

LUD-IN-THE-MIST

A roleplaying game of things that may not be named

Adapted from [the novel](#) by Hope Mirrlees.

This is a three-session game. It is not built to be run in an evening, and the pacing of everything below — the tracks, the Tide, the Register — assumes three sittings with the same table.

The three sessions follow the shape of the book:

1. **Something is wrong in the house.** Domestic uncanny. A child, a servant, a guest. Nobody says the word.
 2. **The cold case.** A detective story: a death, a trade, a conspiracy nobody will describe in plain terms.
 3. **The crossing.** Over the hills and back, and then the Sitting.
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PART ONE — CORE RULES

What this game is about

Dorimare is a country with a border it does not discuss. Beyond the Debatable Hills lies Fairyland, and down the river Dapple comes fairy fruit, and the eating of it is the one thing in Lud-in-the-Mist that cannot be spoken of in plain words. The magistrates cannot prosecute the trade, because the law takes no cognisance of fairy things. So they invented a legal fiction that turns fairy fruit into a form of woven silk, and prosecute the smugglers for that instead — and spend their days in court debating the properties of tuftaffities while children eat the fruit and go over the hills.

This is a game about people who must act on knowledge they are forbidden to name. Everything in the rules is built to make *naming things* the hardest and costliest action available to you.

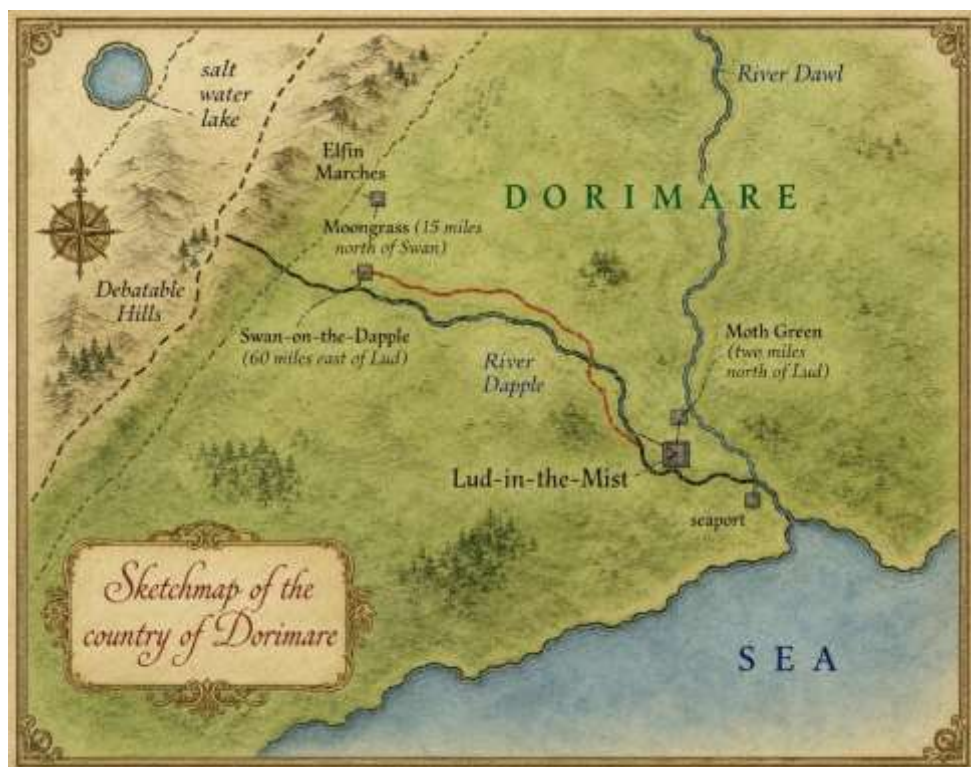
A note on the two halves of this book

Part of this rulebook is written for the MC alone, and players are asked not to read it. That is not coyness, and it is not there to keep secrets for their own sake. The rule we have followed is this:

Hide consequences a player would aim for. Show consequences that create a dilemma.

