 3, Kenning 4, Subterfuge 4, Etiquette 3, Leadership 1, Melee 2, Stealth 2, Enigmas 4, Linguistics 3 (Gaelic, Greek, Spanish), Mythlore 3, Occult 4, Politics 3

Arts: Chicanery 5, Legerdemain 4, Soothsay 3, Wayfare 2

Realms: Actor 3, Nature 3, Fae 3, Prop 2, Scene 1

Backgrounds: Gremayre 3, Resources 1, Treasures 4 (the Eye of Opening, a marble-sized gem that serves as his left eye)

Glamour: 8 **Willpower:** 8 **Banality:** 7

Image: In his mortal seeming, Malacar is a disheveled elderly man with shoulder-length graying hair and a scraggly beard. In his faerie guise, Malacar assumes a more sinister appearance. A pair of horns protrude from his forehead, and his left eye glows with an unnatural gleam. (He often wears an eyepatch to conceal this disconcerting feature.) He still dresses in the worn finery that was once his court garb.



Roleplaying Hints: You are a lecher, but your lusts transcend those of the typical "dirty old man." In your wilder days you were quite a rake, but the years have diminished your inherent carnality. Now your true hunger is for power. Treachery has become your essence and influences every action you take. You think nothing of lying, cheating, begging, cajoling or bullying to get what you want. Smile, wheedle, intimidate or connive as the occasion demands.

History: Malacar served as a magical advisor to Duke Aeon for many years, but was never satisfied with this "minor" position. Pathologically jealous of the changeling nobility and ever lustful for power, Malacar succumbed to the lure of certain Unseelie factions and betrayed the duke, resulting in his banishment from the court. He possesses an enchanted gem that now replaces his left eye. Only the direst of circumstances (such as a Geas) will induce him to part with it willingly.

Quote: *Truly, I meant no harm. I am but a poor fool ruined by circumstance and driven by necessity to desperate measures. You can understand desperation, can't you?*

Shique (“The Patsy”)

Court: Unseelie

Legacies: Rogue/Wayfarer

Seeming: Wilder

Kith: Redcap

Attributes: Strength 3, Dexterity 5, Stamina 2, Charisma 1, Manipulation 3, Appearance 2, Perception 3, Intelligence 2, Wits 3



Abilities: Alertness 3, Athletics 2, Brawl 3, Dodge 4, Kenning 1, Streetwise 2, Drive 1, Melee 2, Stealth 4, Area Knowledge (Haight-Ashbury) 3, Law 1, Occult 1

Arts: Chicanery 1, Legerdemain 3, Wayfare 2

Realms: Actor 2, Fae 2, Prop 3, Scene 1

Backgrounds: Chimera 2 (a stiletto), Contacts 2, Resources 1

Glamour: 4 **Willpower:** 6 **Banality:** 4

Image: Slique masquerades to mortals as a Blood Doll; she dresses entirely in black, wears garish white makeup, and coats her slicked-back hair with copious amounts of black dye. She is not above showing her pointed teeth to passersby — enhancing her “creature-of-the-night” image. In her faerie kith, her chitinous skin is carved in wild patterns, which she stains with blood.

Roleplaying Hints: You never got anything that you didn't have to take — including Glamour. You do whatever you have to do to survive, but the less effort you have to put into it the better. Occasionally, someone will force you into doing something that requires some extra work — when that happens, you wait around long enough for the payback. You don't let anyone take advantage of you for long — and if they do, you hurt 'em.

History: Slique lives on the fringes of changeling society, rarely staying in one place for long. She has few friends, relying on herself in most circumstances. She has a history of being used by other, more powerful changelings — although usually these individuals have met with unfortunate accidents as a consequence.

Quote: *You can't pin nothin' on me. Just you try — see where it gets you. I don't know nothin' about nothin' and even if I did I wouldn't be tellin' you, not even if you paid me. Well, depending on the price...*

Other Personalities

The following individuals play supporting roles in “Toys Will Be Toys.” They are primarily intended as vehicles for setting the mood, providing the characters with necessary information and allowing the Storyteller to have a “voice” in her story. No stats are included for these characters, although the thumbnail sketches provided below should give the Storyteller enough information to bring them to life.

Edmund (Brat)

Edmund looks like a 10-year-old street kid with tousled black hair, intense dark eyes and a pointed nose. He is an Unseelie childling redcap whose chief goal in life seems to be to wreak havoc wherever he goes. Although Fizzlewig has threatened to ban him from the Toybox for eating the furniture, he has yet to carry out his threat. Edmund craves attention and will do almost anything to get it. His encyclopedic knowledge of the Haight's underside makes him a useful if irritating companion. He hangs around Tor, Valmont and Rasputin (despite their annoyance with him).

Ellen (Romantic Spinster)

In her mortal guise, Ellen is a painfully thin young woman in her early 20s, with shoulder-length, washed-out blond hair pulled back from her face by a velvet ribbon. She is a Seelie wilder slugh who lives in self-imposed seclusion above a bookstore on the corner of Haight and Ashbury near the Toybox. There she reads romance novels, collects rose petals and dreams of finding true love. She sometimes visits the Toybox, but rarely interacts with anyone. Instead she listens and remembers. Befriending Ellen requires extreme tact and patience, but in the long run she could prove a goldmine of useful information about the sidhe nobility.

Rasputin (Jester)

Rasputin appears to be a compactly built young man with a wide-open, expressive face. He is a Seelie wilder pooka whose faerie kith reveals elongated, rabbitlike ears. A flamboyant dresser with tastes tending toward the avant-garde, Rasputin is a street poet, performance artist, teller of tall



tales, songwriter and bundle of nervous energy. Given to wild mood swings, he is sometimes effusive, sometimes brooding and morose — in short, an “artist.”

TOR (HONORABLE TRAMP)

Tor’s mortal seeming, a tall, middle-aged blond man in a worn trenchcoat, causes most people to mistake him for one of the city’s homeless. In his true form, Tor is a Seelie grump troll (giant). Although he has fallen on hard times, he has never lost his sense of honor. Fizzlewig lets Tor stay in the basement of the Toybox when the weather is chilly. Tor’s curmudgeonly behavior masks a genuine caring for the Haight’s wilders, who often look to him for fatherly advice despite his tendency to moralize. He sometimes acts as mentor to Rasputin and Valmont and shows an amazingly uncharacteristic tolerance for Edmund.

