



GFaSA

a game of faery stories by Jonathan Lavallee

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a game of faery stories

by Jonathan Lavallee

www.firestorm-ink.com



Dedication and Credits

A lot of work goes into the making of a book, even if you've done a lot of the work yourself. Here is a list of all the people who have helped, in some fashion, all done in Alphabetical Order.

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The Magic Within

Artwork	iii
Introduction	iv
How do we make a Person?	2
Your Fae	10
Make a Deal	13
How do we play this game?	17
Setting the Scene	17
Playing through the Scene	18
Ending a Scene	19
Scene Summary	20
Bidding	23
Bidding Summary	28
Fae and Power	30
Undersatnding Geasa	34
People Creation	34
The Courts	36
Types of Faery	37
What about NPPs?	41
Boundaries	42
World Building	44
Urban Fantasy	46
Historical	50
Horror	54
Mystery	58
Science Fiction	61

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2010-03-12 Marburg, Elisabethkirche 011 St. Michaelskapelle.jpg on page vi

2010-04-01 04-04 Cloppenburg 117 Museumsdorf, Hofanlage Wehlburg.jpg on page 21

2010-04-01 04-04 Cloppenburg 118 Museumsdorf, Hofanlage Wehlburg.jpg on page 29

2010-05-15 Ingolstadt 032 Theresienstraße.jpg on page 45

Tanaka Juuyoh

Japanese Style Garden.jpg on page 11

Tree.jpg on page 15

Japanese traditional style farm house.jpg on page 33

Japanese traditional style SAMURAI house / .jpg on page 53

Japanese traditional style SAMURAI house.jpg on page 57

Kiyosuna-Ohashi(bridge).jpg on page 60

Introduction

Gaesa is a storytelling game. It's a game filled with goals, desires, needs, wants fears and then preys on all those things. It uses these elements to drive characters to their own ruin and leaves them broken and used by those who can't care enough for the human condition. You see, Faeries are real and they're all around us. They're in the house when you can't find your keys that you're certain you put down on the counter. They're in the random noises you hear at night when you're alone. They're in the changeling in the bedroom. They cause your dog to run and hide and the cat to hiss menacingly at nothing.

Faeries find us interesting. We move funny, we think funny, we talk funny and we come up with the most interesting things. We live, laugh, love, fight, kill, steal and betray all in the name of selfish good masquerading as selflessness. We come up with stories to convince ourselves that we're doing the right thing no matter how wrong we are. Faeries find that fascinating and useful because the Fae have their own goals and we make the perfect tools for them to achieve what they want. If we're good tools, they'll be more than happy to reward us, but if we step out of line we'll get fixed in a hurry. Sometimes they lend out tools for other Fae to use. Sometimes they hit their tool, just because they're frustrated. Sometimes they love their tool and put it on a pillow. No matter what that tool does, they should never forget that they're being used.

We are the ones that think we move beyond this stage.

This is a collaborative story where you play two characters a once, you are at once a person with drive and goals and a Fae with a purpose. Like life, not everyone can be happy all the time so these goals will conflict, and you'll use every advantage to achieve what your character wants even at the expense of others. You play Fae who have given these people a chance to use your magic to fulfill their desires. In reality you've done it so that you can have a toy to help you achieve your faery goals despite the desires of the mortal you made a deal with.

This game doesn't have much in the way of happy endings.



The forest had a lot of animals living in it. There were animals that lived in the trees, and animals that lived underground, and animals that walked about the forest. There was no love lost between any of those groups. One of the animals that lived in the trees was Crow. Crow was clever, especially when it came to humans. That's how he stole a lot of his food and today was no exception; he had grabbed a piece of cheese from a local farmer who was busy chasing the pigs that the crow had harassed earlier. Crow was so pleased with himself and flew back into the forest with the piece of cheese in his mouth. He perched on a branch and settled down to eat this piece of cheese.

It came to be that in the same forest there lived Fox. Fox had seen Crow fly in with a piece of cheese and Fox believed that she should have it and not Crow. Besides, the animals that lived on the ground didn't really like the animals that lived in the trees. Crow wasn't going to enjoy that piece of cheese. It wasn't going to do Crow any good. So when Crow landed on a branch, Fox walked out from the undergrowth and said, "Good day Master Crow." Crow looked down and Fox added, "How clever you are today."

Crow smiled to himself, with the piece of cheese still in his mouth and puffed out his chest. If someone like Fox, who had to walk everywhere thought he was clever then it was high praise indeed. He leaned forward a bit, encouraging Fox to continue her praise. Fox did not disappoint. She said, "Not only are you clever, but you are certainly the most handsome of birds. Your feathers are glossy, your eyes are bright. I am quite impressed with you. Each word hit Crow with a shiver of delight. He was so pleased with himself that he began to dance back and forth on the branch he was perched on.

Smiling Fox continued, "Now, Master Crow, if you could sing me a song so that my ears can share in the joy that my eyes have seen. Willing to oblige this most discerning of animals, Crow opened his beak wide and let the cheese fall down, down, down to the ground. Crow looked at the falling food in dismay as Fox smiled and picked it up with her mouth.

Crow angrily called out, "That's mine! Give it back!"

Fox smiled again and said, "Come down and get it."

Crow did that. After a few minutes of struggling, Fox walked out of the woods with a piece of cheese in her belly and a dead Crow between her teeth.

If there is a lesson to be learned, it is this: never underestimate the willingness of fools to make mistakes.



JOH. CHRISTIAN BÖCKER
COMISARIUS, UND SESSEN
FRAU MARIA ELISABETHA DEN
FRIEDR. WEBERIN AUS ST. G. R.
ZWEITES SOHN UND 1 TOCHTER.
DIE SIND GESTORBEN FOLGENDE
WILHELM WAR GEBORNE
D. 6. MERTZ 1799. ST. D. 24. MERTZ 1860.
1. GEORG FERT. WILHELM, WAR GEB.
D. 12. JAN. 1797. ST. D. 32. JUNI 1862.
2. GEORG MARTIN CHRISTIAN WAR
GEB. D. 1. JAN. 1804. ST. D. 20. MAY 1867.
3. HERMANN WAR GEBOR. D. 26. MAY
1802. ST. D. 23. MAY 1867.



I loved cheese when I was young. There was something compelling about the flavour that I adored. Any cheese at all. Brie, Camembert, Mozzarella, Cheddar even most Blue cheese that people couldn't stand. I would eat those cheeses and enjoy watching everyone wince around me. My mom used to complain about how much cheese I ate. She'd say that I'd put us out of house and home, but she never stopped giving it to me.

One day, I was at the park when I was about seven years old and I was really kind of hungry. My food of choice was a grilled cheese sandwich. The grilled cheese is really a perfect food. It's pleasing to watch, you can see the bread browning and the cheese melting. The way it would crunch when you bit into it, and then ooze in your mouth. It was the one time you could mix cheese and ketchup without it being the most disgusting thing on the planet. Perfect sandwich. My stomach rumbled while I was going down the slide and that was the first thought in my head. I want a grilled cheese sandwich. I must have been thinking really hard about it because as soon as I reached the bottom someone who looked like a kid, but really wasn't gave me a look and said, "You really want a grill cheese sandwich, don't you?"

I said, "Ya!" He looked enough like me that I didn't think much of him knowing that I wanted a grilled cheese. Didn't everybody want one?

The kid said, "I can get one for you. We just need to make a trade."

This is when I got suspicious, I had my favourite transforming toy in my backpack, the kind that every kid wanted. If he wanted this he was going to be disappointed. "What do you want?" I asked, hoping that it wasn't that action figure.

"Nothing much." Just maybe you'll do something for me in the future.

The future was something I didn't really understand at the time so I said, "That's it? Deal."

The kid smiled at me and pulled two grilled cheese sandwiches out of his shoulder bag. Each one was wrapped up in wax paper and piping hot. The cheese was perfect and on the most wonderful bread I had ever tasted. I devoured the first one and had started on the second one when the kid patted me on the head and said, "Remember this little Crow. Everything is going to be wonderful."

How do we make a Person

In this game you will make two 'characters'. The first one is going to be your person, and they're going to be far more fleshed out because this is the character you will be spending more time with. The other character is going to be your faery that you will then start connecting to other people.

It starts in a round, that way each player gets to see what the previous player did and then build on top of their ideas. Also, it will give each player a chance to build conflict between the people on the table. The goal here is to create as many links as possible between people because the more they interact, the more fun it is for everyone. There are no hard and fast rules in this game that will force this type of interaction, we just recommend it in the understanding that players want the best game that they can have. There will be discussion, who and what your person is like, and if other people give good suggestions don't be afraid to steal them.

The First

"He who is to be a good ruler must have first been ruled." - Aristotle

You need a First Player, shortened to The First. The First doesn't get anything special, in fact The First might have the hardest time out of everyone. They have to discover their character in a vacuum. There is nothing that they play off of, they step boldly and create the world with every step. If you can't come to a consensus as to who The First is as a group, usually the person who suggested the game could make a good First. They might have an idea of what they want to do, or they can use one of the suggestions in the back of the book, or roll up some random elements using a couple of six-sided dice.

Once The First has been chosen, you can continue.

Tell me a story

"Whenever we read the obscene stories, the voluptuous debaucheries, the cruel and torturous executions, the unrelenting vindictiveness, with which more than half the bible is filled, it would seem more consistent that we called it the word of a demon than the Word of God. It is a history of wickedness that has served to corrupt and brutalize mankind."

Thomas Paine (1737 - 1809)

Each player, starting with The First, will tell a little story about their person. It doesn't have to be a novel. A brief description of who they are, what they're doing and their situation will suffice, but you can go on for as long as you want. Don't worry about it being set in stone, if someone comes up with an idea that you think will work wonderfully with your person then put it in. This part of the game is collaborative. Make any changes that you see fit, and don't be afraid to talk to other people about ideas you have for their characters. It might be interesting to them as well. It is quite customary, and applauded, to begin your person's

story with “Once upon a time,” or “I heard of a tale told of,” or any other opening to a Faery Tale that you might remember. You’d be surprised at how much this gets you into the right mindset.

One goal for the character creation process is to try to interweave the stories as much as possible. The closer together you bring the stories, the more intimately they’re entwined, the better the game will be and the more fun will be had by all. It’s really impossible to repeat this enough so I’ll do it again, the closer your stories are the more chances you have at playing your person in other people’s lives.

Once each player feels that their story describes their person sufficiently, you may move onto the next step.

Jonathan, Saul and Desiree decide that they want to play a game of Faery Curses. Jonathan is elected The First and he comes up with his person’s story. Guy was an executive at a software company. He’s feeling old, his marriage is falling apart and he’s bored with his life and he wants more. Desiree grabbed that and told us a quick story about her person: Shana, who worked in the mailroom at the company. She lives with her two cats and hasn’t had a date in two years. Saul came back with Bob who was a software developer who just got let go by Guy’s company. He was disgruntled with the situation and that he had just dodged his third eviction notice.

The Four Elements

“To know a man, observe how he wins his object, rather than how he loses it; for when we fail our pride supports us; when we succeed, it betrays us.”
Charles Caleb Colton (1780 - 1832)

There are many theories as to what makes up an individual. In the Middle Ages and even into the Renaissance people believed in the four humours (phlegm, blood, yellow bile and black bile), and that the secretions from these humours determined your make up and affected you on a day to day basis. There’s a belief in astrology, where the signs that you were born under help determine who you are and how you react to situations. There is talk about the five elements, earth, water, fire, air and metal. Others believe that we are made from stardust and the unremembered dreams of deities. Some or all of these are around today, but currently Roleplaying games are dealing with this problem of what makes up an individual.

How can you distill a person into a bunch of words and numbers? The way Geasa attempts to define this is through Elements, we have four and they’re called Head, Heart, Life and Loins.

On the following page there is a description of the four Elements:

Head: This is where your logic, reasoning and cleverness sit. When you need intelligence, quick thinking and guile this is the element you're going to use. This is what Gretle used when she thought of leaving a trail so they could find their way back. It's what the Wolf used when he tricked Little Red Riding Hood into letting him know where she was going. It's the third pig, building his house out of brick because he knew that trouble could easily come knocking. A high score means that your character is quick, rational and/or sly. They have the ability to bring it all together. A low score doesn't mean that your person isn't smart, it just means that they don't seem to have that ability to be clever or that they tend to see things as they are. A very pragmatic person who is rather straightforward has a low Head.

Heart: Your emotions and your relationships rest in your Heart. This is what you use to make connections with people. It's your sympathy, empathy, friendship and compassion rolled into a single spot. It's in the realms of Fairy Godparents and real parents, as well as lovers and best friends. It's the glue that holds everything together. A high score means that your person tends to be compassionate and understanding. They seem to have a feeling for certain situations. They're patient and always willing to listen to what's going on. Low scores tend to mean that you just don't really understand feelings. You can care about people, you just tend to be impatient when they don't follow your train of thought or when they seem to be logical but reaction on emotion rather than facts. You just want to move on to the more 'important' things.