If knowing a rule would make your choice harder, it is printed in the player's section with nothing held back. If knowing it would turn a decision made in character into game theory, it is behind the screen.

The clearest case is the endgame. You will know throughout play that a record called the Register is being kept, and exactly what goes into it. You will not know how it is read at the end. That is deliberate: the argument about what Lud should do is the best thing this game has, and it stays an argument only as long as nobody at the table can compute the answer.



The stats

Five stats, ranging from -1 to $+3$.

- **STANDING** — your name, office, guild and family. Social force drawn from position rather than from person.
 - **WITS** — deduction, law, the shrewd question, the trap laid in conversation.
 - **NERVE** — steadiness. The Dorimarite art of showing nothing.
 - **HEART** — love, hospitality, kindness. Not a soft stat here.
 - **FANCY** — susceptibility to the fairy. Perception and vulnerability in one number.
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Public and private

Much in this game turns on whether a thing was said in public. The test is not how many heard it.

A thing is public if you could not afterwards deny having said it.

One clerk with a minute book is more public than a tavern full of your own bargemen. The Senate, the court and the Guildhall are always public; minutes are taken. The street is public by default, since Lud has windows. A parlour among friends is private, unless one of those friends owes money to someone who matters. A tavern is whichever the corner table makes it.

Anything written down is public. A letter, a ledger, a certificate, a physician's note. Paper does not forget and cannot be talked round, and in a private house it is frequently the only witness that counts.

The question to ask is: *is anyone here who will carry this, and could you deny it if they did?*

The MC must say whether a moment is public before a player commits to acting. Publicity changes the price, and nobody should be billed for it afterwards.

The two tracks

Every character carries two tracks, and they pull in opposite directions.

To learn the truth, you must approach Fairyland. Mark GLAMOUR. **To act on the truth in Lud, you must spend your respectability.** Mark SCANDAL.

Neither is optional, neither is survivable at full, and the two currencies do not convert into one another.

SCANDAL — five boxes

Public, grindable, transactional. A debt in a ledger.

Mark 1 Scandal when you: - name a fairy thing by its right name, in public - are seen somewhere disreputable - break a form: interrupt the Senate, accuse without proof, refuse the toast - are publicly contradicted by someone of higher STANDING - miss on **Lean on Your Name** or **Invoke the Law** - publicly cross into a new Glamour state (see below)

Voluntary marking. After any roll, you may mark up to 3 Scandal for +1 each. You may never mark more boxes than you have left. If this fills the track, it fills it, and Ruin resolves after the roll.

Erasing Scandal — by spending. Money, favours, another person's reputation, a marriage arranged, a debt forgiven. One box per meaningful expenditure. Commerce cleans commerce.

When SCANDAL fills, you are Ruined. Office gone, credit gone, guild gone, invitations stopped. Your STANDING becomes -1 permanently. You may no longer **Lean on Your Name** or **Invoke the Law**, and your attempts to close a subject in public are simply ignored.

GLAMOUR — four boxes

Private, one-way, and it cannot be bought off.

Mark 1 Glamour when you: - **Hear the Note** — on any result, including a 10+ - taste or handle the fruit - cross the border, or sleep on the wrong side of the Dapple - are addressed by name by one of the Silent People - miss on **Hold Fast** - are silenced by **We Don't Speak of That**

A single move marks at most 1 Glamour, however many triggers it hits.

There is no voluntary marking. You do not choose to be glamourised.

Erasing Glamour — by kindness received. Someone does you a homely good turn: feeds you, sits up with you, tells you a story from your childhood, hangs fennel over your door. One box, and only when another character actually spends a **Do a Kindness** on you. You cannot do it for yourself and you cannot pay for it.

Whoever erases your Glamour marks 1 Glamour themselves. They take it on. This is the only way Glamour moves between people, and it is why the kind are rarely the last to go.