VALMONT (MODERN ENTREPRENEUR)

In his mortal guise, Valmont is a slender, dark-skinned young man who projects an aura of self-confidence. He is an Unseelie wilder eshu; in his faerie kith it is obvious that the blood of princes runs through his veins. Valmont is obsessed with being one step ahead of the pack, the law and the world in general. His involvement in numerous quasi-legitimate schemes keeps him in material wealth, but his real love is for the act of “wheeling and dealing.” He and Rasputin are good friends, though they rarely see eye-to-eye on anything. Valmont seems to be both familiar with and highly critical of the duke’s court, though he does not openly express his feelings — unless directly confronted about them.

Toys Will Be Toys:

a Sample Story for Changeling

It went "zip" when it moved and "bop" when it stopped

And "whirrrrr" when it stood still

I never knew just what it was

And I guess I never will.

— Tom Paxton, "The Marvelous Toy"

"Toys Will Be Toys" is the first part of the **Immortal Eyes Chronicle**. Although meant to lead into the events of that epic quest, this story can stand alone or can provide a starting point for your own chronicle.

Theme and Mood

Changelings are caught in a never-never land between Banality and the Dreaming. Remembering their forgotten dreams, piercing the cold-iron curtain of the "real" world and retrieving the vestiges of their Glamour-filled heritage are essential to their existence. The exiled children of faerie inhabit a world in which things are not always what they seem, where even the smallest detail can trigger the memory of their true nature. The constant battle between memory and forgetfulness, the struggle to retain one's identity in the face of Banality, is the central theme of this chronicle.

The mood combines the whimsical nature of child-like wonder with a profound sadness for things gone beyond recall. Think of what it was like to be a child, when the world was full of wonderful and frightening things. Laughter and tears came easily, and both dreams and nightmares seemed real. Then remember the process of disillusionment that marked the passage into maturity. Although growing up is inevitable, we still long for those days when anything was possible and effects did not necessarily have to have a cause.

For changelings, that bittersweet memory of a world beyond is ever-present. The ecstasy that comes with suddenly remembering their faerie nature is all the more intense because along with it comes the realization that the "real" world will soon intrude, Banality will eventually overcome Glamour, and dreams will fade into mundane existence.

This story was written to enable you to introduce new players to the world of **Changeling**. If they haven't ever played a Storyteller game before, you may wish to run a

Noble Notes for the Immortal Eyes Chronicle

Duke Aeon rules over the Duchy of the Golden Gate, in which this story takes place. The ducal seat is in San Francisco. The duke, a wilder sidhe of House Fiona, is known for his passion, his love of music and his erratic mood swings. His chamberlain, Lady Alyssa (House Gwydion), has been handling most of his courtly affairs for the past six months or so, as the duke has been preoccupied with the music he's been creating (or so the story goes). Aeon's herald and First Lord of War, Lord Cumulus (a sidhe of House Gwydion), is the only character who might remotely come into contact with the characters during the sample story below. Lord Cumulus is a great warrior and possesses a sword, *Arbiter*, that flashes with bound lightning. Cumulus is nearly a grump: he is very bombastic and formal, lives full-time in a freehold and is dangerously close to Bedlam.

Although you should avoid noble politics at this juncture (indeed, it's suggested that you wait for the first **Immortal Eyes** sourcebook before you go deeply into that aspect of the chronicle), you can freely use these three characters to represent the nobility, should such be necessary. If you do use them, be sure to generate statistics for the characters you plan on using.

short "playtest session" involving this story before running off into your own stories.

"Toys Will Be Toys" is also part of the **Immortal Eyes Chronicle**, an epic saga of three sourcebooks that will see your characters through a grand journey and heroic quest. If you choose to make the **Immortal Eyes Chronicle** your "home chronicle," then you will want to run this story to begin the chronicle.

Even if you do not use the situations or characters described in this story, you can use "Toys Will Be Toys" as a model on which to base your own **Changeling** stories.

Theme and Mood

The theme and mood of "Toys Will Be Toys" is that of foreboding. In the Hero's Journey (see Chapter Three for more information), it is the Call to Adventure. This story will reveal something of the nature of the chronicle's impending conflict, but the whole background will still be a mystery.

Plot

This story revolves around the theft of a magical toy chest (steamer trunk) located in the Toybox Coffee Shop under the guardianship of Sir Charles Fizzlewig, the cafe's proprietor. Reputedly the property of the late Emperor Norton (see below), the toy chest was presented to him as "tribute" by a nocker toymaker named Kurtzweiler, who owned a shop in the Haight. The box contained a group of chimera, but now — through the efforts of the thief, a satyr named Malacar — the toy chest has been opened, freeing the chimera. The characters must retrieve both the toy chest and the chimerical toys, either by defeating them in battle or by locating a missing toy — a bugler from a set of toy soldiers — whose horn can gather the chimera together in one place. The search for the bugler will lead the characters to Kurtzweiler's Toy Shop, now owned by one of the Autumn People, and eventually to a confrontation with Malacar. Here they will gain possession of a powerful treasure, the item that allowed the satyr to open the toy chest.

The Emperor Norton

One of 19th-century San Francisco's most endearing and eccentric figures, Joshua A. Norton sought to make his fortune as a businessman, went bankrupt, disappeared, and emerged from obscurity as the self-appointed "Emperor of the United States and Protector of Mexico." His delusion so charmed the locals that for the duration of his brief reign, San Francisco's shops honored his especially minted currency, paid the modest taxes he levied, kept him in clean uniforms, gave him free meals and opening-night tickets to theatre performances — and obeyed his order to erect a Christmas tree each year in Union Square for the city's children. In short, he was treated as the royalty he claimed to be until his unexpected death of apoplexy in 1880.

In the World of Darkness, Emperor Norton I was reputed to be a human descended from faerie blood, too weak to be a full changeling, but too "fae" to exist fully within mundane reality.

Scene One: Lights, Camera, Action!

