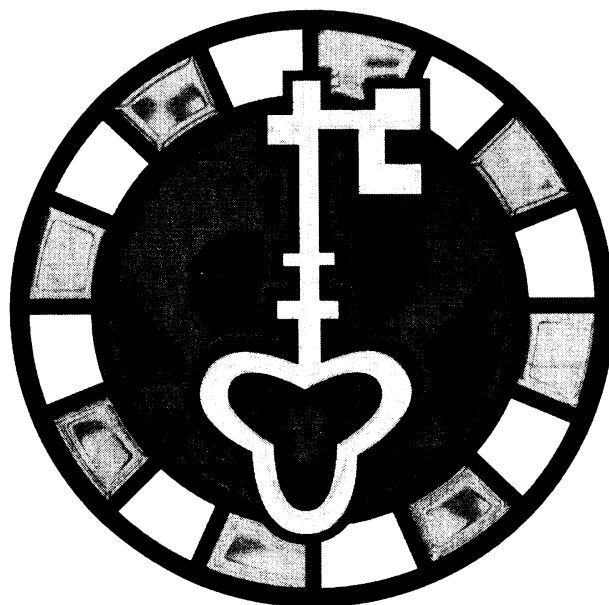


Book of Lost Dreams™



For Changeling: The Dreaming™

Book of Lost Dreams™



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INTRODUCTION

About This Book

Within the pages of this book you will find a lot of information, some of it old and some of it new. Much of the old information has been updated and revised for the second edition of **Changeling: The Dreaming**. The new information is provided to help Storytellers and players alike to understand the workings of **Changeling** better, and to help flesh out their stories. Readers who think they have seen some of this information in previous books are encouraged to take a second look. There are quite a few changes and new pieces of information scattered throughout (especially among the Unseelie houses).

Although this is essentially a book of rules, remember that **Changeling** is about storytelling above all else. If any of the rules included in this book do not seem appropriate for your chronicle, feel free to alter them or leave them out entirely. All of these rules should be considered optional — for that matter, *all* rules should be considered optional! After all, because there are no winners or losers in a storytelling game such as **Changeling**, rules can be considered pretty much obsolete. In the end, it is the story that is important, not the rules.

Still, rules are helpful in establishing a structure for events that occur during a story. In the end, the Storyteller and the players need to discover for themselves the level of complexity they want the rules in their stories to have.

Beyond the new rules included here, there is also information on the three Unseelie houses (Ailil, Balor and Leanhaun). Some Storytellers may wish to restrict their players' use of these houses. Allowing players to bring in characters who are members of an Unseelie house can greatly disrupt a chronicle, especially if the majority of the other characters are Seelie. Storytellers who wish to have darker and more intrigue-laden chronicles may delight in including these houses, however.

Contents

Chapter One offers an in-depth look at how the Kithain interact with the Prodigals and the other supernaturals. Both setting information and crossover rules are provided, as well as tips on how to bring changelings into other chronicles.

Chapter Two explains how cantrips work in greater detail, focusing particularly on the Bunks. Also included is a complete list of suggestions for Bunks for each of the Arts described in **Changeling** second edition.

Chapter Three is a hodgepodge of information, ranging from exactly how Banality affects a changeling to complete descriptions of the three Unseelie houses. Also included is a closer examination of the fae mien versus the mortal seeming, a new Background Trait, and rules for using the **World of Darkness: Combat** book with **Changeling** (including three complete fighting styles).



Chapter Four contains a complete introductory adventure that can be inserted into virtually any **Changeling** chronicle. This story is particularly useful to Storytellers who are just beginning but can be used by veteran **Changeling** Storytellers as well.

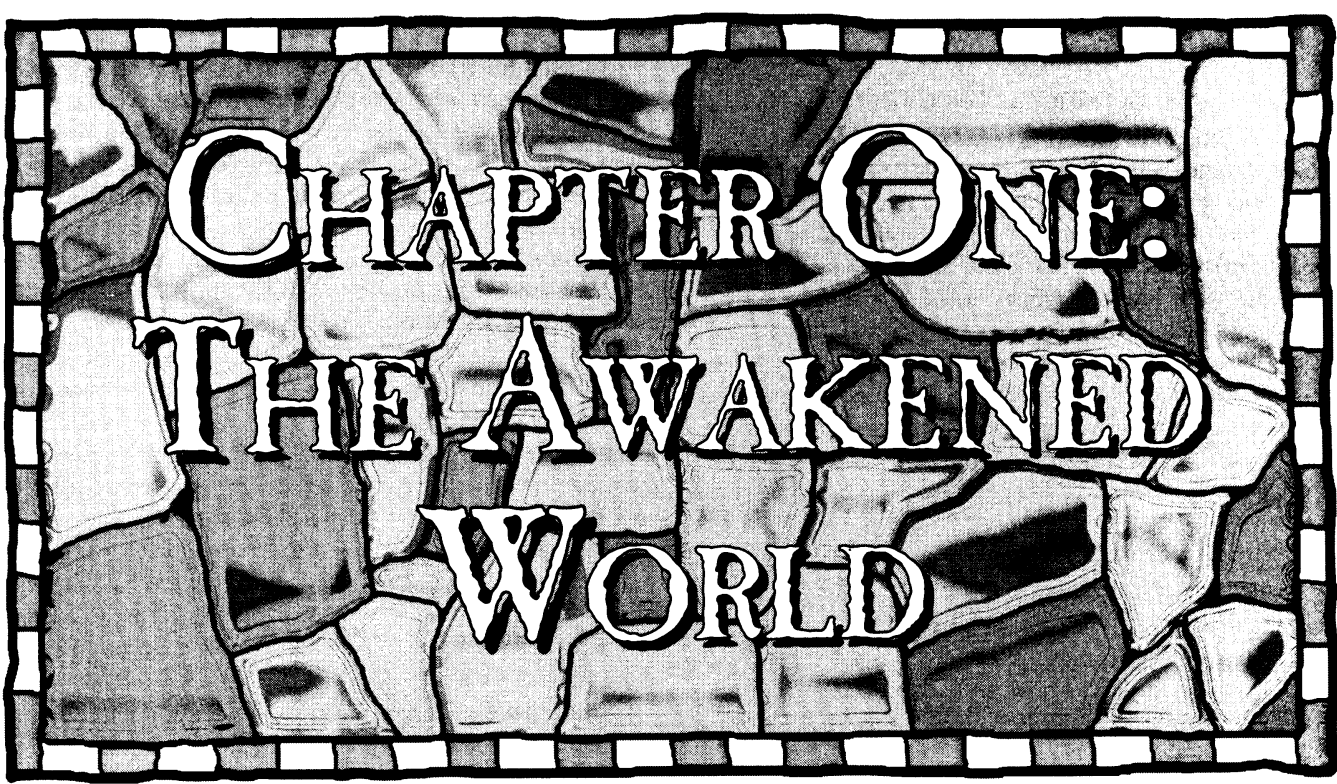
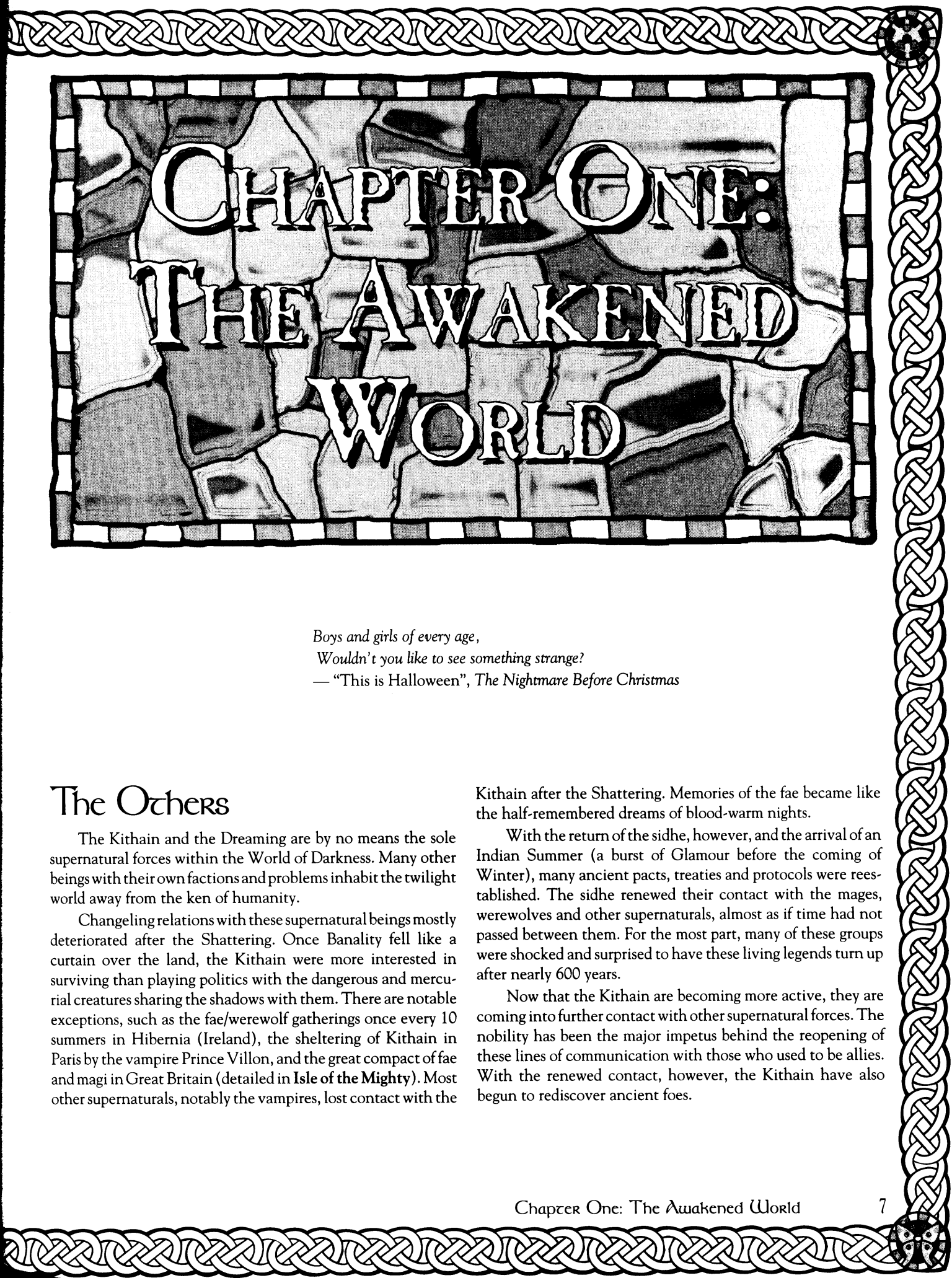
Developers Note

Much of the material in this book is information that simply wouldn't fit into the core rulebook. In my original conception for **Changeling** second edition, I intended to include all of the noble houses that had been mentioned to date. In the end, this was simply an impossibility. I also wanted to include many of the expanded ideas concerning Banality that had been discussed in **The Autumn People**, and though we

couldn't find the space at the time, at least that information has found its way in here.

Whether or not to include previously published material in this book was a difficult decision. However, in the end I felt that the material reprinted here was sufficiently important to new players to warrant some repetition. Much of the section on the other supernatural beings who inhabit the World of Darkness is taken from **The Book of Storytellers Secrets**, though many significant changes have been made to it. There is also a fair amount of new setting material that can be very useful to Storytellers who wish to run crossover chronicles, which seems to be just about everyone these days. So don't take anything for granted.





CHAPTER ONE: THE AWAKENED WORLD

*Boys and girls of every age,
Wouldn't you like to see something strange?
— "This is Halloween", The Nightmare Before Christmas*

The Others

The Kithain and the Dreaming are by no means the sole supernatural forces within the World of Darkness. Many other beings with their own factions and problems inhabit the twilight world away from the ken of humanity.

Changeling relations with these supernatural beings mostly deteriorated after the Shattering. Once Banality fell like a curtain over the land, the Kithain were more interested in surviving than playing politics with the dangerous and mercurial creatures sharing the shadows with them. There are notable exceptions, such as the fae/werewolf gatherings once every 10 summers in Hibernia (Ireland), the sheltering of Kithain in Paris by the vampire Prince Villon, and the great compact of fae and magi in Great Britain (detailed in *Isle of the Mighty*). Most other supernaturals, notably the vampires, lost contact with the

Kithain after the Shattering. Memories of the fae became like the half-remembered dreams of blood-warm nights.

With the return of the sidhe, however, and the arrival of an Indian Summer (a burst of Glamour before the coming of Winter), many ancient pacts, treaties and protocols were reestablished. The sidhe renewed their contact with the mages, werewolves and other supernaturals, almost as if time had not passed between them. For the most part, many of these groups were shocked and surprised to have these living legends turn up after nearly 600 years.

Now that the Kithain are becoming more active, they are coming into further contact with other supernatural forces. The nobility has been the major impetus behind the reopening of these lines of communication with those who used to be allies. With the renewed contact, however, the Kithain have also begun to rediscover ancient foes.

Optional Rule: Enchanting Prodigals

All creatures with supernatural ability are referred to as Awakened beings. Some Storytellers may desire to make it easier for changelings to enchant Awakened beings, thus allowing for a chronicle that involves several varieties of supernaturals. When using this rule, a changeling may attempt to enchant any Awakened being within sight. To attempt an enchantment using this method, the player must spend at least one point of Glamour and make a Glamour roll (difficulty equal to the target's Banality rating). This enchantment lasts for one day (24 hours) per point of Glamour spent but is modified as per the chart below (so the Garou could be enchanted for three days per Glamour point, and so on). Those Awakened not listed on the chart are affected for one day.

Awakened Being	Modifier
Garou	x3
Mage, Marauder	x5
Mage, Nephandus	x3
Mage, Technocrat	x5
(also includes Virtual Adepts)	
Mage, Tradition	x2
Vampire, Kiasyd	x5
Vampire, Malkavian	x3

Politics

When dealing with the Prodigals, Kithain generally prefer to call upon the Wyrd so as to appear more impressive. It is much more advantageous for the local duke to negotiate with the Toreador prince as an exquisitely gorgeous creature wearing sublimely crafted ceremonial armor than as a 16-year-old high school student in hightops and a T-shirt. (Of course, the sidhe might find that he now has to worry about a vampire who decides she must have this beautiful creature, but that's another matter entirely.) Similarly, when trying to prove one's valor in combat, better to be an eight-foot-tall troll facing off against that Crinos-form werewolf than a junior varsity halfback.

As the fae, most notably the sidhe, slip back more noticeably into the supernatural goings-on in the World of Darkness, they reaffirm their ancient alliances. For example, the sidhe have long had a pact with the Silver Fang werewolves, as well as the mages known as the Order of Hermes. Other kith, houses and factions have their own allies among the Prodigals as well. The Shadow Court has friends in high places within the Sabbat. House Fiona's kinain and the Fianna Kinfolk have intermarried extensively as well.

Since the Resurgence, the Kithain have also rediscovered old enemies. The werewolves who call themselves the Get of Fenris have an ancient blood feud with the sidhe, and will slay them on sight. The Ravnos vampires also come into conflict with the Kithain regularly. The Kithain's oldest and dangerous enemy is as yet only rumored to be active. Although rumors of





Words of Power

The Dreaming still enforces the pacts and agreements signed eons ago between the fae and the Prodigals. These accords range from alliances to simple nonaggression treaties. Often a creature that knows the ancient words can still use them against a changeling, forcing her to adhere to the agreement. An example of this type of pact is the High King's Peace, built between the Silver Fangs and the sidhe. This states that when either party wears a ring made of ashwood, the other cannot use magic of dominance or submission upon the wearer. This covers Sovereign and Gifts that overpower somebody's will (see **Werewolf: The Apocalypse**). There are many more treaties and agreements from the pre-Shattering times, and these are left to the Storytellers' discretion. Most of these have a much greater impact on the Kithain than they do on the Prodigals (changelings may suffer ill effects as if they had broken an oath for defying these pacts). Many supernaturals still abide by them out of respect for tradition, assuming they are even aware of the pact's existence. Such agreements and treaties can be a good starting point for a **Changeling** crossover game.

new sightings of the creatures called fomorians are still just that, it is certain that something matching the description of the enemies of the fae still exists. There are those who whisper that House Balor may know, but for now House Balor prefers to keep its own counsel on the matter.

While the Kithain know much about their wayward cousins, much of their information is often out of date, coming from sages and lore that existed before the Shattering. The nobility, for example, knows the names and general traits of the clans of vampires from the 13th century, but the more recent bloodlines and politics are completely new to them. A sidhe might remember that a Ventrue should be received with the same dignity as a visiting noble, but would be much less likely to know how to receive a Daughter of Cacophony. This lack of experience with the current states of supernatural politics often makes it difficult for the nobility to deal with those creatures. Many commoners, notably the sluagh, have more of an idea about the lay of the land right now. It causes much amusement when the duke makes a *faux pas* in the presence of the local magi by asking where the Ahl-i-Batin are.

Current Events

There are three major Kithain/Prodigal events in the recent past worth mentioning. The first was the destruction of Duke Rococo's summer court by a horde of vicious misshapen



werewolves. The massacre prompted High King David to put the Red Branch on high alert for signs of these twisted creatures. The Fianna bard Niall Whitestar claimed that these are the Garou's ancestral enemies, and offered his pack's help. In response, to the shock of the conservative elements at court, the High King made Niall and his pack provisional Red Branch Knights, charged with bringing those responsible for the massacre to justice.

Another recent episode saw a cabal of mages called Cultists of Ecstasy take over a freehold built inside a rambling Victorian house, held by a roving trago of satyrs. When the satyrs returned to find their home co-opted, they girded themselves for battle and entered. Since then, no one has seen either the mages or the satyrs. Occasionally laughter is heard emanating from within, but no one who has gone inside to investigate has returned.

Finally among wilders, it is becoming the height of chic to undertake a quest to hang out with the Prodigals and return in one piece, or better yet, tweak their noses in some witty way. More than one changeling has found herself in hot water when a simple "Get in and out of the Chantry" dare turned into a serious challenge of sorcerous skill when the local magi decided that they weren't thrilled with an uninvited visitor.

Vampires

Known to the Kithain as the Children of Lilith, vampires are said to be descended from a redcap who slew his brother. Others claim that there is a grain of truth to this story, but that this being was of a separate kith altogether, and that the entire kith was punished by the Tuatha de Dannan as a consequence of this one faerie's actions. Yet others believe that these lost fae simply became so enamored with their bloodlust that they lost sight of their true fae nature.

All vampires claim they are descended from this murderer, known as Caine. The Kindred, as they call themselves, are embroiled in a neverending struggle for power, dominance and supremacy known as the Jyhad. Kithain can sometimes be swept up in this grand tapestry of manipulation, usually with disastrous results.

These blood-drinkers are often riddled with Banality, and therefore are shunned by the majority of fae. Still, the Kindred's style and dark desire can be potent lures for potential Glamour. Many sidhe find the elders of the Children of Lillith fascinating, for they often hold keys to their past existence on this plane. There have been many stories of elder vampires who recognized one of the returned sidhe, sometimes as an enemy or as an ally from centuries long past.

Some Kithain are drawn to the Kindred like moths to a flame. There are those who view the politics of the undead as the greatest challenge of all. Others yearn for their lost immortality, and see the vampiric existence as the closest equivalent. Yet others simply buy into the belief that vampires are somehow cooler than anyone else.

Kithain are aware that vampire society is divided among family and ideological lines, but most don't bother to learn more

than which sect controls their area and how safe it is to wander at night. High King David's court has issued a warning to avoid the group of vampires known as the Tremere, due to the fact that several Kithain have been captured by these vampires and destroyed during experimentation.

Most Kindred have no idea the fae exist. Those who do know tend to view fae as extremely powerful but also very childish.

Ravnos

The clan that poses the most danger to the Kithain, and can have the most effect on the Dreaming, is Ravnos, although the majority of these Gypsy vampires are completely unaware of the danger they pose to fae. These Kindred have a power called Chimerstry, which to the mundane eye is illusion. The Kithain recognize it, however, as the power to create chimera. An illusion created by one of these vampires (whether animate or inanimate) is considered to be a chimera, albeit one that is not controlled by its maker. Weapons and creatures created using this power can cause chimerical damage to Kithain and the enchanted.

It is said that the Ravnos were taught their powers by an eshu who was beaten in a talecraft contest by the founder of Clan Ravnos. As a prize, the eshu granted the vampire the ability to perceive the Dreaming. Through this knowledge, the founder discovered a means by which he could manipulate the Dreaming in ways not even understood by the fae. Though he was able to pass along the ability to craft illusions with the stuff of the Dreaming, the innate sight of the magical world was lost to future generations.

Malkavians

The madness and peculiar insights of the Malkavians brings them closer to the Dreaming than any of the Kindred. The Kithain find them the easiest to deal with because of their low Banality. This clan of vampires has the closest ties to the fae, with treaties and compacts going back hundreds, if not thousands, of years. Many Malkavians recognize Kithain as being fae, even though they cannot perceive the Kithain's fae mien or chimera unless enchanted. This is not always a good thing; the derangements of some Malkavians are not conducive to pleasant relations.

