



Toys Will Be Toys: A SAMPLE STORY FOR CHANGELING

*It went "zip" when it moved and "bop" when it stopped
And "whirrrr" when it stood still
I never knew just what it was
And I guess I never will.*

— Tom Paxton, "The Marvelous Toy"

"Toys Will Be Toys" is the first part of the **Immortal Eyes Chronicle**. Although meant to lead into the events of that epic quest, this story can stand alone or can provide a starting point for your own chronicle. Statistics are provided for both regular Changeling: The Dreaming and for the Introductory Kit.

Theme and Mood

Changelings are caught in a never-never land between Banality and the Dreaming. Remembering their forgotten dreams, piercing the cold-iron curtain of the "real" world and retrieving the vestiges of their Glamour-filled heritage are essential to their existence. The exiled children of faerie inhabit a world in which things are not always what they seem, where even the smallest detail can trigger the memory of their true nature. The constant battle between memory and forgetfulness, the struggle to retain one's identity in the face of Banality, is the central theme of this chronicle.

The mood combines the whimsical nature of childlike wonder with a profound sadness for things gone beyond recall. Think of what it was like to be a child, when the world was full of wonderful and frightening things. Laughter and tears came easily, and both dreams and nightmares seemed real. Then remember the process of disillusionment that marked the passage into maturity. Although growing up is

inevitable, we still long for those days when anything was possible and effects did not necessarily have to have a cause.

For changelings, that bittersweet memory of a world beyond is ever-present. The ecstasy that comes with suddenly remembering their faerie nature is all the more intense because along with it comes the realization that the "real" world will soon intrude, Banality will eventually overcome Glamour, and dreams will fade into mundane existence.

This story was written to enable you to introduce new players to the world of **Changeling**. If they haven't ever played a Storyteller game before, you may wish to run a short "playtest session" involving this story before running off into your own stories.

"Toys Will Be Toys" is also part of the **Immortal Eyes Chronicle**, an epic saga of three sourcebooks that will see your characters through a grand journey and heroic quest. If you choose to make the **Immortal Eyes Chronicle** your "home chronicle," then you will want to run this story to begin the chronicle.

Even if you do not use the situations or characters described in this story, you can use "Toys Will Be Toys" as a model on which to base your own **Changeling** stories.

Theme and Mood

The theme and mood of "Toys Will Be Toys" is that of foreboding. In the Hero's Journey (see Chapter Three for more information), it is the Call to Adventure. This story will reveal something of the nature of the chronicle's impending conflict, but the whole background will still be a mystery.

Plot

This story revolves around the theft of a magical toy chest (steamer trunk) located in the Toybox Coffee Shop under the guardianship of Sir Charles Fizzlewig, the cafe's proprietor. Reputedly the property of the late Emperor Norton (see below), the toy chest was presented to him as "tribute" by a nocker toymaker named Kurtzweiler, who owned a shop in the Haight. The box contained a group of chimera, but now — through the efforts of the thief, a satyr named Malacar — the toy chest has been opened, freeing the chimera. The characters must retrieve both the toy chest and the chimerical toys, either by defeating them in battle or by locating a missing toy — a bugler from a set of toy soldiers — whose horn can gather the chimera together in one place. The search for the bugler will lead the characters to Kurtzweiler's Toy Shop, now owned by one of the Autumn People, and eventually to a confrontation with Malacar. Here they will gain possession of a powerful treasure, the item that allowed the satyr to open the toy chest.

The Emperor Norton

One of 19th-century San Francisco's most endearing and eccentric figures, Joshua A. Norton sought to make his fortune as a businessman, went bankrupt, disappeared, and emerged from obscurity as the self-appointed "Emperor of the

United States and Protector of Mexico." His delusion so charmed the locals that for the duration of his brief reign, San Francisco's shops honored his especially minted currency, paid the modest taxes he levied, kept him in clean uniforms, gave him free meals and opening-night tickets to theatre performances — and obeyed his order to erect a Christmas tree each year in Union Square for the city's children. In short, he was treated as the royalty he claimed to be until his unexpected death of apoplexy in 1880.

In the World of Darkness, Emperor Norton I was reputed to be a human descended from faerie blood, too weak to be a full changeling, but too "fae" to exist fully within mundane reality.

Scene One: Lights, Camera, Action!