The Toybox Coffee Shop is the setting for the story's opening. The building's ornate exterior resembles a gingerbread house — down to the "frosted" panes of glass in the door and front window. Inside, the coffee shop projects an atmosphere of old-fashioned coziness. Hand-carved

tables and chairs of rich dark woods cluster together in the center of the shop, while several booths line one wall. In the back, a mahogany bar provides Fizzlewig with a grand view of everyone who comes through the door. Behind the bar, a counter displays the coffee shop's offerings, which include a variety of specialty coffees, herbal teas, sparkling waters, old-fashioned sodas and malts, and a selection of imported beers. A swinging door beside the bar leads to a small kitchen where a variety of sandwiches and desserts are prepared. The place is filled with good smells: fresh-baked chocolate-chip cookies, rich coffee, and the tang of cinnamon.

Prominently displayed on a low, sturdy table along the wall opposite the booths is the coffee shop's *piece de resistance*: a large, antique steamer trunk covered in fanciful carvings that give it the appearance of a toy chest — hence the shop's name. Atop the box is an intricate wooden puzzle resembling a Chinese puzzle-box. Many patrons while away the time attempting to solve the puzzle, which also serves as the lock for the trunk. So far, no one has succeeded in opening the box — at least that's what Fizzlewig says. He encourages people to play with the puzzle as much as they like, but says that only he knows the trick to get it open.

The scene begins when the characters find their way to the Toybox Coffee Shop on a rainy night in late October. A number of regulars are present, absorbed in their own pursuits. A young, pinched-faced woman (Ellen) sits alone in a back booth, her nose buried in a dog-eared paperback. A somber-looking troll (Tor) sits in another booth. Fizzlewig, the shop's proprietor, is in one of his more cantankerous moods, demanding that the characters serve themselves, admonishing them to wipe their feet, and complaining (to himself if no one else is available) about everything. A pugnacious childling (Edmund) sits at the bar, devouring a triple-decker sandwich — along with its plate.

Whenever it seems appropriate to the story, the door to the Toybox bursts open, letting in a gust of unseasonably cold wind along with the cafe's latest arrival — an elderly man (Malacar) who stumps heavily to the end of the bar (nearest the toy chest) and hoists himself up on a stool, grumpily ordering "something hot — and put a kick in it!" Before the door has quite closed, another figure (Slique) slips into the cafe.

Slique sashays over to the characters, smiling at them. Though they have never met Slique, she pretends to know them, even calling them by name and patting them familiarly on the back. Even if the characters deny Slique's friendly gestures, she nods and smiles knowingly at them, as if they are sharing some kind of private joke. She does

this for just a moment or so before saying, "Oh, hold on a second...I need to go say somethin' to that fool over there." Slique smiles and walks back over to where Malacar sits, sitting down in a booth. Characters may make Perception + Empathy rolls (difficulty 7) to sense that she and Malacar are both nervous.

This continues for a few minutes. Then, without warning, Slique suddenly launches herself at Edmund, slinging abuses at him ("You foul little thing! Don't act innocent, you slimy carcass!"). At the same time, a sudden magical fog fills the room—a powerful Chicanery cantrip! Until the characters (or one of the other patrons, if the characters fail) can dispel the magical fog with their own Glamour, their only clues to what is going on will be the sounds of chairs and tables being overturned (by Slique) and lots of scuffling (by everyone). Once the darkness is dissipated, anyone looking around the room will notice that the toy chest, Slique and Malacar are gone.

Despite the shambles caused by the altercation, Fizzlewig is most upset by the theft of the toy chest. He begins berating and badgering the characters (regardless of their actions during the disturbance), blaming them for the theft. He then accuses the characters of being "in league" with Slique, who very obviously stole the toy chest. He does not yet remember Malacar's presence (and subsequent absence). The characters will probably protest their innocence loudly.

Then Fizzlewig will say, "Well, if you aren't in league with that foul Slique creature, I require you to go forth and retrieve my beloved toy chest from her before she sells it to some fence or tries to open it. That would be...a terrible mistake on her part and potentially destructive to us all. That chest holds powerful magics that even I don't fully comprehend. Now get out of here and don't come back until you have my chest!" He will stoop to pulling "rank" as a titled commoner if necessary. You, as Storyteller, should explain to the players that it's important that they agree to go after the chest, if only to further the story.

As the characters begin to leave, Tor stops them and motions them over. He quietly informs them that the man Slique was with, Malacar, is a well-known troublemaker and a powerful sorcerer. Tor is waiting on a friend and so cannot leave with the characters, but he stresses that Malacar could definitely be involved with the theft in some way, since the two were so obviously together.

If, during this conversation, the characters scan the cafe for anything that might have been left behind, allow them to make Perception + Alertness rolls (difficulty 6) to notice a wall behind the bar filled with children's drawings—many of them featuring the toy chest. Three or more successes allow a character to spot a crayon rubbing of a toy

soldier carrying a bugle. In the background of the drawing is an ornately stylized capital "K." If they ask, Fizzlewig tells the characters that many of the childlings who come into the Toybox entertain themselves by tracing or "rubbing" some of the carvings on the outside of the chest. Although no one remembers the name Kurtzweiler, this should give the characters a lead later on in the story—since there are only a few toyshops in the Haight beginning with a "K."

Fizzlewig then hurries them on their way, standing in the doorway and pointing out. As the door to the Toybox closes, the characters overhear him say, "Oh, my...I hope she doesn't figure the puzzle out!"

Scene Two: Running High and Low

Having been booted out of the Toybox Coffee Shop by Chip, the characters have to find out more about the missing Toybox and the whereabouts of Slique and Malacar.

Luckily, at this very moment Georgia drives up. She's a perceptive sort and easily notices that the characters seem upset about something. "What's up with you guys?" she says. If the characters actually explain to her what's going on, she takes pity on them.

"Hey, I know some folks around the Haight who might can help. Get in—I'm off duty anyway, and this might be fun," she says.

A ride in Georgia's cab could be the subject of an entire evening's entertainment. She drives like a maniac, and her cab is able to do things that no normal car can. She has several "shortcuts" through the city that she likes to use: driving down stairs, or jumping road-construction zones. Luckily, she doesn't have to go far.