Malkavians are drawn to fae like moths to a flame, and the attraction is occasionally mutual. It is not uncommon for a Malkavian to drop by a local freehold, and hang out quietly to watch the show or even be bold enough to socialize. Most of the residents aren't certain if the Kindred are always aware that they are in a freehold, and it's possible the Malkavians themselves don't know.

Malkavians have less chance of a bad reaction to drinking fae blood, and in fact drinking it can make them a bit more lucid than usual. The danger lies in the fact that some Malkavians get addicted to fae blood after only a few tastes. A Malkavian addicted to fae blood can prove to be a very dangerous predator.



Some Kithain (especially Unseelie) choose the high-risk, high-reward position as a Malkavian prankster's muse. These Kithain inspire the mad vampires' tendency to cruel and elaborate pranking, and reap the rewards in the Glamour produced. The difficulty of all Reverie rolls involving Malkavians are reduced by one.

Finally, one of the least known facts about Malkavians (and they prefer to keep it that way) is that they are completely unaffected by the Mists. Though they must still be enchanted to be able to see a changeling's fae mien and to interact with chimera, they remember absolutely everything once the enchantment wears off.

Kiasyd

Perhaps the most closely related clan to the Kithain is the Kiasyd (see **The Storytellers Guide to the Sabbat**). These enigmatic vampires come from a strange magical experiment fusing together the blood of Kithain (notably sidhe and eshu) and a group of vampires called the Lasombra. These experiments were carried out with the full knowledge and cooperation of the Shadow Court, and some older members still shake their heads and hope some use can be found for these odd vampires.

Kiasyd keep to themselves as a rule, but once in a blue moon one can be found at a sluagh tea, sharing tales and esoteric knowledge. Although they can perceive the Dreaming and Kithain quite easily, Kiasyd wisely stay out of fae business.

Kiasyd have a Discipline called Mytherceria, which allows them to perceive and affect the Dreaming. Level one, Fey Sight, automatically allows the user to see the chimerical world, including the fae mien of a changeling and active chimera. A Kiasyd using this power is considered to be enchanted for the purposes of being affected by chimera and cantrips. (The vampire must be actively using the power; just "having" it isn't enough.)

Crossover Ideas

Although apart from isolated groups, Kithain don't have much contact with vampires. However, there are a few reasons why the two would interact. The Shadow Court maintains ties with the Sabbat, and Unseelie Kithain and Thallain occasionally hang about local Sabbat packs. The Sabbat enjoy having redcaps around to dispose of the remains of their wild "parties." It is also considered a mark of bravery among many fae to walk with the vampires for a night and survive.

Another idea for crossover stories might revolve around an old pact made between the fae and an elder vampire; as the pact comes due, he sends his childe (who knows very little of the fae) to fulfill his obligation. Alternatively, Kithain and Kindred exist in the same cities, and may cross paths at an art museum that happens to be an Elysium or a coffeehouse that is a gathering spot for local fae. What happens when a Toreador shows an unhealthy interest in a changeling's Dreamer, or becomes enamored of a sidhe? What if a Gangrel begins spending her nights near a local glen?

Vampires and fae move in different circles, but cold arms may seek to embrace the bright flame of a changeling in the hope

of salvation. A tragic romance between a Kithain and a vampire could be an epic chronicle lasting many stories.

Finally, a fae-blood-addicted vampire is one of the deadliest predators a local fief can have. If one is discovered, it means an immediate call to arms. Hunting the ultimate urban shark is dangerous at best and foolhardy at worst.

Crossover Rules

Chimerstry

The Discipline of Chimerstry (see **Vampire Players Guide**) creates illusions that can be perceived by mortals and all Awakened beings. However, these illusions are spawned in the Dreaming and become all the more real to the Kithain.

All illusions created by Chimerstry have chimerical reflections as well. These chimera often remain in existence long after the original illusion has faded. For every success earned in creating an illusion with Chimerstry, the chimera will remain for at least an additional day. How this chimera acts depends upon the nature of the illusion that was cast. Inanimate chimera generally remain in the area where they were created, and can be interacted with by changelings just like any other inanimate chimera. These are almost always considered to be Incidental chimera (see **Changeling: The Dreaming** second edition, pg. 218). Animate chimera can take on a life of their own, often with extremely unpredictable effects.

A Kithain can sense the use of Chimerstry within a mile with a simple Kenning roll (difficulty 7). One success gives the Kithain a general idea of where the Discipline is being used, while five successes allows the Kithain to pinpoint the exact location.

Obfuscate

A sluagh can pierce the vampiric Discipline Obfuscate by rolling Perception + Alertness (difficulty 7) This perception works on any level of the Discipline.

Auspex

Any Kindred using Auspex 2 (Aura Perception) can perceive a changeling's aura as a flickering pattern of lights and colors. This adds two to the difficulty of attempting to read a changeling's aura. Additionally, an Intelligence + Occult roll (difficulty 8) allows the vampire to recognize the changeling for what she is.

Drinking Changeling Blood

Fae blood acts as a potent hallucinogen to any Kindred drinking it. Some jaded Kindred have come to consider it a delicacy, while others avoid it at all costs. There are also those who seek it for its supposed magical powers. Some whisper it can be used as a component in certain Tremere blood rituals.

The effects of drinking fae blood on Kindred are variable. Storytellers are encouraged to make up their own effects, such as power surges, hair growing out of embarrassing places, or perhaps oversized ears. As a general rule, however, as soon as the vampire ingests the blood, the player must make a Courage roll



(difficulty 3 + the number of Blood Points ingested). If there are no successes, the vampire enters the second threshold of Bedlam (see **Changeling: The Dreaming** second edition pg. 208) A botch causes the vampire to enter the equivalent of third-stage Bedlam as well as gaining a permanent Derangement (Storyteller's choice).

The Embrace

Changelings often don't survive the trauma of being Embraced — their faerie souls are usually snuffed out by the experience. Anytime a changeling is Embraced, the player must make a Glamour roll (difficulty equal to the vampire's Banality + 2). Only one success is needed to survive the transformation. If no successes are gained, then the character's faerie soul is forever destroyed and the character dies.

Assuming he survives, any Kithain unlucky enough to be Embraced is immediately claimed by the Mists. He reverts entirely to his mortal seeming and loses all access to (as well as memory of) his Arts and Birthrights. The fae soul within the new Kindred is in permanent stasis, and must wait until the Kindred suffers Final Death before reincarnating. Some changeling scholars believe that a faerie soul who suffers such a trauma never returns to this world.

A Kithain-turned-vampire who is enchanted regains his memories of his fae life for the duration of the enchantment, though as soon as the enchantment wears off, the Mists quickly claim these memories again. An Embraced changeling who is enchanted does not regain access to any of his former abilities (Arts, Birthrights, etc.); he simply remembers what he used to be, and what he has lost in exchange for immortality.

Outlooks

Vampires? No, I don't hang around them. I hear they live forever, and that's about all I know. You could ask the sluagh, they might know with them. Me, if I ever saw one, I'd walk the other way mighty quick. Why? Well, I'm just not too keen on something that thinks I would make a good snack.

— Gareth Toadstool, boggan restaurant owner

The Kindred are the greatest game of all. It is tempting to immerse oneself in their Jyhad, and with it, them. However playing with that fire will get one burned. I have shared tales with them on occasion, and have seen mad vampiric revels by moonlight. Since an altercation in a dark alley one night with a thirsty vampire, however, my path has steered decidedly clear of them.

— Draeven Softfoot, eshu wanderer

Don't know much about them, and that's all right by me. Yeah, we've run into these Nosferatu in our mines, but we don't bother them and they don't bother us. They're nasty old bastards who'd nip off you just to find out how you taste. All together now, kids — hell, no!

— Irving Claybourne, nocker mechanic

Malkavians stink. Never touch the stuff. Once, I was cruising the main, and there was this tragic figure in black, looking wan and Gothic... uh, except for the clown makeup. So, I hung out with this kid for a bit, and apart from a predilection for a little AB positive once

in a while, it was very cool to watch her pull pranks that would make my grump-pa jealous. Vampires? Nah, don't bother.

— Runcible Shaw, pooka philosopher

Some claim that they're family. Whether it's true or not, those bloodsuckers called the Sabbat seem more like us than the namby-pamby elves. Here's my recommendation — hang out, match 'em pint for pint, and make sure you aren't on the buffet when the dinner-bell rings.

— Derek, redcap gang member

Imagine the knowledge they must have locked away... centuries of experiences and immortality to boot. Now that's what I call living!

— Phillipe le Noir, satyr entertainer

Of all the Prodigals, only their grace and beauty comes near to matching our own. Many of our kind are drawn to their dark mystique like moths to the flame. Unfortunately, those drawn in by the their dark light often suffer the same fate as the moth....

— Adrienne Forst, House Eiluned

I have a Nosferatu to tea every second Thursday. He is courteous, quiet, and shows me a respect I find lacking in many Kithain. As far as I am concerned, these so-called Leeches are more tolerant and civilized than most so-called nobles I know.

— anonymous sluagh of Duke Dray's court

My feelings on these creatures are divided. I have spoken with a sad soul despairing of its nocturnal existence and unfettered craving. I have also seen a mad beast tear into the flesh of the living before I

could strike its head off its shoulders. Protect their victims, and show compassion to those who seek release from their existence. To those who revel in their killing, show no mercy.

— Graeme Thornshield, troll warrior

Werewolves

Of all the Prodigals, the werewolves have the closest relations with the fae. The Kithain show these ancient allies respect by referring to them as Garou, the name they have for themselves. Before the Sundering, the fae and the Garou shared their homes, glens and places of power. As the fae began withdrawing from the world, their relations changed, some becoming strained, some breaking entirely. Others, like the ties between the Kithain and the Fianna tribe, grew even stronger as they presented a united front against common enemies such as the fomorians.

Most Kithain see werewolves as wild cousins who sometimes let their tempers get the better of them. There are those who say that the Garou split away from the fae when their dreams of vengeance and rage overpowered them. Still, the Garou are valued allies to many fae, and many Kithain will go out of their way to help a Garou in trouble. The Garou for the most part recognize these ties, and not a few werewolves have served as enchanted bodyguards or muscle for a Kithain court.



The different tribes of Garou have varying degrees of contact with each kith. There is one tribe who avoids contact with any fae save trolls, and have to be restrained from killing sidhe on sight. These are the Garou who call themselves the Get of Fenris. The Get swore a blood oath against the sidhe a thousand years ago in answer to an ancient humiliation, and the oath stands to the present day.

The greatest Garou allies of the Kithain are the Fianna. These Celtic Garou have ties of fealty and blood to all the noble houses of the fae, as well as many of the commoner kith. A Fianna elder lives at the court of the Kingdom of Apples, acting as Queen Mab's advisor on Prodigal affairs.

Kithain and Garou are also bound by what some perceive to be a common enemy. The Garou are frequently embroiled in battle with a group of vicious misshapen mutants called fomori. It doesn't take most Kithain long to make the leap of logic that these beings may be their ancient fomorian enemies taken form in the modern world.

The Garou claim that they are fighting a massive spirit of destruction known as the Wurm. The Crystal Circle sage Malthus has stated he has proof that the Wurm is the ancient dream of evil known only as the Dark. His critics say his evidence is circumstantial at best, and that the Dark was defeated eons ago. Regardless, the nobility have decreed that if possible, fomori activity should be observed and reported on.

The Shadow Court has werewolf companions of their own. The twisted, leprous lupines known as Black Spiral Dancers have been known to occasionally enter into agreements with factions of the Shadow Court, performing services such as assassinations in exchange for fae treasures and magical aid.

The Wendigo and Uktena are much closer to the Nunnehi Nations than to European fae. This native alliance has caused more than a little friction between the Uktena and Wendigo and Fianna. Some Garou of these tribes have been known to become involved in Kithain politics, as if their own internecine problems weren't enough.

House Balor is rumored to have mysterious ties with both the aforementioned fomori and the Black Spirals. This is not considered common knowledge, and House Balor boasts of secrets gained from their dark allies they say even the sluagh don't know. The sluagh, on the other hand, merely smile and raise a sardonic eyebrow when the Balor start talking.

The most likely place to find fae and Garou living together is a glen. Such a natural source of Glamour often makes a good place for a Garou spiritual site, known as a caern. When a new glen opens, Garou, changelings and mages race to be the first one to claim it. Often this race can degenerate into a squabble. Taking the tempers of the Garou into account, fisticuffs can also break out. Sometimes, though, the fae and Garou share the glen, the Garou tending the landscape while the fae tend the local Dreaming.

Fianna

The greatest allies the Kithain have among the Garou are the Fianna. Bred primarily from Hibernian stock, the Fianna's

network of Kinfolk is so intertwined with changeling blood that it has been known, though exceedingly rare, for Garou and Kithain (or at least kinain) children to be born of the same parents.

The Fianna know more about fae society than any other Prodigals, with perhaps the exception of some mages. Fianna bards are often welcomed into fae freeholds, and Kithain are often in attendance at Fianna moots. This closeness of kin and attitudes have led some Kithain scholars to believe that the Fianna were the last Prodigals to leave the fold of fae to join the Garou.

It is often the Fianna who protect visiting sidhe from the rage of the Get of Fenris, an act which does not endear the Celtic wolves to their Nordic cousins. Fianna often speak as Kithain representatives in negotiations, and advise nobles on the state of the Garou Nation within their boundaries.

During the Accordance War, the Fianna were split on whom to support. They had been dealing with the commoners for centuries, and those ties of loyalties were strong. However, the old compacts with the sidhe made it hard to openly help the burgess. In the end, apart from a few skirmishes, they avoided getting involved in what was felt to be a purely internal fae matter. As a result, the commoners no longer are as friendly with them as they might have been in the past. The sidhe, however, gladly welcome their ancient allies back into the fold.

Recently, High King David made a pack of Fianna into provisional Red Branch Knights, and this has caused quite a stir

The Kin

The Fianna, like all the tribes of Garou, have an extensive pool of related humans known as Kinfolk, usually from the same stock as the tribe. Some know of their heritage as part Garou, and some don't. Some Kithain had particular bloodlines of mortals with which they tended to mix, producing a higher ratio of Kithain and kinain than usual. The combination of these two heritages in one family produces a family occasionally referred to as the Kin.

Only three families bear this mixed blood, and they have become exceedingly rare in these times. Two come from Irish/Celtic stock, and the third is from the Brittany region of France. Whereas one out of 10 children is Garou in most Kinfolk families, Kin families are blessed with three out of 10 births becoming Garou. Of the other seven, the magic in the blood is so strong that chances are between one and three will be Kithain, and the rest may have kinain powers.

The Garou and Kithain coming from these Kin clans maintain close relations, and it is not unusual for them to call on each other for aid and protection, their ties of blood making them a tightly knit community of two disparate supernatural cultures.

in conservative circles. This Prodigal Red Branch pack has been give the task of rooting out any fae-Wyrm collusion, and has some powerful faerie treasures to aid it. It is a measure of how close the Fianna are to the Kithain that they were accorded this honor.

Get of Fenris

There are probably no other Prodigals who harbor such hatred for the Kithain, especially the sidhe. These arrogant Nordic Garou have a blood oath sworn to destroy any sidhe on sight, and seriously maim anyone found in association with them. The Fianna, naturally, dislike such attitude, and their defense of their fae allies and cousins has enraged the Get. Pooka can't resist pranking people so unrelentingly grim and driven; the Get find that it takes a lot of pooka pelts for a good cape.

The reason behind the Get's hatred of the sidhe harkens from long before the Shattering. A group of sidhe in the northlands lost their horses (how this happened has been lost in the telling) and were in need of alternate mounts. One day, a young noble of a forgotten house happened upon a troll discussing the craft of war with a large half-man half-wolf. The sidhe watched in amazement as the creature shifted into a huge wolf and loped off into the forest, followed by the troll.

The sidhe decided that these large wolves would make the perfect mounts for the snowy country, if they were properly ensorcelled. He gathered up his host, and they traveled to the place where this werewolf resided with his pack. Using strange magics, they subdued the great warriors, and placed them under *geasa* to remain faithful and obedient pets for one millennium.

With the coming of the Shattering, the sidhe abandoned their "pets" and left Earth for Arcadia. The descendants of their tribemates found them, and when the tale of their thousand-year bondage was told, the entire tribe swore a blood oath of revenge. Since then, the Get have been unfriendly at best to the fae, and homicidal to the sidhe in particular.

Trolls and Nunnehi have been spared from this oath, and many Get of Fenris hold trolls in high regard for their honor and fighting ability. For their part, the trolls feel torn between ties of loyalty to the sidhe, and their sense of shame at their leaders' actions. The Nordic Garou can occasionally be found talking about "the Old Country" with the trolls, and engaging in games/fights of strength.

Nunnehi and The Native Tribes

The two tribes of Garou native to the continent of North America, the Uktena and the Wendigo, are closely allied with the Nunnehi Nations. It is not unknown for Nunnehi and Garou who share the same totem to run in the same pack together. Between them, they work to preserve the old ways and the lands. They share far more in common than not.

The Nunnehi are the only fae, besides the trolls, spared from the oath of the Get of Fenris. The often-supremacist Get are hardly tolerant of the Native American fae, but they have shown a strange reluctance to engage the Nunnehi. Some observers believe this is due to the protection of the Uktena and

Wendigo, but a sluagh has made smirking references to a Get pack being soundly trounced during a fight against a band of Nunnehi. Conversely, the Fianna tend to treat Nunnehi changelings as somewhat savage, yet honorable fae, following the examples of the European fae. This condescending attitude makes most Nunnehi fume, and tends to irritate their Garou allies as well.

Crossover Ideas

Kithain and Garou can often be found together; Kithain are often in need of stalwart companions for adventuring, and Garou fit the bill very well. Many Garou would feel honored to join in a long arduous quest that promises adventure and renown for both parties. The Garou often hold wild revels called moots, to which the characters could be invited as guests. Ancient obligations could require a motley to render aid to a pack of Garou whose ancestors had oaths sworn to them.

Kithain hearing of fomorian activity might approach Garou to learn more about them, or even to gain allies. A motley could attract the attention of a Get of Fenris pack or Black Spiral Dancers, forcing them to seek out allies in other tribes.

A tribe of Garou could claim the characters' glen or freehold as a caern, forcing them to choose between going to war with these nine-foot-tall killing-machines, giving up their freehold or trying to negotiate some sort of agreement.

Kithain with Fianna or other tribal allies could find themselves involved in the constant intertribal squabbling that makes up Garou society. Even if they choose to stay out of the arguments, they may find themselves involved simply by association.

Fomori and Fomorian

Garou often speak of the corrupted humans called fomori that they battle at every turn. The similarity between these creatures and Balor One-Eye's children is too striking to discount. Kithain who have had encounters with these beings, and who have sufficient Gremayre or Remembrance, are convinced that these are the fomorian of old, brought into the modern world and more dangerous than ever.

Currently the nobility is divided on the question of the fomori. Many prefer to ignore the evidence, pointing out that the fomorian were creatures of the Dreaming, and these are closer to Prodigals than to fae. Besides, the Garou are dealing with the problem. Others think that the Kithain should be mobilized against this threat.

When asked about the matter, members of House Balor have assured the other Kithain that these fomori are a threat only to Prodigals, and are certain that they are not the ancient enemy. After all, it is Balor's duty to watch for signs of stirring from the Dark.



Crossover Rules

Gifts

Werewolves have magical powers called Gifts, which are taught to them by spirits. Many of these abilities can also affect the Dreaming. These Gifts are generally tuned to the world of spirit in which a Garou lives, but can overlap with the Dreaming. The following are Gifts detailed in **Werewolf: The Apocalypse** that affect changelings and chimera.

Spirit Ward (Level Four Homid Gift)

This ward extends into the Dreaming and is also proof against any kind of chimera.

Sense the Unnatural (Level Two Lupus Gift)

If this Gift is used to detect changelings, the difficulty is 9, unless the Kithain is actively using an Art, in which case the difficulty is 7.

Name the Spirit (Level Three Lupus Gift)

If this Gift is used while the Garou is enchanted, the Garou can identify chimera. This only works if the chimera is a recognizable or distinct creature or entity.

Pulse of the Invisible (Level Three Theurge Gift)

This Gift allows a Garou to perceive creatures of the Dreaming (this includes a changeling's fae mien), though he must first know what to look for. Generally a Garou who has never been enchanted will not be able to perceive chimera with this Gift, unless he was taught by one of the Kithain or another Garou who has seen chimera. A Garou actively using this Gift to perceive creatures of the Dreaming is subject to attack by chimerical means and is affected by cantrips as if he were enchanted.

Spirit Drain (Level Four Theurge Gift)

This Gift works on chimera that the Garou can perceive. Many Kithain take the destruction of benign chimera as an attack on the Dreaming.

The Malleable Spirit (Level Five Theurge Gift)

This Gift can be used to affect chimera if the Garou is enchanted (or using Pulse of the Invisible, above).

Spirit Friend (Level Three Children of Gaia Gift)

This Gift allows the Garou to perceive creatures of the Dreaming and interact with chimera. Most benign and neutral chimera will act friendly to the Garou. Antagonistic chimera (such as nervosa) are not affected by this Gift.