Life: Out of all the elements, your Life is the most abstract idea. It's like the blood that flows in your veins. It's your hopes and dreams and you reach for them every chance you get. Life may be brutal, but we all have moments of idealism and heady optimism no matter how bitter and cynical we are. This is the realm of Puss in Boots who knows that greater things are coming and the Little Mermaid who wants to give everything up to pursue her dreams. High scores are people full of optimism and idealism, and an ability to try to push those drives in other people. You use your words and your deeds to inspire those who know you, even in the slightest. Low scores tend to show people who are pessimistic and jaded about the way life is going to work. When they talk about their dreams it's always through faded watercolour images and statues that have already crumbled to dust before they have even been sculpted. They tend to think the worst thing will always happen, even with evidence to the contrary.

Loins: The Loins hold all your passion and your desire in your body. This is the fuel that keeps you moving forward, the drive to fulfill your own needs and wants. It includes jealousy and the little bit of ruthlessness that's required to achieve your desires at any cost. This can get you into trouble, as it did with Midas and his desire for gold, and a Miller who boasts that his daughter is so amazing that she could spin straw into gold. Giants and other monstrous people are all full of Loins because they only

seem to know what they want and woe to those who get in their way. A high score here means that you're one of those people who seem to have the drive to get everything you want done. They may not be the loftiest of goals, but you want them like rain craves the ground. A low score means that you tend to be passive. Maybe there's a hope that life will bring everything you want to your doorstep. Maybe there's a hope that other people will do all the work for you.

With these description of the Elements, you now need to assign them a point Value. You get four point Values that you can assign. You can assign one element to be at a value of 4. You then can assign a different element that will be at a value of 3. The two remaining elements are at a value of 2. If you have a hard time deciding what to put where, ask other people's opinions. Get feedback and work together as a group, someone might surprise you with an idea that you like a lot and then you can implement it later.

Once each Element has a Value then it's time for the next step.

Moving onto Elements, Jonathan felt that Guy was pretty smart so he gave him a 4 in his Head and his desire to do more with his life translated into a 3 in Loins. That meant his Life and his Heart were at 2 each. Jonathan figured that it means that Guy didn't have big amazing dreams, and that he wasn't all that great with relationships, with his marriage as the example. Desiree felt that Shana had a lot of compassion which meant that she had a 4 in her Heart and she was pretty smart which gave her a 3 in Head but she had no drive and her dreams felt faded and muted so each of those got a 2. Saul wanted to put 2s across the board, but no one is ever bad at everything. Fighting that, he put 4 in his Life and 3 in his Loins because he felt what was driving him right now was his desire for revenge and those were the two things that would help him push towards it. It meant that his head and his heart were at 2 but Saul was fine with that.

Goals

"I have discovered that all human evil comes from this, man's being unable to sit still in a room."

Blaise Pascal (1623 - 1662)

Your person isn't just someone who sits down on their behind. Everyone in a Faery Tale has a goal, even if it's to maintain the status quo. Red Riding Hood wanted to make it to Grandmother's house. Grettle's step mother wanted to get rid of the children. Even the Little Match Girl wanted to sell matches so that she could survive. These will be what your character will aim for. They can be dark and mysterious goals or just ordinary every day goals. They can be urgent or they can be forward thinking, but the key thing is that your person has several goals.

This is another point in the game where you can have goals that conflict with other people's goals. This is why you'll set up people's goals one at a

time, so that people can play off of the ideas if they think of an excellent opportunity for conflict. The first player will pick a goal for their person, and then it will pass off to the right and that person will come up with a goal. There doesn't have to be immediate conflict because every person should have at least two goals, and ideally every person should have three goals. When it's time to come up with goals, talk it over with the other players. They can give you some wonderful ideas for your person that you might never have thought about. This part of the game is collaborative, perhaps in an effort to deal with how much backstabbing can happen later on. It's also okay to modify your goals if someone has come up with an idea that you really want to attach yourself to.

When everyone feels comfortable with the goals their person has, it's time for the next step.

Jonathan started with Guy having a goal of rebuilding his marriage. Desiree added that Shana wanted to go back to school while Saul had Bob talk about his desire to get revenge on Guy because he felt Guy was responsible for his dismissal. Jonathan laughed at that and said that Guy's next goal was to hire Bob back because it wasn't his decision to fire Bob in the first place. Shana wanted to just be able to find a way to be herself. Bob wanted to avoid getting evicted, and Guy finished it off with a desire for some excitement in his life. Desiree and Saul felt that they didn't need any more goals and so they didn't take a third one.

SUPPORTS

*"Those whom we support hold us up in life."
Marie Ebner von Eschenbach (1830-1916)*

A person does not exist in a vacuum. Everyone has people, or things, or situations that they can lean on to get them through their life. In this game, they're called Supports, and Supports will prop up your elements and allow you to do better than you could on your own. Supports are exactly what they sound like, they are the people you know, the way you are, the things you own and the skills you have. Here's a better description of each Support:

The People You Know: There are those people who will do anything for you. Hopefully you will return the favour and do anything for them, but that's not always the case. They're your best friends and loved ones. People who admire you, or even individuals who are stuck with you because of circumstance. There are also those who will be helpful, those that think they are being helpful and still others who are willing to help you get into trouble. You just hope that they're also willing to help you get out of trouble.


The Way You Are: There are certain things that make you who they are. They've got a head for business that you can't trace back to anyone or anything in particular. There's a love of fine wines, a discerning palate, the ability to calm people down and a knack for languages. These things help define The Way You Are and can be useful when dealing with various supports.

The Things You Own: Stuff helps. If you don't agree with that, ask the person who wishes that they could write something but they just forgot their pen in the car. The Things You Own might be as simple as a pen, or as complex as a multi-million dollar computer with software that hasn't hit the market yet. Whatever it is, you think this kind of thing will help you in life.

The Skills You Have: You might have been trained as a hostage negotiator. You could have gone to school for culinary arts. You might have an English Degree or another Humanities Major scrawled across a piece of paper. These can be trained skills, or just things that you've picked up on the fly through experience. The Skills You Have can support you when you run into situations that your person has the training to handle.

You're allowed a Maximum of 6 Supports. Three Supports have a value of 1, two Supports have a value of 2, one final Support has a value of 3. These values represent how powerful and how specific a support actually is. Any Support that has a value of 1 is going to be generic and useful, but in the end it's not very powerful. Examples of these kinds of Supports are Magic, or Science. Because they have such a broad use, they have that little bit of power. When a Support has a value of 2 it is more specific, but it is also more powerful. Using the examples above you could say that you have Healing Magic, or that you're a Biologist. These are more specific examples that need to be used a little more sparingly, but when they're used they do provide more support. A value 3 Support is even more specific. It's an individual person that really cares about you, a super powerfully specific Spell only you know how to use, or a particular brand of knowledge that's very specific.

How do you use these Supports? You have to narrate them into the current situation. If you are able to give a detailed description that makes sense as to how the Support can help you, and a majority of the people at the table agree, then you can roll dice equal to the value of a support. Supports will only help you, so any successes you roll get added to your bid and anything else is ignored. If the other players feel that your description didn't make sense, or that it wasn't appropriate then they won't let you use it. As with anything, if there is any debate the majority makes the decision and if there is ever a tie the Player who is running the scene doesn't get to use the Support and only one Support can be used for each Conflict.



O I forbid you, maidens a',
That wear gowd on your hair,
To come or gae by Carterhaugh,
For young Tam Lin is there.

There's nane that gaes by Carterhaugh
But they leave him a wad,
Either their rings, or green mantles,
Or else their maidenhead.

Janet has kilted her green kirtle
A little aboon her knee,
And she has broded her yellow hair
A little aboon her bree,
And she's awa to Carterhaugh
As fast as she can hie.

When she came to Carterhaugh
Tam Lin was at the well,
And there she fand his steed standing,
But away was himsel.

She had na pu'd a double rose,
A rose but only twa,
Till upon then started young Tam Lin,
Says, Lady, thou's pu nae mae.

Why pu's thou the rose, Janet,
And why breaks thou the wand?
Or why comes thou to Carterhaugh
Withoutten my command?

"Carterhaugh, it is my own,
My daddy gave it me,
I'll come and gang by Carterhaugh,
And ask nae leave at thee."

Janet has kilted her green kirtle
A little aboon her knee,
And she has broded her yellow hair
A little aboon her bree,
And she is to her father's ha,
As fast as she can hie.

Out then spak her father dear,
And he spak meek and mild,
"And ever alas, sweet Janet," he says,
"I think thou gaest wi child."

"If that I gae wi child, father,
Mysel maun bear the blame,
There's neer a laird about your ha,
Shall get the bairn's name.

"If my love were an earthly knight,
As he's an elfin grey,
I wad na gie my ain true-love
For nae lord that ye hae.

"The steed that my true love rides on
Is lighter than the wind,
Wi siller he is shod before,
Wi burning gowd behind."

Janet has kilted her green kirtle
A little aboon her knee,
And she has broded her yellow hair
A little aboon her bree,
And she's awa to Carterhaugh
As fast as she can hie.

When she came to Carterhaugh,
Tam Lin was at the well,
And there she fand his steed standing,
But away was himsel.

She had na pu'd a double rose,
A rose but only twa,
Till up then started young Tam Lin,
Says, Lady, thou pu's nae mae.
Why pu's thou the rose, Janet,
Amang the groves sae green,
And a' to kill the bonny babe
That we gat us between?"

"O tell me, tell me, Tam Lin," she says,
"For's sake that died on tree,
If eer ye was in holy chapel,
Or christendom did see?"

"Roxbrugh he was my grandfather,
Took me with him to bide
And ance it fell upon a day
That wae did me betide.

"And ance it fell upon a day
A cauld day and a snell,
When we were frae the hunting come,
That frae my horse I fell,
The Queen o' Fairies she caught me,
In yon green hill do dwell.

"And pleasant is the fairy land,
But, an eerie tale to tell,
Ay at the end of seven years,
We pay a tiend to hell,
I am sae fair and fu o' flesh,
I'm feard it be mysel.

Your Fae

"Everytime a child says 'I don't believe in fairies' there is a little fairy somewhere that falls down dead."

James M. Barrie (1860 - 1937)

The people you have just created are all trying to live their lives and achieve their goals. Now you're going to create the Fae that are going to play with their lives. When creating a Fae it's important to not think like a person. Fae are intensely curious, Fae are horribly selfish, Fae are unnaturally driven, Fae are deeply lazy, Fae are totally amoral, Fae are earth-shakingly vulnerable, Fae are invincible and Fae are everything and anything you want them to be. Don't be limited by thinking like a person, but instead go to extremes.

Making a Fae requires answering the three following questions.

Who are you?

You can be as detailed or as brief as you want. You can give a novel description of your Fae and all that they've done or keep it distilled down to a single line. Are they a river spirit dealing with pollution in their water? Are they a trickster who is looking for the perfect joke? Does she dance on dewdrops in the morning and cry over acid rain at night? This description should reveal a lot of how your Faery sees the world and how they interact with it. Make as much of this line as you can. Be as literal or as poetic as you want, as direct or obscure as you can. This is here to give you a starting point to your other questions.

What do you want?

This is your Fae's goal, what they want to achieve regardless of how many people you will use up in order to attain that goal. Again, your choices here are limitless. Do they have a grudge against another Fae and live to mess them up? Are they looking to prove their undying love? Do they want to save the world? Do they want to get that perfect moment of comedy? Do they just want to create mischief? A good goal usually requires it to immediately affect other people and will end up needing assistance to achieve. Fae don't physically get involved in our world, that's what humans are for. If you can find a way to have similar goals with a person, it will help when it comes to making a deal later on. Remember, that's similar, not exactly the same. There needs to be a point of conflict between your Fae and the person who the Fae is going to use as a tool.

What makes you weak?

Fae are creatures of habit and distraction. They do what they've always done until something newer comes along to grab their attention. However, it never lasts and the Fae go back to the way things were. There is one thing though, one particular thing, that calls to your Faery that can distract them even from their goal. It may make sense, such as a water sprite who gets distracted by running water. This weakness you choose may not make sense to others, but it belongs to your Fae and that's all

that really matters.