Georgia offers the characters two alternatives:

"I know this guy named Valmont. He's pretty smart, and he's important with the Shadow Court. A regular guy. I bet he wouldn't mind talkin' to ya about Slique."

or

"There's this other guy named Rasputin. He's a pooka but, well, he knows a lot of stuff. Likes to listen to stories, and puts his nose into everything. He might have heard something more about the Toybox."

If the characters decide to visit Rasputin, go to "Down on the Corner." If the characters decide to visit Valmont, go to "Waking up the Neighbors."

Down on the Corner

Georgia's cab pulls up to a convenient curbside just down the street from Golden Gate Paik. Rasputin is there entertaining the crowd. He's weaving, bobbing, dancing



and “miming” getting out of the way of something large. Of course, the people gathered cannot see the huge chimerical bear that threatens to eviscerate him — only the characters can.

The bear instantly recognizes the arriving changelings and moves to attack them as well. Onlookers will get a taste of some really interesting and well-choreographed “street theatre” as the characters “mime” the bear attack. (See the bear’s stats at the end of the story.)

Once the bear is defeated (it doesn’t have a chance against the PCs, Rasputin and Georgia) it instantly shrinks and reverts to a chimerical stuffed animal: a strange kind of dross. The pooka explains (after the crowd disperses) that he was just minding his own business when the bear attacked him (not true — he was actually performing for the crowd before that). He doesn’t know where it came from (not true — he thinks it came from Golden Gate Park), but it certainly isn’t any chimera he’s familiar with (not true — it’s exactly like the chimera he’s familiar with).

When the characters tell him what happened and ask him about the Toybox, Rasputin recalls the story of Emperor Norton and his Toybox (suitably embellished so as not to be completely truthful). If the characters question him properly, they may be able to get him to mention

that he recently heard a very loud noise in the vicinity of the park — a chimerical noise that only other changelings can hear — and that’s when the bear attacked. This should be very, very difficult: Rasputin doesn’t want to reveal this because he’s afraid the characters will ask him to come along to help investigate whatever is going on, so his lying will be a little less subtle.

The most important information that the characters should get out of this scene is this:

1. The Toybox is a powerful treasure that contains many chimera.
2. It is said that the most powerful chimera in the box are the toy soldiers who, when they work together, can actually operate a real chimerical cannon.
3. Probably the bear was one of the chimera in the box — and that means that the box has been opened!

At this point, the characters may choose to go directly to the park (especially if Rasputin informed them of the loud explosion in the park). If so, skip to “Alarums and Excursions.” If not, they may choose to follow up on the lead with Valmont. If this is the case, go to “Waking up the Neighbors,” below.

Waking up the Neighbors

Georgia waits in the cab while the group approaches Valmont's Victorian townhouse. Although it's the middle of the afternoon, Valmont is asleep from his previous night's labors. Ringing the doorbell awakens him, which does not put him in a good mood about answering it, but he does so anyway. When Valmont comes to the door, it's going to take some convincing from the characters to get him to let them in. As soon as they mention Slique, however, his eyes widen and he opens the door and lets the group into his living room, warning any childlings not to play with the collection of rare antique daggers that hang on his wall.

Valmont explains that he's suspected Slique to be loyal to Malacar ever since Malacar was Duke Aeon's court sorcerer many months ago. When Malacar was relieved of his duties following a political conflict between him and Lady Alyssa, Malacar was exiled from the fief to prevent him from causing any magical harm to Alyssa. Slique was often seen hanging out with Malacar just before his exile, and the redcap has made several strange trips out of town in the past three months.

Clearly worried that Malacar may use his sorcery to attack either Duke Aeon or Lady Alyssa, Valmont decides to make a phone call to Slique's apartment. Finding that she isn't home, Valmont tells the characters that he's "got a funny feeling about this."

If the characters haven't yet visited Rasputin, they may wish to do this now. Go to "Down on the Corner," above. If they leave to go see Rasputin, Valmont will tell the characters that he's going to investigate this and catch up with them later.

If they have already visited Rasputin, Valmont will be even more upset to learn that the box has been opened and that Malacar has access to a whole bunch of chimera. Perhaps Malacar is using the soldiers as personal bodyguards? Perhaps he will use the chimera as sacrifices to gain enough Glamour for a terrible curse? No one knows for sure. Valmont tells the characters to "scrounge around and find all the chimera you can" — and, if possible, kill them like they did the bear, since they revert into little toys when that happens. By the time the characters get back to the taxi (after being thanked and hurried out by Valmont, who is running to get dressed and go out separately), they hear the explosion-noise that starts out Scene Three, below.

Scene Three: Alarums and Excursions

At the beginning of the scene, the characters hear a loud chimerical explosion. Unless they score three successes on a Perception + Alertness roll (difficulty 8), however, they will not be able to tell from which direction the explosion emanates. Meanwhile, many random chimera will distract them as they search the Haight looking for the source of the booms. Repeat the explosions as appropriate (probably after each encounter, below) until the characters succeed. The explosions are, of course, coming from Buena Vista Park, where the tin soldiers are doing target practice, waiting for their bugler to return from "the Infirmary" (see "The Lost Bugler," below).

Here are a few encounters you can throw at your characters while they try to figure out where the booms are coming from:

- A garish clown clutching a pair of cymbals accosts the characters, attacking them with its ready-made "weapons" if they attempt to capture it. People walking along the street might gather to watch more "street theater." Remember, this is the Haight, so this kind of thing happens all the time.

- A giant purple dragon has "treed" a cat, which can somehow sense it even though it is totally chimerical. The dragon states that he would like to eat the cat, but that if the characters can provide him with some licorice jellybeans, he will be happy to "go to sleep again," as he calls it. The cat might die of fright if the dragon ate it. It shouldn't be hard to find licorice jellybeans, although wandering around and looking for them should be interesting.

- A shadow puppet begins to follow the characters, casting strange shadows wherever they walk. The shadow puppet must be attacked with the shadow of one's weapons in order to inflict damage on it, although it will taunt and annoy the characters rather than hurt them.