Faerie Kin (Level Three Fianna Gift)

When this Gift is used, any changeling within a one-mile radius feels a mental pull and knows that a Garou is in danger. Even if he has never encountered a Garou, he feels a nagging sense that *someone* is in danger. The changeling may make an opposed Willpower roll (difficulty 8) to avoid the summons. Failure means that he must respond to the call for aid by the quickest means possible. If the Garou botches, however, she summons the nastiest Unseelie in the area, especially any nearby Thallain.

Changeling-Garou

Kithain souls inhabiting a human or Kinfolk body preclude the possibility of the First Change. In effect, the changeling's fae soul blocks the mystic connection to Gaia that all Garou souls share. Hence, even within a body that has the Garou gene, the changeling cannot become a Garou. Any changelings who are also Kinfolk do not suffer from the Delirium, even when wholly in their mortal seeming.

The Delirium

Changelings who are actively in their fae mien are not affected by the Delirium.

Outlooks

I rather like that nice Walks-With-Wind fella. He dropped by the freehold last night, and played some pretty tunes on that pipe he has. I've heard tell that his folk can have nasty tempers. Well, he's never shown it to me. As far as I'm concerned, the Garou are always welcome at my fire.

— Thom Whittlewood, boggan craftsman

When you walk, I can think of no better companions than those called Silent Striders. I welcome them upon my journeys with open hand and heart. A word of warning, though — anger not the Garou. Once roused, their fury and power is enough to rend stone from its moorings.

— Maria, eshu talespinner

Figgerfurbing furballs're OK by me. This Glass Walker guy, name o' Franchise, and me have an arrangement. I keep his car running, he picks up odds and ends for me. Apparently they're fighting some kind of war, but hey, so long as it doesn't interrupt business....

— Irving Claybourne, nocker mechanic

Oh, the whole werewolf thing? Apart from the Fianna, I don't believe in 'em. However, I know this big doggie who lets me pet him when I slip him a burger. Kinda fun to have around when they aren't bravely going forth to hurl themselves into the maw of something-or-



other. Oh, yeah, and the coyote-Garou, the New-wash-a — well, when we get together, woo-hoo!

— Runcible Shaw, pooka at large

Bloody whirls of death is what they are! When they get into it, they can make one of our parties look like a church supper.

— Jason, redcap wilder

I once spent a week with a pack that resides just outside the city. They taught me songs of battle, I taught them.... other things. We faced down and killed some... thing. I don't know what it was, but it wasn't a chimera, and it nearly ripped one of my arms out of the socket.

Brave, feral, beautiful. That's the Garou.

— Jesibelle Acturus, satyr musician

The noble shifters have been our allies since time immemorial. We hold them in highest esteem and honor. It's a shame about the Get, but perhaps that was... a mistake. I welcome them to my court and to my home.

— Duke Dray, House Gwydion

Bone Gnawers? No, I have never met one of those. Why do you ask? I have met other Garou, and I have learned much about them, but I'm not telling you.

—Hettie One-Eye, sluagh grump

I have fought beside Garou in the moonlight. Their fierce ways of honor and duty are similar to ours. I hold any I meet in high regard. They are stalwart companions and powerful allies. Their war is our war, and only the shortsighted cannot see it.

— Duke Topaz, troll of House Gwydion

Mages

Ages ago, the fae first met humans who could speak words that formed new Dreams. The power of these mortal Dreamers frightened many fae, but also fascinated them, and in spite of themselves, they return again and again to walk with them.

These willworkers of reality are a diverse group, and the Kithain as a whole have contact with only a few branches. It is with mages, more than any other supernatural group, that the different kith have separate relations.

During the Sundering, but before the Shattering, many fae held themselves aloof from the human magick workers. The prevailing attitude was that these humans were simply dabblers, unable to truly touch the Dreaming. When the Shattering came and Glamour fled, the commoner Kithain sought any sign of magic in the world. Many of them came upon mages, also struggling to restore magic to the world. Many Kithain worked with the mages, and the attitudes of the past were quickly wiped away. Kithain and mage stood together against encroaching Banality and other supernatural foes. Some even pooled their resources, sharing the mystical energies of freeholds. (A stand against the sorcerous Tremere vampires by a mage/changeling compact is detailed in *Isle of the Mighty*.)

Problems arose when a group of mages dedicated to a paradigm of science and reason triumphed, imposing

their static view of the world on everyone. With belief in magic dying, magical power also faded. Mages began to seek out sources of power, including freeholds. The mages would drain them of Glamour in order to add to their own personal meager stores of magic. At first, some Kithain felt that it was important to support their allies, and allowed the draining of some smaller freeholds. The mages became greedy, however, and began seeking out larger freeholds.

This large-scale Ravaging precipitated the time of the greatest changeling and mage conflict. The era commonly called the Industrial Revolution had just begun. The mages, feeling that their doom was nigh, marshaled as many occult forces as they could. This gathering of resources included taking Glamour from the last few shared freeholds. The Kithain at this time, already fighting for their own existence, fought back against the willworkers. Throughout the world, alliances were broken, freeholds drained, and enchanted mages sent into madness (which they refer to as Quiet). The greatest battle raged in the city of Boston, where a motley of trolls cornered the remnants of an Order of Hermes Chantry. With spell-breaking artifacts clenched in their horny fists, they advanced. When the smoke had cleared, one troll remained standing, and the rest of the participants had vanished. Word of this conflict spread, and the mages learned quickly that they were no longer welcome in Kithain holdings.

The 20th century has seen a rapprochement between the Tradition mages and the Kithain. With the renewal of some ancient sources of Glamour, the fae are slightly less paranoid, but they still keep the locations

The Nephandus Connection

Nephandi are those mages who have sold their souls to dark forces in exchange for magickal might. Many times they can be found in conference with the Shadow Court. Even the most hardened Unseelie tend to repress a shudder when dealing with these mages; the depths of depravity to which the Nephandi sink regularly (having no soul to lose can be liberating that way) have taught a few Shadow courtiers some new tricks. The lure of such powerful allies is a difficult siren song to resist, though.

House Ailil is said to have an ancient link to these evil mages. It is certainly true that members of this house can tell when a Nephandus is in the immediate vicinity (within a hundred yards). Whenever a Nephandus is within one hundred yards of a changeling of House Ailil, that character's player may make a Perception + Kenning roll (difficulty 8) to detect the Nephandus' presence. Whether this shows a taint in Ailil's breast, or is just a vestigial effect from a long-ago agreement, is unclear.

of freeholds secret from all but their most trusted mage allies.

When the Resurgence occurred, the sidhe were given a crash course in mage proficiency. Duke Aeon challenged a member of the Order of Hermes to a duel, and His Grace was soundly trounced. As a result of skirmishes like this, the sidhe have become very interested in making alliances with mages, but are quite wary of the power they possess.

Perhaps the greatest threat to the fae are the mages referred to as the Hidden Ones, ideological descendants of the first merchants of Banality. It is their master plan to crush the wonder and magic from the world in the name of "protecting" the masses, leaving it a cold gray world of antiseptic science. Any who know of the fae have spared no expense or effort to force them into slumber. Some groups of these magi have advocated death by cold iron as the solution to the "changeling question." The Kithain avoid these banal mages whenever possible, but if cornered by one, their only hope is to throw all their Glamour at the willworker in the hope of enchanting the mage long enough to escape. It is a shared hatred of the Hidden Ones, or Technocrats as the mystic mages refer to them, that often brings Kithain and mages together.

The Traditions

The nine mystical Traditions of mages are the willworkers who battle the Hidden Ones' secret agenda of Banality. Some of these Traditions accept the fae within their views of reality and have traffic with them. Others are almost as banal as the Hidden Ones themselves. The following three Traditions have the most contact with the Kithain.

Verbena

The Verbena, patterned after the old pagan ways, use nature and blood magic to affect reality. These mystics probably have the most contact with the Kithain, due to the fact that the fae are part of their paradigm. Often the Verbena render aid in exchange for changeling blood (which can be used in several rituals and spells) or other favors.

Order of Hermes

These formal, "high magic" mages had the most contact with the sidhe before the Shattering. Now that the nobility has returned, the Hermetic mages are beside themselves with joy at this sign of returning magic. It is said one ancient mage actually giggled and clapped his hands like a child upon hearing the news that the sidhe had returned. Hermetic mages can be found in consultation with Kithain sages, or acting as unofficial advisors to the nobility.

Dreamspeakers

These shaman-mages interact with spirits and magical creatures on an almost daily basis. As a result, the Kithain find

these mages to be among the least banal. The Dreamspeakers have many contacts with the Nunnehi and other native faeries, and occasionally the European fae. Dreamspeakers are the most likely to seek out the fae to learn their secrets. Many Kithain, having been burned by mages in the past, are wary of these mystics' overtures of friendship.

Crossover Ideas

The most common reason for mages and changelings to interact would be to move against the Hidden Ones. Many nobles lend support to local mages who are fighting the Hidden Ones. Mages and changeling also work together when they have a common goal, such as searching for a powerful artifact.

Mages occasionally find their way into the Dreaming. Generally, most believe it to be part of the Umbra. Many get lost, unable to perceive the Silver Path, and need Kithain guides to help them back to more stable areas.

Mages and Kithain come into conflict over the power of freeholds. Mages perceive freeholds as storehouses of magical energy, which they term Quintessence. Unscrupulous mages who discover a freehold may drain it of its Glamour, sometimes extinguishing it permanently. This practice is abhorrent to the Kithain, and a Reaving mage may find himself hunted by a host of angry fae when they discover their home destroyed.

When the mad mages known as Marauders appear, they can disrupt the Dreaming as well as the mundane world, and changelings may help local mages to corral and neutralize the threat. However, there are a few Marauders that the fae would prefer to help... especially those who see changelings as being more real than humans.

Crossover Rules

Mages affect reality, changing it to fit their vision. The Near Dreaming often reflects this change. When a mage changes reality, using subtle or obvious effects, the Dreaming may be affected as well. A successful Kenning roll (difficulty 8 for vulgar magick, 9 for coincidental — see **Mage: The Ascension**) allows a Kithain to know that a mage used True Magick in the vicinity (within 10 yards). Three or more successes may determine what kind of magick was used, and five or more may allow some gleaning of who performed the magick (i.e., what Tradition or Convention, and perhaps who it was, if it is a mage known to the Kithain.)

Marauders, insane mages existing in their own reality, twist and warp the Dreaming in their wake. Where Marauders pass, the Dreaming recoils and reforms in grotesque shapes, reflecting the mad ones' views of reality. Strange chimerical creatures and artifacts are spawned, and go on rampages of their own. A changeling may enter the Dreaming to discover that his marble palace has become a twisted gnarled tree house with grasping branches and gaping maw mouth, thanks to the passing of a Marauder.

Extensive use of Dream Craft (see **Nobles: The Shining Host** or **Dreams and Nightmares**) can repair the damage caused



by a Marauder's passage. Alternatively, the Kithain can seek out artifacts or chimera capable of reversing the effects. This might be a good seed for a story involving mages and changelings.

Resisting Enchantment

The will and sense of reality of mages is stronger than that of most people. Therefore, when a changeling is attempting to enchant a mage, the mage may be able to resist the effect of the enchantment. To do so requires a Willpower roll for the mage (difficulty 8). The mage must score one success for each point of Glamour that the changeling invested in the enchantment attempt.

Countermagic

Kithain magic and True Magick flow fundamentally from the same source. As such, mages can attempt to resist the power of a Kithain's cantrips. The flipside of this is that a Kithain can use her Glamour to counter a mage's power as well. Doing this removes a bit of magic from the world, and risks giving the changeling more Banality.

When a Kithain performs a cantrip that will affect a mage, the mage can use her Arete to counter the cantrip. The system for this is to roll the mage's Arete with the difficulty equal to the highest level of Art being used in the cantrip + 3. This is the formula regardless of whether the mage is using countermagic, unweaving or anti-magick.

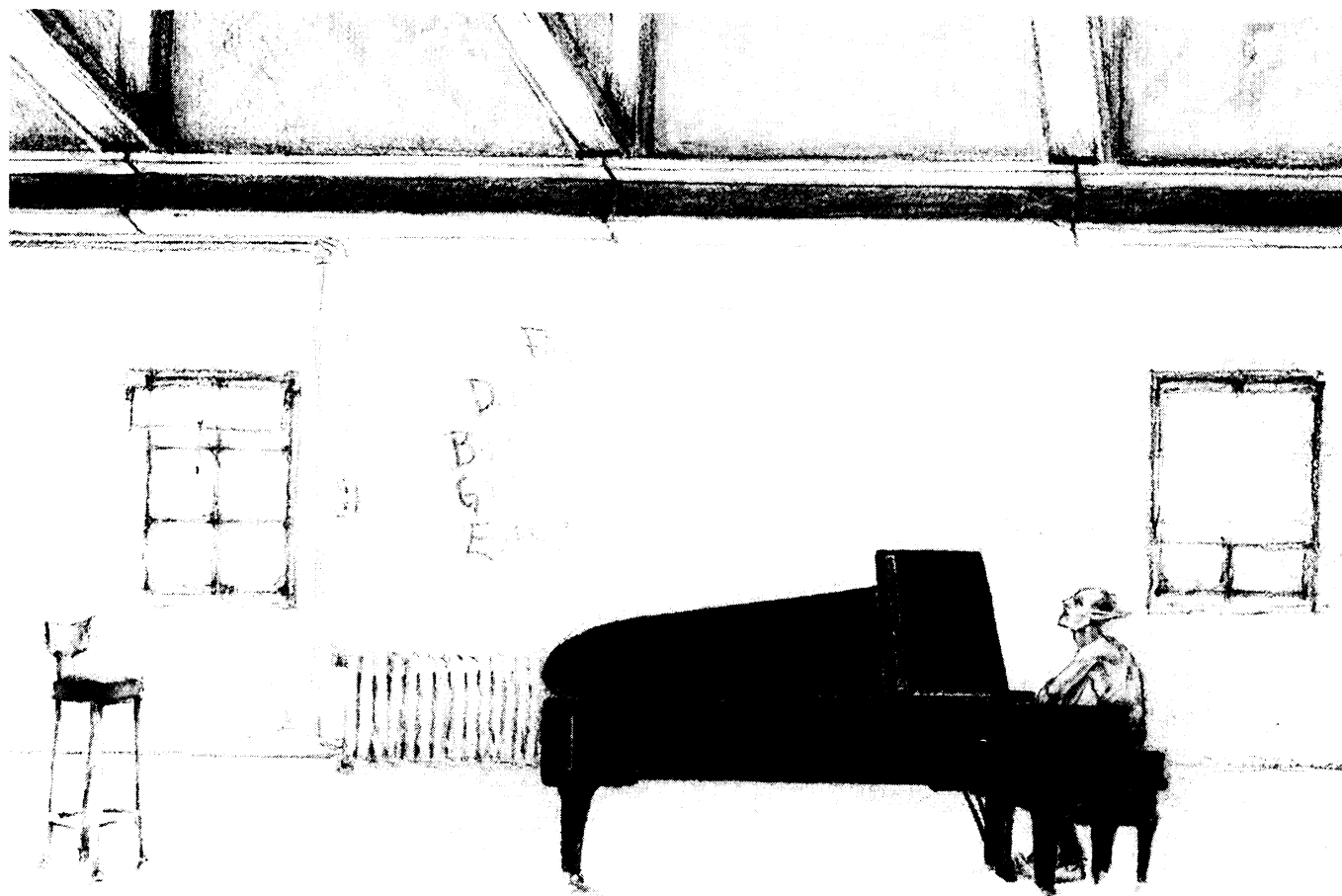
To resist mage magick, a changeling player must roll her Glamour against a difficulty of the highest Sphere rating used in the effect + 4. If successful in countering the effect, the changeling receives a point of temporary Banality for having removed some small bit of magic from the world.

Magickally Draining Freeholds

Some unscrupulous mages worm their way into a Kithain motley or court to gain access to a freehold. Others may just stumble onto one. Either way, the mage may decide to siphon the Glamour from the area, seeing the freehold as a magical Node. Fortunately for changelings, it is highly unlikely that most mages will find a freehold by accident. The wild nature of Glamour seems to cloak it from sight, even to the mystical senses of mages.

To locate a freehold, a mage must first actively examine an area and must use both Spirit 1 and Prime 1 on the location he thinks may be a freehold. He then must succeed in an Arete roll (difficulty 9). A failure indicates that the mage fails to notice the freehold and sees only the seeming of the place. If he succeeds, he sees a brief glimpse of the freehold's true nature.

To drain the freehold of its Glamour, the mage must have Prime 3 or higher. The amount of Quintessence gleaned without destroying the freehold is equal to its level. If the mage decides, he may drain double the points of Glamour, extinguishing the balefire within the freehold. Any points taken over the level of the freehold may damage the freehold at the Storyteller's discretion.



Some courts allow allied mages to siphon Glamour from the local freeholds, but this is exceedingly rare.

Any changeling witnessing a mage draining a freehold will retaliate in kind against what any Kithain considers a heinous act. Some mages attempt to drain Glamour surreptitiously from a freehold while purporting to be allies to the fae. These mages walk a fine line, for if their treachery is revealed they will certainly reap the whirlwind.

Spirit Sphere

The sphere of magick dealing with Spirit is closest to the Dreaming, touching it in places. Mages who are proficient in this sphere can use it to perceive and affect the Dreaming.

Any mage with one dot in Spirit can attempt to discover if someone is Kithain by rolling his Arete (difficulty 7). To perceive the local Near Dreaming, the mage must roll Arete (difficulty 8). If the mage wants to scan an area for a Kithain presence, again, an Arete roll is called for (difficulty 9).

Changeling-Magi

Changelings cannot use True Magick, because the fae soul inhabiting the changeling's body has forced the human's Avatar into permanent slumber, making it impossible for it to Awaken.

Awareness

A mage who has encountered the fae in the past may sense their presence with an Awareness roll (difficulty 9).

Outlooks

Wizards? Never met one. I hear their Arts are pretty wild, but I'm just as happy not having to deal with another complication in my life. Now move your feet, I have to sweep here.

— Gareth Toadstool, boggan restaurant owner

Once I sat with a Dreamspeaker at his fire. He called the spirits, and we shared stories of the first dawn. The Dreamspeakers and Verbena have been our allies for centuries. I respect them, but always keep in mind the mistakes of the past.

— Maria, eshu talespinner

Sons of Ether — heh! Weird science! These guys are like mad scientists — they have the coolest gadgets, and their journals are a hoot! The one I've met, he's a riot. A little cracked, yeah, but ain't we all? I'd never let one of 'em touch my car, though.

— Irving Claybourne, nocker mechanic

Once, I was chatting with a mage. He was all decked out in white robes, long gnarled staff, thick white beard. It was cool. Uh, then he tried to eat me. So, generally, I don't hang out with them. Oh, and steer waaaaay clear of the ones in suits!

— Runcible Shaw, carrot eater

Don't know a whole lot about 'em to be honest. They bleed just like anyone else, though!

— Derek, redcap gang member

Mages. Heh, three words — *Cult. Of. Ecstasy*. I never thought anyone could out-party me, but these guys managed it. Come to think of it, if it wasn't for the fact that I didn't seem to lose any Glamour, I would've sworn they Ravaged me. Doesn't matter, though. It was worth it.

— Phillipe le Noir, satyr entertainer

The magi have honed their skills since we left. They are powerful and inscrutable. In our absence they took much Glamour from our freeholds, and that makes me leery of trusting them. They fight the Hidden Ones, and in that I will aid them, but I am still cautious of allowing them into my home.

— Queen Mab, House Fiona

I like the Euthanatos. The death-mages have a sense of style (besides scaring the willies out of the sidhe). Many mages have extensive libraries, and that makes them allies and contacts worth having. Don't forget about the betrayals of the past, though.

— Heather, sluagh Goth

The mages are a force for magic in the world. In that we support them. The mages hunger for power. In that we oppose them. Some have more honor than others do. I would trust many of those in the Verbená, Dreamspeaker and Akashic Traditions. The other Traditions I see as sometimes useful, yet untrustworthy companions.

— Duke Topaz, troll of House Gwydion

Wraiths

The Kithain have the least contact with the spirits of the deceased referred to as the Restless Dead. For many reasons, most changelings shun wraiths. It's one thing to talk to a vampire, a werewolf or a wizard, but ghosts are often another matter entirely with the fae.

Many sidhe are terrified of anything relating to death. They see wraiths as uncomfortable reminders that humans may continue past death, but no one knows what happens when a sidhe dies. Many commoners are superstitious and remember the old stories about ghostly visitations, often seeing them as bad luck.

Childlings are divided. Ghost stories told at sleepovers with the flashlight are fun; real ghosts are not. Some see wraiths as cool, if incorporeal, friends. As changelings advance in years, some begin to lose their earlier ease around wraiths, and "Casper" suddenly becomes an extra from *The Frighteners*. A wraith may befriend a childling, only to lose that friend as the childling grows up and finds it really disturbing that his otherworldly friend can make the walls drip blood. Some wraith fall into such despair over the loss that they decide to make their former friends' lives hell with ghostly pranking (which is often frightfully malicious).

The Restless Dead are in a constant struggle to resolve the ties that bind them to the twilight zone between the world of the living, and the great Beyond. It is searching for a way to preserve these chains, or Fetters (see **Wraith: The Oblivion**), that makes





a wraith seek out living allies who can help them finish their business. To make matters worse, wraiths must also deal with the threat of their darker sides taking over and wreaking havoc. This Shadow, as it is called, can manifest at inopportune times, and many changelings often do not know when or why their wraithly acquaintance's personality changes at the drop of a hat.