The Toybox Coffee Shop is the setting for the story's opening. The building's ornate exterior resembles a gingerbread house — down to the "frosted" panes of glass in the door and front window. Inside, the coffee shop projects an atmosphere of old-fashioned coziness. Hand-carved tables and chairs of rich dark woods cluster together in the center of the shop, while several booths line one wall. In the back, a mahogany bar provides Fizzlewig with a grand view of everyone who comes through the door. Behind the bar, a



counter displays the coffee shop's offerings, which include a variety of specialty coffees, herbal teas, sparkling waters, old-fashioned sodas and malts, and a selection of imported beers. A swinging door beside the bar leads to a small kitchen where a variety of sandwiches and desserts are prepared. The place is filled with good smells: fresh-baked chocolate-chip cookies, rich coffee, and the tang of cinnamon.

Prominently displayed on a low, sturdy table along the wall opposite the booths is the coffee shop's *piece de resistance*: a large, antique steamer trunk covered in fanciful carvings that give it the appearance of a toy chest — hence the shop's name. Atop the box is an intricate wooden puzzle resembling a Chinese puzzle-box. Many patrons while away the time attempting to solve the puzzle, which also serves as the lock for the trunk. So far, no one has succeeded in opening the box — at least that's what Fizzlewig says. He encourages people to play with the puzzle as much as they like, but says that only he knows the trick to get it open.

The scene begins when the characters find their way to the Toybox Coffee Shop on a rainy night in late October. A number of regulars are present, absorbed in their own pursuits. A young, pinched-faced woman (Ellen) sits alone in a back booth, her nose buried in a dog-eared paperback. A somber-looking troll (Tor) sits in another booth. Fizzlewig, the shop's proprietor, is in one of his more cantankerous moods, demanding that the characters serve themselves, admonishing them to wipe their feet, and complaining (to himself if no one else is available) about everything. A pugnacious childling (Edmund) sits at the bar, devouring a triple-decker sandwich — along with its plate.

Whenever it seems appropriate to the story, the door to the Toybox bursts open, letting in a gust of unseasonably cold wind along with the cafe's latest arrival — an elderly man (Malacar) who stumps heavily to the end of the bar (nearest the toy chest) and hoists himself up on a stool, grumpily ordering "something hot — and put a kick in it!" Before the door has quite closed, another figure (Slique) slips into the cafe.

Slique sashays over to the characters, smiling at them. Though they have never met Slique, she pretends to know them, even calling them by name and patting them familiarly on the back. Even if the characters deny Slique's friendly gestures, she nods and smiles knowingly at them, as if they are sharing some kind of private joke. She does this for just a moment or so before saying, "Oh, hold on a second...I need to go say somethin' to that fool over there." Slique smiles and walks back over to where Malacar sits, sitting down in a booth. Characters may make Perception + Empathy rolls (difficulty 7) to sense that she and Malacar are both nervous.

This continues for a few minutes. Then, without warning, Slique suddenly launches herself at Edmund, slinging abuses at him ("You foul little thing! Don't act innocent, you

slimy carcass!"). At the same time, a sudden magical fog fills the room — a powerful Chicanery cantrip! Until the characters (or one of the other patrons, if the characters fail) can dispel the magical fog with their own Glamour, their only clues to what is going on will be the sounds of chairs and tables being overturned (by Slique) and lots of scuffling (by everyone). Once the darkness is dissipated, anyone looking around the room will notice that the toy chest, Slique and Malacar are gone.

Despite the shambles caused by the altercation, Fizzlewig is most upset by the theft of the toy chest. He begins berating and badgering the characters (regardless of their actions during the disturbance), blaming them for the theft. He then accuses the characters of being "in league" with Slique, who very obviously stole the toy chest. He does not yet remember Malacar's presence (and subsequent absence). The characters will probably protest their innocence loudly.

Then Fizzlewig will say, "Well, if you aren't in league with that foul Slique creature, I require you to go forth and retrieve my beloved toy chest from her before she sells it to some fence or tries to open it. That would be...a terrible mistake on her part and potentially destructive to us all. That chest holds powerful magics that even I don't fully comprehend. Now get out of here and don't come back until you have my chest!" He will stoop to pulling "rank" as a titled commoner if necessary. You, as Storyteller, should explain to the players that it's important that they agree to go after the chest, if only to further the story.