The Storyteller should feel free to create other scenes involving chimerical creatures from the toy chest: unicorns, pegasi, elephants, wind-up dolls, marionettes, or any of the complex toys created by German toymakers in the 19th century can provide unique challenges for the characters.

Scene Four: The Lost Bugler

The characters come upon a group of soldiers (dressed for the battle of Waterloo) milling around Buena Vista Park. Consisting of five mounted cavalymen, five infantry (who also double as cannon-handlers), a soldier with a spyglass, and a mounted officer (the General), they look confused. A few of them may decide, upon sighting the characters, that they now have an "enemy" and engage them in battle. The soldiers' hearts are really not in the fight, however; before any of the characters can be seriously injured (from chimerical damage), the General calls a halt to the battle and suggests a "parley." He blusteringly asks them if they have seen his bugler. "He's absolutely necessary to our campaign, y'know — call to arms and all that." Another soldier volunteers the information that the bugler has been missing for some time ("wounded in battle, had to be taken to Dr. Kurtzweiler's Infirmary for repair"). The General adds that they rely on the bugler to rally all the troops and their "allies" (the other toys). The soldier with the spyglass announces that he has looked everywhere for signs of their "barracks" (the toy chest) and that they desperately need the bugler to lead them home. These bits of information should set the characters on the track of Kurtzweiler's Toyshop, since the bugler is actually their best bet for gathering in all the chimera as well as locating the toy chest.

If the characters ask the soldiers to accompany them, the General details the scout with the spyglass to go along.

Scene Five: Little Toyshop of Horrors

This scene takes place in Kurtzweiler's Toyshop. Ernst Kurtzweiler, the great-nephew of Felix (the nocker who originally owned the toyshop), is one of the Autumn People. He inherited the Toyshop from his "oddball" ancestor and saw it as an easy way to make a living, particularly since he doesn't make or repair toys — he just sells them. The bugler is buried amid a dusty display of antique toys in a glass case at the rear of the shop. It was left there years ago by Emperor Norton for Felix to repair its horn. Norton was supposed to have picked it up, but died before he could do so. An old ledger has the records of the transaction.

Getting the bugler from Ernst Kurtzweiler is a tricky proposition. The shop is saturated with the Banality of its

owner, and any characters who remain inside must struggle to avoid being overcome by its erosive pull. Ernst may unwittingly "attack" the characters if their approach strikes him as too whimsical ("Aren't you too old to be interested in toys?"). If the characters can get the bugler away from the shop and its owner, the "toy" will assume its chimerical form. The bugler will gladly accompany the characters to where his comrades are and will be grateful to them for rescuing him from the "internment camp." He will proudly inform the characters that he can always find the location of the "barracks." If the characters are smart, they will let the bugler lead them to the toy chest — and to Malacar.

Background to Scene Six

After Malacar absconded with the toy chest, he took it to Golden Gate Park, where he removed the gem from his eye to open the chest, placing it in the space formed by the completed puzzle. This action freed the chimera, whom Malacar intended to sacrifice during the performance of a secret ritual and thereby increase the power of the Shadow Court (for more information about what Malacar is up to, see the first *Immortal Eyes* sourcebook, "The Toybox").

As the sun sets, the bugler leads the characters to Golden Gate Park and directly to the Toybox — just as Malacar (the eye now replaced in his head) is enacting the ritual. The bugler's call on his horn and the resulting magical arrival of all the other soldiers (and, a few moments later, most of the rest of the errant chimera) interrupt Malacar's ritual. His henchmen, Slique and Crak (a large Unseelie troll), stand nearby but are unable to keep Malacar from having his concentration shattered.

The ritual fails — the eye in Malacar's head begins to glow with an inner heat, sending him into throes of agony and causing him to rip the gem from his eye and hurl it down, screaming, "It will serve me no more!" Once away from Malacar, the gem ceases glowing, becoming cool and soothing to the touch. Malacar runs into the bushes, caterwauling to his henchmen to attack.

At this point a pitched battle occurs between the characters and the henchmen, who try to capture the stone eye during the fight. They fight until they are chimerically dead and run scared when this occurs, dropping the eye as they do.

If the characters appear to be getting the worst of the battle, the soldiers will rally and fire a cannonball into the fray.

Using the bugler, the characters can induce the other chimera to reenter the toy chest, whereupon they may



close the chest and return it to the Toybox Coffee Shop. Fizzlewig will receive it with barely concealed delight, returning it to its accustomed place after examining it carefully for signs of damage.

FURTHER ADVENTURES

This story ends when the characters have both the toy chest and the Eye of Opening in their possession. If you wish to wait for the rest of the *Immortal Eyes Chronicle*, there are plenty of loose ends that can be used in the construction of intermediate stories. Any of the following ideas can be used by a Storyteller for an evening's entertainment or as a basis for her own chronicle:

- **Round-Up.** Some of the chimera have the power to resist the bugler's call and are still at large in the city. A wind-up mouse has taken up residence with Ellen, the lonely spinster; she may seriously object if the characters try to convince her to give up her new companion. A gaily caparisoned ostrich has made a home for itself on the Children's Carousel in Golden Gate Park, where a number of childlings take great delight in riding it instead of the other carousel animals. Other chimera, such as dragons, may not be so harmless, and may wreak havoc in the changeling community.

- **The Price of Fame.** If word of the characters' new treasure gets to Duke Aeon in his court on Nob Hill, the duke and his courtiers may keep the characters busy with any number of requests requiring them to use the Eye: freeing a changeling from the clutches of the Dauntain, reacquiring a lost faerie treasure from the museum in which it is currently displayed, etc.

- **Open-and-Shut Cases.** The Eye of Opening does just that — it opens anything and everything. The characters may see it as an easy way to acquire material riches or may decide to use it to assist various "worthy" causes — freeing political prisoners or animals imprisoned in zoos.

- **Plots and Schemes.** Despite his defeat, Malacar is still a powerful individual and will not long remain in captivity. Once he has managed to escape from Fizzlewig (after his trial), the baron or even the duke, he will continue to plague, tempt or otherwise harass the characters in an attempt to regain possession of the gem. As a recurring villain, he can serve as an ideal "behind-the-scenes man" for any number of plots against the characters. If the characters somehow failed to acquire the gem from Malacar, repeated encounters with him will give them the ability to do so. (This is important if you intend to continue the *Immortal Eyes Chronicle*.)