Sluagh have the greatest contact with the Restless Dead. They can see and interact with wraiths more easily than virtually any other supernatural creature on Earth. This ability is believed to date back to an agreement between the spirits of the dead and the sluagh. It is said that there was once a man by the name of Glam, who was kinain to the sluagh, although only his soft-spoken voice pointed to it. One day, Glam was walking the ramparts of his city when a hue and cry was raised from the gate. Glam rushed down, and was told a shambling creature approached the city, the stench of death heavy upon it. Glam strapped on his silver buckler and heavy sword, then ran to meet this creature. When he came upon it, he stopped in his tracks. It had the shape of a man, yet was white as a sheet. Upon its head was a grievous wound that must have been fatal. Glam was prepared to fight the undead creature, but it spoke to him words of peace, explaining that it was a spirit of the dead, returned to its body and risen from the grave to avenge its murder.

Glam listened to the creature and stayed his hand. He felt compassion for the dead man, and instead of attacking, swore to aid him in the bringing justice against the murderer.

Glam and the dead man traveled to the village where the murderer, a common footpad, lived. There they found him playing dice and drinking. When the thief saw the man he had left for dead approach, he died of fright in the middle of his games. Glam, disappointed that there would be no fight, asked the dead man if there was anything else he could do.

The dead man answered that he had fulfilled his task, but many spirits of the dead needed help in fulfilling theirs. Many of them needed a pair of hands in the waking world, and Glam and his kin would do his kind a great service if they would aid these spirits. Glam agreed.

Before the dead man sank into the Beyond, he cast a spell upon Glam. The spell affected all who shared Glam's blood, and allowed them to see and speak with the spirits of the dead who remained bound to the Earth. It was this gift Glam passed to his sluagh kin, and this is why they can see the dead to this day.

The wraiths who tend to cross paths with the Kithain most are usually members of the wraithly Guilds known as Sandmen, a few of those called Chanteurs, and to a lesser extent, those called Haunters. The Sandmen enter the dreams of the living and bring them into the realms of the dead, using the power of dreams to create illusions and effects. Chanteurs' powers are focused through their ghostly songs, which has caused many a changeling to believe they are banshees. The Haunters are ghosts who harass the living, using their power to affect the living world.

Sandmen

The Kithain have many stories that speak of the dead stealing the dreams of the living. Many of these stories may be based upon the actions of the Sandmen. These wraiths use a ghostly power called Phantasm (see **Wraith: The Oblivion**) to affect the dreams of the sleeping. This power has a definite effect upon changelings who are, after all, creatures of dreams. If a Sandman is patronizing a Kithain's Dreamer, the difficulty for all rolls for Reverie or Ravaging is increased by three. This effect does not dampen the Dreamer's creativity (unless the wraith is scaring the mortal into not creating for some reason). It simply makes the dreams where Glamour is formed less accessible. Three successes on a Kenning roll (difficulty 8) allows the changeling to realize that something is tampering with the Dreamer's dreams. A successful Gremayre or the proper Lore roll (difficulty 7) allows the character to know that the intruder is a wraith.

The Kithain must then decide how to deal with the situation, assuming he doesn't simply abandon the Dreamer. The safest means of dealing with the problem is generally to acquire the services of a sluagh who can communicate with the wraith. A much more dangerous proposition is for the changeling to attempt to draw the Sandman into his own dreams for a more equal footing.

Crossover Ideas

The Kithain, with the exception of the sluagh, tend to shun the Restless Dead. Most stories involving changeling-wraith interaction concern a wraith who had ties to a changeling before her death. The other most common means by which a changeling may come into contact with a wraith is if a Sandman is marauding one of his Dreamers.

Crossover Rules

Sluagh Perceptions

In order to see a wraith, a sluagh must make a Perception + Kenning roll (difficulty 9). To hear a wraith, the character must spend a point of Glamour.

Keening

Keening is the wraith power to create emotions within a target. Changelings are affected by this power more easily than most. Any Keening roll made against a changeling has its difficulty reduced by one. A changeling and a wraith can work in unison to enhance the creation of Glamour from a Dreamer.

For ever two successes rolled by a wraith using Keening, the difficulty for Reverie or Ravaging is reduced by one.

Pandemonium

The effects of this wraithly power often extend into the Near Dreaming. The chimerical effects created by the use of this power can be quite disturbing, not to mention dangerous, to any Kithain in the vicinity.

Outlooks

(Gulp) *G-ghost? Nope, never seen one and hope I never do. Ask a sluagh. I have, uh, somewhere else to be.*

— Gareth Toadstool, boggan restaurant owner

The Restless Dead seek a way to leave their lives behind. Many simply need a helping hand, and it behooves us to aid those who ask politely.

— Maria, eshu talespinner

Ghosts, wraiths, spooks, whatever the momzers are called, I don't care. I ain't never seen one, and I probably never will. I hear they're all over the sluagh like flies on shite though.

— Irving Claybourne, nocker mechanic

Ooooh.... White sheet over the head and lots of bemoaning their deadness. Booo-ring. There are a few who enjoy a good prank, and they ain't so bad. On the other hand they also taste like strawberries.

— Runcible Shaw, lover of strawberries

One thing's for sure, ya can't bite 'em.

— Gort, redcap childling

Clammy hands rising from the grave to steal our dreams? (shudder) No, no — wraiths freak me out.

— Phillipe le Noir, satyr entertainer

I'd rather not discuss it. They're manifestations beyond our understanding. No one knows what is beyond death. No, I'd really rather not discuss it.

— Baron Edgewick, sidhe scholar

The arrangements between ourselves and the wraiths are not matters for public discussion — you do understand, of course? I have found few ways more satisfying and easy to get rid of unwanted company than to simply strike up a conversation with the ghost who's sitting just behind his shoulder.

— Elspeth Danvers, sluagh keeper of antiquities

The Restless Dead chill even my bones. I tend to stay away from them. Some, however, are warriors who need to settle debts of honor. These spirits I would aid.

— Graeme Thornshield, troll warrior



CHAPTER TWO: CANTRIP CONFUSION

An artist is a dreamer consenting to dream of the actual world.

— George Santayana

Cantrips

Casting cantrips is beyond a doubt one of the most difficult aspects of playing **Changeling**. Especially if you are using the advanced rules, there can be a lot of steps and numbers involved, which often works against Storytelling and leads to endless number-crunching. Experienced Storytellers quickly learn to use the aspects of the rules that they like and ditch the rest, hopefully integrating cantrip casting as seamlessly as possible into the action. The following section provides some tips for making cantrip casting easier as well as clarifying some of the more vague sections in the rules.

Bunks

What exactly is a Bunk? Bunks are the means by which changelings are able to invoke Glamour to do their bidding. They are a changeling's means of contacting the Dreaming, if only for a brief instant, to create a wondrous effect. Glamour may still be needed, but without a Bunk a changeling may find it hard to coax the Glamour to do as he desires.

The types of Bunks that a changeling may perform are as various as changelings themselves. The Bunks a changeling works tend to be unique to herself, and there are those who believe that using the same Bunk too many times can cause it to become tainted with Banality and eventually become useless. Because of this, most changelings attempt to create their own personalized Bunks for casting cantrips rather than copying others, and even then they try to vary them as much as possible.

Ultimately a Bunk can be anything — whistling a tune,

Optional Rule: Banal Bunks

This optional rule forces players to constantly come up with new Bunks for their characters, rather than allowing them to fall into using the same old Bunk over and over again. Anytime a changeling uses the same Bunk more than once in the same day, the Storyteller can rule that the Bunk has become tinged with Banality and therefore less effective. Thus, a Bunk that had been considered to be a level-three Bunk would now become a level two. This degradation can continue until the Bunk no longer has any effect at all. Bunks that have been reduced in this way should have their value restored at a rate of one level per day. For example, a Bunk that the Storyteller originally rules to be a level three is used four times in one game day by a character and so is reduced to nothing. The next game day, the Bunk should be considered to be restored to level one, the following day to level two, and finally on the third day back to level three. Ultimately the rate at which a Bunk degrades in value is up to the Storyteller. The one level per extra use is simply a guideline. Storytellers who wish to force their players into making up new Bunks may rule that a Bunk can only be used once per game day — or even only once ever!

Some Storytellers may find the above system too cumbersome, what with having to keep track of how many days have passed till the Bunk can be used again at full strength. Alternatively, the Storyteller can simply rule that when a character uses the same Bunk too often he gains a temporary point of Banality. Of course, how often is too often is entirely up to the Storyteller.

reciting a rhyme, dancing a jig, writing an essay, rolling dice, picking your nose and making a chalk drawing are all examples of possible Bunks.

Even though Bunks are a game mechanic, they can still be fun. Creating new Bunks for characters to use and coming up with them on the fly during the course of an adventure can add a lot of fun and excitement to a story. When creating a Bunk, try to avoid min-maxing to create the optimum level (and difficulty) to for the cantrip being cast, but instead focus on the appropriateness of the Bunk. Three elements go into what type of Bunk is suitable for a given cantrip:

1) The **Art** being used is probably the primary concern when creating a Bunk. Some types of Bunks are appropriate for certain Arts, while others just aren't. For example, laying a Tarot spread is certainly appropriate for a cantrip involving Soothsay (and possibly even Chicanery), but it wouldn't be for Wayfare.

2) The **character** casting the Bunk can also have an influence in the type of Bunk created. While a pooka might sing silly songs or stick out his tongue at a passerby, a sidhe knight would be much more likely to make a grand gesture or pick the petals off a rose, and a troll would most certainly never be caught crossing his eyes and making a moose salute.

3) The **situation** in which the cantrip is being cast often has a strong impact on the nature of the Bunk. Certain social situations often make it impossible to perform a Bunk that may be perfect in a more secluded setting. Time is also an important factor when coming up with a Bunk. If you have all the time in the world, you can put as much creativity and complexity as you wish into a Bunk (some nocker grumps have been known to create the most intricate objects as foci for their Bunk). However, if your friend the pooka is about to be torn limb from limb by a ravenous Black Spiral Dancer, then you may not have the time to create a whooziwahsit or make an elaborate painting. The time to act is *now*, and you'd best do something fast if you want to save your friend's life!

Examples of Bunks

The following are some examples of Bunks that characters may use when casting cantrips. This is by no means a definitive list, and players and Storytellers should be as creative as possible when coming up with new ideas for cantrips. This list is just to get you started.

Chicanery

Chicanery Bunks are sometimes physical in nature (hand gestures or the manipulation of an object), but are more often verbal. Possibilities include:

- Waggle your finger at someone. (Level One)
- Sing a verse of a song backward. (Level Two)
- Quote a monologue. (Level Two to Level Five)
- Whistle an entire song. (Level Four)
- Recite the target's lineage back five generations (Level Five)

Bunk Levels

There are two important factors in determining the level of a Bunk: the amount of time taken to perform the Bunk and the creativity of the Bunk. Most often the level of the Bunk is determined by how much time is invested. Level-one Bunks can almost always be performed in the same turn as the cantrip is cast without any ill effects. In most cases, performing a level-two or greater Bunk in the same turn as casting requires the character to split his Dice Pool as if he were taking multiple actions in the same turn (which he in effect is). Because of the Dice Pool splitting required for casting higher level Bunks, most changelings prefer to perform only level-one Bunks in combat situations, unless the opponent's Banality is just too high (requiring a higher level Bunk).

The only other means of getting a higher level Bunk without taking the extra time or splitting pools is to come up with a particularly creative or innovative Bunk. Storytellers should always feel free to award players who come up with extremely clever (and appropriate) Bunks by increasing the level of the Bunk. In order to be granted such an award, the Bunk should meet all of the factors for creating a Bunk as described above.

Ledgerdemean

Bunks for this Art are almost always physical gestures or actions. Possibilities include:

- Pull your earlobe three times (Level One)
- Dance around the target of the cantrip. (Level Two)
- Hold your breath for 10 seconds (Level Three)
- Perform a magic trick (Level Four to Level Five)
- Make an origami dragon and throw it at your target (Level Five)

Primal

Primal Bunks almost always involve natural objects or substances used in a ritualistic manner. Possibilities include:

- Shower your target in flower petals. (Level One)
- Rub a lotion made with clover on your subject (Level Two)
- Inflict a wound on yourself and drip the blood on your subject (Level Three)
- Burn mushrooms and inhale the smoke (Level Four)
- Make willowbark tea and drink it. (Level Five)

Soothsay

Soothsay Bunks often involve some sort of divination ritual. Possibilities include:

- Roll some dice. (Level One)
- Break a mirror and examine the shards. (Level Two)
- Cut yourself and sprinkle the blood on the ground. (Level Three)



- Draw a picture of your subject. (Level Four to Five)
- Lay a full Celtic cross tarot spread. (Level Five)

Sovereign

Sovereign Bunks usually include some sort of grand gesture or proclamation. Possibilities include:

- Make a wide, sweeping gesture with your arms. (Level One)
- Ring a gong three times. (Level Two)
- Recite your lineage back five generations. (Level Three)
- Present your subject(s) with a gift. (Level Four)
- Make an oath. (Level Five)

Wayfare

Wayfare Bunks tend to be physical actions. Possibilities include:

- Stamp your foot three times fast. (Level One)
- Jump up and down and spin in a circle. (Level Two)
- Draw a circle on the ground and then stand in it. (Level Three)
- Draw a doorway on a wall. (Level Three to Five)
- Leap off a cliff while flapping your arms... and hope the cantrip works. (Level Five)



CHAPTER THREE: ADVANCED STORYTELLING

*Everybody knows we live in a world where they
give bad names to beautiful things.
Everybody knows we live in a world where we don't
give beautiful things a second glance.
Heaven only knows we live in a world where what
we call beautiful is just something on sale.
People laughing behind their hands as the fragile
and sensitive are given no chance.*

— Marillion, "Beautiful"

This chapter is full of information to help a Storyteller create a chronicle and tell a story. Much of this information is simply expanding that which you can already find in **Changeling: The Dreaming** second edition, though some of it is entirely new.

Seeming vs. Mien

The concept of how a changeling appears to himself and to others (mortals and supernaturals) is perhaps one of the most complex in **Changeling**. The concept of the mortal seeming and the fae mien are discussed at length in the core rulebook, but it seemed that some further explanation could not hurt. The following section goes into further detail regarding the differences between the seeming and the mien and how it all works.

Changelings live in two worlds: the banal and the Glamourous. To the mundane world, they appear as typical, albeit eccentric, people. Behind this facade, they lead lives guided by magic and mystery. Kithain have to accept both magic and

mundanity as components of their lives. In fact, Banality and Glamour are both integral parts of their being, and their appearances reflect this. Changelings have two appearances: an outward, obvious mortal form and a second, hidden faerie form.

The Mortal Seeming

A changeling's mortal seeming shows everything that is mundane about him. It allows him to interact with the so-called "normal" world without attracting too much attention. A fae's mortal guise reflects her true nature. For instance, a troll hero may masquerade as a tall, stoic man tinged by sadness. A well-esteemed boggan might appear to everyday people as a short, plump woman with a cheerful disposition. Even a redcap with flaming red hair, facial tattoos and an intricate pattern of screws affixed in her forehead might prefer to appear as a acne-scarred hellraiser with dishwater blonde hair and a few piercings. By walking about in mortal guise, the fae find it easier to interact with mortal society and hide from the tides of Banality.

The Fae Mien

Most people with changeling blood don't realize they carry such until the day that they awaken to their faerie heritage. The mortal seeming is developed first; the fae is blissfully unaware of her true self during this time. When the faerie spirit awakens, the changeling undergoes a process known as the Chrysalis. Newly awakened changelings are suddenly aware of the magic around them and soon understand the dangers of mundanity. The world instantly becomes a much larger place. Behind the reality lies the Dreaming.

After the Chrysalis, changelings can sense the hidden world of the fae. A playground might actually be a court of young faeries. A sewer tunnel can lead to an underground kingdom. A homeless man in an alleyway might be a wandering knight resting from his quest. It's all a matter of perception, of seeing the imaginary hidden behind the real.

In the same manner, the essence of a changeling hides behind his mortal seeming. Faeries walk in the midst of human society, but they hide their true selves. Fae can sense — or ken — the faerie appearances hidden behind mortal disguises. This hidden appearance is known as the fae mien. By kenning the souls of other fae, a changeling can spot her brethren.

Dropping the Mask

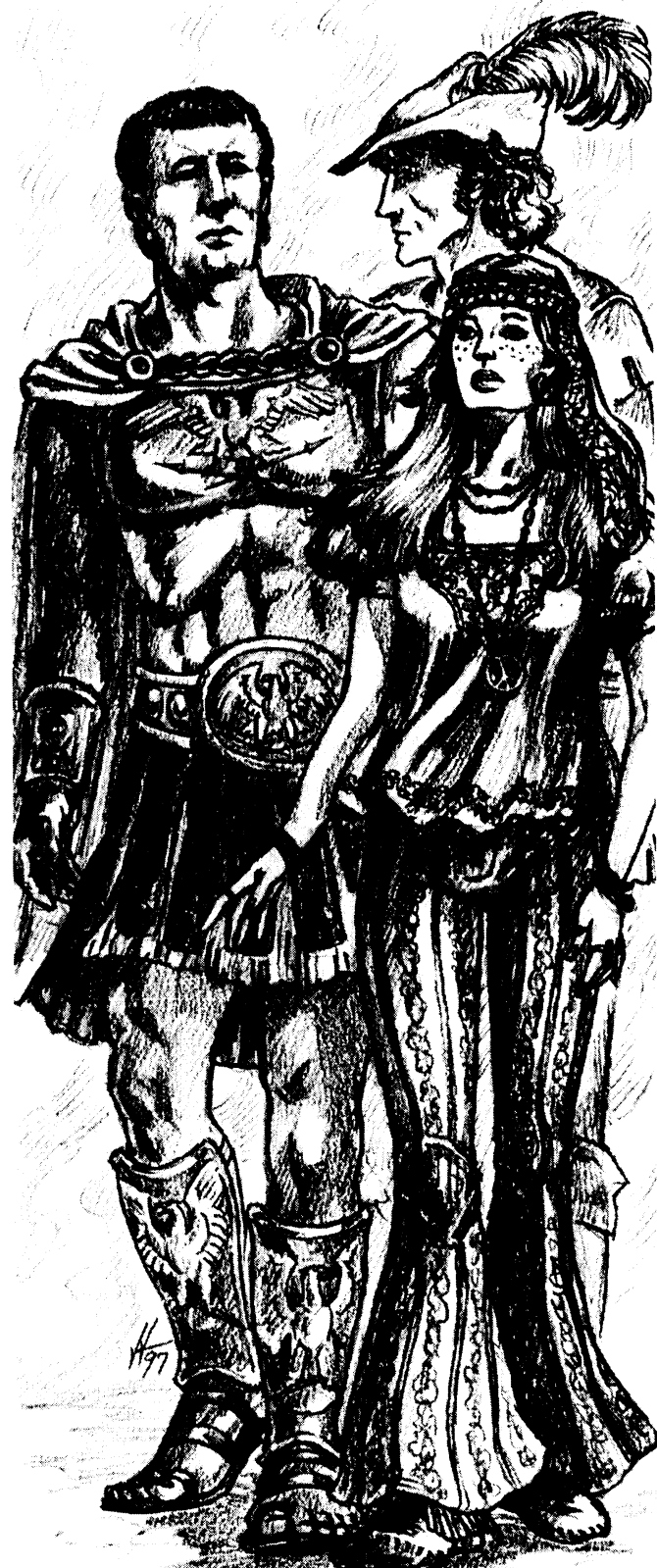
As with real life, the boundary between the fantastic and the realistic is an important one. Separating the mortal seeming from the fae mien is one of the more unusual parts of playing a character in this game. For players who want more detail, here's a few rules to help you distinguish them.

Changelings hide their true identity from most mortals, but not from each other. Kenning another fae has a few unusual complications. If a changeling's Glamour is higher than her Banality, her fae mien is pretty obvious to other fae. No roll is necessary to see a changeling's faerie mien.

If the changeling's Glamour drops below her Banality rating, other changelings see her appearance slowly fade behind her mortal seeming. Older fae refer to this as the *retorse*. Once it occurs, it's harder to see the fae mien behind the mortal facade. More specifically, a player must roll Perception + Kenning (difficulty 6) for the changeling to see the fae mien, though the fact that the person is a changeling is still readily apparent. There is no shapeshifting involved; it's all a matter of perception.

A Double Life

Why do changelings need to distinguish between the mortal seeming and the faerie mien? The answer is simple: many of them lead double lives. One life is among mortals; the other is among fae. The mortal seeming is the identity a changeling has grown up with. It allows him to continue his life as he matures, if he so chooses. Fae can continue to go to school, hold down jobs, and fulfill all the normal, and sometimes necessary, obligations of mortal society.





A Matter of Perception

Who can see a changeling? And if they can be seen, *what* is seen?

Mortals

Under all normal circumstances, the fae mien is invisible to mortals. Mortals always see a changeling's mortal seeming unless they are enchanted or the changeling has called upon the Wyrd.