Marked	State	Effect
1	Wistful	Nothing yet. You have heard something. You cannot bear people saying “never again.”
2	Fey	+1 FANCY, -1 STANDING
3	Away with it	+2 FANCY, -2 STANDING
4	You go	See below

The first box is free so that everyone can risk **Hear the Note** once without punishment.

When GLAMOUR fills, you go over. Choose:

1. Leave play. Take up a waiting NPC.
2. Stay, as one of the Silent People. FANCY becomes +3. You can no longer mark either track. You cannot **Lean on Your Name**. And you may only speak in verse or in music. Anything you say still enters the Register, if anyone can be bothered to interpret it.

Why the asymmetry

Scandal is a debt. Glamour is a change in the man. The characters best placed to spend their way out of Scandal are usually the worst at being loved out of Glamour, and the reverse.

The basic moves

Roll 2d6 and add the stat. On a **10+** it goes well. On a **7–9** it goes well enough, at a price. On a **6 or under** the MC says what happens.

KEEP COUNTENANCE (+NERVE) *When you carry on as though nothing were amiss, or press on where any sensible person would stop.*

If you are doing it for the sake of a particular person, name them and take +1.

- **10+** — You hold. Your face gives nothing away, or your nerve carries you through, as the case may be.
- **7–9** — You hold, but choose one: you must give an account of yourself now; or you falter where somebody can see it, and they will remember; or it costs you, and you mark 1 Glamour.
- **Miss** — You give way, at the worst moment and before the worst person.

A false account given here advances the Tide, whether you chose to give it or were obliged to.

You may name the same person as often as you like — people are not used up the way habits and keepsakes are. But naming someone puts them in the frame, and the MC may bring them into it.

POKE ABOUT (+WITS) *When you search a place, a room, or a paper for what it is hiding.*

- **10+** — Hold 3.
- **7–9** — Hold 1, and you leave a trace. Someone will know you were looking.
- **Miss** — Hold 1, and you are found looking.

Spend hold, one for one, to ask the MC:

- What happened here, and when?
- What is out of place?

- What is missing that ought to be here?
- Who has been here before me?
- What here is not what it appears to be?

WEIGH A MAN (+WITS or +HEART) *When you take the measure of someone in a charged conversation.*

Roll +**WITS** to cross-examine them, or +**HEART** to feel them out.

- **10+** — Hold 3.
- **7–9** — Hold 1.
- **Miss** — Hold nothing, and they have taken your measure instead.

Spend hold on the list matching your approach.

Cross-examining (+WITS): What are they concealing? Where are they lying? What do they want me to do? What would make them talk?

Feeling them out (+HEART): What are they afraid of? What do they love? What would they do to protect it? Whom do they trust?

LEAN ON YOUR NAME (+STANDING) *When you press someone using your office, your guild, or your blood.*

- **10+** — They do it. Choose one from the list.
- **7–9** — They do it. Choose two.
- **Miss** — They refuse you where others can see it. Mark 1 Scandal.

— it costs you a favour, to be asked for at the worst possible time — it is done slowly, and grudgingly — someone of consequence hears how you got it; mark 1 Scandal — you must give a reason, and your reason will be repeated — they do it, and they tell one other person why

The law never acts cleanly in Dorimare, and neither does a good name.

DO A KINDNESS (+HEART) *When you offer someone a homely good turn with nothing asked in return.*

- **10+** — They take it. If they have Glamour marked, erase 1 and mark 1 of your own. Either way, **hold 1**.
- **7–9** — As above, but choose one: you find yourself obligated to them; or you are seen doing it and it is taken for something else, and you mark 1 Scandal; or they take the kindness and give nothing back.
- **Miss** — They refuse it. In Dorimare a refused kindness is a public statement, and it will be repeated.

Spend your hold, at any time, to have them do you a good turn — unasked, unpaid, and needing no reason. They owe you nothing. That is exactly why they come.

You may hold only 1 on any given character at a time.