- **Paradise Threatened.** Buena Vista Park's idyllic serenity has been disrupted by a group of goth bikers, actually an Unseelie wilder clique bent on claiming the park as their

“turf.” The dryad-in-residence sends out a frantic plea to the characters, as “heroes” of the moment, for help.

- **Too Close for Comfort.** One of the Dauntain has managed to glean information about the existence of a “demon hole” (i.e., faerie holding) somewhere in the Haight. His investigations are drawing him closer and closer to the Toybox Coffee Shop. Can his crusade be thwarted?

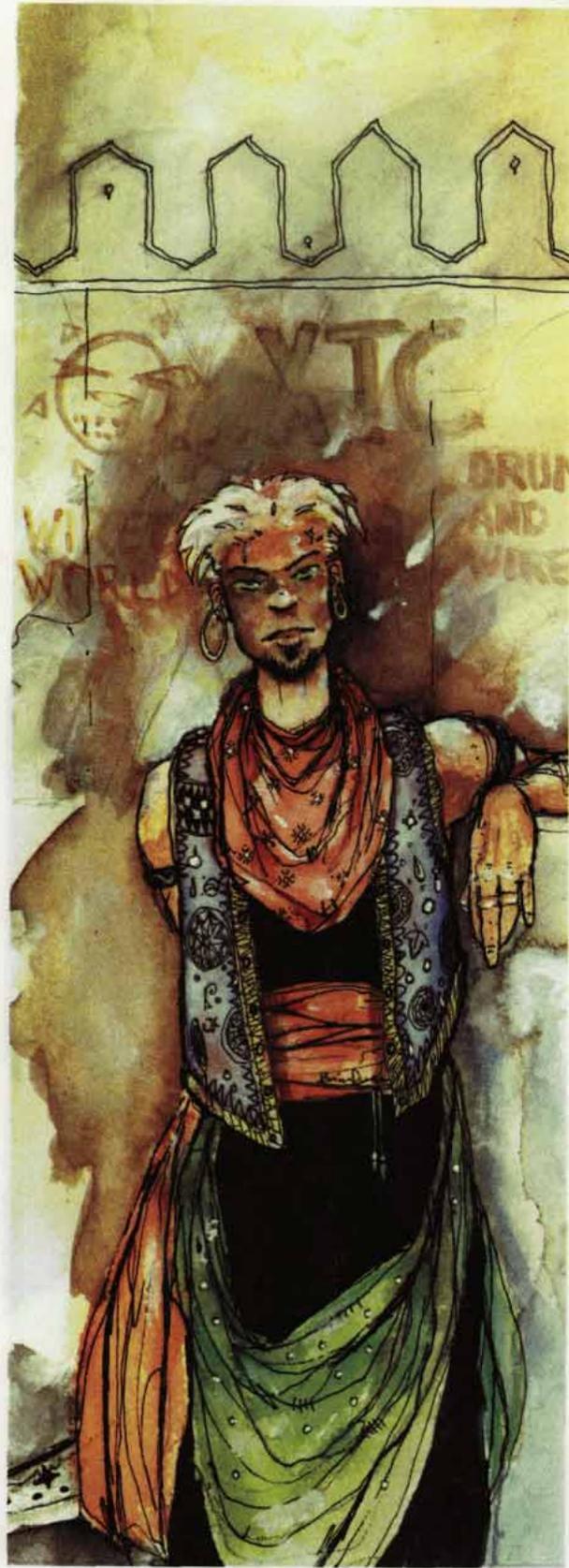
- **This Old House.** An aura of mystery and magic surrounds the Spreckles Mansion. Curious characters may want to investigate the house and its grounds to discover what secrets the old house harbors. To do so, they must first deal with the reclusive “family” that currently resides there. The Storyteller may wish to use this house as a vehicle for introducing changelings to the other supernatural inhabitants of San Francisco, populating it with a cabal of mages, a circle of wraiths, or even a vampire and her retainers. It is also possible that the mansion serves as the headquarters for a group of Dauntain or a society dedicated to investigating unnatural occurrences.

- **Keeping the Peace.** Friction between Seelie and Unseelie in the Haight threatens to erupt in an all-out sectarian battle. To defuse the situation, the characters are called upon to act as go-betweens. It is possible that either Valmont or Edmund, with their Unseelie connections, can arrange a meeting at Trickster’s between the characters and a representative of the Unseelie faction, an independent group of anarchistic changelings tired of being regarded as second-class faeries. Resolving this situation may involve anything from negotiation to a trial by combat.

- **Rescue Squad.** Changelings involved in chimerical battles are often mistaken as “crazies” or drug users by mortals who happen to witness their sorties with apparently invisible opponents. The characters may be called upon to rescue one of their companions or one of the regulars from the Toybox Coffee Shop who has been taken to the clinic. Unless one of the changelings affiliated with the clinic is on duty, the characters will be left to their own resources in this confrontation with Banality.

Emperor Norton's Toys (Chimera)

Normally, chimera have no physical reality, but the Glamour of the toy chest has given them material substance as toys in addition to their chimerical existence as life-sized replicas of their physical forms. Traits are listed for the chimera appearing in “Toys Will Be Toys.” The Storyteller should feel free to detail other chimerical toys as necessary.





The General

Attributes: The General possesses ratings of 3 in all Attributes except for Charisma and Wits, which are 4.

Abilities: Alertness 4, Dodge 2, Etiquette 4, Leadership 5, Melee (military saber) 4

The Bugler and the Soldier with the Spyglass

Attributes: These chimera possess ratings of 3 in all Physical Attributes and 2 in all other Attributes except Perception, which is 4.

Abilities: Alertness 4, Dodge 3, Melee 3, Performance (bugle — bugler only) 4

Footsoldiers and Cavalry

Attributes: The soldiers possess Physical Attributes of 4, while all other Attributes are 3.