Other Changelings

As long as the changeling's permanent Glamour is higher than her permanent Banality, other changelings see her fae mien without difficulty. If her permanent Banality is higher, it will take a Perception + Kenning roll (difficulty 6) for other changelings to see her fae mien. The fact that she is a changeling is not missed by other changelings.

If she has temporarily forgotten her fae nature (say from having been killed by chimerical damage), another changeling must make a Perception + Kenning roll (difficulty 8) to even sense that she is a changeling. The difficulty for this increases to 10 to determine her kith.

Other Supernaturals

Many supernatural beings have different means by which they can sense changelings or even see their fae miens (many of these methods are described in Chapter One). However, unless a supernatural (vampire, wraith, werewolf or mage) is employing one of these methods, the supernatural always sees a changeling's mortal seeming (unless the supernatural is enchanted or the changeling Calls Upon the Wyrd, of course).

However, there is always the temptation of the second life. The lure of the Seelie and Unseelie Courts is a powerful temptation. There's court intrigue, adventures on the open road, romance with other fae, and even chances to encounter other supernatural beings. Balancing these two lives can become so difficult that some fae retreat completely from the mortal world. They might choose to associate only with other fae or perhaps never set foot outside a faerie freehold. Even when this choice is made, the mortal seeming is necessary for hiding in the midst of humans

Banality Revisited

Some of the following material has already been printed in **The Autumn People**, but it seemed useful to reprint it here. A Banality chart has been added to help give players, and Storytellers, an idea of just what those numbers mean.

What Do the Numbers Mean?

If you're the sort of person who thinks that taking on Banality is actually a good strategy for a changeling (after all, you can use it as protection from cantrips and other fae attacks), the

following guidelines are provided to help you roleplay your character's slow decline. Enjoy.

Banality of Five

For human adults, this is borderline insanity. Mortals in this frame of mind may have invisible friends, believe in conspiracy theories, live in elaborate delusions, or fall prey to rampant paranoia and take precautions against secret societies living in their midst. Getting a job as an occult investigator for a tabloid newspaper or selling bottles of holy water downtown in your off-hours are two good career moves. Be careful, though, or you'll wind up in an asylum. Briefly seeing (and misunderstanding) elements of the Dreaming is a faint possibility.

For human children, this is borderline maturity. You can still grow up to be the President of the United States, become an astronaut or go to Harvard someday. Being nine years old isn't really that bad, except when you have to go to school.

Among the Kithain, this is the Banality of an extremely open-minded grump. Most grumps don't keep this state of grace for long. Although this frame of mind is extremely dull by faerie standards, the individual nonetheless believes himself to be the reincarnation of a being from a magical race that regularly interacts with a dimension of imaginary people and objects. He will *not*, however, play "Ring Around the Rosie" without at least some prompting.

Banality of Six

In human society, this is the state of mind of a creative artist. She is poised between the mundane concerns of day-to-day life and the maddening call of her muse. Maintaining this frame of mind can be difficult. Under the right conditions, an artist can create beautiful works of art and find truthful revelations. Seeing chimerical objects, however, is out of the question without enchantment.

For a changeling who is slowly going mundane, there is still hope at this stage. The changeling may feel the need to spend more time around mundanes at this level of Banality. She might hang out a lot at an art school, beg for change on the streets, follow a band or medieval recreation group across the country, or just generally spend a great deal of time with Glamorous mortals trying to induce Reverie. If she doesn't act quickly, she may find her task slowly becoming more difficult.

Banality of Seven

This is the state of mind of the average mortal: practical, sensible and cautious. This type of person keeps plenty of food in the fridge, cleans his apartment once a week, and rarely stays up past midnight. For more inspiration on this kind of behavior, watch an evening of prime time television or spend an afternoon doing housework.

A changeling at this level of Banality finds the concerns of the mundane world more pressing than the needs of the Dream-





ing. Any call to adventure requires him to first make cautious plans and question how it will affect his mundane life. Any adventurous course of action seems somewhat foolish at first.

Unseelie are better able to resist Banality than Seelie. One welcome distraction is the diversion of the Shadow Court. Members of the Court at this level become more concerned with the trivial details than the problems outside their social circle. They are muckrakers who traffic in gossip and try to deny their own Banality by rooting out despair and failure in those around them. They also become powerful Ravagers, but they play a dangerous game, risking their hearts and souls for the sake of raw power.

Banality of Eight

This is the frame of mind of a Heavy Sleeper or a weak Autumn Person. Truly banal people resist despair and mistrust by becoming obsessive and anal. Anyone who does not share these traits is a threat to them.

Seelie handle this sickening of the spirit somewhat differently. Tearing oneself away from regret and despair is difficult, although the changeling is painfully aware of what is happening to her. Finding the energy to go out and truly live becomes difficult. It's so much safer to just stay at home. She still trusts the guidance of her friends, but she requires their leadership to help her clear the cobwebs from her mind.

Unseelie find other diversions as their hearts harden. At this stage, mundane Unseelie either elevate themselves to

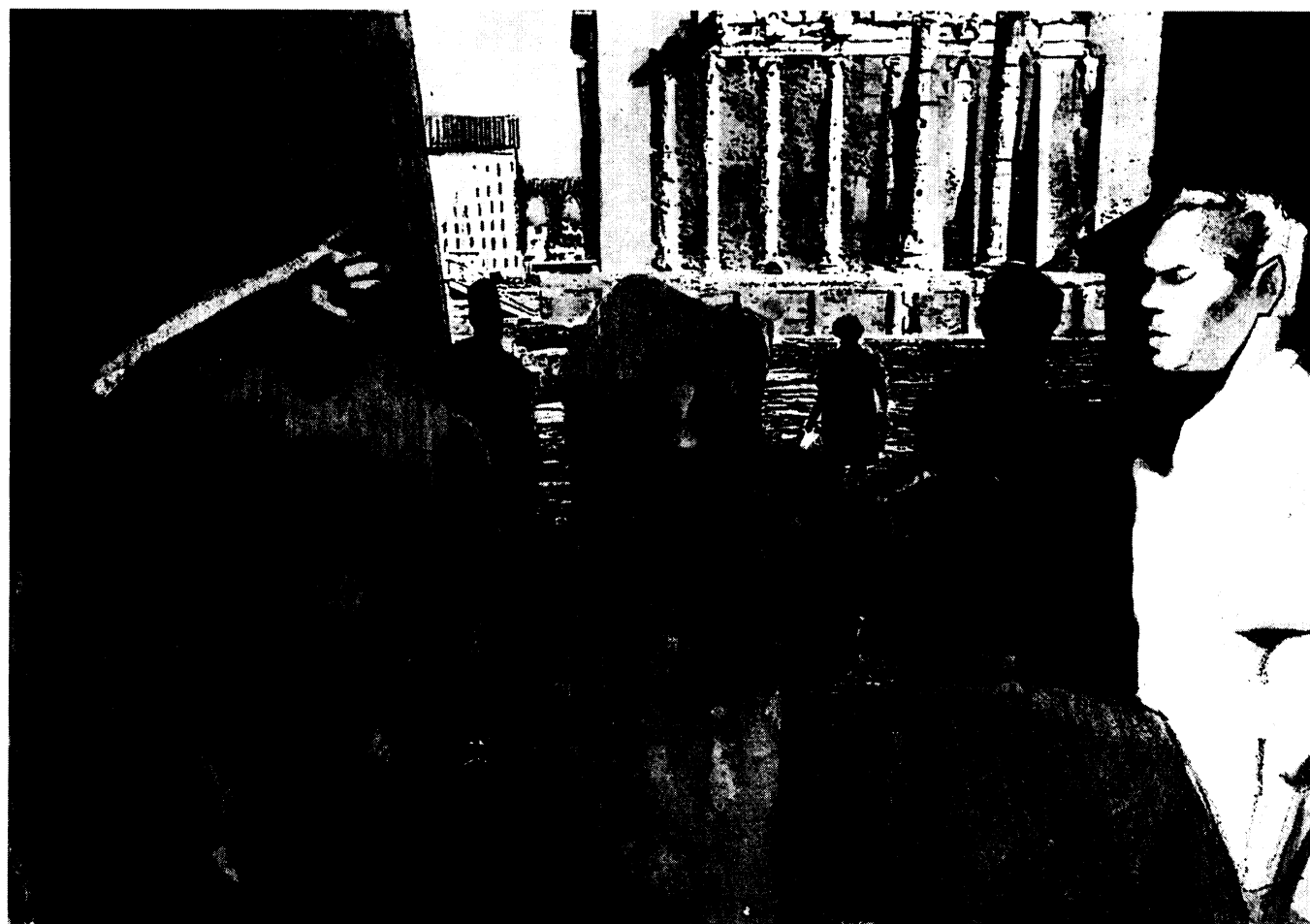
higher positions in the Shadow Court and increase their addiction, or tear themselves away from it completely. Rogues who isolate themselves from the Court (or are rejected from it) begin to spiral into epic fests of Ravaging in a desperate attempt to either stave off spiritual decay or lessen the pain by inducing Bedlam.

The difficulty for any roll involving an Epiphany is increased by one for characters who have achieved this level of Banality.

Banality of Nine

This is the mental state of an Autumn Person. Faeries find that prolonged exposure to this type of individual can actually be physically painful. For more ideas on how to be truly banal, ride across the country in a bus for three days while making 10 minute stops in small towns along the way. (Legal considerations prevent us from naming a suitable bus line for this enterprise, but the reader should be able to find one.)

A changeling at this level of Banality begins to forget the more Glamorous details of her past. As her temporary Banality continues to increase, more and more memories of her faerie life disappear. The fae forgets the names of kith allies and the location of freeholds. Her fae mien resembles her mundane seeming almost exactly. Understanding or even seeing elements of the Dreaming is difficult (+2 difficulty to all Kenning, Greymare and Remembrance rolls).



Banality of Ten

Humans at this state of Banality lose most of their emotions. They are oblivious to the joys of life and gain an inscrutable affinity to tedious things. Childhood has been forgotten, love is an impossibility, and only the stupor of intoxication can offer a temporary surcease from the depths of sorrow.

A changeling who gains 10 points of Permanent Banality is in severe risk of being Undone. See below for further details on this.

The Undoing

She is gone. Without a trace. Like a snowflake in the palm of my hand, the Glamour that infused her and made her what she was.... is gone.

— Sir Liam Wormwood, sidhe knight, lamenting his lover lost to Banality

If becoming Dauntain could be considered a fate worse than death, then the Undoing is a fate even worse than that. The Kithain who experiences this simply ceases to exist, as if she never were. This is almost always the final fate of Dauntain as they plunge deeper and deeper into a well of Banality.

Succumbing to the Undoing is what many Kithain fear the most, for it is this fate which almost all fae must one day face. Those who succumb are the truly tragic, as their story ends not

with a bang, but with a whimper. There is no heroic death, no noble sacrifice to save the kingdom.

There are actually two different magnitudes of this phenomenon. The first is simply what happens when a Kithain temporarily forgets who and what she is. This state usually passes when the changeling is once more exposed to Glamour. She experiences a form of “second Chrysalis” as her memories rush back to her, awakening her senses to the beauty that was hidden from her only moments before. Yes, the Mists are a danger to even the Kithain. At times fae retreat into their mortal seemings to avoid danger from chimera, only to find if they do this too often, the Mists hoodwink them, and they can’t return to what they left behind.

Admittedly, even when Kithain are “normal,” they aren’t normal. After all, Kithain who have forgotten themselves often have a nagging feeling that something simply isn’t right with the world, or themselves. They feel incomplete and unable to fill the void they know is there. Some Kithain write notes and letters to themselves in the hopes that they can remind themselves of what they are, and perhaps nudge themselves back into their true selves.

Too bad such a noble purpose can so often be such a tragic failure. This technique of reminding is a painful lesson; rarely is the desired result achieved. More often, the Kithain tosses the note aside in favor of something more important, passing it off

as silly or meaningless. Perhaps it only increases the longing to fill that deep, cold void within his soul. Maybe he thinks it makes a good premise for a fantasy story.

The fate of almost all Kithain is to one day suffer complete forgetfulness. They are Undone by Banality's caress, lost forever, their souls cast to uncaring winds. These are the Kithain who have somehow become so saturated by Banality that their fae natures simply cannot withstand the burden placed upon them. When Kithain come upon a changeling who has been Undone, it is often far more painful for them than seeing a dead companion.

Imagine, if you will, meeting an old, dear friend. A friend with whom you have shared many a story, joke or drink. Your friend not only does not recognize you, but remembers nothing

of your common past. This is a terrible loss, and not only for those who see the result. Imagine what it would be like to simply cease to exist? It isn't exactly a comforting thought, yet this is what fae risk simply by living.

In most cases the transition is not instant. Indeed, it takes some time for the Kithain to fully fade into her mortal seeming. In fact, if one is watching for it, the change can be caught while it's happening. As a true Kithain, Seelie or Unseelie, any should be willing to help the failing one before she is lost forever, or even for a little while. Each Kithain lost is yet another bit of Glamour lost. This should not be allowed, yet all too often it is. Sometimes the slide cannot be stopped, others it is not noticed. Sometimes, sadly, those who see do not care enough to stop it.

The Fading

There are many ways that a character can be lost to Banality. The following section tries to explain some of these as well as the means of rescuing the character from this near death.

Voluntary Retreat:

A changeling may choose to voluntarily retreat to her mortal seeming. Any character who takes this route automatically receives a temporary point of Banality. If the character's temporary Banality is higher than her Glamour, the attempt is automatic. The Kithain is now effectively mortal and cannot interact with things of the Dreaming.

If the character's Glamour is higher than Banality, the player must roll her character's Willpower against a difficulty equal to her current Glamour. If this roll is successful, then the Kithain has successfully retreated.

Once the Kithain has retreated, she gets one chance to attempt to return to her fae nature on her own. This is accomplished by rolling her Willpower or her Glamour (whichever is higher) against her current Banality. If she gets at least one success, she assumes her mien again. If it fails, she is trapped in her seeming. To determine the length of time she is trapped in her seeming use the Mists Chart as mentioned above. Alternatively, the character can be freed from Banality by exposure to Glamour.

Banality Higher than Glamour:

The Kithain is in danger of temporary memory loss whenever her Banality is greater than her Glamour. This generally begins to occur after a story is over, and can take days to weeks, depending upon the Storyteller's discretion. One way to deal with this is to roll Glamour against a target number equal to the Kithain's Banality each day the character is not actively touched by Glamour. Failure indicates that the Kithain forgets who she is for a period of time as determined by the Mists chart on pg. 208 of *Changeling: The Dreaming* second edition. She can, of course, be drawn out of it by another Kithain.

Banality Above Glamour and Willpower:

Whenever permanent Banality exceeds both permanent Glamour and Willpower, the Kithain is in danger of forgetting himself and becoming a normal human. The closer he is to Banality 10, the more quickly this will happen. This can be avoided by a fairly constant exposure to Glamour. For each point of Banality that the Kithain has over his Glamour rating, he should spend at least one day a week in a freehold to offset the effects of high Banality. If he does not spend this time in the freehold, he risks reverting to his seeming. Additionally, the character gains one point of temporary Banality each week this requirement is not met. This can be ignored if the Kithain is engaged in a quest to reduce his Banality or is under some oath which prevents him from fulfilling it. In effect, as long as the character is actively involved with other changelings, the character is in little danger of reverting to his seeming. This does not mean that every grump should run out and take an oath which frees them from this requirement; oath-taking is a serious matter, and the Dreaming frowns on those who use it selfishly.

Example: Bryan, a grump with Glamour 6, Willpower 5 and Banality 8 should spend three days a week in a freehold to avoid gaining more Banality. If he doesn't spend the time in the freehold, his temporary Banality will increase by one each day until it reaches 10, at which point, at the Storyteller's option, his permanent Banality increases by one.

Banality of 10:

When permanent Banality reaches a score of 10, the Kithain is in serious danger of being permanently Undone. It isn't an instantaneous process, however. It takes one day per point of permanent Glamour and Willpower before it's completed. If the Kithain can somehow drop her Banality below 10 before that time, she gets a reprieve. Note that it is possible for the Kithain to temporarily forget before the permanent result sets in. In this case, it becomes nearly impossible to lose the Banality.

This last is something many are loathe to admit, but such apathy does happen. It is this apathy which fae must all struggle to avoid, lest Banality consume them all. The best way to combat this eventual slide is for the faltering changeling to immerse herself in Glamour before she forgets everything that is important to her. Care must be taken to balance this immersion with the mundane, lest Bedlam become the next risk.

Social Aspects

Many Kithain choose not to refer to those who have "faded away." They choose instead to ignore the lost one as if he had never existed. This is not the best way to go about dealing with the problem as it can beget more Banality. How is anyone to learn from the ordeals of others if they pretend the ordeals never happened? When, or if, the Kithain returns to herself, others will act as if she "took a trip" or was "on vacation." Euphemisms are popular among those who cannot deal with this problem. They fear that exposure to the lost Kithain will infect them with Banality, and even thinking of the poor souls may be harmful. Happily, these paranoid souls are in the minority.

On the other hand, many Kithain understand the danger in this kind of thinking and work instead to free those who have been trapped, if indeed it is at all possible. Some civic-minded Kithain actively search them out, and others simply do what they can when they find one. Finding a lost Kithain is usually a cause for great celebration as they are welcomed back into Kithain society. Such celebrations are similar to a Saining in many ways, but it is a more literal celebration of rebirth.

The returned Kithain usually goes back to whatever tasks and endeavors she was involved with before she forgot herself, and reassumes whatever position she held. If she lapses too often, however, her ability to fulfill whatever duties she has may be questioned, especially in the case of nobles.

When a Kithain has fallen to Banality, her greatest allies are the members of her oathcircle. They are the ones most likely to try to pull her out. In fact, the practice of the oathcircle has probably saved more Kithain from Banality than nearly anything else.

Using The Big Book of Beating Ass

World of Darkness: Combat is a must for those who want to fully explore the exciting potentials of changeling combat. The following offers a few fae martial styles for those Storytellers who like a lot of detail (and blood) in their combat.

Fae master many forms of martial arts. Sidhe tend to favor the traditionally noble styles of fencing and boxing. Redcaps rarely have the discipline for martial arts other than wrestling. Eshu are perhaps the most divergent in their tastes; a few haughty nobles have been put in their place by eshu who were masters of Pauka, Savate or Kendo.



Some martial art forms are exclusive to kith or noble houses. Troll martial techniques are called Ragnarok, House Scathach (see **Nobles: The Shining Host**) practices Gae-Bolga, and a few satyrs practice Pan-do.

Please note that the page numbers next to the maneuvers come from **World of Darkness: Combat**.

Ragnarok

This is the martial arts style practiced by many trolls. Related to the Viking "high style," its sword-fighting technique is characterized by warriors entering combat with their sword arms raised above their heads, so the sword points toward the ground. It is a simple, aggressive form, but its breadth lies only in the relatively wide variety of weapons one learns.

Schools: Troll nobles and wealthy freemen often hold regular practice days when they teach this art to new thanes.

Members: Ragnarok is only taught by troll leaders to their vassals.

Quote: *Yes, I know I've missed you twice, but I only have to hit you once.*

Maneuvers

Weapon

Bash (1, p.47)
Disarm (2, p.47)
Dazing Blow (2, p.47)
Disarm (2, p.47)
Great Blow (1, p.48)
Parry (1, p.48)
Slash (2, p.48)
Smash (2, p.48)
Sweep (2, p.48)

Required Techniques

Axes and Picks
Blades
Blunt Weapons
Polearms
Staff

Gae-Bolga

This technique is named after the devastating spear of Cuchulain, the greatest of Scathach's students. Gae-Bolga is a complete and diverse martial art covering armed and unarmed combat. It is an extremely deadly style, even its unarmed form. Its students also learn of the mysteries of the Dragon's Ire.

Schools: Schools for this art are hidden in the remote places of the world. It is said that there are schools in Ireland, the Isle of Skye, Provence and the Muir woods.

Members: Gae-Bolga is only taught to members of House Scathach. Students must first master basic martial techniques before they are admitted to the schools. They

must have reached Athletics 3, Melee 3 and Brawl 3 on their own efforts first.

Quote: *Beware the salmon-leap, the apple-toss and the mien of Cuchulain!*

Maneuvers

Athletics

Kippup (1, p. 26)

Brawl

Punches:

Disarm (3, p.26)
Sword Hand (3, p.30)

Grabs:

Choke hold (4, p. 33)
Grappling Defense (2, p. 34)
Joint Break (4, p. 34)
Joint Lock (4, p. 35)
Neckbreaker (5, p. 36)

Throws:

Throw (1, p.37)
Flying Tackle (3, p. 34)

Weapon

Disarm (2, p. 47)
Fleche (2, p. 47)
Great Blow (1, p. 48)
Parry (1, p. 48)
Reposte (2, p.48)
Slash (2, p. 48)
Thrust (1, p. 49)

Required Techniques

Blades
Polearms

Pan-do

Martin Adostopolus was the son of a British industrialist. He became a Victorian dilettante-adventurer, styling himself on the likes of Sir Richard Burton. He traveled the world studying martial arts, but in the end was still unsatisfied. Despite mastering several martial arts forms, he never found one to take advantage of his fae physique, so he invented his own. Unfortunately, his two greatest students fought over the right to lead the school after his death. Both claimed to have won the fight, and eventually two very different sects were created. One student, who turned to the Unseelie, created Beastfighting. The other form, Pan-do, is province of Seelie satyrs.