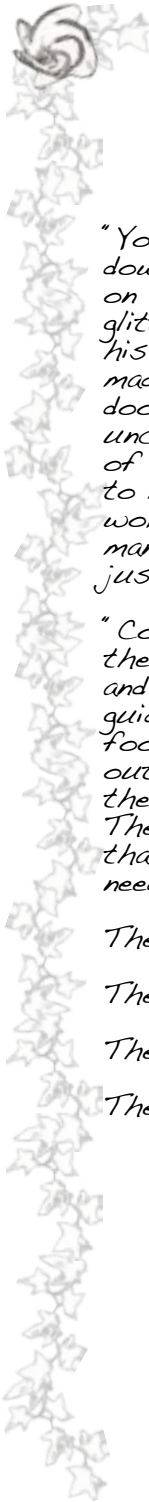
When confronted with what makes your Fae weak, they'll lose focus and obsess over the object for the next little while. They can just ignore what's going on around them, or instead of working toward their goal with their tool, they'll make their person do what they need to do to get them the object of their desire. Eventually they'll lose interest in what's going on and get back to their goals but their weakness is just waiting to spring back out at them.

If you're having a hard time picking out a Fae, a Want or a Weakness then at the back of the book there is a section that will give you some charts that you can randomly roll on or just pick from. Whatever inspires you to create a Fae.

With that, your Fae is complete. This should give you a good idea on your Fae's personality, and how they'll act. They may still surprise you since surprise and uncertainty are their stock and trade.

Jonathan made a Dryad who had lost her tree. She wanted revenge but nature in distress was the one thing that pulled her away from this path. Desiree made a Flower Faery that just wanted to make everyone happy, and adored children. Saul was the punchline to every joke who wanted to make the whole world laugh and couldn't pass up an 'opportunity'.





"You children look hungry," the wizened old man looked down at the pair of shivering waifs that had knocked on his candy coated door. He smiled as he noticed their glittering hands, still covered with the sugar that made his door glisten and shine in the fading sunlight. It made their limbs look sweeter than the dark gingerbread door they had knocked on. They looked up at him, the uncertainty in their eyes just as pitiful as the wisps of cotton candy that were on their lips. They seemed to be prepared for the worst. They looked as if the worst had happened to them already. The bent over old man tried to give a comforting smile, but the children just stood there.

"Come inside," he waved. Again they didn't move. To help them along, he took a shaky step outside his house and put an arm around the two trembling children and guided them through the open door. "There's far better food inside. Much better for growing children than the outside of an old man's house." The door closed behind them and the cozy room was revealed to the children. There was a rocking chair, a fireplace and a nice big oven that was surely big enough to cook everything that was needed.

The door shut and the children were happy to be warm.

They were out of the wind.

There was food.

They could be happy.

Make a Deal

With the Fae in play, it's time to strike bargains between Fae and People. You can decide to make deals in game or out of game, whatever works for the people involved. In game provides roleplaying opportunities, but do what you feel is best. What a Faery is looking for is a particular person they think they can use while a person is looking for a Fae that will help them achieve their goals. The main thing that the Fae will offer is power. The ability to do things beyond the standard human scope of understanding. The power can be as specific or as generic as you like, but like any Support the power needs to be explained and narrated in order to be used.

The Fae want to do this because not only do they get a tool who can be convinced, or forced, into doing the Fae's bidding. A Person gives a Fae power when the deal is made, and whenever they use the powers granted to them. The more a Person relies on their power, the more control the Fae has over their actions.

At the beginning of the game we recommend that each Fae makes only one deal with a person, but it has to be another person. There are no deals between your person and your Fae. The reasons are varied. They just don't seem to see to be aware of your person in the real world. They don't like the look of your person's face and don't want to be anywhere near them. Whatever the reason, that's a hard and fast rule. Your person can end the game with multiple powers from multiple faeries, but there will never be a deal between your person and your Fae.

The Dryad felt a kinship with Bob and asked him, "Do you want revenge?" When Bob answered yes the Dryad told him, "I can give you the power to make all of them suffer" Bob paused for a second and jumped at that offer. Our Punchline went straight for Shana and said, "Would you want to make people laugh?" Shana, shyly, said that she would and Punchline said, "Wonderful, together we can make beautiful music!" The Flower Faery found Guy sad about how things were going in his life and asked him, "Would you like it if I could allow you to accomplish your goals?" Guy took a second, and then agreed. It was always something he could use if things were going badly between him and Diedre.

Person Creation Summary

1. Choose The First - The person who will lead the game and go first in any situation.

2. Tell me a Story - Brief background that gives information about the Person and the Setting

3. The Four Elements - Distribute points to your four Elements. One Element is at a value of 4, one is at a value of 3 and the others are at 2.

a. Head: Character's intelligence

b. Heart: Character's ability to deal with emotions

c. Life: Character's ability to dream and to think beyond themselves

d. Loins: Character's drive and ability to achieve what they want

4. Goals - Starting with The First, each character will take turns coming up with at least 2 goals.

5. Supports - You can fill out supports. You will get one at Value 3, two at Value 2 and three at Value 1. The higher the Value, the more specific the support has to be. Supports fall into one of four categories.

a. The People You Know - Friends, allies, comrades

b. The Stuff You Own - Gear, Weapons, Photos

c. The Way You Are - Special Traits, Eidetic Memory, Magical Talents

d. The Skills You Have - Skills you've picked up, First Aid, Stunt Driving

6. Make Your Fae - You just need to ask three questions, you can be as brief or verbose as you want.

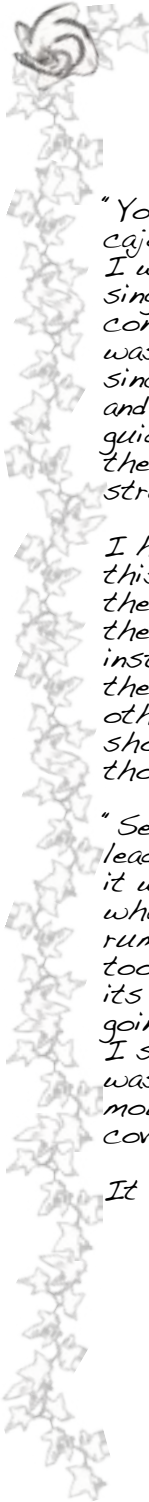
a. Who are you? - A Brief description of your Fae and their background.

b. What do you want? - A single goal for your Fae.

c. What makes you weak? - What will distract your Fae from doing what they want.

7. Make a Deal - Talk between players and characters to see if which Fae will work best with each Person. You can't make a deal between your Fae and your Person.





"You'll like this game, I promise." His voice was cajoling me onward, towards the moon's bright light. I was on my back, looking up at the night sky at every single star that was sparkling while I felt the hard concrete of the balcony through the sleeping bag I was in. There weren't that many stars in the sky since the city lights allowed only for the brightest and slowest moving planes to be the bright lights that guided the imagination. I counted five or six points in the sky as a police siren blared far below us on the street and his hand moved across my body.

I had to wonder what he was thinking, at a time like this. Did his mind wander over thoughts of the stars, their home, the good things, the bad things, and even the unknown things that kept happening to them? For instance there was that face again, looking down from the ceiling. Well, it was more like the floor of the other balcony but that really wasn't the point. I shook my head a little bit to clear that wild and random thought from taking up too much more space.

"See, I told you," his voice whispered with a heavy, leaded breath. It seemed that he was enjoying whatever it was that he was doing, not that I really understood what that was. The sensation was like someone rummaging around looking for a lost screwdriver in a toolbox. The face that was looking down was shaking its head too. As if it wanted me to stop what was going on because I had more important stuff to do. I shrugged my shoulders at it, telling the face that I was a little occupied at the moment. It opened its mouth in a yawn and a hand came out of nowhere to cover it, telling me that it thought I was bored.

It was right.

How do we play this game

All Faery Tales have a beginning. Some start in a hole in the ground where animals come out and talk to each other about life and the weather and food. Others begin in a tavern or a bar and watch a group of people deal with becoming heroes despite their best intentions. It could be a clearing in the woods, a house, a forest, a pond, a well or a special someplace that seems quite ordinary, but has an other worldly feel when you step in it. The light shines just a certain way and you can see it reflect off of a Faery Wing. You hear the whispering of leaves and the faint sound of a melancholic pair of pipes playing in the background.

Someone has a sick grandmother that needs visiting. Powerful lovers quarrel and the world is changed. People laugh, love, fight, die and never pay attention to what happens around them. Those that live in that around are quite happy with it that way.

Gaesa is a narrative game, and the goal is to tell a really good story. In order to facilitate this, each player will take turns setting their scenes up and playing in them. All those who aren't currently the focus of a scene will get an opportunity to change the events in the scene, either by interrupting with their Faery or by playing a Non Player Person. There doesn't need to be any type of dice intervention unless there is a conflict. A conflict happens when people can't roleplay out a situation and instead would like to force the result, one way or another. Someone will want to hit someone, someone will want to yell at their boss, someone will want to run away, all these are moments of conflict where the mechanic will determine the result of the conflict.

Everything will be explained in the following sections. However, everyone should roll 6d6 right now and then organize them by number, all of the ones with the ones, all of the twos with all twos, and all that.

Because we use some terms differently, here is a quick little lexicon.

Player: The individual on the chair who is in control of setting the scene.

Person: The character that the individual will play.

Non Player Person: Otherwise called a Non Player Character. Any person not being run by the player currently in the spotlight.

Setting the Scene

Setting the Scene is really important. The scene is the area in which the people will be playing. Events may change what's going on in the scene, or even change where the scene is but you do have to start somewhere. If there is a way to get everybody's person in the same place that would be ideal, but not everyone needs to be in the exact same spot at the exact

same time for this to happen.

As mentioned before, all it does is make the game more interesting.

The First player will start, but each player will have an opportunity to set up their scene. The player setting up the scene will describe, in as much detail as possible, what's going on and any people who might be close to them. They'll describe if this is a good thing or a bad thing and then jump into the scene. The more energy that goes into a scene the more enjoyment that will come out of it and the faster other players will be able to hop into the game.

When a scene is done and the turn comes back to this scene, it will need to be set again. Time has passed and things will have changed, even slightly, and so the player has a responsibility to extrapolate from the end of the last scene what is happening currently in this scene.

Jonathan sets the scene, since he is The First, as the company holiday party at a bar. That has put Desiree's character Shana there since she works in the same building and has given Saul a good place to come in, since it is at a public spot. He then describes the bar as far more of a pub with a pool table, and the hockey game playing in the background on two or three different televisions around the place. The lights are low and the music is pretty subdued making for a rather calm scene. Guy is sitting at the bar with the Director of Finance talking about what they should be doing, and he is trying to talk to his friend about what's wrong with his life.

Playing through the Scene

Here the player whose scene it is gets to describe what their person is doing. They can be chatting people up, they can be coming home from a long day at work, they can be doing whatever they want. There will always be an opportunity either for another player to get their person involved, especially if there's a connection between the two, or grab a Non Player Person and start interacting with the player's person. They can be helpful, or harmful depending on the situation.

When a player takes control of a Non Player Person, they should write their info down as they will be running that character for the rest of this game. That NPP might show up again, they might not, but at least everyone knows who will be playing it. However, if this NPP comes into play in a scene where it's controller is now the player then control will pass to someone else for the rest of the game.

Saul's character Bob walks into a bar and runs into the last people he wants to see, his old coworkers. Desiree and Jonathan look at each other, grinning, before they start yelling "Bob, come on over here! How have you been!?" Desiree and Jonathan write down the names of these people (Millie and Ed) and they keep asking personal questions that he'd rather not answer. After a little bit of this the scene ends and Desiree and Jonathan have a turn before it gets back to Saul. Saul describes the scene that follows, Bob has sat down and started drinking more with his old co-workers and they've been egging him on to go talk to "the boss" or Guy, who Bob blames for his firing. Jonathan and Desiree keep encouraging him as Millie and Ed. Saul decides he's going to do it and Ed says that he's gonna go with him. If they make it to Guy, Desiree is going to have to play Ed because Jonathan's already going to be playing Guy.

Why do I want to play a NPP

There are many reasons why you might want to play a NPP. The best reason is that it gives you something to do when someone else has the spotlight. You can play a character and add characters to a scene that's lagging, and give the Person in the Spotlight a chance to interact with someone else.

The other reason they're really important is that they allow you to get rid of those high dice. When you play a Non Player Person you can be antagonistic and use those high dice to make the Person in the Spotlight fail. Then you have a chance to turn those high numbers into lower numbers that will then be useful for your Person trying to achieve their goals. There are more details on bidding and rolling dice in the Bidding section.

Ending a Scene

Ending a Scene is always a tricky proposition. Because there's no official limit on when a Scene ends you'll have to rely on your sense of timing. When there is a lull in the action, and there doesn't seem to be any type of forward momentum, there's a tense moment, or a good cliffhanger, that's when you should end the scene. No one player should hog the spotlight all the time, as Geasa has a co-operative storytelling spirit despite the fact that it is a very player vs player game. The goal here is to make the game fun for everyone, not to take control of everything.