Abilities: Alertness 3, Brawl 2, Dodge 3, Animal Ken (cavalry only) 3, Firearms (volleying rifles, footsoldiers only) 3, Heavy Weapons (cannon) 3, Melee (sword) 3

Cavalry Mounts

Attributes: These animals have Physical Attributes of 4 and Intelligence ratings of 1.

Abilities: Brawl (kick) 4, Dodge 2

Dancing Bear

Attributes: Strength and Stamina are 5, Dexterity is 2 and Intelligence is 1.

Abilities: Alertness 2, Brawl 4, Dodge 1, Performance (dancing) 3

Attacks: Bite/3 dice, Claws/4 dice

Clown

Attributes: Strength 3, Dexterity 4, Stamina 3, Charisma 4, Manipulation 4, Appearance 3, Perception 4, Intelligence 2, Wits 2

Abilities: Brawl 2, Dodge 3, Melee (cymbals) 3, Performance 4

Dragon

Attributes: Strength 7, Dexterity 2, Stamina 6, all Mental Attributes 2

Abilities: Brawl 2, Firearms (gaseous breath) 2

Attacks: Bite/5 dice, Breath (victim must succeed in a Stamina roll vs. difficulty 7 or fall asleep)

Last Words

May you live in interesting times.
— Chinese Curse/Proverb

What a long, strange trip it's been — five worlds, five games, five years and now it's over. Time to go on to new things. I'm not sure whether to be sad or satisfied; I suppose I must exist in the nebulous middle. I can hardly believe it's really over. Where has all the time gone? Where am I going to go from here? God, I hate endings.

I remember how it all started, when I was writing *Vampire*. I couldn't afford a car, so I rode my bike everywhere, to do laundry and get groceries. I lived in a house with the rest of the early White Wolf crew — no privacy and no life. Just work.

Now I'm moving to San Francisco, my dream city — to start a whole new phase of my life. I'm not leaving gaming, but I hope to help bring it to new places. It's the end of the road, but it's also a springboard to a whole new life for me. The Storyteller saga may go on, but not with me (though they might not be able to keep me away from the Arcadia books).

There is a revolution going on, and I want to be a part of it. Over the next five years the ways in which we communicate, entertain, connect, and socialize are going to completely transform. The last time something this big happened was back when they printed the first Gutenberg Bible. In a weird sort of way, we are hooking ourselves together into one huge neural net brain.

It's hard to fathom the scope of the changes coming to our world. In my grandfather's lifetime, communication has transformed itself in unimaginable ways. When he was born in North Dakota, there was only the local newspaper. Then came radio when he was just a boy, and then TV when he was in his 20s. Today he can log online and talk to hundreds of other senior citizens in virtual chat rooms. The changes in his life will be nothing compared to the changes I, his grandson, will experience. We ain't seen nothing yet.

The medium is no longer the message. The message is king; the medium is anything we want it to be.

One thing's for certain: in 20 years, information will be spread and received in ways unimaginable to us today. So we'd better hurry up and start imagining it...

I have always been a rebel, and something of an explorer. I want to go back to that. White Wolf has grown large; it's a real company now, with fans and employees who need

support. We're still underdogs, but we're successful ones. We've got a TV show coming, some pretty high-budget CD-ROM computer games, and even our very own collectible trading-card game.

I want to start over again, make a fresh start. Experience the rebirth again, in the best mythic sense of it. I'm going to bring White Wolf into the brave new world of the Internet. I'm going to help pioneer a new paradigm of communications. I was supposed to go to Hollywood and become some sort of writer/producer dude — but I'm going to do this instead. It's got more potential...

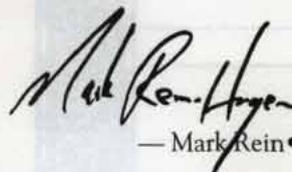
The project will be called Cry Wolf. It will begin this fall with White Wolf Webpages, in which (eventually) the contents of every White Wolf book can be found (and cross-referenced!). Cry Wolf will culminate with "Settlement," a whole new kind of online community and interface to the world. A VRML-based virtual city, in which gaming and entertainment will be central.

One part of this venture will be the Centennium Project — a new game and world setting as well as a connected nonprofit foundation. Set perpetually 100 years in our future, it tells the tale of a completely networked society. A world in which every mortal is a veritable god of information. The goal of the Centennium Foundation is to make long-term investments in technology, science, and art in order to push us toward a neoutopia instead of a dystopia.

Perhaps it's time to stop being a revolutionary and start being a visionary. I think we've had a little too much stone-throwing lately; we need to lay out foundations instead.

Only the future will be where all this will take us. I half-expect these words to haunt me someday, but they definitely needed to be written. I hope we can take you along on this adventure we are about to undertake. We may not like where it takes us, but we're going to love getting there. The journey is always better than the arrival.

God, I hate endings. But luckily, there's always something new.


— Mark Rein • Hagen

ART

Type: _____

Name: _____

Level ○○○○○○

Description: _____

Realm

Type: _____

Name: _____

Level ○○○○○○

Bunk

Type: _____

Name: _____

Level ○○○○○○

Successes ○○○○○○

Description: _____

ART

Type: _____

Name: _____

Level ○○○○○○

Description: _____

Realm

Type: _____

Name: _____

Level ○○○○○○

Bunk

Type: _____

Name: _____

Level ○○○○○○

Successes ○○○○○○

Description: _____

CHANGELING

The Orclaiming

Name:
Player:
Chronicle:

Court:
Legacies:
House:

Seer
Kit
Household/Motley:

Attributes

Physical

Strength _____ ●○○○○
Dexterity _____ ●○○○○
Stamina _____ ●○○○○

Social

Charisma _____ ●○○○○
Manipulation _____ ●○○○○
Appearance _____ ●○○○○

Mental

Perception _____ ●○○○○
Intelligence _____ ●○○○○
Wits _____ ●○○○○

Abilities

Talents

Alertness _____ ○○○○○
Athletics _____ ○○○○○
Brawl _____ ○○○○○
Dodge _____ ○○○○○
Empathy _____ ○○○○○
Expression _____ ○○○○○
Intimidation _____ ○○○○○
Kenning _____ ○○○○○
Streetwise _____ ○○○○○
Subterfuge _____ ○○○○○