HEAR THE NOTE (+FANCY) *When you open yourself to what Lud will not say. Mark 1 Glamour.*

- **10+** — The MC tells you something true, in detail, that nobody in this town will say aloud.
- **7–9** — The MC gives you an impression: a sound, an image, a phrase. True, but yours to interpret.
- **Miss** — The MC tells you something true anyway, and something notices that you were listening.

CROSS OVER (+FANCY) *When you go where you ought not: past the door, over the Debatable Hills, into the dream, across the Dapple after dark. Mark 1 Glamour.*

- **10+** — You get there and back, and you may bring one thing with you.
- **7–9** — You get there. The MC names a price. You may pay it and walk out, or refuse it and stay.
- **Miss** — You get there and you get back, and — whether you know it or not — you have brought something with you.

While you are over there, mark 1 Glamour at the end of every scene.

Nobody can be kind to you across a border.

You may ask the price at any time. Having refused it once does not shut the door; name what you want and the MC will tell you what it costs now, and you may pay it and walk out. It will not be cheaper than it was.

Fetching someone back. *Cross Over*, naming the person you are going for, and take +1.

- **10+** — You find them and bring them out. Neither of you pays anything.
 - **7–9** — You find them. There is one price now rather than two, and you may settle between you who pays it.
 - **Miss** — You find them. Now there are two of you over there.
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INVOKE THE LAW (+STANDING) *When you name a fairy thing as something else so that the law may act upon it. Advance the Tide — the attempt is what feeds the silence, whether or not it succeeds.*

- **10+** — The fiction holds. Choose one from the list.
- **7–9** — The fiction holds. Choose two.

— it takes days rather than hours — it names the wrong vessel, or the wrong man — you must charge someone by name, now, before witnesses — it costs money that is not yours to spend — someone junior must swear to it, and they know it is false

- **Miss** — The fiction collapses where everyone can see it, and everyone sees what you were attempting. Mark 1 Scandal.

When you invoke the law upon a truth already in the Register, you name it as itself rather than as something else. Roll +STANDING. **Do not advance the Tide.**

- **10+** — It is given lawful form. Move it to the Housed column.
 - **7–9** — As above, but your own name goes upon it. Mark 1 Scandal.
 - **Miss** — The chamber will not have it, and it cannot be raised again this session.
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HOLD FAST (+NERVE) *When you refuse the fruit, the dance, or the bargain offered.*

You may name one homely, particular thing you are holding onto — a person, a place, an object, a habit — and take +1. You may never name the same thing twice.

- **10+** — You refuse cleanly, and they must find another way to you.
 - **7–9** — You refuse, but choose one: mark 1 Glamour; or give them something to take away — a name, a promise, a keepsake, the truth about where you are going.
 - **Miss** — Mark 1 Glamour, and they get what they wanted regardless.
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We Don't Speak of That

When you close a subject that has been raised in your hearing, do it plainly or by any of the hundred Dorimarite means — a change of subject, a hand on the arm, a laugh, a remark about the weather.

It always works. It cannot be resisted, argued with, or rolled against.

For the rest of the scene the subject cannot be pursued, **and nothing already said about it can be acted upon.**

- The character you silence marks **1 Glamour**.
- If you did it in public, you mark **1 Scandal**. In private it costs nothing.
- If you silenced an NPC, **advance the Tide by 1** instead.

You may silence yourself: mark your own Glamour, and no Scandal, since nobody saw you do anything.

You may not silence the same character on the same subject twice. You cannot silence one of the Silent People. At the Sitting, each character may use this move **once only**.

A silenced subject stays awkward. Until someone names it publicly, anyone acting on that subject takes **–1 ongoing**. A subject already Named or Housed may still be closed for the scene, but takes no taint — you

cannot re-taint what has already been said. The whole town knows what a shushed subject sounds like, and raising it again is uphill work.

There is no defence against this move and there does not need to be one. The way through is not to resist but to name the thing outright and pay for it. Silencing can stop a truth being used today. It cannot unsay it.