As the characters begin to leave, Tor stops them and motions them over. He quietly informs them that the man Slique was with, Malacar, is a well-known troublemaker and a powerful sorcerer. Tor is waiting on a friend and so cannot leave with the characters, but he stresses that Malacar could definitely be involved with the theft in some way, since the two were so obviously together.

If, during this conversation, the characters scan the cafe for anything that might have been left behind, allow them to make Perception + Alertness rolls (difficulty 6) to notice a wall behind the bar filled with children's drawings — many of them featuring the toy chest. Three or more successes allow a character to spot a crayon rubbing of a toy soldier carrying a bugle. In the background of the drawing is an ornately stylized capital "K." If they ask, Fizzlewig tells the characters that many of the childlings who come into the Toybox entertain themselves by tracing or "rubbing" some of the carvings on the outside of the chest. Although no one remembers the name Kurtzweiler, this should give the characters a lead later on in the story — since there are only a few toyshops in the Haight beginning with a "K."

Fizzlewig then hurries them on their way, standing in the doorway and pointing out. As the door to the Toybox closes, the characters overhear him say, "Oh, my...I hope she doesn't figure the puzzle out!"

Scene Two: Running High and Low

Having been booted out of the Toybox Coffee Shop by Chip, the characters have to find out more about the missing Toybox and the whereabouts of Slique and Malacar.

Luckily, at this very moment Georgia drives up. She's a perceptive sort and easily notices that the characters seem upset about something. "What's up with you guys?" she says. If the characters actually explain to her what's going on, she takes pity on them.

"Hey, I know some folks around the Haight who might can help. Get in — I'm off duty anyway, and this might be fun," she says.

A ride in Georgia's cab could be the subject of an entire evening's entertainment. She drives like a maniac, and her cab is able to do things that no normal car can. She has several "shortcuts" through the city that she likes to use: driving down stairs, or jumping road-construction zones. Luckily, she doesn't have to go far.

Georgia offers the characters two alternatives:

"I know this guy named Valmont. He's pretty smart, and he's important with the Shadow Court. A regular guy. I bet he wouldn't mind talkin' to ya about Slique."

or

"There's this other guy named Rasputin. He's a pooka but, well, he knows a lot of stuff. Likes to listen to stories, and puts his nose into everything. He might have heard something more about the Toybox."

If the characters decide to visit Rasputin, go to "Down on the Corner." If the characters decide to visit Valmont, go to "Waking up the Neighbors."

Down on the Corner

Georgia's cab pulls up to a convenient curbside just down the street from Golden Gate Park. Rasputin is there entertaining the crowd. He's weaving, bobbing, dancing and "miming" getting out of the way of something large. Of course, the people gathered cannot see the huge chimerical bear that threatens to eviscerate him — only the characters can.

The bear instantly recognizes the arriving changelings and moves to attack them as well. Onlookers will get a taste of some really interesting and well-choreographed "street theatre" as the characters "mime" the bear attack. (See the bear's stats at the end of the story.)

Once the bear is defeated (it doesn't have a chance against the PCs, Rasputin and Georgia) it instantly shrinks and reverts to a chimerical stuffed animal: a strange kind of dross. The pooka explains (after the crowd disperses) that he was just minding his own business when the bear attacked him (not true — he was actually performing for the crowd before that). He doesn't know where it came from (not true — he thinks it came from Golden Gate Park), but it certainly

isn't any chimera he's familiar with (not true — it's exactly like the chimera he's familiar with).

When the characters tell him what happened and ask him about the Toybox, Rasputin recalls the story of Emperor Norton and his Toybox (suitably embellished so as not to be completely truthful). If the characters question him properly, they may be able to get him to mention that he recently heard a very loud noise in the vicinity of the park — a chimerical noise that only other changelings can hear — and that's when the bear attacked. This should be very, very difficult: Rasputin doesn't want to reveal this because he's afraid the characters will ask him to come along to help investigate whatever is going on, so his lying will be a little less subtle.

The most important information that the characters should get out of this scene is this:

1. The Toybox is a powerful treasure that contains many chimera.
2. It is said that the most powerful chimera in the box are the toy soldiers who, when they work together, can actually operate a real chimerical cannon.
3. Probably the bear was one of the chimera in the box — and that means that the box has been opened!