Skills

Crafts _____ ○○○○○
Drive _____ ○○○○○
Etiquette _____ ○○○○○
Firearms _____ ○○○○○
Leadership _____ ○○○○○
Melee _____ ○○○○○
Performance _____ ○○○○○
Security _____ ○○○○○
Stealth _____ ○○○○○
Survival _____ ○○○○○

Knowledges

Computer _____ ○○○○○
Enigmas _____ ○○○○○
Investigation _____ ○○○○○
Law _____ ○○○○○
Linguistics _____ ○○○○○
Medicine _____ ○○○○○
Mythlore _____ ○○○○○
Occult _____ ○○○○○
Politics _____ ○○○○○
Science _____ ○○○○○

Advantages

Backgrounds

_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○

Arts

_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○

Realms

_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○
_____ ○○○○○

Other Traits

Glamour

○○○○○○○○○○○○○○
□□□□□□□□□□

Willpower

○○○○○○○○○○○○○○
□□□□□□□□□□

Banality

○○○○○○○○○○○○○○
□□□□□□□□□□

Health

Bruised _____ □
Hurt -1 _____ □
Injured -1 _____ □
Wounded -2 _____ □
Mauled -2 _____ □
Crippled -5 _____ □
Incapacitated _____ □

Experience

Attributes: 7/5/3 Abilities: 13/9/5 Arts: 3 Realms: 5 Backgrounds: 5 Freebie Points: 15 (5/3/2/1)

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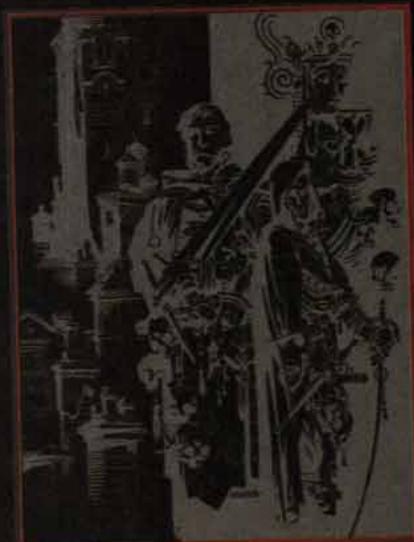
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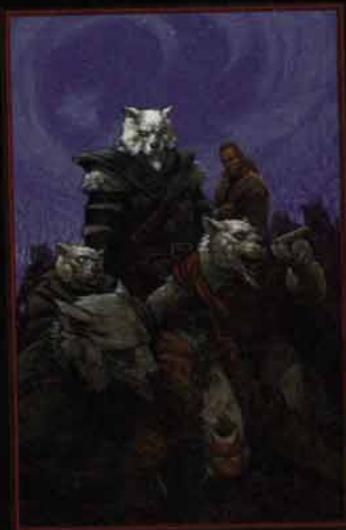
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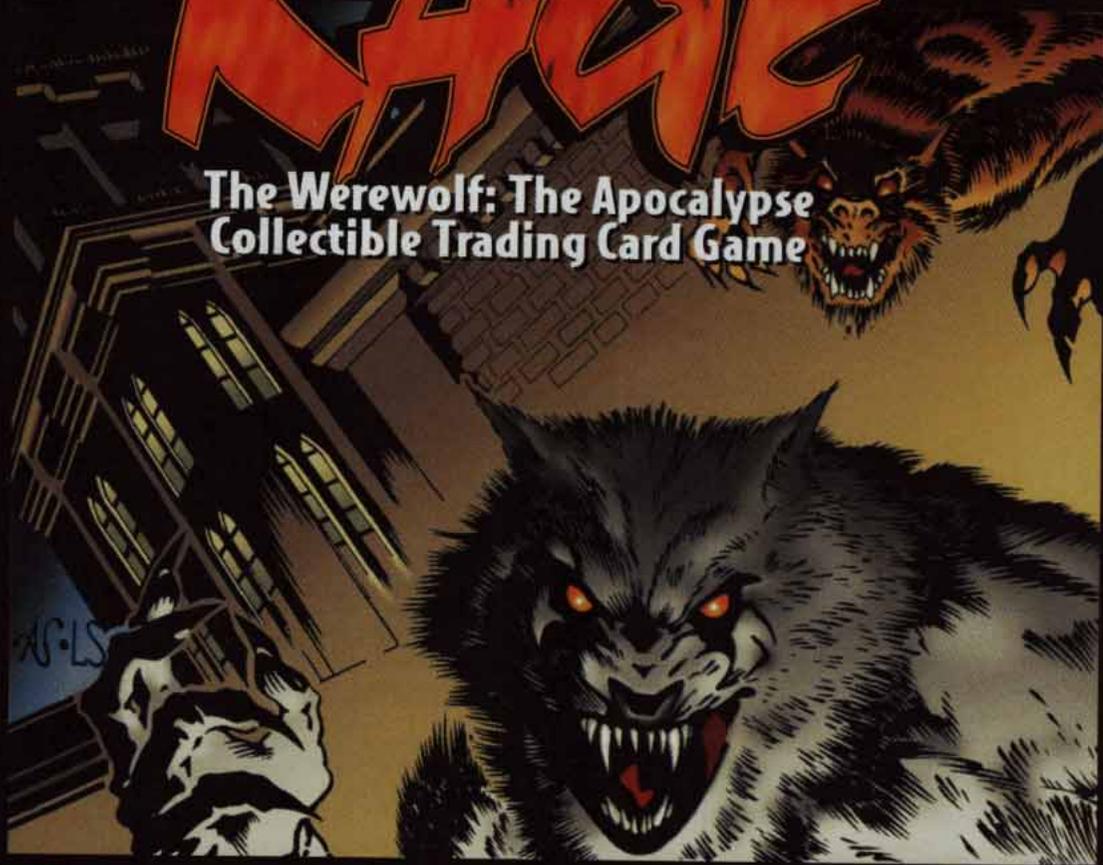
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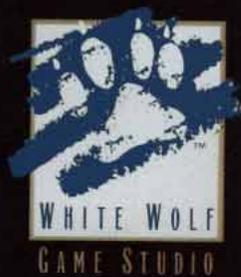
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