Schools: The only school of Pan-do was in Amsterdam. It fell during the war between Martin's disciples in 1882. To study Pan-do, a satyr must locate one of the traveling masters of this art.

Members: Satyrs who are members of the Monkey's Paw are said to be students of the Unseelie version of this art. Most Pan-do practitioners live in Europe, the Mediterranean and Great Britain.



Quote: Oh, "Pan-DA!" Like I never heard that one before!
Looks like you're about to come down with a bad case of hoof-in-spleen disease, Chuckles....

Maneuvers

Athletics Maneuvers

Jump

Kippup (1, p. 26)

Brawl Maneuvers

Head Butt (1, p.28)

Kicks

Axe Kick (3, p. 30)

Double Kick (4, p. 30)

Flying Kick (4, p. 30)

Foot Sweep (1, p. 30)

Handstand Kick (2, p. 31)

Heel Stamp (1, p. 31)

Iron Broom (4, p. 31)

Knee Strike (3, p. 32)

Reverse Front Kick (4, p. 32)

Roundhouse Kick (3, p. 32)

Spinning Thrust Kick (2, p. 33)

Dodge Maneuvers

Kick Defense (1, p. 30)

The Three Unseelie Houses

These houses were not included in the core rulebook for multiple reasons. Those of you who have read **The Shadow Court** are undoubtedly already familiar with these dark houses, but they have been reprinted here so that they may be made more readily available to all **Changeling** Storytellers.

Developer's Note: The Flaw for House Leanhaun has been slightly modified as of this printing. The change requires members of this house to engage in Rhapsody only once per month instead of one per week, as was printed in **The Shadow Court**.

House Ailil

House Ailil is the best-known of the Unseelie Houses. Its founder, Lord Ailil, was an astute politician, philosopher and scholar of the occult. Houses Ailil and Eiluned are both descended from him. It is said that when the nobles fled to Arcadia, Lord Ailil chose to stay behind and gather around him a house of sidhe that would stand against the onslaught of Banality. Ailil sidhe believed that he changed his name and accepted his Unseelie Legacy.

Masters of politics, intrigue and manipulation, Ailil sidhe are often found as advisors and councillors to ruling sidhe.

Though they are rarely trusted, their advice is considered quite valuable. Because it is not always followed, they inevitably lead political factions of their own or seek weak rulers to prop up. Becoming the "power behind the throne" is the aspiration of many Ailil sidhe.

Fiefs ruled by Ailil sidhe are hotbeds of intrigue, and commoners sometimes wonder who wields the real power in their freeholds. Is it the rulers they see, or the Shadow Court they don't see? Unseelie commoners often deduce that the Ailil could never have absolute control over the Shadow courtiers — Ailil arrogance would wear too much on them.

Regardless of their political position or affiliation, Ailil sidhe always make the most of it. In fact, they are known for their overconfidence, arrogance and attitude. In any situation, they believe their heritage ensures their success. While they feel House Ailil is also naturally entitled to wealth, privilege and creature comforts, they love power even more. As one would expect, they will go through anything and scheme as long as necessary to get it.

Many Ailil sidhe have dark hair and eyes. Regardless of the color of their eyes, they're known for their extremely compelling and penetrating gazes. They prefer dark clothing, especially black, set off with silver accessories.

The blazon of House Ailil is sable, a rampant dragon argent, between four stars argent. (A silver dragon rampant between four silver stars on a black background.)

Boon: Sidhe of House Ailil are experts at political manipulation. All rolls involving Manipulation are made at a -1 difficulty. Members of House Ailil can never botch rolls involving Subterfuge or Politics.

Flaw: Because they believe they are descended from a line of kings, Ailil sidhe are complacent in their abilities. Challenges others would shy away from pique their interest. Even when an Ailil sidhe is obviously wrong, she must still make a Willpower roll (difficulty 8) to admit it; this only applies, however, to noncombative situations.

If an Ailil sidhe backs down from a situation (such as a battle she knows she cannot win), she suffers a +1 difficulty to all Social rolls until she gains a victory that restores her confidence and face. This may involve, for instance, abusing underlings who cannot fight back. If an Ailil triumphs over impossible odds, she will become Seelie for at least a full day.

Exile: The Ailil sidhe were allegedly banished from Arcadia for conspiring with Unseelie creatures who lived outside of Kithain society. Members of this house attest that they roused the forces of darkness that harried the Seelie sidhe from Arcadia. Enemies claim that House Ailil summoned up what it couldn't put down.

High Lord Erdath believes firmly that he is enacting the will of the High Lords of Arcadia when he conspires against the Seelie Court. He tells his Unseelie brethren that the Seelie were exiled to Earth because of failure, and it is the sworn duty of





House Ailil to offer them "guidance." Each year, he accepts a wealthy sidhe into his entourage, who must finance his travels across the globe for one full year. In exchange, this pupil gains the great honor of learning from his Machiavellian tutelage. Though treacherous, Lord Erdath ensures that this chosen one will gain a political title of great privilege before the year is over.

House Balor

Most Kithain believe that the name of this house is an Unseelie joke, a slap in the face to the Seelie Court. Most Seelie see Balor sidhe as bad children — since they are so dissatisfied with fae society, they'll say and do anything to shock and offend. Accordingly, sidhe of this house live up to the stereotype and love it. Only a few greybeards and loremasters know the truth. The members of this house are descended from a line of sidhe who mixed their blood with that of the original fomorians.

Legends tell that the house was founded by Lugh of the Long Arm, grandson of Balor of the Evil Eye. If it's true, it makes them doubly royal and a threat to the fae of House Gwydion. As such, they consider ridding themselves of the weak and foppish Seelie as their destiny. Humanity itself is also beneath them, and privately, they claim that the time will come when House Balor will rule over a world consumed by darkness.

Since stating this view openly is not terribly popular, these rebellious fae have developed preternatural talents of intrigue. Some even infiltrate other houses. Houses Eiluned and Dougal don't know of these traitors in their midst, and House Liam doesn't pursue elaborate tests of lineage anymore. Many Balor sidhe are biding their time, waiting for the moment to strike. Those who openly profess to belong to House Balor flaunt their membership.

All members of this house carry a deformity of one variety or another, and they often carry something even more twisted: their tainted souls are unaffected by cold iron, which they treasure. Flirting with disaster is a way of life to them. In fact, they have been found allying with other tainted creatures, including Black Spiral Dancers and modern fomori. As far as they're concerned, the days of the modern age are coming to an end, and when eternal darkness descends upon the Earth, House Balor will stoke the bonfires and revel in the madness.

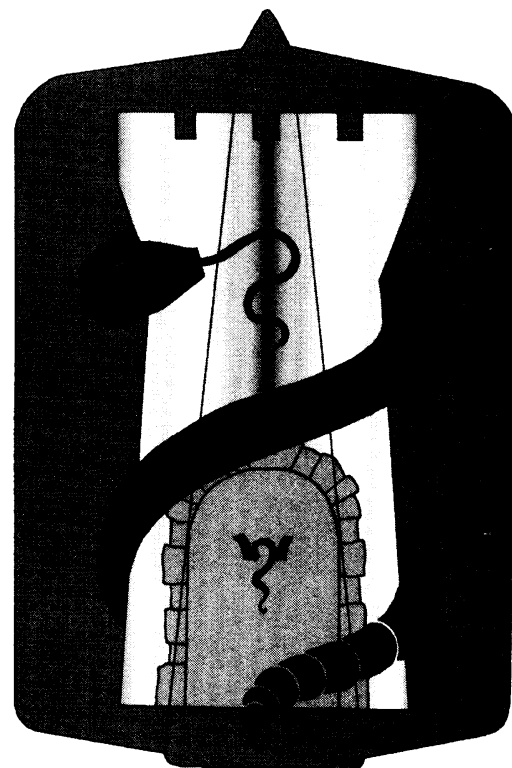
House Balor's blazon is sanguine, a tower or entwined by a serpent sable barring a door gules (a black serpent entwined around a golden tower and barring a red door on a field of purple).

Boon: The fomorian blood of these sidhe shields them from the worst effects of iron. Cold iron still causes them discomfort, but Balor sidhe take no penalty when performing tasks that involve contact with it. They do not lose temporary Glamour when struck with it. If slain by an iron weapon, however, their faerie souls are still destroyed.

Although every Balor sidhe has a Seelie Legacy, it is always subdued. Though they can masquerade as Seelie sidhe, they will never actually become Seelie. For members of House Balor, that's a boon.

Flaw: Each member of this house has a physical, mental or emotional deformity. Neither prosthetics nor psychological help can correct it, although it can be hidden. This Flaw can never be overcome. In addition, a Balor sidhe cannot have a Willpower rating higher than 6.

Exile: Very few Balor sidhe returned to Earth during the Resurgence. The Balor insist that only a few of them were busy corrupting the lands of Arcadia, but enough of them were active



to speed the decay of paradise. According to the legend, most of the descendants of this house left on Earth were Undone during the Shattering, but their spawn later awakened from Chrysalis during the Resurgence. The High Lord of House Balor speaks of being weaned in a hive of corrupted werewolves, though few believe him.

High Lord Li-Tili rules an undersea kingdom in the derelict wreckage of an ocean liner, where his entourage has constructed a carefully maintained palace. His servants have an unnatural gift that allows guests to descend with them into the depths. Balefires light his audience chamber, and 13 Black Spiral Dancers guard it. It is rumored that each year the new High Lord of this house is devoured by his successor at Samhain, but there is no proof to substantiate this.

House Leanhaun

These fae crave Glamour like no other could. Without Glamour, a Leanhaun sidhe ages rapidly. Starved of this source of imagination, he can change from childling to grump almost overnight, feeling the pain of the transition every step of the way. Most fae know of this curse, and most believe that enough Glamour will hold it off. What they don't realize is that the forbidden practice of Rhapsody is one of the most effective methods for not only healing the symptoms of this curse, but also for temporarily stopping the aging process entirely and even

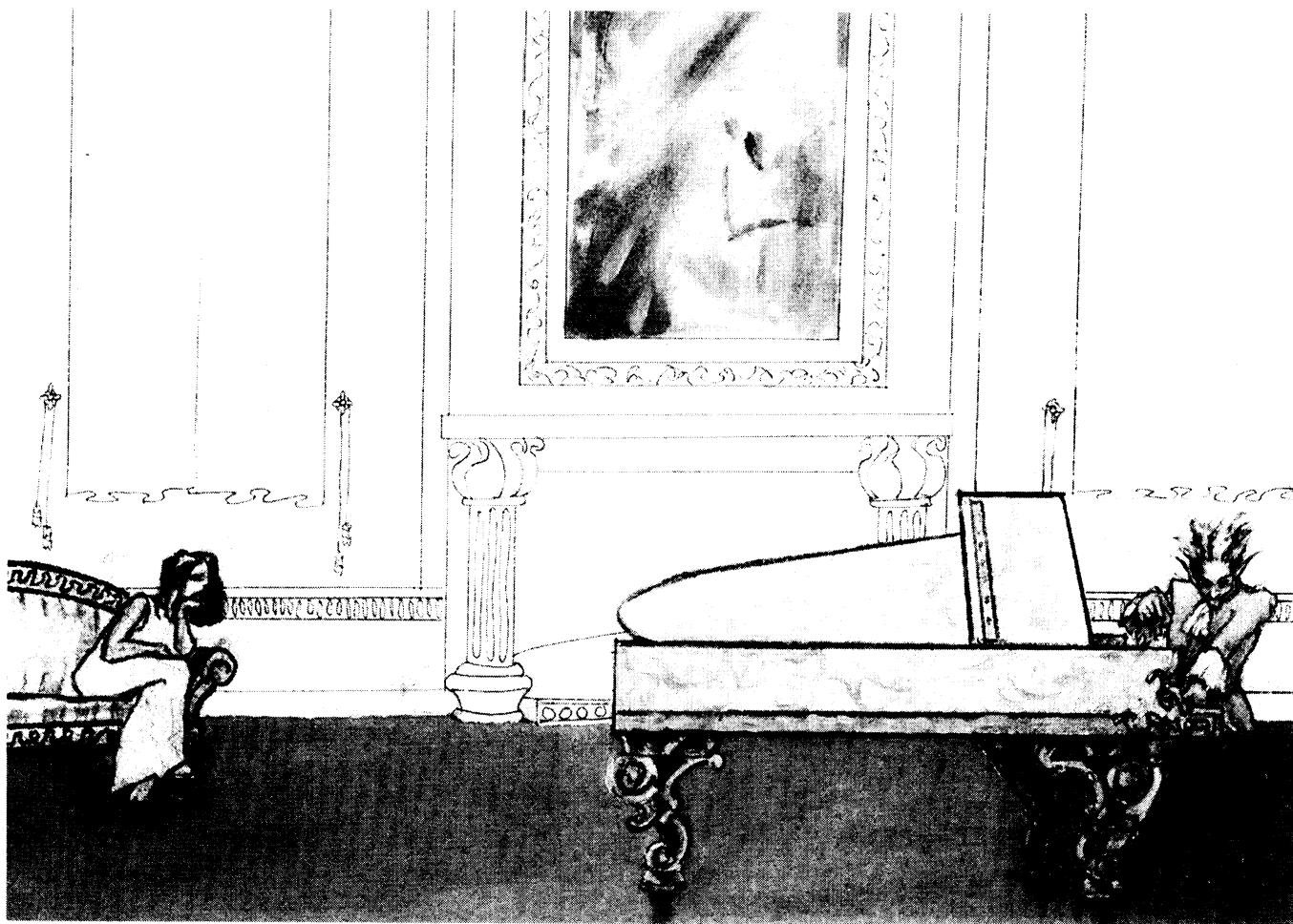
reversing it slightly.

A Leanhaun chooses a promising mortal and infuses him with a heady amount of Glamour. The artist becomes completely consumed by his passion for creation, and works madly and unceasingly. In one glorious burst of creation, he creates his final masterpiece. The Leanhaun sidhe inspires and revels in this incandescent burst of creativity, and feeds off it until the mortal exhausts his creative instinct completely. This either results in a life of staid Banality or a tragic and horrific death. The artwork created is then destroyed, and the final ritual offers a feast of Glamour.

As one would expect, this practice is forbidden in the society of the Kithain. A changeling who is convicted of this crime is summarily banished. Thus, members of this house are careful to display their more modest sides. They feast on Glamour in epic sprees and decadent orgies. The Fiona may crave pleasure, but the Leanhaun hunger for what it brings: magical power that defies time itself.

House Leanhaun's blazon is vert, a harp or entwined by a thorny rose sable (a golden harp twined with a black rose on a green field).

Boon: All members of this house receive an extra point of Charisma, even if this raises the Trait over 5. Additionally, Leanhaun sidhe get a -1 difficulty on all Seduction rolls and can never botch them.





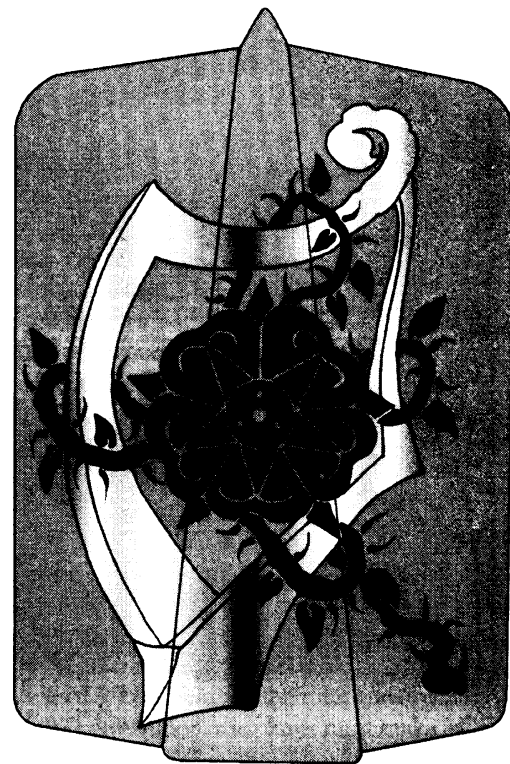
Flaw: As a result of an ancient curse, Leanhaun sidhe age unnaturally. Those who do not engage in Rhapsody at least once a month age one year for every week beyond this time limit that they fail to do so.

The simple version of Rhapsody involves a clique of Unseelie. The group invests from one to five points of Glamour as they begin. The victim — the artist involved — rolls Manipulation + Expression, and adds one success for each point of Glamour invested. The resultant masterpiece then has tainted dross within it, one point for each success.

This masterpiece is then destroyed and appreciated by the fae. When this happens, divide the number of successes on the aforementioned roll among the members of the “audience.” Seelie get one point of Glamour for each point of tainted dross; Unseelie get two Glamour for each point of tainted dross; Leanhaun get three Glamour for one dross.

Exile: Leanhaun sidhe were allegedly sentenced to exile for crimes against the court of the High King. Their *geas* demands that none may speak of what transpired, although it is known that a gathering of troubadours was slain for the High Lord of Leanhaun on the eve of her exile. In many Arcadian tales, a different version of this crime is woven into many epic stories.

High Lord Eleanor enjoys the privilege of great wealth, and she rarely lives in the same city for more than a month. The curse of her house has resulted in her aging 70 years over the last 30 years, but tenaciously, she survives. Each month, she hosts a gala at which her latest protégé is introduced. Her dark Arts allow her to assume a new identity each month, or sometimes each week. Though she has been condemned repeatedly by the Parliament of Dreams, the other High Lords insist that she be accepted at any gathering of the legislature.



New Background

Some Storytellers have noted that getting a trod for free with the Holding Background is pretty powerful. And not only that, but how do you determine exactly how and when the trod can be used? The following Background allows Storytellers to have players purchase trods separately from freeholds as Backgrounds. In addition, some guidelines are provided for how powerful these trods can be based on the level purchased.

Trod

You possess access to a trod that leads to other earthly destinations, or even to destinations within the Dreaming. Trods usually have openings within freeholds, but not all freeholds have trods. Your trod may be in your freehold (if you have the Holdings Background), or it may stand on its own. Trods do not necessarily correspond in power to the freehold into which they open. It is possible to have an immensely powerful trod within a minor freehold (or vice versa). Trods follow the cycles of nature (seasons, movement of the planets) and are only accessible at certain times. The player and the Storyteller should decide at which times the character's trod is active.

A trod that is open one half of the total time in a year may be only accessible at night, on even-numbered days, or from Beltaine to Samhain. Several, very powerful trods, such as the one at Tara-Nar, exceed the scale listed below. The legendary Silvers Gate trod may have led everywhere. Any trod bought with this Background is relatively safe for the changeling at both ends. (It does not lead to the Nightmare Realms, etc.) The only exception are trods that lead to the Deep Dreaming, which are completely unpredictable.

Please note that just because one owns a trod, one cannot necessarily open it.

- One local destination accessible one-fourth of the time.
- One local destination accessible half of the time, or 2-3 local destinations accessible one fourth of the time, or one local destination accessible all the time.
- 2-3 local destinations and one regional destination accessible half of the time, or 2-3 local destinations, one regional destination and one Near Dreaming destination accessible one-fourth of the time, or 2-3 local destinations accessible all the time.
- 4-5 local destinations, two regional, one national (e.g. Concordia) and two Near Dreaming destinations accessible half of the time, or 4-5 local destinations, two regional, one national, one Near Dreaming, one Far Dreaming accessible one-fourth of the time, or 2-3 local destinations and one regional destination accessible all the time, or 2-3 local destinations, one regional destination and one Near Dreaming destination accessible half of the time.
- 4-5 local destinations, 3-4 regional, two national, two Near Dreaming, one Deep Dreaming accessible half of the time, or 4-5 local destinations, 4-5 regional, four national, two Near Dreaming, two Far Dreaming, one Deep Dreaming (maybe as far as Arcadia Gate) accessible one-fourth of the time, or 2-3 local destinations, one regional destination and one Near Dreaming destination accessible all the time.



CHAPTER FOUR: CAPTURE THE FLAG

*Faced with a crucial decision
So many ways I can go
Am I a man with a mission
To carry on or leave well enough alone
Can you give me an answer my friend
I don't trust my own mind
Is there some way to open my eyes
When I pretend to be blind*
— Lowen & Navaro, "Writing on the Wall"

Introduction

An important magical treasure has been stolen from the count's freehold, and the characters must see to its safe return. Despite attempts at secrecy, many people know about the theft and want the treasure for themselves. The characters must use their wits, following a few scattered clues to find the culprits while fending off the advances of people who would see the treasure delivered into their hands rather than the count's. To make matters worse, the treasure must be recovered quickly, for it is to be used to honor the duke, who is due to visit in just three days....

Theme and Mood

"Capture the Flag" is an intrigue and investigation story. At its simplest level, it is a mystery wherein the characters are the detectives looking for the criminal so that justice may prevail. At various stages of the investigation, the characters must choose between intimidation and persuasion. If all goes well, the

characters successfully interpret the available clues, secure the lost artifact and become heroes.