At this point, the characters may choose to go directly to the park (especially if Rasputin informed them of the loud explosion in the park). If so, skip to "Alarums and Excursions." If not, they may choose to follow up on the lead with Valmont. If this is the case, go to "Waking up the Neighbors," below.

Waking up the Neighbors

Georgia waits in the cab while the group approaches Valmont's Victorian townhouse. Although it's the middle of the afternoon, Valmont is asleep from his previous night's labors. Ringing the doorbell awakens him, which does not put him in a good mood about answering it, but he does so anyway. When Valmont comes to the door, it's going to take some convincing from the characters to get him to let them in. As soon as they mention Slique, however, his eyes widen and he opens the door and lets the group into his living room, warning any childlings not to play with the collection of rare antique daggers that hang on his wall.

Valmont explains that he's suspected Slique to be loyal to Malacar ever since Malacar was Duke Aeon's court sorcerer many months ago. When Malacar was relieved of his duties following a political conflict between him and Lady Alyssa, Malacar was exiled from the fief to prevent him from causing any magical harm to Alyssa. Slique was often seen hanging out with Malacar just before his exile, and the redcap has made several strange trips out of town in the past three months.

Clearly worried that Malacar may use his sorcery to attack either Duke Aeon or Lady Alyssa, Valmont decides to make a phone call to Slique's apartment. Finding that she isn't home, Valmont tells the characters that he's "got a funny feeling about this."

If the characters haven't yet visited Rasputin, they may wish to do this now. Go to "Down on the Corner," above. If they leave to go see Rasputin, Valmont will tell the characters that he's going to investigate this and catch up with them later.

If they have already visited Rasputin, Valmont will be even more upset to learn that the box has been opened and that Malacar has access to a whole bunch of chimera. Perhaps Malacar is using the soldiers as personal bodyguards? Perhaps he will use the chimera as sacrifices to gain enough Glamour for a terrible curse? No one knows for sure. Valmont tells the characters to "scrounge around and find all the chimera you can" — and, if possible, kill them like they did the bear, since they revert into little toy-treasures when that happens. By the time the characters get back to the taxi (after being thanked and hurried out by Valmont, who is running to get dressed and go out separately), they hear the explosion-noise that starts out Scene Three, below.

Scene Three: Alarums and Excursions

At the beginning of the scene, the characters hear a loud chimerical explosion. Unless they score three successes on a Perception + Alertness roll (difficulty 8), however, they will not be able to tell from which direction the explosion

emanates. Meanwhile, many random chimera will distract them as they search the Haight looking for the source of the booms. Repeat the explosions as appropriate (probably after each encounter, below) until the characters succeed. The explosions are, of course, coming from Buena Vista Park, where the tin soldiers are doing target practice, waiting for their bugler to return from "the Infirmary" (see "The Lost Bugler," below).

Here are a few encounters you can throw at your characters while they try to figure out where the booms are coming from:

- A garish clown clutching a pair of cymbals accosts the characters, attacking them with its ready-made "weapons" if they attempt to capture it. People walking along the street might gather to watch more "street theater." Remember, this is the Haight, so this kind of thing happens all the time.
- A giant purple dragon has "treed" a cat, which can somehow sense it even though it is totally chimerical. The dragon states that he would like to eat the cat, but that if the characters can provide him with some licorice jellybeans, he will be happy to "go to sleep again," as he calls it. The cat might die of fright if the dragon ate it. It shouldn't be hard to find licorice jellybeans, although wandering around and looking for them should be interesting.
- A shadow puppet begins to follow the characters, casting strange shadows wherever they walk. The shadow



puppet must be attacked with the shadow of one's weapons in order to inflict damage on it, although it will taunt and annoy the characters rather than hurt them.

The Storyteller should feel free to create other scenes involving chimerical creatures from the toy chest: unicorns, pegasi, elephants, wind-up dolls, marionettes, or any of the complex toys created by German toymakers in the 19th century can provide unique challenges for the characters.