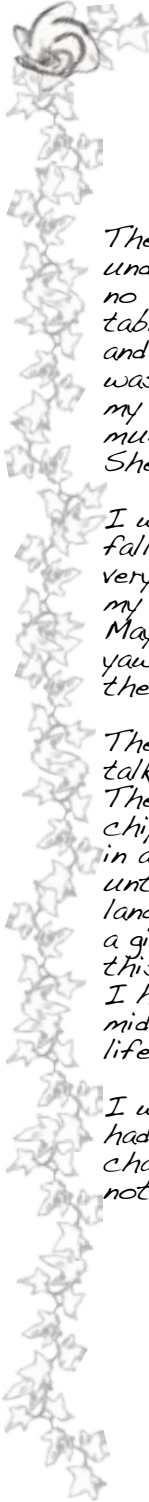
Bob is sitting down and drinking with his friends. There hasn't really been any conflict but Saul doesn't seem to be able to push the scene along, and no one else seems to have any ideas on how to continue the scene. They decide that it would be best to end that scene and start a new one with Shana sitting by herself at a table, nursing a drink.

Scene Summary

- 1. Setting a Scene** - Remember to give the place a sense of location, time, atmosphere and possibly some NPPs for other players to jump on using.
- 2. Playing through a Scene** - As the Player in the Spotlight, you have control over the scene like a GM except now all the other players are playing all the NPPs and you have to deal with them.
- 3. Ending a Scene** - When a scene comes to a natural conclusion, usually after a conflict, it should end and then switch to the next player.

"Be as you wish to seem."
Socrates





They were hard men and women, all glaring at each other under the thick cover of cigar smoke. No one blinked, no one breathed. There were cards and chips on the table and glasses filled with alcohol of various shades and colours. I watched them, wondering what this was about, and what kind of dream this was. I'm sure my therapist would love to hear all about this one. It must be full of some meaning that I just didn't get. She was really good for that.

I watched cards go back and forth and chips land, fall and get collected around the table. It wasn't very interesting, I never liked poker and I wondered if my unconscious was planning on boring me to death. Maybe that was the next great plan for me. Death by yawning. Again, something to try to remember for the therapist.

Then it hit me, the thing that was off. They weren't talking big number. It was all ones and twos and fives. Then I saw that they threw in the exact number of chips for each call. It was a little odd, so I leaned in and felt myself getting tugged in and pulled forward until I fell off of my perch. I fell, and fell until I landed on something soft. I looked up and there was a giant hole that I had fallen through, and I could see this guy reaching down to cover the hole with his hand. I heard "two" and felt myself being thrown toward the middle of the table. The bastards had just bet me, my life, in their horrible little game.

I woke up sweating, shaking and wondering if everything had changed. Not for the good, or worse, but just changed significantly, and was I the only one who noticed?

Bidding

*A wretched soul, bruised with adversity,
We bid be quiet when we hear it cry;
But were we burdened with like weight of pain,
As much or more we should ourselves complain.*
William Shakespeare - A Comedy of Errors II.i

How to Bid

Bidding is the mechanic that Faery Curses uses to resolve conflict. Every player needs 6d6 for their person and 3d6 of a different colour to signify any supports that they are using. At the beginning of the game, you will roll all of your dice and then split them up by number. That means all 1s are grouped, all 2s are grouped, all 3s are grouped and so on and so forth all the way up to 6. The basic thing to understand is that low numbers help you succeed, where high numbers will make other people fail.

You will use these dice when you come into conflict.

What is conflict

There will be times when two different characters want a different outcome for the same event. The Person in the Spotlight might want to go talk to someone, and a Non Player Person wants to prevent them from doing so. There is no way to narrate this to satisfy both characters so we have a conflict. There now needs to be bidding to see which version of the story will happen.

There are four steps to resolving a conflict:

What Element is involved

Every player at the table will come to a consensus as to the Element that is involved in the conflict. More often than not The Player in the Spotlight will try to use their highest Element, and that's okay, as long as it makes sense but if there is any conflict, then the other players get to decide what Element is involved. The key factor when choosing an element is to have it make sense in the context of what's going on. When the conflict lies between two people in a relationship, then it's going to involve Heart no matter how much The Player in the Spotlight wants to use Brains because he's going to attempt to rationalize what's going on and convince them that their own position is wrong.

The Element chosen now becomes the target number for bidding.

Bidding

With the Element chosen, you can now bid dice in the conflict. Any player involved in the conflict, either as the Person in the Spotlight or as a Non Person Player, can bid dice for success or failure in the conflict. Starting with the Person in the Spotlight, each player bids one die at a time until every Player has passed and refused to bid more dice in the conflict. To bid dice for success you have to bid dice that are lower or equal to the Element chosen. To bid dice for failure you have to bid dice that are higher than the Element chosen. Once everyone has passed, all the successes and failures are tallied. If there are more successes than failures, then the Player in the Spotlight gets to narrate the result of the action. If there are an equal or higher amount of Failures, then the NPP that bid the most Failures gets to narrate the result of the action.

With each die bid, the player bidding the die should try to describe what their Person is doing in the scene to help or hinder the conflict. These descriptions should never lead to a hard and fast conclusion, they should only help the narration move along. Any conclusion is crafted by the side that wins the bidding process.

Now there is a problem when it comes to bidding with 1s and 6s, because they are special dice.










Richard finds his ship's psychologist in a bit of trouble after having handed a patient the wrong medication which led to that patient's death. When confronted by the ship's Bartender, who has gone off to call security, Richard decides that when it comes time to bidding he's going to use his 1. Turning to the Faery of Chaos, played by Eric, he says, "I need something magical to happen here." By making a deal with this new Faery, Richard saves himself as the Chaos Fae does what it does best and causes all the medication to be mixed up and splayed all over the place. When the Military Police show up, it's a mess and if the Doctor gave him the wrong meds then it must have been a vandal who was there before.

1 and 6

Ones and Sixes are special and so have their own section. Ones are what you can use to power up the magical abilities that the Fae have given you. This usually makes any situation an instant win, because your person is using magic when everyone else isn't. The problem is that these dice go to the Fae who loaned you that power. This means is that in exchange for the magic they've given your person, your person is giving them more authority over future actions. We're not talking about theoretical power, but tangible things that the Fae can do in order to get compliance with their demands.

Sixes are bad in general. Because there already is a connection with Fae, they eat sixes. Anytime you roll a six, you hand that die immediately to the Fae your person made a deal with. No discussion, no playing with them, nothing. This is your person's deal with the devil and such deals are never in your favour.

When you give dice to your Fae, you can get them back through a variety of means. When Fae use their power they return the dice to the victim. You may get dice back if your Fae chooses to do so because you've done something they like, or if they just feel like punishing you for doing something very, very bad.

Richard started the game and rolled his 6d6. He got      . He grimaced as he handed the    to Kate's Faery who could use them against him at any time.

SUPPORTS

When it comes time for you to bid a die as the Player in the Spotlight, you can decide to use one of your Supports instead of bidding a die. When you want to use a Support, you have to explain how the Support is helping your Person in the story, and the other players have to feel that this use is in keeping with the story. It doesn't make sense to have a Support for Rifle Shooting being used in a conversation, unless it's about shooting rifles. Support dice are rolled and any that are successes are added and any dice that act as failures are ignored. Support dice that come up as 1s or 6s only count towards success and failure. They don't do anything special other than provide a success, a failure, or a useless die.

Only one Support can be used during a conflict.

Tony is watching as Emma, the daughter of the recently deceased sheriff, deal with two unwanted people on her farm. She doesn't want to talk to her sister, or this mysterious stranger that she brought with her. To help her get her way Tony uses the Support, The Old Farm Fits Like a Glove, and rolls 3 dice towards the conflict.

End of Bidding











Bidding ends when all Players have decided that they don't wish to add more dice to the situation. That means that if there is a case of the Player in the Spotlight deciding that they don't want to add any more success dice to a conflict the bidding is over and the other Players get to determine the outcome of the conflict. If the remaining players don't wish, or can't, add dice to a conflict after the Player in the Spotlight starts winning the bidding then the bidding ends and the Player in the Spotlight will get to narrate what's going on.

That means that players can't bid once one side has given up. Extra dice can't be added for the sake of being able to re-roll them.

Tony has 3 dice bid towards success and Jonathan and Becca only managed to get 2 dice bid towards failure. It goes back to Tony and Tony ends the bidding since he's in the lead. Now he's able to determine how the conflict resolves and narrates it to Emma's benefit.

Re rolling

Once Success or Failure has been determined, players will reroll their dice. The Person in the Spotlight will reroll all dice that were bid. Anyone playing a Non Player Person who bid dice will do the following: if they bid successes, then they will keep those and not reroll them. If they bid failures, they will get to reroll them and group them accordingly. This encourages players who have failure dice to get involved in other people's scenes in order to use those failure dice.

Bob is sitting around, wondering if he should go talk to his old Boss while his co-workers egg him on. Some of them know that he didn't want Bob fired, others are just looking to start some fireworks so they want to get him to go talk to the Boss that Bob has privately sworn revenge against. Bob wants to stay put and avoid the confrontation. After some discussion it's concluded that Bob's Heart is the Element that they're dealing with. Unfortunately for him that's at a 2 which means only  and  can be used for successes. Desiree and Jonathan each have     in their pool. Saul has     in his pool. Jonathan and Desiree bid one die each to get Bob to go to talk to "The Boss." Saul can only bid one die to succeed so he doesn't even bother and saves it for later. Bob gets up to go talk to the Boss and both Desiree and Jonathan roll their dice and hope that they don't get a six.

What about Combat

There are going to be times when people just want to duke it out, or strike someone or feel that they have to get involved in Combat. Combat in most RPGs tends to be a blow by blow session that lasts hours but only represents seconds. For those who aren't interested in it, these sections tend to be the most boring parts of any RPG. Not that roleplaying games are the only medium in which this can happen. Long, drawn out fight scenes in fiction are also pretty boring as they tend to go on for too long and make the reader lose interest.

In Geasa, we're far more interested in the story than in combat. That means if a fight does break out, Geasa doesn't have an immediate Element that says "this is the one you use when you fight." In order to resolve conflict that has devolved into a fist fight, or worse, the key thing to think about when determining the Element that's going to be used is the

reason why someone got into a fight. If this fight is a cerebral moment of strategy and tactics, then it's probably going to involved Head. If it's an emotion tussle after a series of cutting insults would probably fall under Heart. Someone fighting out of desperation would use Life and someone fighting to remove an obstacle from their desires would use Loins.

The rest of the bidding process follows the process outlined above. You have a winner, a loser and the winner narrates what happens.

The Gunslinger pulls his gun to shoot Chase's daughter, the only surviving family member of the man who killed his family. Emma and Clara, estranged sisters, do not want this to happen. This turns into a fight and is handled with the Gunslinger's Loins because it's his drive to revenge that's causing him to act this way. The dice will determine if the little girl will survive or not.

What about Conflict between People

When two players get involved in a conflict in a scene it resolves like any other conflict. The Element used is based on the Person in the Spotlight and dice are bid towards success or failure. The other Person ends up acting a lot like a NPP. They are there to help support the scene, they can try to use it to achieve their goals, but in the end they aren't the ones in the spotlight.

With Supports, People can use their supports in a conflict even if they aren't in the spotlight. This needs to be explained because NPPs don't have supports, they're just names in the end. Support use by a Person not in the spotlight is the same as when they are in the spotlight. They can only use one single support in a Conflict.

The Gunslinger decides to use Ma Gun as a support during the conflict. He gets to roll a single die, but his gun is now involved in the scene. Emma uses her Iron Will to roll two extra dice in the conflict and Clara doesn't have any Supports she feels could be used and doesn't use any Supports.

Bidding Summary

- 1. Is there a Conflict?** If Yes, then start bidding.
- 2. Time to Bid?** Starting with The Player in the Spotlight each player involved in the Conflict can bid a die.
 - a. A Player involved in the Conflict can be using their character or an NPP
 - b. With each die bid, that Player adds a description of what their Person is doing to help or hinder a Conflict.
 - c. A Player may bid a Support to the conflict, a NPP doesn't have any supports and can't bid them.
 - d. If the Player in the Spotlight bids a 1, then their Fae comes into play and the Bidding is over as they win.
- 3. Is the Bidding Over?**
 - a. If one side of the conflict has passed then the Bidding is over
 - b. If there are more Successes than Failures then the Player in the Spotlight will narrate the outcome.
 - c. If there are equal or more Failures than Successes then the other Players get to narrate the outcome.
- 4. What do we Re-roll?**
 - a. The Player in the Spotlight re-rolls all bid dice.
 - b. Any other Player re-rolls only Failures that were bid.