The resolution of the detective-story aspect of this adventure has larger implications. The players become involved in court politics as other parties interested in the stolen treasure seek to turn them away from the count, hoping to prevent that noble from regaining what he has lost. Questions of loyalty and honor conflict with personal gain as the characters must choose to whom they will surrender the treasure, if they choose to surrender it at all.

Plot

Someone has crept into the count's freehold and stolen his pennon, the magical banner that symbolizes his right to rule over his lands, the token of his noble authority. The pennon's loss is a great blow to the count's personal honor, but the duke's imminent visit stands to make the loss much greater, for the duke puts great stock in symbols. The count must recover his pennon without word of its loss getting out. The count's chan-

cellor hires the characters to perform a seek-and-recover mission, warning them of the importance of discretion. He gives them his only clue to the culprit's identity and informs them that they have three days to regain the lost pennon.

Unbeknownst to the count, spies in his court report to one of his vassals, Baron Miles Parke, a cunning *sidhe* of House Eiluned. Sensing a chance to prove his liege lord unworthy of his position and seize it for himself, the baron has his own agents looking for the count's pennon. These agents hope to find the pennon before the characters do, but they're prepared to follow and ambush the characters, if necessary. The baron is also open to persuading the characters to join his cause, if the opportunity arises.

The characters' investigation leads them through the squalid city streets as they pursue their quarry, with each new clue leading closer to the goal. Along the way, they meet a mysterious individual who claims to have hired the thieves and is looking for his "employees," who haven't turned over the treasure. This individual tries to convince the characters that they should give him the pennon for the good of all who would see *sidhe* rule come to an end.

Finally, the characters find the culprits, who are having second thoughts about what they've done. These *fae* realize the gravity of the situation, however, and they won't turn the pennon over to the characters without believable assurances of anonymity. Of course, the characters could just try to beat them up and take it.

Once the characters have the pennon, they must decide what to do with it — turn it over to the count and save his honor before the duke, turn it over to the baron to further his political goals, give it to the sinister man who claims to have the interests of the commoners at heart, or keep it for their own ends.

Storyteller Notes

"Capture the Flag" is designed to appeal to many different troupes and fit into many different chronicles. Groups that like to roughhouse can succeed by the judicious application of force, though roleplaying may be more likely to win the day. Inexperienced characters might be selected for this mission because their lack of reputation helps preserve the secrecy of the task, while established characters may be selected for their discretion and reliability. Characters with little involvement in politics might be chosen specifically for that instance, while characters heavily embroiled in politics could become involved as just another day of playing the game. These events can take place in just about any city anywhere, with a little fine-tuning on the part of the Storyteller.

"Capture the Flag" assumes that the count hires the characters, but either the baron or a sinister third individual described in the story could hire them instead if that suits the Storyteller's plans. There are many ways to introduce the players to the events detailed, though some require adjusting the plot. This adventure allows the characters to have a real impact on the political landscape of their area by virtue of what they decide to do with the recovered pennon. Storytellers who feel uncom-



fortable with this potential for kingmaking should keep in mind that the fate of the count ultimately lies in the hands of the duke, who may take mercy on his vassal if the count's continued rule is in the story's best interests.

Scene One: An Invitation to Heroism

The adventure begins when one character's evening of quiet relaxation and entertainment is interrupted by a knock at the door. The visitor is a well-dressed nocker who asks for the character by name and then hands him a large, cream-colored envelope. After delivering the missive, he waits for the character's response.

The envelope is of thick parchment and emblazoned with the character's name in a flowing, artistic hand. The envelope is sealed with deep yellow wax impressed with the image of a wineglass and a rose. A successful Perception + Politics roll (difficulty 7) makes the character aware that this is the personal seal of Lord Piper Gaines, the count's chancellor.

I would accord it the highest honor if you and your companions would agree to meet with me. If you agree, please allow my servant to bring all of you to me. Else, please inform him of your refusal, and concern yourself no further with these matters. Discretion is of paramount importance.

If the character agrees to meet with the chancellor, the nocker escorts him to a car waiting outside. The nocker asks any other characters present to go also, and he picks up any who are not there. Throughout the ride, the nocker remains quiet, deflecting any questions. If the characters persist, he says only that the chancellor will answer them if he sees fit. Ten minutes after picking up the last character, the group arrives at Emily's, an exclusive restaurant in a posh neighborhood. The nocker leads the way into the restaurant, where the characters are shown to a candle-lit private dining room with a long table set for an elegant dinner.

Seated at the table, sipping dark red wine from a cut-crystal goblet, is a sidhe grump dressed in a well-made dark green suit. His long, silvery blond hair is pulled back in a ponytail, and he wears several pieces of silver and gold jewelry. He smiles and rises briefly as the characters enter, introducing himself as Chancellor Gaines. He then welcomes the characters, gesturing toward the waiting seats. As the characters sit, the nocker stands behind the chancellor as though guarding him. A moment later, two waiters enter the room and begin serving a sumptuous meal of creamy soups, large salads and luscious main courses. Throughout dinner, the chancellor makes pleasant and aimless conversation, addressing each character by name.

After a dessert of flavored ices drizzled with sweet fruit sauces, the chancellor gets down to business. Before explaining his summons, he asks the characters to swear an Oath of Secrecy, charging them never to repeat what he reveals to them. If the characters refuse, he thanks them for their time and orders the nocker to return them to their homes. Chancellor Gaines is unlikely to approach them in the future, and he seeks other changelings to solve the count's problem.

If the characters agree to swear the oath, it is a variant of the Oath of Guardianship (pg. 211, **Changeling: The Dreaming** second edition). There is no cost to swear the oath, but changelings who reveal information they have been sworn not to reveal are cursed with the inability to keep anything secret for a decade.

Oath of Secrecy

As the Mists enshroud mortal minds and Arcadia's gate stands unfound, so shall I keep close and secret the knowledge I gain in this time and place. Never shall it pass my lips, else may night become as day and all things hidden be exposed.

Characters taking this oath gain an additional point of temporary Willpower. If the oath is broken, two points of temporary Willpower are lost.

After the characters swear the oath, the chancellor explains that thieves crept into the count's stronghold and left with a prize of immense value — the count's pennon. As nearly all changelings know, a noble's pennon is the symbol of his authority to rule his lands in the name of his liege. The loss of one's pennon is an embarrassment of the highest order and a great loss of personal honor. Fortunately, knowledge of the theft has been contained to a handful of trusted individuals, as it was the chancellor himself who noticed that the pennon was missing during a late-night walk. A chimerical copy of the pennon currently flies, preventing knowledge of the theft from spreading. This is a temporary solution at best, however. To make matters worse, the duke will visit in three days, and he will not be fooled by the false pennon. The count wants the pennon returned before the duke's arrival, and the chancellor asks the characters to accept the charge.

If the characters agree, Chancellor Gaines hands them an envelope that contains his only clue, a membership card for Hollywood Video Rental. One corner of the card has a hole punched in it to fit on a key ring. The plastic of this corner is torn, as though the card was caught in something as the thief fled and left behind in his haste. The card has no name, but is embossed with a membership number.

If the characters ask about a reward, the chancellor seems amazed that the opportunity to serve the count is not reward enough for loyal changelings. He suggests that the count's gratitude is likely to manifest in myriad subtle and long-term ways. For those who insist on concretely defined recompense, he offers mundane money or other suitable amenities, or up to three dream stones per character. In the latter case, each dream stone contains 3 Glamour.

Before allowing the characters to depart, the chancellor gives them instructions for contacting him secretly.

NEW! HOME SERVICE!
HOLLYWOOD VIDEO'S
HOME MOVIE SERVICE
\$5.00 per delivery
Ask an employee
for details.

ADULT VID
AROUND BA



NOTICE:
FEE OF .50
WILL BE ADDED
TO ALL TAPES THAT

Scene Two: Have That Back by 11 Tomorrow.

With the membership card in hand, the characters should easily find the video store. One or more of the characters may already be familiar with it, as Hollywood Video Rental is located in a low-income section of town. If no one knows the place, it's listed in the phone book. The store stays open until 11:00 P.M., giving the characters time to investigate the store after their meeting with Chancellor Gaines.

Posters advertising newly released videos cover the store's windows. Characters who enter see shelves lined with hundreds of videos in dozens of categories and an "Adults Only" sign hanging over a door leading to a back room. A handful of patrons mill about selecting the night's entertainment while an employee restocks the shelves from a haphazard pile of movies near the register. A second employee stands behind the computer register waiting on a customer. Above his head hangs a sign announcing Hollywood Video's new movie delivery service. For five dollars, the store delivers any video in stock to a customer's house.

The membership card belongs to a wilder redcap whose mundane identity is Mark Shaker; the key to this scene is finding his name and address. There are several ways to get this information. The following list describes some of the most likely avenues, but anything the Storyteller deems reasonable should have a chance to succeed.

- The characters can call the store and have a video delivered, using the membership number on the card. It's been a long night, so the clerk doesn't realize that the caller didn't give his name as well as his membership number. He thanks the caller, using the name "Mr. Shaker," then reads out Shaker's address for confirmation.

- The characters can rent a video in person. After paying for a rental, customers sign a printed receipt that lists their name and address. If the characters do this, the clerk gives them a brief, quizzical look and then says "New friends of Mark's?" If the characters answer affirmatively, the clerk says something akin to "I told him to call first. One of these days he's gonna lose his card, and someone's gonna come in here and use it, and I won't know not to let 'em." The clerk makes small talk for a minute, asking about Mark's health and recent activities. If the characters play along, they should be fine.

- The characters can strong-arm the clerk and demand the information they need. Not one to get into a fight over his job, the clerk punches the membership number into his computer and gives the characters the name and address. Other customers are shocked by the act and may flee the store if the characters do not stop them. As soon as the characters leave, the clerk calls the police.

- The characters can cause a diversion to drag the clerk away from the computer, giving them time to use it. Suitable diversions include having a loud argument, knocking over a shelf of videos or crashing through the front window. Such a

distraction pulls the clerk away from the computer for no more than a minute. A successful Perception + Computer roll (difficulty 6) retrieves Shaker's name and address before the clerk turns away from the distraction. If this fails, the character may roll Dexterity + Stealth roll against the clerk's Perception + Alertness (5) to step away from the computer without being seen. If the clerk achieves more successes than the character, he spots the character and immediately threatens to call the police.

- The characters can tell the clerk that they're looking for the owner of the membership card and fabricate a reason to explain why. A successful Manipulation + Subterfuge or Manipulation + Intimidation (difficulty 7) eventually overcomes the clerk's reticence to divulge the information, if the story is plausible. A less plausible story raises the difficulty to 8, while a ludicrous story given little thought raises it to 9. The clerk takes some serious convincing; don't just give the characters their information for a single roll of the dice.

Scene Three: Home Sweet Home

Shaker's small, one-bedroom apartment is on the third floor of a six-unit house on a side street near the video store. Finding it takes no more than 15 minutes, even for characters unfamiliar with the neighborhood.

The front porch has a short staircase that slants to the right and is missing one step. Several broken windows have been repaired with cardboard and wood, and tall weeds grow completely through the rusted chain-link fence. A bare light bulb flickers fitfully above the door, and the paint is peeling in wide strips. Inside, the hallway's plaster walls are gouged and pitted. The sections of wallpaper that haven't been pulled from the wall are faded and water-stained. The stairs creak with each step, and muffled rock music plays in a second-floor apartment. More bare bulbs give dim light.

Shaker's door opens easily, and a quick examination reveals that someone forced the door open. Inside, the characters find the apartment in total disarray. Furniture has been upended; cabinets and drawers have been emptied, and their contents scattered across the floor. Though the situation looks bleak, the characters may find two clues. A successful Perception + Alertness roll (difficulty 4) reveals a pair of grease-stained overalls in a pile of dirty laundry; the overalls are embroidered with the name Mark and have a patch that says "Dave & Doug Auto Body." A character who specifically searches the kitchen trash container and makes a successful Perception + Alertness roll (difficulty 8) locates an empty matchbook bearing the name, phone number and address of the Ten Dollar Inn.

When the characters leave the apartment, the hallway is dark, though this darkness does not include the third floor if anyone stayed on watch in the hall. A shrouded figure waits on the second floor at the bottom of the stairs. If the characters fashion a light, the figure somehow stays wrapped in shadow, making it impossible to identify him or her clearly. A successful

Perception + Alertness roll (difficulty 9) allows a character to catch a quick glimpse of hooves.

The figure addresses the characters, asking them to listen for just a few moments. He tells the changelings that he knows their purpose and would like them to give him the count's pennon when they find it. He explains that he is part of an organization that works to restore the days before the Resurgence, a time when commoners lived as they pleased and did not have to bow and scrape to imperious sidhe lords. The figure speaks passionately and pounces on any favorable reaction, trying to stir anti-sidhe sentiment among the characters. If this tack doesn't work, the figure appeals to the characters' greed, offering to double any payment the count has promised them. If the changelings refuse, the figure vanishes into a pool of darkness, hinting that those who defy him always regret it.

The figure is Oliver "Bloodhorn" Kress, an Unseelie satyr who is secretly a member of the Ranters (pg. 46, **Nobles: The Shining Host**). This radical organization despises royalty and works to undo the rule of the sidhe. Bloodhorn has no desire to fight, especially since he is alone. If attacked, he flees using the Wayfare cantrip Flicker Flash (pg. 208, **Changeling: The Dreaming** second edition). Bloodhorn's ability to surround himself in darkness derives from his cloak, a treasure of moderate power.

Scene Four: All In a Day's Work

By the time the characters are done at Shaker's apartment, the auto body shop where he works is closed. If the characters break into the garage and look around, they find a small back room with a few lockers, a beat-up card table, three folding chairs and several old calendars showing mostly naked women lounging on motorcycles and cars.

If the characters visit the garage the next day, they see a stunning sidhe woman holding an animated conversation with a gray-haired boggan who wears mechanic's overalls. The two fae stand in a glass-walled office with the door closed, but the characters clearly see that the woman is upset. The boggan wipes his hands on an oil-stained rag and slowly shakes his head, while the sidhe woman speaks and gestures wildly. After a moment, the boggan holds up his hands in a gesture of helplessness, and the sidhe woman stalks out of the office and away from the garage. The characters catch a spicy perfumed scent as she passes, and they can see anger flashing visibly in her green eyes. A successful Perception + Politics roll (difficulty 8) allows a character to recognize her as Lady Lilliana Shannon, a member of Baron Parke's retinue.

The characters can try to talk with either or both of the fae, though they must act quickly to catch the sidhe woman before she reaches her Toyota Celica and drives off. She is angry from her conversation with the mechanic, so she is curt and short with the characters. She doesn't answer questions pertaining to the search for Mark Shaker or the pennon, and after a few minutes, she breaks off the conversation and gets into her car.



Before leaving, however, she calls the most attractive male character over to her window and speaks quietly with him for a moment. She tells him in no uncertain terms that she intends to see the pennon in the baron's hands, whatever she must do. She hints that the rewards will be great for those who help the baron take the count's place, but her special brand of gratitude awaits the character if he brings the pennon to her so that she may deliver it.

Characters who introduce themselves to the mechanic learn that he is Douglas Bender, one of the shop's owners. Like many boggan grumps, he is a bit short-tempered and gruff, but a touch of politeness smoothes his feathers. If the characters ask about Mark Shaker, Bender happily talks about him at length. The old boggan has a soft spot for the young redcap and thinks of him as a son. Bender is a little worried about Shaker, since the redcap didn't show up for work the previous day, something that had never happened before. Characters who play upon Bender's feelings get quick and honest answers about Shaker. Otherwise, characters must convince Bender that they are acting in Mark's best interests. Such attempts must have a plausible story as support, and the character must succeed in a Wits + Subterfuge roll (difficulty 6). If convinced, Bender reveals that Shaker complained about having to spend a few nights at the Ten Dollar Inn while workmen repaired his plumbing. He also knows that Shaker is staying in room 13.

Scene Five: \$29 a Night

The Ten Dollar Inn is a bargain motel that caters primarily to transients, poor traveling salesman and adulterous couples engaging in quick rendezvous. The rooms are small and cheap, with cracked paneling on the lower half of the peach or lime-colored walls and worn carpet that is stained where it hasn't faded. The televisions don't have remote control, and part of the neon sign doesn't work, blinking "Ten Doll In" into the night.

A Midnight Visit

If the characters find the matchbook in Shaker's apartment and come straight to the Ten Dollar Inn, they arrive shortly after midnight to find a sleepy attendant on duty. The attendant is a mundane college student, and he reveals that Shaker stays in room 13 if the characters pay him at least \$20. Intimidation tactics work very well, and a successful Manipulation + Intimidation roll (difficulty 4) secures the same information. Behind the attendant is a rack of message boxes, with two messages in box 13. For another \$20 (or more intimidation), the attendant allows the characters to read Shaker's messages. The first is from Bender, asking Shaker why he didn't show up at work that day. The second is from someone named Nikki, asking Shaker where he is and saying that she'll call again the next day.

Characters who check out Shaker's room find the door locked. No one is home. If the characters break in or convince

the attendant to let them in, they see pants and shirts draped across the back of the room's lone chair, a toothbrush and toothpaste on the bathroom counter and an in-progress game of solitaire on a small table. A half-full can of soda sits beside the cards; there is no condensation on the can, and the liquid is warm and flat. Though someone has clearly been using the room, he hasn't been here in a while. Characters who decide to watch the room and wait for Shaker have a long night ahead; the errant redcap does not come to the hotel room that night.

Afternoon Rendezvous

Characters who visit the Ten Dollar Inn the next day find a middle-aged, balding, overweight clerk wearing a sweat-stained T-shirt and smoking a cheap cigar. He gives the same information as the night clerk (Shaker's room number or access to Shaker's messages), but the price is \$30 for each "service." Intimidating the day clerk is harder, requiring a successful Manipulation + Intimidation roll (difficulty 6).

Early that afternoon, Shaker receives another message from Nikki. Characters who gain access to this message find the following, written in the day clerk's barely legible scrawl.

TO: Mark Shaker.

FROM: Nikki (1:15 pm).

RE: Remember meeting tonight, 9:00 my place. 5817 West Ave. not 1758. Be there. Gotta decide what to do with it.

Further watching of Shaker's room or the motel office proves fruitless, as Shaker never shows up. The only remaining avenue is to show up at the meeting and hope for the best.

Scene Six: Little Do They Know...

At the address listed in Nikki's message, the characters find a used furniture store with apartments above. A residential door beside the store is locked, but it has a small window through which characters see a narrow staircase leading upward. There is a cheap intercom system and four doorbells, one of which is labeled "2A - N. Moore." A narrow alley leads to a small receiving area behind the store, where characters find a large door labeled "Employees Only" and a pair of fire escapes for the apartments on the second and third floor.

Characters who break into apartment 2A find several sparsely furnished rooms. The main room contains a futon sofa along one wall, several folding chairs stacked in a corner, a portable stereo and a dozen or so plants. Fantasy prints of dragons and unicorns adorn the walls. The small kitchen has old, worn-out appliances and nearly empty cabinets. The bedroom serves as an art studio, with supplies scattered about and two easels supporting works in progress. The apartment takes no more than 10 minutes to search. The count's pennon is not here.

The characters may decide to wait for people to arrive for the meeting. At 8:30 P.M., a wilder eshu woman unlocks the





door beside the store and steps in. She wears black tights, combat boots and an oversized, dark green sweater. She has an olive complexion and black hair, which is pulled back in a ponytail. A few moments later, a light on the second floor turns on. Patient characters see two more changelings arrive 15 minutes later, a male wilder nocker in torn jeans and a green leather jacket and a female wilder pooka in a short, red velvet dress and white, knee-high boots. The nocker rings Nikki's doorbell and holds a brief conversation over the intercom, identifying himself and the pooka as Cracker and Bonnie. A buzzer sounds a moment later, and the two fae enter.

If uninterrupted, the three fae talk about things of little importance until 9:15. They wait for Shaker, but decide to proceed without him when he doesn't show up. Cracker takes the count's pennon from a large inner pocket of his jacket and tosses it to the floor, complaining as he does so that he's felt as though dozens of eyes were watching him all day. The three discuss their options in hushed tones. What started as little more than a prank has become a serious burden. Bonnie expresses second thoughts about turning the pennon over to "that creepy satyr Mark knows." She doesn't trust him to keep their names secret. All three want to avoid getting caught with the pennon, as punishment will be severe. They consider returning it anonymously or dropping it in a dumpster somewhere, but decide to wait for Mark to resurface before making a final decision. Around 10:00, Cracker and Bonnie leave, taking the pennon with them.

If the characters interrupt the meeting — be it by lying in wait for Nikki's arrival, pretending to be Shaker and coming in the front door or breaking into the apartment while the three changelings are discussing their choices — the evening's resolution depends on their actions. Nikki and her friends just want to avoid any trouble over the whole issue. They give the pennon to the characters if convinced that their names will be forgotten. If the characters attack, the three fae fight to defend themselves but seek the most expedient escape. Characters who use threats or intimidation do little more than anger Cracker. If angry enough, he launches an attack against the characters to cover Nikki and Bonnie while they grab the pennon and make a break for the fire escape, leading to an exciting chase through the city streets.