Scene Four: The Lost Bugler

The characters come upon a group of soldiers (dressed for the battle of Waterloo) milling around Buena Vista Park. Consisting of five mounted cavalrymen, five infantry (who also double as cannon-handlers), a soldier with a spyglass, and a mounted officer (the General), they look confused. A few of them may decide, upon sighting the characters, that they now have an "enemy" and engage them in battle. The soldiers' hearts are really not in the fight, however; before any of the characters can be seriously injured (from chimerical damage), the General calls a halt to the battle and suggests a "parley." He blusteringly asks them if they have seen his bugler. "He's absolutely necessary to our campaign, y'know — call to arms and all that." Another soldier volunteers the information that the bugler has been missing for some time ("wounded in battle, had to be taken to Dr. Kurtzweiler's Infirmary for repair"). The General adds that they rely on the bugler to rally all the troops and their "allies" (the other toys). The soldier with the spyglass announces that he has looked everywhere for signs of their "barracks" (the toy chest) and that they desperately need the bugler to lead them home. These bits of information should set the characters on the track of Kurtzweiler's Toyshop, since the bugler is actually their best bet for gathering in all the chimera as well as locating the toy chest.

If the characters ask the soldiers to accompany them, the General details the scout with the spyglass to go along.

Scene Five: Little Toyshop of HORRORS

This scene takes place in Kurtzweiler's Toyshop. Ernst Kurtzweiler, the great-nephew of Felix (the nocker who originally owned the toyshop), is one of the Autumn People. He inherited the Toyshop from his "oddball" ancestor and saw it as an easy way to make a living, particularly since he doesn't make or repair toys — he just sells them. The bugler is buried amid a dusty display of antique toys in a glass case at the rear of the shop. It was left there years ago by Emperor Norton for Felix to repair its horn. Norton was supposed to have picked it up, but died before he could do so. An old ledger has the records of the transaction.

Getting the bugler from Ernst Kurtzweiler is a tricky proposition. The shop is saturated with the Banality of its owner, and any characters who remain inside must struggle to avoid being overcome by its erosive pull. Ernst may

unwittingly "attack" the characters if their approach strikes him as too whimsical ("Aren't you too old to be interested in toys?"). If the characters can get the bugler away from the shop and its owner, the "toy" will assume its chimerical form. The bugler will gladly accompany the characters to where his comrades are and will be grateful to them for rescuing him from the "internment camp." He will proudly inform the characters that he can always find the location of the "barracks." If the characters are smart, they will let the bugler lead them to the toy chest — and to Malacar.

Background to Scene Six

After Malacar absconded with the toy chest, he took it to Golden Gate Park, where he removed the gem from his eye to open the chest, placing it in the space formed by the completed puzzle. This action freed the chimera, whom Malacar intended to sacrifice during the performance of a secret ritual and thereby increase the power of the Shadow Court (for more information about what Malacar is up to, see the first **Immortal Eyes** sourcebook, "The Toybox").

As the sun sets, the bugler leads the characters to Golden Gate Park and directly to the Toybox — just as Malacar (the eye now replaced in his head) is enacting the ritual. The bugler's call on his horn and the resulting magical arrival of all the other soldiers (and, a few moments later, most of the rest of the errant chimera) interrupt Malacar's ritual. His henchmen, Slique and Crak (a large Unseelie troll), stand nearby but are unable to keep Malacar from having his concentration shattered.

The ritual fails — the eye in Malacar's head begins to glow with an inner heat, sending him into throes of agony and causing him to rip the gem from his eye and hurl it down, screaming, "It will serve me no more!" Once away from Malacar, the gem ceases glowing, becoming cool and soothing to the touch. Malacar runs into the bushes, caterwauling to his henchmen to attack.

At this point a pitched battle occurs between the characters and the henchmen, who try to capture the stone eye during the fight. They fight until they are chimerically dead and run scared when this occurs, dropping the eye as they do.

If the characters appear to be getting the worst of the battle, the soldiers will rally and fire a cannonball into the fray.

Using the bugler, the characters can induce the other chimera to reenter the toy chest, whereupon they may close the chest and return it to the Toybox Coffee Shop. Fizzlewig will receive it with barely concealed delight, returning it to its accustomed place after examining it carefully for signs of damage.