Fae and Power

Fae should constantly be in and out of a scene, they are a powerful way for other players who currently aren't in the scene to be there when they can't think of a NPP to add. Primarily the Fae who has made a deal with the Person in the Spotlight should try to focus on using their Fae because this is the person, the tool, that they have chosen to spend their time with. If you are present as the Fae, you will find many, many opportunities to tempt your Person into achieving the Fae's goal. That's why at any point in time, during the scene, a Fae can interrupt and start making demands on their person. They can ask nicely for things, they can demand imperiously, they can make threats, they can plead or cajole, they can make sarcastic comments. Anything is really possible, and only their tool can hear them which makes responding to them rather tricky if there are a lot of people about.

When a Fae wants their tool to do things, and asking doesn't work, the Fae has a wide variety of options to use depending on the power they have accumulated. It's a standard threatening stick method, there is very little in the way of a carrot here, where if the Person doesn't comply then they Fae can do nasty evil things to them. To be fair, the Fae can do nasty evil things to them whenever they want to, but it helps reinforce desired behaviour when any punishment is associated with a request.

A Fae's options, effects and costs are listed below:

- 1 Power** - The Fae can give out a Geis.
- 2 Power** - The Fae can reduce a Support by a value of 1. If it reduces it to zero then it's gone forever.
- 3 Power** - The Fae can make the person do the action by taking control and narrating what happens, like a puppet on a string.
- 4 Power** - The Fae can reduce an Element by a value of 1.
- 5 Power** - The Fae can choose two of the effects above.
- 6 Power** - The Fae can choose three of the effects above (not including the 5 Power ability)

With only 6 dice available, it should be very hard to get up to the highest tier. However, Fae can make multiple deals between people and so can start getting power from several sources if they make the right deals with the right people. Making deal with other Fae's tools can be tricky but isn't impossible.

When the Fae do use their power, they have to return the dice that were used to the owners of those dice. Upon receiving them, the Player immediately rerolls those dice to find out where they will go. This means that they can come up as a six and be return to the Fae. That just happens to be that person's fate, and they can only hope that it changes in the future.

Kate's Fae, the Fae of Desire, watches as the ship's psychologist is being brow beaten by his commanding officer. She wants him to speak up for himself so she starts to whisper in his ear what he should say. The Psychologist refuses and sweats it out until the Fae takes over. She returns the three power that she's acquired and in return takes control of the character for the scene and starts mouthing off to the Captain. Richard looks on in horror as he knows what trouble his poor Psychologist is going to get.

What is a Geis

A Geis is, in essence, a curse. It's a taboo that forces the cursed person to act or do things in a certain way lest they break the geis and suffer a penalty for it. Traditionally the penalty is dishonor and/or death, but that's not as good for playing the game on the whole. What they should do is put the character in uncomfortable situations that will cause them to act in ways that are inappropriate to avoid a potentially worse situation in the future. They can also be entertaining, after all the Fae are mercurial and are prone to fits of random joy and deep melancholy.

When giving a Geis, there are two types to consider. There is the compulsion, and the abstention. Each Geis has similar wording, but there are some Geis Keywords that change depending on the type of Geis. When you deal with a compulsion, the key words there are "You Must." The cursed person must do something when the situation is right or else they will suffer the consequences. When your Fae hands out an abstention the key words are "You Can't." This means the cursed person has to avoid doing something, if they don't avoid it then they pay the penalty associated with the Geis. The formula goes something like this:

[Geis Keywords] do W when X happens or else Y until Z.

Here's an example of a Compulsion.

You must spit when crossing a threshold or else you will be unable to speak until you water all the plants in the yard three times.

Here's an example of an Abstention.

You can't breathe when you're indoors or else you'll start to cough uncontrollably until you manage to confess your love to someone.

When you break down this Geis you'll notice that we've taken W and turned it into the action. Then you've got X which is the situation in which the action must occur and Y is the penalty if they don't comply and Z is the time frame and conditions when the curse may be lifted. The example above is a roleplaying Geis, you can also do things that involve the mechanics.

Here are some examples of roleplaying and mechanic based Geis.

1. You must never speak your name or else you'll forget how to walk until you deny help three times.
2. If you walk over a puddle then all your elements will be considered 2 until you drink water from three different sources.
3. You can't eat pork or else you'll be nauseous whenever someone mentions the word food, until partake in a large meal
4. You must say everything in rhyme or else only dice that are lower than your element score will help you succeed until you speak 3 consecutive lines in rhyme.

Geis should never have a permanent effect. There should always be a way out of it, or a limited time frame in which that it takes place. This makes them entertaining, because they are quirks that can be roleplayed out but they are also the first threat that a Fae can make. While they aren't as powerful as other options a Fae has, they can still put the Person at risk, and that means they'll run into more conflict or they'll end up doing what you want in the future. That's why figuring out a good Geis helps your Fae get what they want accomplished.

The Importance of Saying No

This idea that saying No could be important seems a little counter intuitive to the idea of a collaborative story game. However, there are times when it's important to say no to another player, especially another player's Fae. If you're low on dice, either through rolling a lot of 6s or through using all those 1s to create magical effects, then you need a way to get them back if you want to be able to have control over your person's story. The way to do that is to make sure that your Fae is involved in the scenes, and to say no to that Fae. When you say no to a Fae they end up having to use their power to make your person do what they want. Yes, this is bad, but it does give you the benefit of getting those dice back and in turn allows you more control over your scenes.

Saying no to another person is also important because that creates tension between two characters. It's what drives stories and makes them interesting. It's also the only way you can start a conflict, which means that if you really want to get rid of those 5s and 4s you're going to need to set up situations where the other player is going to want to say no. That's when you get into bidding over the conflict. This doesn't mean that you want to set up meaningless conflict at every single opportunity, but rather that you want to find those excellent moments that create the drama that good stories are made of.



Understanding Geasa

"Les grandes personnes ne comprennent jamais rien toutes seules, et c'est fatigant, pour les enfants, de toujours et toujours leur donner des explications."

--Le Petit Prince, Antoine de Saint Exupéry

Geasa is a game of character vs character vs character conflict. It has been said so many times, yet it has to be said again to emphasize how important conflict is between the people in the game. It can even exist between three of four characters at the same time, each one trying for their own particular goals. These tensions can create interesting conflicts that can be resolved through narration or through bidding. That's the easy part. However, one of the largest problems we ran into when playing Geasa with other people is the character creation process. There is such a wide range of options that it has caused people to pause with indecision. We hope this section will help you make those decisions when you play Geasa.

People Creation

What do we mean when we say People

We say People a lot in this book because they are Faery Tales. Ordinary people who are eventually put into extraordinary circumstances because of some supernatural creature. In this case, we're dealing with Faeries and other such creatures. The people in Faery Tales are just ordinary people who are simply trying to live their lives. They want to do the right thing, but usually fail and have some large flaw that causes them to be tripped up from time to time. It could be an overly developed sense of curiosity that makes them want to uncover things that are best left undiscovered. They might be prone to melancholy. They might fall in love at the drop of a handkerchief, or they're so fiercely stubborn that they move forward when they should move backwards or sideways. Having a Person with a flaw makes them far more interesting to play and helps drive the plot along.

It is important to understand their ordinariness. They are youngest children who are going to seek their fortune in the wider world. They're lost in the woods looking to escape. They're midwives, fishermen, millers, mothers, fathers. The list can go on, but the key is that they are firmly planted in the ordinary world, not the magical one. thing is that they know things that are ordinary, because that's who they are.

The world they live in is ordinary too. It has cares and wants and needs and desires, but they can be met by the things around them. If they are hungry there is food to be had, though it may be difficult to get. If they're tired they can sleep, even though the location could be dangerous. The only thing that makes the world your People live in amazing is that there is a connection between their world and a world that is full of magic

and mystery. It is the world of Myth and Heroes, and the beings who live there have goals and desires that go far beyond the safe and secure. Obsession is the norm and magical might is what truly matters. If you have the will to get something done, you can achieve anything you desire in this magical realm.

During the course of a game, or even more so a campaign, of Geasa, your People will meet a whole host of characters. Some will be from their world, a mundane world where they too are trying to find their way, and others will be from the realm of magic. They can be friendly or sinister, or even a combination of the two. An offer of help can be a distraction that causes the wolf to swallow your friend. It can be an apple offered to the hungry traveler that holds a poison that can only be broken by a kiss. It's the promise of help that turns into the threat of Geis for disobedience. Frequently the danger is everywhere, especially in places your Person would never have expected.

That's what we mean when we say People in Geasa. They are the players of the tale and the vehicles of enchantment and rebirth.

What do we mean when we say Faeries

When talking about Faery Tales, Joseph Campbell comments that, "If ever there was an art on which the whole community of mankind has worked [...] it is this of the ageless tale. The folk tale is the primer of the picture-language of the soul." (Gander, 37). Faery Tales are one of the few things that have truly united us as a species, as the fables of our youth have been passed down and between cultures forever. That means when we say Faeries, what we're talking about is the magical element within these tales, not necessarily this idea of small beings with wings. Many cultures have a wide variety of magical beings depending on their cultural imperatives. You have Ghosts and Spirits that are spoken of all over the world. You have Kami and Oni in Japan, there are all sorts of Guides and Figures in Northern American Native teachings, there are Djinn and Demons, Angels and Devils. Whatever you want to call them, whatever shape, size or description they fit, that is what we are talking about. The one thing that they have in common is that they come from another world, and this world and ours is connected through shared bonds of life, creativity, and energy. What happens to one, has a profound effect upon the other.

When playing Geasa, you will play one of these creatures. These shapes that haunt our faery tales and myths. Playing a Fae means understanding a couple of things. The first is the otherness of the Fae. Their goals are not always goals that we would have, or even understand. It may seem simplistic, it may seem a little bizarre, but it is what they know is to be important to them. If someone's Fae comes up with a weird goal, the point is not really to question the goal but to find a way to use that goal that will demand the players to make hard choices. The second point

is the drive with which the Fae will go after their goal. This drive is unwavering in its intensity. The Fae may be distracted for a moment or two, but it will quickly remember their actual goal. Ultimately that means they put their needs over anyone else's. If you do have a person whose goals come into frequent conflict with the goals of the Fae, the Fae should win out in the end because it has a greater desire to see that goal fulfilled and the ability to punish those who get in the way.

The Courts

Often times, Fae get broken down into two courts. These courts are Celtic in origin, but with the way the world goes, all the different myths and tales have blended and merged slightly so that if you bring up these two courts a lot of people will nod sagely as if they truly understand. There are quite a few misconceptions in regard to these two courts, the Seelie and the Unseelie. The first is that breaking them up into two courts is a bit of a simplification. Two courts for all the mystical, mythical, magical beings on this world is far too small. They gather in smaller groups, focused on the local, rather than two large overarching groups that span continents. The courts are useful for giving guidelines on how Fae will interact with the world and with the people within it.

The biggest misconception that needs to be expunged from the mind is the notion that one group is good while the other is bad. Those don't really fit within the concept of Fae. A Fae would do something horrific in our eyes, but to them it is not bad because the end result was what they wanted. They are goal oriented. The ends do justify the means and the means are usually the people with whom they deal.

Seelie Court

The best way to define the Seelie Court is by describing how they view people. They see people in a rather positive way. They understand that while some people do bad things and don't have much care for anything other than themselves, humans are generally worthy of respect and understanding. Those that are labelled with the word Seelie tend to see and accentuate the positive in life. They associate themselves with growth and light. Places that are improving and happy. They are found in that one grove of trees in the city that brings joy to a large number of people or the blooming flowers on a tree long thought dead. They're found in happy homes surrounded by the joyful sounds of living.

This means that they will tend to give their people, the ones that they are currently using, the benefit of the doubt at first. If their person has a conflict, the Fae understands that emotions are powerful things, and they'll be less likely to hand out punishment if there's any disobedience. That bit of lenience doesn't mean that they won't start throwing their magical weight around if they're rebuked, it just means that they'll only

use it when provoked. They are moved by compassion and loss, not pride and ego. Even then, Seelie Fae have their limits in regards to how frequently you can cross them. Say “no” too often, and their frustration will build up and boil over leaving their tool bruised and broken.

Unseelie Court

The Unseelie Court tends to view people in the most negative way possible. People are all horrible creatures that do not deserve pity, let alone respect. They see nothing but broken promises and lies, wars and betrayals. People are pollution, consumption, and an ignorance on how things are connected. Because of this belief, Unseelie Fae are more than willing to use the threat of force, and force itself, at the first sign of independence from those they’ve given power to. People are tools by which Fae accomplish their goals, and sometimes you need to give them a strong kick in order to have them work properly. Sometimes that means turning a human into a pile of mush for daring to cross you. It’s an abject lesson for other humans who would flirt with your power. Besides, they were bound to do something horrible eventually.