Wrap-up and Loose Ends

Storytellers who like to punctuate their chronicles with combat might choose to add a fight at this point. Baron Parke's spies are subtle and crafty, and might follow the characters to the meeting, planning to take the pennon from them once they have secured it. If the characters are working for the baron, Lilliana Shannon might ambush them so that she can deliver the pennon and take all the credit. If the characters turned down Bloodhorn's offer, he might catch wind of the meeting and show up with his thugs. He might attack all the changelings in Nikki's apartment, giving the characters a chance to prove themselves by fighting alongside the three other fae. He might attempt to discredit the characters by claiming that they work for him, which they might wish to disprove.



Once the characters have the pennon in hand, they must decide what to do with it. Presumably, they contact Chancellor Gaines and deliver it to him, performing a valuable and certain-to-be-remembered service for the count. They are granted an audience, where the count expresses his personal gratitude while reminding them of the need for secrecy in the matter. Though the necessary silence prevents him from openly proclaiming the characters heroes, he can reward them in other ways. Having served him once, they may have the opportunity to serve him again, a “patronage” that is certain to make them famous.

If the characters turn the pennon over to Baron Parke or Bloodhorn, however, the Storyteller has some interesting choices to make. How does the duke react when he learns that the count has lost his pennon? If Baron Parke has the pennon, is his claim that the count is undeserving of title heard, and is he chosen to take the count’s place? If Bloodhorn has it, how does he use it to further his anti-sidhe crusade?

If the characters deliver the pennon to the count, there remain other unanswered questions which can serve as the starting point for further adventures. Who is Bloodhorn and what exactly is his organization? How does his anger at being denied manifest itself? What form does Baron Parke’s own anger take? What comes of the three thieves? Where did Mark Shaker disappear to, and what might he do upon returning and discovering what the characters have done?

The world of fae politics is a tumultuous one. Whatever the characters’ choices, they have landed in the middle of a particularly stormy time. Caught between three opposing forces, they can at best ally themselves with one and make enemies of the other two. What comes of these choices is sure to make an interesting story.

Personalities

The following characters play important roles in the resolution of “Capture the Flag.” They are fully detailed to help the Storyteller play them to the fullest.

Chancellor Piper Gaines (Honorable Nobleman)

Piper Gaines’ memories of Arcadia are frustratingly vague and fragmented, but he remembers one thing clearly — he has always served the count. On Earth, he proved himself indispensable by foiling two assassination plots from rival lords. He has always advised the count to keep the commoners’ needs foremost in his mind, to prove that the sidhe are most fit to rule the lands of Faerie. Though he is trained in the arts of war as befits a Seelie knight, he has always preferred the equally dangerous arena of politics and intrigue. His skills in this area earned him the position of chancellor 10 years ago, and he has acquitted himself well since then.



Court: Seelie

Legacies: Regent/Riddler

House: Dougal

Seeming: Grump

Kith: Sidhe

Physical: Strength 2, Dexterity 3, Stamina 2

Social: Charisma 4, Manipulation 5, Appearance 5

Mental: Perception 4, Intelligence 3, Wits 4

Talents: Alertness 3, Dodge 2, Empathy 3, Expression 3, Kenning 3, Subterfuge 4,

Skills: Archery 2, Etiquette 4, Leadership 3, Melee 3, Performance 2, Seduction 2

Knowledges: Gremayre 4, Law 3, Linguistics 2, Politics 4,

Arts: Chicanery 3, Soothsay 4, Sovereign 4

Realms: Actor 3, Fae 4, Prop 1, Scene 2

Backgrounds: Chimera 2, Contacts 4, Remembrance 1, Resources 3, Title 2

Glamour: 7

Banality: 6

Willpower: 9

• **Image:** Chancellor Gaines is a Seelie sidhe grump who dresses in well-made suits, often of dark green or blue linen. He is thin of frame and slender of face, clean-shaven and quick to smile. He wears his long, silver-blond hair in a ponytail, held in place by a piece of silver jewelry worked in a Celtic knot. He always wears several pieces of silver and gold jewelry, including rings, a necklace or two and earrings in both ears. The chancellor has a slightly twisted left knee which requires him to walk with the assistance of a cane.

Roleplaying Hints: You believe in the rightness of sidhe rule, most especially the rule of the count. The sidhe have always taken care of the commoners, and will continue to do so even if the commoners are too ungrateful to know what's good for them.

You are honored to serve the count, and are surprised by those who don't feel the same way. Your long service has accustomed you to luxury, and you have developed a taste for the finer things in life. You enjoy sharing these things on occasion with those who don't have them, as a way of showing what can come of service to the sidhe.

Quote: *I trust you understand what an honor the count is bestowing upon you by entrusting this task to your care. Should you succeed, his gratitude is certain. Would you please pass the brandy?*

Oliver "Bloodhorn" Kress (Fiendish Plotter)

Oliver Kress was a street cop with a taste for mystery and occult novels when the flood of Glamour that brought on the Resurgence awakened him to his true nature. A long-time protector of innocents, he was horrified by the Night of Iron Knives massacre and the Accordance War. Though he believed in authority and discipline, authority belongs to those who earn the right to wield it. The actions of the sidhe made them singularly unworthy of the supremacy they claimed. He fell in with rebellious elements of the Unseelie Court and joined the Ranters, an organization devoted to tearing down sidhe rule.

Court: Unseelie

Legacies: Beast/Paladin

House: Commoner (The Ranters)

Seeming: Grump

Kith: Satyr

Physical: Strength 4, Dexterity 3, Stamina 5

Social: Charisma 3, Manipulation 3, Appearance 1

Mental: Perception 3, Intelligence 3, Wits 4

Talents: Alertness 4, Athletics 3, Brawl 4, Dodge 4, Intimidation 4, Kenning 1, Streetwise 4, Subterfuge 4

Skills: Drive 2, Firearms 3, Melee 3, Search 3, Security 3, Stealth 4,

Knowledge: Gremayre 2, Investigation 2, Occult 3



Arts: Chicanery 4, Legerdemain 4, Wayfare 5
Realms: Actor 3, Fae 5, Prop 3, Scene 2
Backgrounds: Chimera 3, Contacts 3, Resources 3, Treasure 3
Glamour: 6
Banality: 8
Willpower: 8

Image: Little is known about Oliver Kress' appearance, save that he is known to be satyr. Some who speak with him mention brief flashes of expensive clothing, but Kress wears a chimerical black cloak that magically wraps him in shadow and prevents anyone from seeing him clearly. Only the occasional flash of hooves and the small points his horns make in the cloak's hood betray his kith. His horns are rumored to be dark red in color, adding credence to the stories that he spent a lot of time with redcaps when he was younger.

Roleplaying Hints: You plot and scheme for the day when the sidhe will learn they are not the natural rulers of Faerie. Commoners handled their affairs perfectly well for centuries without them, and their return brought nothing but pain and suffering. You will stop at nothing to see your goals accomplished, and there is much blood on your hands. You have a hard time remaining calm when trying to convince others that they should help your cause; your satyr blood runs hot, and your anger runs away with you if you think about the wrongs of the sidhe for too long. You do not take well to being denied, and you always remember those who refuse you, especially if they serve the sidhe.

Quote: *If you won't see that the sidhe won't stop until we're all slaves, then you deserve what you get from them. Miserable kiss-ass! I won't forget this.*

Lilliana Shannon (Poisonous Vixen)

Lilliana Shannon has always had something to prove. The daughter of an Eiluned sidhe exiled for plotting to assassinate his rightful lord, she has always labored under a shadowy legacy. She left her home far away to find a new court where she could escape her father's name and earn one of her own. She secured a minor place with Baron Parke and set herself to proving her value. Her ability to ferret out information quickly earned the baron's respect, but she created a long list of disgruntled lovers in the process. She is currently one of the baron's most valued "detectives," and the stolen pennon represents a great opportunity.

Court: Seelie

Legacies: Courtier/Peacock

House: Eiluned

Seeming: Wilder

Kith: Sidhe

Physical: Strength 1, Dexterity 3, Stamina 3

Social: Charisma 4, Manipulation 3, Appearance 6

Mental: Perception 3, Intelligence 3, Wits 3

Talents: Alertness 3, Athletics 1, Dodge 2, Expression 3, Intimidation 3, Kenning 1, Subterfuge 3

Skills: Drive 2, Etiquette 3, Firearms 1, Leadership 1, Melee 2,



Knowledges: Computer 1, Enigmas 3, Gremayre 2, Investigation 4, Politics 2,

Arts: Primal 3, Sovereign 1

Realms: Actor 1, Fae 2, Prop 2, Scene 2

Backgrounds: Contacts 1, Dreamers 2, Mentor 2, Resources 2

Glamour: 5

Banality: 3

Willpower: 5

Image: The classic image of a sidhe woman, this wilder's red hair flows in long waves to her waist, looking somewhat like a lion's mane. Her eyes are large and almond-shaped, accenting lips perpetually set in a slight pout. A look of calculation subtly undermines her beauty, however, giving her a cold appearance. She prefers to wear lace-collared white shirts belted over tight, clinging pants of a dark color. She does not use cosmetics and wears little jewelry, usually nothing more than a pair of silver hoop earrings and a simple silver chain around her neck.

Roleplaying Hints: You are beautiful, intelligent and gifted, and you know it. All around you are inferior people, everyone a stepping stone. Everyone is a tool first and foremost, their emotions levers you use to get them to do your bidding. Men are especially easy to manipulate, since their brains usually stop functioning once they look at you, and sex has the double benefit of being a useful tool and a lot of fun. You serve Baron Parke partly out of house loyalty, but mostly for the sake of furthering your ambition. If the baron advances his career, he is certain to advance the career of the one who helped him most. Nothing will stand in your way. Not for long, anyway.

Quote: *Oh yeah, that feels so-o-o-o good. Mmmmmmmmm. Did you get those pictures I asked you for? No! What do you mean, no? <thump> Get the hell out of my bed! What good are you?*

Douglas Bender (Fatherly Mechanic)

Douglas Bender grew up working with spare parts and junk cars in the lot behind his father's auto body shop. He and his brother left school to work in the shop full time when their father died of a heart attack, and the two were able to keep the shop afloat and support the family. In time, they earned a reputation as dependable and skilled craftsmen, and the shop prospered. One week, when Dave was struck by a terrible flu, Doug worked almost round the clock to keep up with the work. Something overtook Doug one night, and he finished almost three days' work in a furious burst of blinding speed and skill. He was so wrapped up in the need to finish that he didn't notice the new world he could see until the next morning, when he finally took a break.

Court: Unseelie

Legacies: Grotesque/Crafter

House: Commoner

Seeming: Grump

Kith: Boggan

Physical: Strength 2, Dexterity 3, Stamina 4

Social: Charisma 2, Manipulation 3, Appearance 2

Mental: Perception 5, Intelligence 3, Wits 3

Talents: Alertness 3, Brawl 3, Dodge 3, Empathy 1, Streetwise 1

Skills: Crafts 4, Drive 3, Instruction 2, Repair 4, Security 2,

Knowledges: Automobiles 3, Enigmas 2, History 2, Science 1

Arts: Primal 4

Realms: Actor 1, Fae 2, Prop 5

Backgrounds: Contacts 1, Remembrance 1, Resources 3, Treasures 1

Glamour: 4

Banality: 5

Willpower: 7



Image: Even when he isn't at his auto body shop, this boggan grump often wears a pair of denim overalls, a black T-shirt and solid workman's boots. His baseball cap hides his balding head, and his short brown beard and mustache are heavily shot through with gray. He seems to study people he hasn't met yet, showing a neutral expression to those he dislikes but being open and friendly otherwise. His thick-fingered hands look clumsy, though they are not. He usually has an oil-stained rag in his back pocket, when he isn't using it to clean his hands.

Roleplaying Hints: Like most boggans, you love working with your hands. You and your brother took over your father's auto body shop while you were in high school, and your Chrysalis only sharpened your appreciation for your craft. Like most grumps, you're a little on the irritable side, especially around youngsters. They have no sense of courtesy, and that's what's wrong with the world. When a youngster minds his manners, then maybe, just maybe, he's all right. You have a soft spot for anyone down on his luck, and you'll give anyone the benefit of the doubt, once. Most folks prove to be okay, if you give them half a chance. You get a burr in your shorts when sidhe are around, though. Worse than rude youngsters, they are.

Quote: *Yessir, we can have that ready for you before the end of business tomorrow. Nosir, there's nothing to worry about. We can replace your fender with an exact match, and even get the color right, too.*

Nikki Moore (Starving Artist)

Nikki Moore always had a flare for painting and drawing. Despite her obvious talent, she has had no success with selling her work, so she labors away in her small apartment, hoping for the day when recognition and fame strike. She first met Cracker at a punk club, where she had gone with her friend Bonnie to blow off steam. Though the nocker was rude and not much to look at, he had a fire and a magnetism that drew Nikki to him. Under his influence, she has indulged her eshu nature much more freely. One night, Cracker introduced her to Mark Shaker, a long-time friend of his. In a fit of abandon she agreed to take part in a prank Mark had in mind and helped steal the count's pennon. Only afterward did Mark reveal that he had been hired to play the "prank," and at that point, Nikki's unusual pragmatism took over.

Court: Seelie

Legacies: Troubadour/Fatalist

House: Commoner

Seeming: Wilder

Kith: Eshu

Physical: Strength 1, Dexterity 3, Stamina 2

Social: Charisma 3, Manipulation 2, Appearance 3

Mental: Perception 5, Intelligence 2, Wits 3

Talents: Alertness 2, Athletics 1, Dodge 1, Empathy 3, Expression 2, Kenning 3, Streetwise 1

Skills: Crafts 2, Painting 3, Performance 2, Stealth 1

Knowledges: Art History 2, Enigmas 2, Greymayre 1, Linguistics 1, Occult 2, Science 1



Arts: Legerdemain 2, Soothsay 2

Realms: Actor 1, Fae 1, Scene 3

Backgrounds: Chimera 1, Contacts 1, Mentor 3, Resources 1

Glamour: 4

Banality: 3

Willpower: 4

Image: This eshu wilder has an olive complexion and luxurious, long black hair that she usually keeps in a thick ponytail. She prefers to dress in black, usually wearing black tights, turtleneck and boots. When she breaks up her monochromatic look, she usually does so with an oversized sweater of some other dark color. She has a penetrating gaze that can often be unsettling, as though condensing whomever she is looking at into something she can use in her art.

Roleplaying Hints: You've always had the knack for expression that comes with your eshu blood, but your talent takes shape in images and painting rather than tales and words. Your art often requires isolation, which leaves you constantly at war with your nature. From time to time, your desire for social interaction overwhelms your self-discipline. When this happens, you tend to turn into a wild party girl, taking chances and courting danger for a few moments of fun. Afterward, you usually find yourself wondering what got into you and resolving to be more disciplined in the future.

Quote: *You know, I'd really love to go dancing tonight, but I'm so close to finishing this piece that I really should stay home and work on it. <pause> Oh, the hell with it, let's go!*

Cracker (Rebellious Punk)

Cracker's mother was a prostitute who had little time to care for him, and he never knew his father. At a young age he survived on the streets and took care of himself, often doing odd jobs for his mother's "co-workers." His familiarity with humanity's

carnal nature gave him a natural way with the ladies, and he recently enchanted two mortal women, just for the hell of it. As a teen, he fell in with Mark Shaker, who helped him adjust to a new life as a changeling. They have committed all kinds of petty crimes, and Cracker has a rap sheet as long as *War and Peace*. When Mark suggested the pennon prank, he was all for it, whatever the potential trouble. Now that the deed is done and Mark has disappeared, however, he's a little worried they might have gone over the edge.

Court: Unseelie

Legacies: Fool/Wayfarer

House: Commoner

Seeming: Wilder

Kith: Nocker

Physical: Strength 4, Dexterity 4, Stamina 2

Social: Charisma 4, Manipulation 1, Appearance 1

Mental: Perception 2, Intelligence 4, Wits 2

Talents: Athletics 2, Brawl 4, Dodge 3, Intimidation 2, Streetwise 4

Skills: Drive 2, Firearms 1, Melee 2, Search 1, Security 2, Stealth 2

Knowledges: Computer 1, Law 1, Local Geography 2, Medicine 1

Arts: Primal 1, Wayfare 2

Realms: Fae 1, Prop 2, Scene 2

Backgrounds: Contacts 2, Mentor 1, Resources 1, Retinue 1

Glamour: 4

Banality: 4

Willpower: 4

Image: This nocker wilder strives to present the perfect image of a grunge rocker. He wears heavily worn combat boots, well-stained torn denim jeans and a tattered old green leather jacket painted with symbols and names of modern bands. His hair is so short it bristles, and he has pierced both ears (the left one twice), his nose and his right eyebrow. The back of his left hand is covered with a large spider tattoo. His cheeks are pockmarked and somewhat sunken, as though he were suffering from malnutrition.

Roleplaying Hints: You are a child of the modern world, a lost soul adrift in a sea of defiance and rebellion, belittling those who are better off to avoid admitting that you envy them. You are a thrill-seeker with a short temper, and there's nothing more fun than a good old-fashioned slug-fest. Many of your friends feel the same way, and it's them more often than not that you beat up, just for kicks. You've been friends with Mark Shaker for years, and you've always been a little envious of his fighting skills. He's a redcap, though, so that's to be expected. He usually has great ideas for new and interesting ways to get into trouble, and hanging with him is never boring.

Quote: *Let's go knock over that little store with the nacho machine. I love hittin' that place, you get food and cash in one stop. After that, let's go see what Diane and Sheena are up to....*

Bonnie (Coy Groupie)

The only daughter of middle-class, wishy-washy parents, Bonnie is a spoiled little girl who is used to getting her way. She learned at an early age how to wrap her father around her little finger, and often applies the same skill to other men. She spent most of her adolescence going to concerts and reading trashy fantasy novels. When her father recently demanded that she do something with her life, she decided that a career as a beautician would be fun and let her meet a lot of people. She met Nikki while working, and the two quickly became friends despite the bad job she did on Nikki's hair. She's gotten better since then with practice. She has strong memories of Arcadia, and some think Bonnie is a reborn sidhe who died during the Accordance War.

Court: Unseelie

Legacies: Peacock/Wayfarer

House: Commoner

Seeming: Wilder

Kith: Pooka

Physical: Strength 2, Dexterity 2, Stamina 4

Social: Charisma 4, Manipulation 3, Appearance 3

Mental: Perception 2, Intelligence 2, Wits 2

Talents: Athletics 1, Dodge 2, Empathy 1, Expression 1, Kenning 3, Streetwise 2, Subterfuge 1

Skills: Drive 1, Etiquette 2, Hair & Cosmetics 2, Performance 1, Seduction 3, Stealth 3

Knowledges: Computer 2, Politics 1, Rock Bands 2

Arts: Chicanery 3

Realms: Actor 4, Fae 2

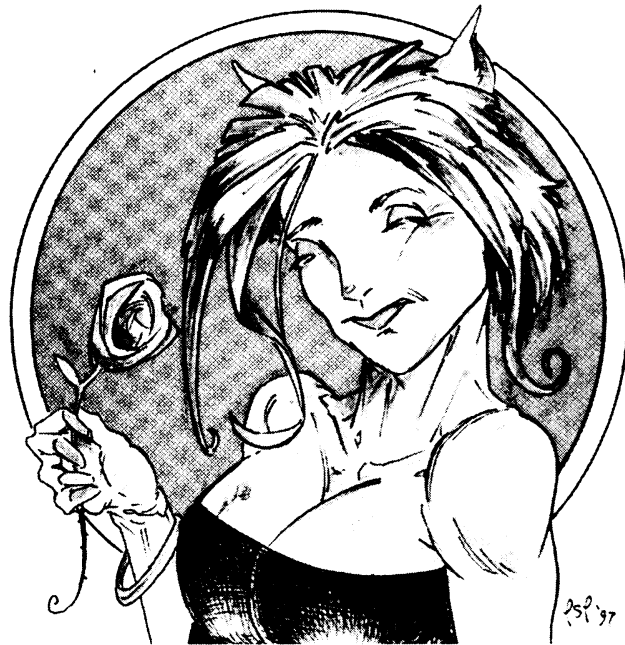
Backgrounds: Contacts 1, Dreamers 1, Remembrance 2, Resources 1

Glamour: 7

Banality: 3

Willpower: 3

Image: A curvaceous young woman, this pooka wilder likes to wear short, revealing, clingy dresses in bright colors and knee-high white leather boots. She keeps her curly brown hair short, and wears a lot of make-up and some simple jewelry. Her chubby



cheeks make her face somewhat reminiscent of a chipmunk's. Her bright eyes and ever-present smile give her a cheer that is infectious. She has a small tattoo of a rose near the top of her right breast, where it just peeks out under the necklines of the dresses she usually wears.

Roleplaying Hints: You are, quite literally, a party animal. You love dancing, drinking and dabbling with drugs. If there's a cool rock show in town, you're there, and you usually have no trouble getting backstage. Some say you're too quick to hop in the sack, but that's never bothered you or the guys, who usually leave exhausted. You're always looking for fun and excitement, 'cause life is pretty boring otherwise. You've been friends with Nikki for a while now, and lucky for her. Otherwise, she'd never leave her apartment and have some fun. This thing with the pennon, though, that's got you nervous. Stealing it was fun, but now you're worried about what the count will do.

Quote: *Of course I'm supposed to be here. Do you really think I would lie to you about it? Look at me, do I look like the kind of person who would lie about something like this?*

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