Further Adventures

This story ends when the characters have both the toy chest and the Eye of Opening in their possession. If you wish to wait for the rest of the **Immortal Eyes** Chronicle, there are plenty of loose ends that can be used in the construction of

intermediate stories. Any of the following ideas can be used by a Storyteller for an evening's entertainment or as a basis for her own chronicle:

- **Round-Up.** Some of the chimera have the power to resist the bugler's call and are still at large in the city. A wind-up mouse has taken up residence with Ellen, the lonely spinster; she may seriously object if the characters try to convince her to give up her new companion. A gaily caparisoned ostrich has made a home for itself on the Children's Carousel in Golden Gate Park, where a number of childlings take great delight in riding it instead of the other carousel animals. Other chimera, such as dragons, may not be so harmless, and may wreak havoc in the changeling community.

- **The Price of Fame.** If word of the characters' new treasure gets to Duke Aeon in his court on Nob Hill, the duke and his courtiers may keep the characters busy with any number of requests requiring them to use the Eye: freeing a changeling from the clutches of the Dauntain, reacquiring a lost faerie treasure from the museum in which it is currently displayed, etc.

- **Open-and-Shut Cases.** The Eye of Opening does just that — it opens anything and everything. The characters may see it as an easy way to acquire material riches or may decide to use it to assist various "worthy" causes — freeing political prisoners or animals imprisoned in zoos.

- **Plots and Schemes.** Despite his defeat, Malacar is still a powerful individual and will not long remain in captivity. Once he has managed to escape from Fizzlewig (after his trial), the baron or even the duke, he will continue to plague, tempt or otherwise harass the characters in an attempt to regain possession of the gem. As a recurring villain, he can serve as an ideal "behind-the-scenes man" for any number of plots against the characters. If the characters somehow failed to acquire the gem from Malacar, repeated encounters with him will give them the ability to do so. (This is important if you intend to continue the *Immortal Eyes Chronicle*.)

- **Paradise Threatened.** Buena Vista Park's idyllic serenity has been disrupted by a group of goth bikers, actually an Unseelie wilder clique bent on claiming the park as their "turf." The dryad-in-residence sends out a frantic plea to the characters, as "heroes" of the moment, for help.

- **Too Close for Comfort.** One of the Dauntain has managed to glean information about the existence of a "demon hole" (i.e., faerie holding) somewhere in the Haight. His investigations are drawing him closer and closer to the Toybox Coffee Shop. Can his crusade be thwarted?

- **This Old House.** An aura of mystery and magic surrounds the Spreckles Mansion. Curious characters may want to investigate the house and its grounds to discover what secrets the old house harbors. To do so, they must first deal with the reclusive "family" that currently resides there. The Storyteller may wish to use this house as a vehicle for introducing changelings to the other supernatural inhabitants of San Francisco, populating it with a cabal of mages, a



circle of wraiths, or even a vampire and her retainers. It is also possible that the mansion serves as the headquarters for a group of Dauntain or a society dedicated to investigating unnatural occurrences.

- **Keeping the Peace.** Friction between Seelie and Unseelie in the Haight threatens to erupt in an all-out sectarian battle. To defuse the situation, the characters are called upon to act as go-betweens. It is possible that either Valmont or Edmund, with their Unseelie connections, can arrange a meeting at Trickster's between the characters and a representative of the Unseelie faction, an independent group of anarchistic changelings tired of being regarded as second-class faeries. Resolving this situation may involve anything from negotiation to a trial by combat.

- **Rescue Squad.** Changelings involved in chimerical battles are often mistaken as "crazies" or drug users by mortals who happen to witness their sorties with apparently invisible opponents. The characters may be called upon to rescue one of their companions or one of the regulars from the Toybox Coffee Shop who has been taken to the clinic. Unless one of the changelings affiliated with the clinic is on duty, the characters will be left to their own resources in this confrontation with Banality.

Emperor Norton's Toys (Chimera)

Normally, chimera have no physical reality, but the Glamour of the toy chest has given them material substance as toys in addition to their chimerical existence as life-sized replicas of their physical forms. Traits are listed for the chimera appearing in "Toys Will Be Toys." The Storyteller should feel free to detail other chimerical toys as necessary.

Note: Statistics for those players using the Changeling Quickstart are provided and bolded for easy reference.

The General

Attributes: The General possesses ratings of 3 in all Attributes except for Charisma and Wits, which are 4.

Abilities: Alertness 4, Dodge 2, Etiquette 4, Leadership 5, Melee (military saber) 4

Physical: 3, Social: 4, Mental 3

The Bugler and the Soldier with the Spyglass

Attributes: These chimera possess ratings of 3 in all Physical Attributes and 2 in all other Attributes except Perception, which is 4.