The Unseelie’s goals aren’t evil. They tend to take a more pessimistic angle when it comes to things. While some would admire the light of the sun, the Unseelie only see the shadows that are cast. They are forces for destruction and regeneration. They see what has stalled, and what must be removed in order for new life to continue. They deal with the broken, the battered and the bruised. They’re found among vigilantes and revengers. All things that wish to be reborn must deal with this shadow court, and while their actions might lead to more chaos, their goals are not to create more of the dead and dying, these are merely the unfortunate side effects of change.

Types of Faery

D.J. Conway, in her book *The Ancient Art of Faery Magic*, believes that there are certain higher schools of learning that Fae can enter. What school is chosen for the Fae is based on their inherent abilities, personalities, temperament and commitment. By taking her schools and going at them in reverse, it can help you understand what kind of Fae you are creating. There isn’t a direct translation from her book to this game, and this doesn’t have to be something on your Fae’s character sheet. Some of the examples given in the book are Fae that try to be good and beneficial to everything and everyone they meet which is not what happens in Geasa.

In this game, the Fae can almost be considered the antagonists of the story. They are one of the major points of conflict and strife your person fights with as their personal desire are pitted against the desires of the Fae. No matter how nice the Fae seems to be, it is ultimately their will

against your character's will and they always see their goals as more important than your person's. They also gain whenever a power is used. It's the price people pay for using things beyond their understanding.

Bards

Bards are the Fae that are interested in the old stories. The old stories are never a harkening back to things as they were, they're a memory of how we believe things should have been. When you create a Fae, and they have a bit of the bard in them, you'll find that they're interested in the people that make up these stories. A Bard will be able to tell you the name of the unnamed characters in any Tale. They've met the Wolf who roams the forest preying on red hooded children, or sickly grandmothers. Whatever the tale, it is old and well loved and used. The problem that Bards have is that they are unable to create anything on their own. Like all Fae, they lack that creative spark and are unable to create their own tales. That doesn't mean that they are without entertainment. A Bard might wish to find a way to recreate a famous story using people around them, or whatever else falls closest to hand.

Another goal for a bard would be to inspire those around them to great creative feats. They wish to be the inspiration for stories that will extend beyond the reach of time and be enjoyed for many generations yet to come. In order to do that, the inspiration must also be large and strong enough to leave a lasting impact. This usually means that there will be trauma of epic proportions. True love lost, horrific murders, or anything else that might inspire people to create.

Companions

Companions bring hope and courage to difficult situations. Their focus is on the individual rather than a group of people, which means that it's much more intense than a normal Fae inclination. It's so intense that any other desire beyond helping their chosen companion is blocked out. Protecting that person is the highest priority and a Companion will do whatever it takes to save that person. However, when the Fae have nothing to do, if that person is safe, then they will find that their burning needs will start to make them wish to create problems for their person, just so that they can save them. They will throw difficult situation after difficult situation so that the person might grow, and that the Companion can rescue them. This way, they ensure that their work is never, truly done.

Councillors

Councillors are those Fae that are gifted in the arts of advice and judgement. They know that with their years of experience, they have a deep understanding of what is best in every situation. What councilors

want is to attach themselves to people who are in dire need of advice, asked for or not. They appreciate those lost souls who can't seem to find their way and need a very firm hand to push them in the right direction. If not, they might fall into the various traps set for the unwary and unadvised. Councilors are also seeking Justice. If there was a crime committed then appropriate punishment needs to be visited upon those who have transgressed. It could be for something small and insignificant to most people, or large and earth shaking crimes committed against entire peoples. To the Councilor looking for justice, they are both one and the same. A crime is a crime to them and all of them must be handled accordingly.

Foretellers


The future is clear to those who have been trained in the art of foretelling. There are signs and portents everywhere if you know where to look. What is not shared is that this knowledge is not so easily passed from those who have seen the way to those who are shrouded in the mists of the present. Foretelling Fae tend to be concerned about what will be rather than what is going on right now. For some this means accepting the future that they have seen, and making sure that others are able to accept this future as well. This includes making sure that the future will come to pass regardless of how horrible that future might be. Other Fae feel that it is their duty to stand in the way of future unfortunate events. Large catastrophes and personal heartbreak, natural disasters and family breakdowns are all things they feel need to be modified.

Guardians

There are people, places, and things that the Fae believe are worth protecting. This falls under the purview of Guardians. Guardians believe, mostly, that places are the most important thing to protect. There are places of magic and a connection between the Fae world and this world. After places, things are the most important. Pieces of art, songs that need to be protected and preserved all fall under the sway of Guardians as much as Bards. Finally, people are only to be protected if they've shown themselves to be friends of the Fae. Depending on the setting that could mean only one person, or a large group of people. Once Guardians have taken up the protection of something or someone they will do so unto death. If they are unable to stave off danger and destruction, their vengeance is long and lasting. They become messengers of pain and utter destruction. Death is too good for those that cross Guardians.

Healers

Healers have a simple goal, the wellness of all those around them. Since they are unable to save everything and everyone, they tend to focus on a particular area. It could be a person, or an animal, or a group of people



who are together. It could be a plant, it could be a mindset, it could be anything. Maintaining well being drives a Healer. The Fae wants to make sure that its charge is not just well physically, but in all aspects of health. That means mentally, emotionally or spiritually. They tend to try to take the holistic view of life since all parts of a life are connected. Sometimes, Healers get a little too focused on preventative measures and will move beyond just simple advice on how to avoid harm. Then they will start to force those who are under their care to avoid everything dangerous. They'll use things like coercion, blackmail and even threats to make sure that their wards are protected from harm.

Historians

Historian Fae want to learn everything they can so that it may be recorded. It is their job to discover and document events as they happen. That way they will have all the information that they need so that others may advise on sensible courses of action. The problem most Historians face is that they need to know absolutely everything that goes on. They are about uncovering the truth at all costs and their sense of scope doesn't exist. Historians will take the time to discover state secrets, as well as a person's secrets. Nothing is safe or sacred to a Historian.

Magicians

Magician Fae are students in the ebb and flow of energy in the world. They understand the delicate balance that has to take place so that everything has a chance to survive. What others don't understand is that it requires both types of energy, positive and negative, to make the world work. Magicians will sometimes seemingly do things that seem wrong or bad, but to them it's just restoring the balance of nature. They will do this without any feeling of regret or remorse. They are just fulfilling their duties as those who protect the balance of energy. They feel that they as like nature does; no one protests when the predator kills their prey. Sometimes, nature destroys in order to make room for her other creations.

Mystics

Mystic Fae tend to be interested in the spiritual life of those around them. They understand that belief in an Other is necessary to understand the world in its entirety. Mystics also know that in order to gain spiritual enlightenment hardship must be endured. When there is difficulty, the petitioner will grow beyond it to be reborn into their new spiritual selves. There are also times in someone's life when they cross those thresholds. Joinings, coming of age ceremonies, births and deaths are all moments primed with spiritual growth. These times are when Mystics are around and do their best to help those who are in need. Of course, Mystic Fae are not above setting up these personal thresholds.

Teachers

Teachers tend to speak in riddles and verses, even more than Foretellers. Foretellers do it because they can't help themselves, the future is hard to explain to those who can't see it. Teachers speak in riddles because they believe that it is the only way people will truly learn anything. They must puzzle and figure things out on their own. There's a little bit of perverse pleasure in being contrary and obtuse, but every riddle is doled out for a reason. Unlike a lot of other Fae, Teachers almost exclusively work with humans. Sometimes they reveal themselves, other times they merely set obstacles in the way so that the human might learn something. They don't fight; parables and stories are their weapons of choice and they use them efficiently.

Tricksters

Tricksters are the unspoken group, they are the figures who cause chaos wherever they go. They are an aspect that many people, even some Fae, see as too much Chaos and need some sort of control before they destroy everything they touch. This isn't anywhere near the truth. Tricksters serve a valuable function, even though it only seems that the tricksters themselves remember this fact at all. Tricksters are almost every single type of Fae rolled into one. They're magicians of great power, teachers of life's hardest lessons, laughter at things that are too hard to laugh at and defender of the other side. Tricksters don't stand by and wait for the world to change, they go out there and make sure that nothing stays the same behind them.

What about NPPs

NPPs are interesting because they aren't characters that you're going to create ahead of time. They are going to be inspirational moments, or dark opportunities, to get involved in other people's Time in the Spotlight. It's a chance to help someone out if they're a little stuck in a scene, it's also a way to stretch yourself and play a couple of characters that aren't your own. When playing them, there is one thing that every player needs to realize, that in order to create a good improvisation you can't deny another person's reality. That means, when someone introduces an element, it's already happened. No take backs, licked-it-sticked-it-stamped-it, for real. If things happened that were unexpected, then you have to deal with the fall out. This might be a hard concept for some players to grasp, but it's an important one because there really isn't a mechanic for taking back things once they are said. If everyone else feels that the player controlling the NPP is acting in bad faith then it's possible to redo the scene, but otherwise the best way to handle the unexpected is to answer, "Yes, and ..."

Once you answer with a "Yes, and" you'll acknowledge the reality that was

set up, and then you can take control of it. Once you take control, you can then make some decisions rather than get tossed about by someone else's imagination. The more control you have the more you can get out of the game. This doesn't go against The Importance of Saying No. Creating conflict by having your Person say No to something happening is quite different from you as a Player saying No. Denying a reality is a great way to derail a game while starting conflict pushes the story along. The key thing is to understand the difference between the two.

Another key point to remember when playing a NPP is that it is very easy to overwhelm a scene by having too many NPPs in a scene at once. Frequently, and unintentionally, a desire to help push a scene along can end up causing confusion because there are too many characters who are vying for the Person in the Spotlight's attention. It can be overwhelming too when it comes down to a conflict where there should realistically be only one adversary, but instead because there was a lot of extreneous NPPs about the place, there are three or four that a Person has to deal with.

Finally, when playing a NPP, the key point to remember is that they are not in the spotlight. Even if you're playing your Person in a scene that isn't theres, the focus needs to be on the Person in the Spotlight. The narrative needs to be directed where the Person in the Spotlights wants to go. It's bad form to hijack someone's story time, especially if you want your time to tell the story to be respected. Ideas and suggestions are fine to share, but when you start making the story not about the Person in the Spotlight then the actions in question have crossed a line and those suggestions need to be pulled back a bit.

Boundaries®

Boundaries are important, especially because Geasa is just a game. The main goal of any game is to have fun. That means looking out for people's comfort. There are many reasons why people might get uncomfortable when certain topics, themes, plots or ideas are mentioned. So if someone is having difficulty with something introduced in the game, such as the introduction of a very difficult subject, it is important to understand what's going on and back off when needed. It should never be the case that someone's comfort, safety and fun get compromised because of someone else's idea of what is and is not okay for them.

To help understand the limits people have, we've got a rating system where the players are polled for what they're willing to accept. We use the Canadian Movie Rating Scale because we're in Canada. Please feel free to use a system that's local to you, many places have a rating scale that's similar and so it can translate fairly well.

Before a game begins, it's probably a good idea to find out what level people are comfortable playing with. If there isn't any consensus then the lowest rating should be chosen, not the majority, not the person who wants to push the farthest. If someone wants a tame game, then that's the rating the game should be played in for their mental and personal safety.

G - General Audiences

Here there is nothing in theme, language or content that would make someone uncomfortable explaining it to a seven year old. Violence will be kept to a minimum, as will concepts and conversations about sexuality or anything illegal or illicit.

PG - Parental Guidance Suggested

The themes, language or content of the game may have some things that an eight year old might have a hard time understanding. There may be enough violence in the scenes to give pause. There are plenty of opportunities to use these themes, but the descriptions shouldn't be too detailed and if it gets to a point where it might break the rating then there's an opportunity to fade to black and end the scene.

AA - Adult Accompaniment Required

There will be themes, language or content in the game that some will find challenging. There will be themes of sexuality and relationships that go beyond a certain point where people feel that those under the age of 14 will be comfortable. Descriptions of violence will go a little further and ending scenes because of content will happen less frequently.

R - Restricted

This is the rating where you have to be aware of who is in the room. Children shouldn't be around the game because adult themes will be explored. Violence will happen and it won't be shied away from. Sex and adult situations will be rather intense and/or descriptive. Hard choices will be made, there will be blood on the streets and things will usually end badly.

NC17 - No Children Under 17 Admitted

Pretty much anything goes here. Nothing is too far, nothing is too much and you're willing to give any theme or topic a shot.

Now, once a rating is set that doesn't mean people give up their right to say "No." If someone at the beginning feels that they can handle a game that's rated NC17 and later on discover that something's happening that's really bothering them then their "no" trumps anything that's going on. A person's personal security is more important than anything else.

World Building

When you create your people, part of that process involves creating the world that they live in. A good character story, will go beyond just defining the person but will also manage to define the setting and the genre where the game takes place. Is it going to be historical fantasy where everyone knows of the Fae and their place in the world? Is it a tale of suspense and mystery where the Fae are eldritch creatures of horror that are using you to destroy the world? Here we'll give you some hints and ideas on what you could use for a setting and then some random tables to use when you get stuck and just want some randomized inspiration. We'll also include a ready made scenario just in case you want to dive right in or if you're stuck figuring out where you want to go.

Is Setting Important

It's a complicated question because the answer is yes, and no at the same time. The Setting is important because it will put down the borders in which all the players will work, and so in the beginning it's vitally important. When you start playing the game, it becomes less important. The reason for that is the key element to any Faery Tale, according to Vladimir Propp, is action. What the setting provides to the action is a sense of atmosphere and a boundary to work within. A setting lets you know what is believable and what isn't within the confines of the narrative. For instance, having a purple unicorn in a horror setting doesn't make too much sense, unless it's a flesh eating unicorn.

Setting Blocks

In the following Setting Blocks we've give you a quick run down on what Genre the setting is in. Different Genres tend to have different ideas and boundaries set down, and having a general idea of what they are helps with characters, goals and supports.

The Setting section gives small details in regards to where the characters find themselves. It's followed by characters, which have their Tell Me A Story already told. There are Fae with a quick description, but they need to have their three questions answered. There is a random rolling chart if you just want an idea for a character.

Finally there is a description on what type of Fae you might find in the Genre. It's a high overview, and should only be used to inspire you to find a way to create unique and interesting Fae.

Ultimately these Setting Blocks are meant to give you ideas for what you want to do, or to be used if you want to start a game quickly. They aren't the final word, make your own, publish them online, share!



Urban Fantasy

Urban Fantasy tends to take place in modern cities, in current times.

There are the cities that you know, the places where you live, but with an understanding that the Fae are real, and they've never left. They're just trying to find a way to survive and thrive in a world where we've destroyed their habitats and placed iron everywhere they turn. The Fae that deal with people have to fight through the rampant skepticism and disbelief. People will constantly fight the idea that they have a Fae and that they're talking to a magical being because they can't come to terms with the fact that this is real. The people in the setting are the same people you will see as you walk around your neighbourhood. The local barrista is looking for something better in life than slinging coffee. There is an office worker that feel asleep on the bus. A homeless person with a beaten up coffee cup sit on the corner waving it at people.

Out of all the settings this one should be the easiest to play in. You don't have to go far to find examples, they live around you all the time.

The Fae in Urban settings tend to be a lot more jaded toward people than in other Fantasy settings. They have had to deal with the industrial revolution, which increased the amount of worked iron in use around the planet. This has caused them to go further into their world and away from our world. They tend to be a bit more driven and vicious when it comes to using people to get their goals accomplished because more and more Fae have understood the Unseelie's position that humans aren't to be trusted. Not with their billowing machines and their asphalt and their giant concrete buildings. There is a big conflict between the urban world and the natural world that is ongoing, with the urban world slowly winning one city sprawl at a time.

Setting

Toronto is a clean, multicultural city. It didn't get it's nickname as "the good" for no reason. There are friendly shopkeepers, open markets in both Kensington and at St. Lawrence. Even the film industry knows what a nice place Toronto is, when they film New York they just take the same streets and throw trash around. There are various areas of town where people of similar backgrounds get together for comfort, support, familiarity and protection because despite the reputation Toronto has, there are problems that are boiling underneath the surface.

People

• *Brittany Puckett* works as a lawyer in the heart of the Bank District in Toronto. She's dealing with the burn out of having to be a super mom, working eight to ten hours a day and then going home to a distant husband who locks himself in his room to research papers that he's

writing leaving Brittany to handle their two children aged eight and six. She doesn't know what she wants to do with her current situation, but she certainly knows she can't keep up the pace.

- *Galen Gamble* is a barrista at a local coffee shop downtown, one of the spots where the local bankers go to get their caffeine fix and maybe a snack or two. He hears all sorts of information about what's going to happen next at this bank or that branch. He wants to break out and start his own Cafe, or maybe even own this one because he's tired of working for other people. However, he's really bad at business and is worried that he's going to mess everything up.

- *Sandra Parks* is a TTC Supervisor. It's her job to monitor the streetcars that run along King St and make sure that they're running on time, and try to keep the people moving. She's currently unhappy with her job, she feels that the drivers don't really respect her and that the people around her do nothing but complain. She feels stuck in a rut and really desperately wants to get her novel published, but she's worried that she'll never find the time to do it.

- *Ethan Salas* has been living on the streets of Toronto for the past three years. He's a young man with one too many tattoos and one too many credit card bills. He can't get an apartment because he's got no credit and he can't get a job because he's got no apartment. It's a vicious cycle that he hasn't managed to break and has given up. Now he just kinda sits on the sidewalk, singing to himself and hoping that something will come along and change his life.

- *Lynnette Cline* is a member of the Toronto Police Department and usually walks the beat in the financial district with her partner. She's currently unhappy with her situation and is thinking about sleeping with someone she works with despite the fact that it might create an incident at the office.

Fae

- A House Sprite looking for a comforting home, hates messes.

- A Spirit of Desire that wants everyone to want as much as possible, all the time. It can't stand acts of selflessness.

- A Street Elf that wants to tell a story about someone going from rags to riches, but can't stand those who don't help themselves.

- An Angry Laugh that wants everyone to suffer as it has. It must crush any actual laughter as the sound is like a rusty knife stabbing its ear.

- A Naiad that lives in the sewers and dreams of clean water. She hates people who waste liquid and wants to punish them greatly.

The People Chart

If you are having a hard time coming up with a background for your person, we've given you a handy chart with a wide variety of people you might find in this setting. There isn't a lot of description, it's meant more as a starting point, but just roll a d6 to see what table you should read from and roll another to pick one on the list.



- Garbage collector
- ▣ Stay at home parent
- ▢ Pensioner
- ▤ Angry teenager
- ▥ Out of work actor
- ▦ University Student



- Political lobbyist
- ▣ Street musician
- ▢ Police officer
- ▤ Environmentalist
- ▥ Radio Personality
- ▦ Affair Partner

The World of Fae

The Fae in an Urban Fantasy setting tend to be a little bit on the traditional side. They've got all the trappings of fantasy, except in this case they're more angry and bitter about the expansion of human technology and how it has limited the Fae's ability to live in the world. The industrial revolution increased the amount of worked iron that was everywhere and this is a big problem for Fae regardless of their background. There has been wide scale pollution, wars that have torn up traditional lands, and a whole host of other human problems have caused them to despair at ever have contact with humans ever again. That means that there are quite a few darker stories to be told by the Fae.

This is not the only way to play Fae. If you've read the Artemis Fowl books they play Fae as a super technologically advanced society, with magic, that has gone underground because of necessity. There are too many people to deal with, and despite their technological superiority that the fact that there are more humans means that the Fae would eventually lose in any conflict. The Fae spend a lot of their time making sure that there is no contact between the two worlds to prevent any mishaps from happening.



Historical

There are many events that have happened in the years gone by that are interesting moments to set stories in. The truth is stranger than fiction, after all. You could set a Faery Tale during China's warring states period (475 to 221 BCE), when nations battled for supremacy and military leaders were winning battles and writing books on the proper way to make war. There are times in Japan where the Imperial court ruled, and courtiers would duel with haiku beneath the moon and in their pillow books. Even later on during the Shogunate, when Samurai swore fealty to their Daimyos there is plenty of intrigue and war to set a story in. There are Persian empires that rise and fall. Rome that spanned almost all of Europe and the Middle East before rotting from the inside. From those ashes rose the Byzantine Empire and the intrigues that happened on a daily basis. There's the constant battle behind the scenes that went on during the reign of Henry, Mary and Elizabeth during the Tudor era. There's the Victorian era with England starting to deal with the decline of their empire. While there is rejoicing in the 'colonies' at the fall of the Empire, there is nothing but denial at its heart. There are world wars, and battles fought all over the globe. Each of these moments provides an excellent back drop for a game of Geasa. There is conflict surrounding the players and the situations are usually tense and uncertain.

Being factual here isn't as important as having a good time. As long as what a player wants to do isn't so incredibly anachronistic that it pulls everyone out of the narrative then it's not something to worry about.

Setting

The Tudor era saw it's highest point with Elizabeth's reign. She was one of the most loved rulers of her time. She oversaw an unprecedented age of art in England, she ruled during the time that the Spanish fell as the European military power was defeated by the English at every turn. They lost against the English in the low-lands war in the Netherlands. Their Armada was defeated by the faster English fleets. Elizabeth ruled during a time period where having a woman on the throne was considered a liability and she kept all those around her in check with her wit, cunning and intelligence. She also took the field of battle on occasion to rally the troops to victory.

That doesn't mean that there were never any attempts on Elizabeth's life. There were plots from foreign power, as well as domestic threats, that thought that she needed to be replaced by someone more 'capable.'

PEOPLE

- ♦ *Marco Franzzizi*, an Italian Assassin hired by Philip II of Spain to assassinate Queen Elizabeth. He has been paid well and will see the job through, but he doesn't like his employers much and will do what he can to circumvent the contract and still claim his money.
- ♦ *Sir Francis Walsingham*, Elizabeth's Spy Master who is well aware that there is a plot on his queen. However, he wants to see if he can turn this to his advantage and discredit Spain or turn the assassin against Phillip himself.
- ♦ *William Shakespeare*, nervous about the reception of Richard II, is ready to try to bring his latest production to Her Majesty. He had to hire a couple of new actors and he wants to make sure that this play is well received.
- ♦ *Edward Cooper*, a guard at the palace, who has fallen on hard times and needs to prove himself to his superiors before he ends up rotting in the streets of London without a single cent to his name.
- ♦ *Sonia Snow*, a lady in waiting to the Queen who has a nose for gossip and an uncanny ability to find trouble. She wants to live an exciting life like those she sees in the plays that are put on for the Queen and is known for seeing plots where none exist, so far.

Fae

- ♦ Oberon, looking to grant a wish to some mortal to spite his spouse Titania. He can't stand stories about himself.
- ♦ Titania, looking for some young mortal to fall in love with so she can amuse herself. She can't abide anything to do with her husband, at least right now.
- ♦ Puck, busy looking for someone to fool. These mortals are ridiculous, aren't they? Puck can't pass up an opportunity to make fun of someone acting ridiculous
- ♦ Tam Lin, looking for someone to save him from the clutches of the Faery Queen Titania. He can't help but do what he's told.
- ♦ Ariel, finally free and looking to enact revenge on those that captured her. Stillness drives her mad, being a creature of air.

The People Chart

If you are having a hard time coming up with a background for your person, we've given you a handy chart with a wide variety of people you might find in this setting. There isn't a lot of description, it's meant more as a starting point, but just roll a d6 to see what table you should read from and roll another to pick one on the list.



- Noble at Court
- Lady in Waiting
- Wealthy Merchant
- A Spy for the Crown
- An Enemy of the State
- A High-ranking Clergy Member



- A Dock Worker
- An Actor
- A Playwright
- A Thief
- A Local Priest
- A Farmer

The World of Fae

When you're dealing with a historical setting the Fae can play very important roles. Depending on the era in which you decide to play, you can have Fae that deal with humans on a regular basis. They are a people that are respected and feared. The History of people is filled with spirit and ancestor worship, and in places where they were not revered they were feared and kept at bay. That means you can have a good mix of 'helpful' and 'harmful' Fae. It might make your story a little more consistent if you all play either all one or the other, but it's not necessary. There will just be a couple of story threads moving about the game.

Here are good opportunities to play a lot of Fae that have names. You could be the old Gods looking for worshippers by creating new messengers that will take your story to the world. Oberon and Titania in the examples are Fae that have been named in *A Midsummer Night's Dream*. You could even try to play creatures like Ozymandias, Aeneas, Helen or any long dead mythical being come back to try to get their long lost desires fulfilled.



Horror

Horror tends to fall into two types of broad categories. There are those that rely on gore and violence to provide the horror. There are also those that rely on psychological twists and suspense to create that dissonance within the individual. No matter what type of horror game you want to play, both of them depend heavily on tropes. There are certain types of characters and tropes that reoccur. Serial Killers, Grizzled Detectives, Innocent Ingenues and High School Students are all types of People you'll run into a Horror game.

Horror games also tend to be a little free in where and when they happen. They can happen in modern times, or if you're feeling a little supernatural monsterish you can set them in Lovecraft's Mythos in New England, or Victorian London covered in fog and mystery. There can be creatures beyond human comprehension, or Vampires and Werewolves attacking each other for the fate of people. The key things here are that it's suspenseful and disturbing.

Setting

Boston, in Massachusetts has been home to a wide variety of strange and mysterious events. The reason for that is that the fabric between this reality and the worlds that lay beyond is thinnest here and portals between our world and the next open up at places of power. During the current depression, odd creatures have been spotted all over the place and the number of those who frequent the asylums has increased. There are those that are seeking the truth, but it may be more than they can handle.