Abilities: Alertness 4, Dodge 3, Melee 3, Performance (bugle — bugler only) 4

Physical: 3, Social: 2, Mental 3

Footsoldiers and Cavalry

Attributes: The soldiers possess Physical Attributes of 4, while all other Attributes are 3.



Abilities: Alertness 3, Brawl 2, Dodge 3, Animal Ken (cavalry only) 3, Firearms (volleying rifles, footsoldiers only) 3, Heavy Weapons (cannon) 3, Melee (sword) 3

Physical: 4, Social: 3, Mental: 3

Cavalry Mounts

Attributes: These animals have Physical Attributes of 4 and Intelligence ratings of 1.

Abilities: Brawl (kick) 4, Dodge 2

Physical: 4, Social: 1, Mental: 1

Dancing Bear

Attributes: Strength and Stamina are 5, Dexterity is 2 and Intelligence is 1.

Abilities: Alertness 2, Brawl 4, Dodge 1, Performance (dancing) 3

Attacks: Bite/3 dice, Claws/4 dice

Physical: 4, Social: 2, Mental: 1

Clown

Attributes: Strength 3, Dexterity 4, Stamina 3, Charisma 4, Manipulation 4, Appearance 3, Perception 4, Intelligence 2, Wits 2

Abilities: Brawl 2, Dodge 3, Melee (cymbals) 3, Performance 4

Physical: 3, Social: 4, Mental: 3

Dragon

Attributes: Strength 7, Dexterity 2, Stamina 6, all Mental Attributes 2

Abilities: Brawl 2, Firearms (gaseous breath) 2

Attacks: Bite/5 dice, Breath (victim must succeed in a Stamina roll vs. difficulty 7 or fall asleep)

Physical: 6, Social: 2, Mental: 2

Malacar (Embittered Court Outcast)

Court: Unseelie

Legacies: Outlaw/Hermit

Seeming: Grump

Kith: Satyr

Attributes: Strength 3, Dexterity 4, Stamina 3, Charisma 2, Manipulation 5, Appearance 2, Perception 4, Intelligence 4, Wits 3

Abilities: Alertness 3, Dodge 3, Intimidation 3, Kenning 4, Subterfuge 4, Etiquette 3, Leadership 1, Melee 2, Stealth 2, Enigmas 4, Linguistics 3 (Gaelic, Greek, Spanish), Lore (Fae) 3, Occult 4, Politics 3

Arts: Chicanery 5, Legerdemain 4, Soothsay 3, Wayfare 2

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

Backgrounds: Remembrance 3, Resources 1, Treasures 4 (the Eye of Opening, a marble-sized gem that serves as his left eye)

Glamour: 8 Willpower: 8 Banality: 7

Introductory Chnagleing Stats

Physical: 3, Social: 3, Mental: 4

Glamour: 8

Arts: Chicanery (advanced), Legerdemain (advanced), Wayfare (basic)

Image: In his mortal seeming, Malacar is a disheveled elderly man with shoulder-length graying hair and a scraggly beard. In his faerie guise, Malacar assumes a more sinister appearance. A pair of horns protrude from his forehead, and his left eye glows with an unnatural gleam. (He often wears an eyepatch to conceal this disconcerting feature.) He still dresses in the worn finery that was once his court garb.

Roleplaying Hints: You are a lecher, but your lusts transcend those of the typical "dirty old man." In your wilder days you were quite a rake, but the years have diminished your inherent carnality. Now your true hunger is for power. Treachery has become your essence and influences every action you take. You think nothing of lying, cheating, begging, cajoling or bullying to get what you want. Smile, wheedle, intimidate or connive as the occasion demands.

History: Malacar served as a magical advisor to Duke Aeon for many years, but was never satisfied with this "minor" position. Pathologically jealous of the changeling nobility and ever lustful for power, Malacar succumbed to the lure of certain Unseelie factions and betrayed the duke, resulting in his banishment from the court. He possesses an enchanted gem that now replaces his left eye. Only the direst of circumstances (such as a Geas) will induce him to part with it willingly.

Quote: *Truly, I meant no harm. I am but a poor fool ruined by circumstance and driven by necessity to desperate measures. You can understand desperation, can't you?*