People

✦ Tracie Drake is a professor of archeology at Boston University who specialises in ancient and obscure cultures. She's tired of playing politics and is quite sure that her direct supervisor is preventing her from moving up in the University. She's got a dig just outside of Boston that she's interested in because it has artifacts that none of her colleagues have ever seen.

✦ Desahwn Gardner is a private investigator who is looking to get to the bottom of a series of missing persons cases. He's worried that it's a serial killer that the Boston PD hasn't identified yet, and he believes that if he can solve this mystery he can move up faster in the ranks of the department.

♦ Tiffany Lawson is a cultist of the dark god Mem'Nak. She is doing her best to try to recruit members of a local magic club to her side, without them actually knowing what's going on. She believes that Mem'Nak will provide her with untold power and wealth. According to the old books, when the right victim is sacrificed to Mem'Nak, it will awaken from its slumber and fulfill its promise.

♦ Myles Meyer is the leader of the Dusk Lodge, an organization bent on recovering the lost art of Magick. He's not happy with Tiffany as he feels that she's trying to take control of the Lodge away from him and he will do anything he can to let that happen.

♦ Stacey Ross is a reporter for the Boston Herald who is looking for any big story, especially since the last few 'big leads' have been duds. He needs this, with a rocky marriage and his job on the line he's willing to do whatever it takes to make sure that he keeps everything.

Fae

♦ Dmir, a Vampire who is looking to feed before he is unable to continue to exist on this planet. His victims have been in short supply.

♦ Labir, a Creature from Beyond and servant to Mem'Nak wants to make sure that its God manages to awaken under no one's dominion.

♦ Chesna, a Spirit that wants to protect the world from the horrible devastation that awaits it if Mem'Nak were to rise again.

♦ Bloodhound, a Spirit that believes in finding out the truth no matter what. It will not rest until all truths are revealed.

♦ Elizabeth, the previous leader of the Dusk Lodge who is now a ghost after being brutally murdered.

♦ The Spirit of Investigation with a desire to uncover even the most unknowable things.

♦ Fel'Dnan, a creature of magic that wants the old ways to be exposed to the world so that

♦ D'taka, an Ancient that opposes Mem'Nak, not for any benevolent reason, but only to make sure that the way is clear for D'taka's revival so that it can devour the world.

The People Chart

If you are having a hard time coming up with a background for your person, we've given you a handy chart with a wide variety of people you might find in this setting. There isn't a lot of description, it's meant more as a starting point, but just roll a d6 to see what table you should read from and roll another to pick one on the list.



- A Detective
- A Wealthy Socialite
- A Mobster
- A Hobo
- A University Professor
- A Mysterious Cultist



- A Mage
- A Doctor
- A Newspaper Reporter
- An Author
- A Street Kid
- A Psychologist

The World of Fae

The Fae in a Horror game are going to be monstrous, for the most part. They should be antagonistic and pushing the players at every opportunity to do wrong. Their goals should be dark, sinister and ultimately not beneficial to the People they attach themselves to. You can make a Fae that wants to protect everyone from harm, but if you have too many of those then the flavour of the game changes dramatically and you tend to have this symbiotic game where Fae and People are working together. That can work, but it's not really horror flavoured, or as horror flavoured as it could be. The responsibility of the horror falls on people playing horrific NPPs which have less power to manipulate events than a Fae.

Vampires, Ghouls, Ghosts, Creatures from Beyond Time and Space are all good starting points for Fae. Things that need to feed off of human suffering, or flesh, make great Fae. Same thing for those monstrous Fae that want to destroy the world. There is nothing like a Horror setting for mayhem and death to be your goal. It's even better if you can combine both of those ideas into one, and the creepier you make it the better.



Mystery

You can run a mystery in Geasa despite not knowing who is responsible for the crime. In fact, that might create another level of conflict as you spend a lot of time trying to avoid being blamed for the crime, or having evidence pile up against you during your time in the spotlight. This genre is great because you can set up what the crime was, be it murder or theft or an espionage incident and then watch as the players try to figure out who did it while trying to avoid being blamed for the crime. It may seem a little counter intuitive to do it this way, but it gives some interesting results.

There is also a way to run it so that the person who committed the crime isn't one of the players, but it could be a race to find out who the actual criminal is. Each player could have a goal that is based around the reason why they have to be the one to catch the crook. It instantly makes for a great tension level between the People in the game and can be the hook on which many encounters are hung.

Setting

Centreville is a small town that isn't used to a lot of scandal. They've got their one mall, their one large grocery store, and a single mill that serves as the town's main employer. Everything is idyllic until one day the town is rocked by a murder. Someone has killed Mr. Pino, the richest man in the city. He had the largest house, the only grocery store, the biggest bank account and scores and scores of enemies. There are too many people who wanted him dead that the suspect list is a mile long. Not only is he dead, his will is missing which has caused a mad dash for his fortune.

People

- ♦ Jody Gilliam, the family servant that has served the Pino family for years. He knows all the secrets and has been a victim of one too many verbal lashings from Mr. Pino.
- ♦ Shelley Pino, the recently bereaved wife who has waited for this day for years. She learned to hate Pino after she found out how cruel he was, and now his money is all that matters.
- ♦ Jared Pino, the disgraced son who feels slighted by his father's contempt. He never did what his dad wanted and as such was handed constant abuse. He hated his old man like any abused son would.
- ♦ Sara Quinn, the police officer who is currently investigating Mr. Pino's murder. She's been on his take for years and wants to make sure that information of her duplicity stays buried.

♦ Eliza Butler, Mr. Pino's old business partner. He fronted the money with Pino to buy the grocery store but was screwed out of the profits when it got big enough. He wants what's owed to him.

Fae

♦ The Ghost of Brenton Levy, Pino's secret lover who he had killed when it was almost uncovered. He wants his life to be remembered.

♦ A murderous imp that wants nothing more than for more murders to happen, maybe with the rest of this horrible family.

♦ A Faustian Demon, satisfied with the first death and now looking for more deals to make.

♦ A Sprite of Justice, looking to make sure that this needless death doesn't go unpunished.

♦ A whisperer who needs to understand what goes on in the hearts and minds of all those people things.

The People Chart

If you are having a hard time coming up with a background for your person, we've given you a handy chart with a wide variety of people you might find in this setting. There isn't a lot of description, it's meant more as a starting point, but just roll a d6 to see what table you should read from and roll another to pick one on the list.



- ♦ A Police Detective
- ♦ The Seducer
- ♦ The Butler
- ♦ The Newspaper Reporter
- ♦ The Thug
- ♦ The Mastermind



- ♦ The Doctor
- ♦ The Private Eye
- ♦ The Newspaper Editor
- ♦ The Security Guard
- ♦ The Crooked Cop
- ♦ A Killer

The World of Fae

Fae in a mystery type game usually want to find out who committed the crime, aid the victims, or cover up the killer's identity. They will be a great source of confusion in an already confusing situation. What they shouldn't be, in the case of a murder, is the victim's ghost. That ghost will have a large amount of information, usually things like the killer, which will tend to give one Fae an inordinate amount of power in the game. Companions, Guardians, Foretellers, Healers and Teachers are all excellent choices for a Mystery game and can be found on page 38-41.



Science Fiction

Science Fiction might sound to be the weirdest combination for a game with Faery Curses. However, what has been interesting is that it has been one of the more common themes used when people play Geasa. One reason is that SF spans a wide variety of different genres within itself. For settings you've got space opera, steam and cyberpunk, time travel, alien worlds and any and everything in between. The options are pretty extreme and you're only really limited by your imagination

When you're dealing with Fae in this setting, they can be aliens from another planet or spirits of dead engineers on a space station. They could be the vastness of space that wants to keep growing regardless of what happens around it, or the guardians of a black hole that wants to do nothing but consume everything. There are the stars and comets and asteroids each with their own life that can manifest as a Fae. There are a wide variety of options open when creating Fae in SF settings.

Setting

The corporate space station Gallionia has been in orbit of Europa for the past decade and the people who work in that station have come up with some of the best pieces of cutting edge technology that the Corporation has ever seen. Even greater than the technology that has come out of the station, some of the people on board have started to exhibit weird behaviours, and abilities. Needless to say that the Corporation has taken these people and used them to their utmost efficiency rating. This has caused anyone who has displayed any exceptional powers to hide them lest they wake up on a table using the power again and again until they're spent.

People

- ♦ Britney Nona Benson is a researcher that managed to manifest an incredible ability to heal. She wants to escape and has been planning to get off the station for the past month, when she wasn't being prodded with sharp implements.
- ♦ Jan Chadwick Glass is a technician whose father runs the ISIT department for the entire station. He doesn't want to be a technician, but his father has demanded that he work up from the bottom ranks so he can get an appreciation for the work.
- ♦ Dixie Delaney is a bodyguard for one of the Veeps. She doesn't like him very much and sometimes wishes that they would get attacked so that she could accidentally let him get shot.

G.I.R.L, a Genetic Inanimate Robotic Lifeform, which has been created and working within Gallionia for the past two years. She, officially it, wants to understand and explore these people and their feelings now that she (it) is allowed more interaction with these organic bipedal lifeforms.

♦ Leonard Knowles, the commander of the Gallionia who wishes for nothing but to get off of this cursed station. He hates his job and doesn't care that people know about it, no one else wanted the position so it's not like he can be immediately replaced.

Fae

♦ An alien who wants to protect their home planet from the Corporation is trying to undermine anything that's going on in the station. The more the characters fight amongst themselves, the less change they have of attacking the alien planet.

♦ The Spirit of a Black Hole which wants to do nothing but consume every single piece of matter in the Universe.

♦ The ghost of an engineer that built the station who was killed because the captain at the time didn't like his insubordination

♦ An ethical spirit appalled by the scientific practices of the corporation and wants to help those trapped by it.

♦ An explosion waiting to happen that wants to cause as much chaos on the ship as he can.

♦ A Gremlin that loves to destroy technology and wants nothing more than to aggravate those who use it.

The People Chart

If you are having a hard time coming up with a background for your person, we've given you a handy chart with a wide variety of people you might find in this setting. There isn't a lot of description, it's meant more as a starting point, but just roll a d6 to see what table you should read from and roll another to pick one on the list.



- A Space Captain
- ▣ A Psychologist
 - ▣ A Marine
 - ▣ A Mechanic
 - ▣ A Scientist
 - ▣ An Android



- ▣ A Computer
- ▣ A Politician
- ▣ A Ship Jockey
- ▣ A Security Guard
- ▣ A Stowaway
- ▣ A Political Prisoner

The world of Fae

Fae in SF at first seems to be a lot harder than the other genres, as science and magic don't tend to mix well in a lot of people's minds. However, when we played these types of games the sheer amount of freedom in creating the Fae was kind of heady. There are alien races that can be using various gadgets and super-powers to the stuff of the very cosmos itself. Suns, asteroids, black holes, the vacuum of space can all be personified and used in the setting. There is a lot of potential for things to happen with Fae in Science Fiction, again the only limit is how far you want to push your imagination.

The word is done
with soft spoken features
and stunningly final sentences

no more
now stories go
and live their lives
and pray that they will break





Tell me a Story

Elements

Head

Heart

Life

Loins

Goals

Supports

3

2

2

1

1

1

Details

Your Fae

Who are you

What do you want

What makes you weak

Power

Index

B

Bid 24, 28
Bidding 23, 25

C

Combat 26
Conflict 2, 23, 27, 28

D

Deal 13, 14

E

Elements 3, 5, 14, 23, 24

F

Fae 10, 11, 13, 14, 25, 30
Faeries iv
First, The 2, 14, 18

G

Geis 31
Goal 5, 14

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H

Head 3, 4, 5, 14
Heart 3, 4, 14

I

Life 3, 4, 14
Loins 3, 4, 14

N

No 32
Non Player Person 17, 19
NPP 27

P

People 34
Person 2, 3, 17, 27
Player 17
Power 30

R

reroll 26

S

Scene 17, 18, 20
Summary 14, 20, 28
Supports 6, 7, 14, 25, 27

Geasa is a game where people try to achieve their dreams and play faeries that get in the way.

Geasa is a game where you build your world as you build your characters.

Geasa is a game of unlimited possibilities defined only by your imagination.

Geasa is co-operative.

Geasa is competitive.

Geasa is.

"I'd play that!"

- Darren Watts, Hero Games

"Geasa was fun. The best part was being a fairy and making people get me poetry."

- Lilith White, 12 years old

"Gaesa is a breath of fresh air in a time when the emphasis is often placed only on crunchy rules and dice mechanics. I've had more fun playing this game with my friends than games that have absorbed decades of my time."

-Joseph Blomquist, Monkeyden Productions



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