This move is worth using early or not at all. Against a subject nobody has yet named it is the most useful thing you own. Against one already in the Register it buys you the rest of the scene and nothing further, at the same price.

The silenced character marks Glamour because the unsaid thing goes inward. This is the whole tragedy of Dorimare as a single rule: repression manufactures the fey. Every time the sealing faction wins an argument they push a fellow citizen a step nearer the Debatable Hills, and they get to watch it happen. Pushed into the town instead of into a person, the same silence raises the water.

The Register

The MC keeps a card. On it goes **every sentence a player character says aloud, in public, in the fiction, that names a fairy thing as itself.**

Not thought. Not confided. Not implied. Said — in the Senate, in the court, in the street, where it cannot be unsaid.

Keep it in four columns, where the table can see it. The first is not part of the Register proper; it is the list of things established at session zero that one character knows about another and has never mentioned.

Unsaid	Shushed	Named	Housed
<i>from session zero</i>	-1 ongoing	+1 forward	<i>see below</i>
what he saw at the funeral	the orchard	the doctor supplies the trade	
what she was carrying	Amabel's dancing		

Subjects move rightward: from Shushed to Named when somebody pays to name them, and from Named to Housed when somebody gives them lawful form — a statute, a licence, an entry in the customs book.

Housed. A truth in this column can no longer be shushed, and speaking of it publicly costs no Scandal.

That is what lawful form means. The thing has been given somewhere to live, and has become sayable at no charge.

The Register is not a score and no count is ever announced. It is a transcript. What is done with it at the end is explained in the MC's section, and players are asked not to read it.



The Tide

Six boxes, held by the MC, and **fully visible to the players at all times.**

The Tide is not a measure of smuggling. It is the town's appetite — the demand that Lud will not admit to having, and the fruit coming down the Dapple to meet it.

Mark 1 Tide when: - anyone **Invokes the Law** - a player character publicly denies a fairy thing - a player character silences an NPC - a session ends with nothing entered in the Register

The test for a denial: did you supply a false account, or did you merely fail to supply a true one? Only the first advances the Tide. Saying nothing is not lying, though in Dorimare the difference is finer than anyone admits.

The Tide never recedes. It is a flood tide. It comes in.

Naming. When you name a truth publicly for the first time, mark 1 Scandal and enter it in the Register. Anyone acting on that truth from now on takes **+1 forward**, and any taint on it is cleared.

That is the whole bargain. You cannot hold the water back by speaking — you can only make sure that when it arrives, the town has words for what is happening to it, and you pay for those words out of your own name.

Marked Stage

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|-----|---|
| 1–2 | Rumour. Fruit turning up where it should not. Children singing songs nobody taught them. |
| 3 | The Market. The trade becomes visible. Prices, quantities. Somebody respectable is caught. |
| 4 | The Dance. People begin to go. Publicly, undeniably, and denied anyway. |
| 5 | The Silent People. The dead walk in Lud. The border is thin. |
| 6 | Lud breaks. The Sitting is convened. |

The Tide begins at 0. In play it tends to sit near 2 by the end of the first session and near 4 by the end of the second, filling during the third. If it is running well ahead of that, the town is tearing itself apart faster than the players can find out why; well behind, and nobody is being forced to choose.

The Sitting

Sooner or later the Tide fills, and when it does the town can no longer carry on as it has been. Lud must decide something in public — in the Senate, in the court, or in the square. That hearing is called the Sitting, and it is where the game ends.

You will not be told how it is conducted until it is upon you. What you should know now is this: it is public, everyone present will be heard, and it is the last occasion anyone gets to speak in a place where speaking counts. What Lud decides there, it will decide out of what it has been told — which is to say, out of the Register.

Nothing you have thought, confided or implied will be of the least use to you at the Sitting. Only what you have said where you could not afterwards deny it.

Understand, though, that Lud decides out of the *whole* card — and that includes the things nobody ever raised. Silence is a position. It is not a failure to take one.

SESSION ZERO

What you are agreeing to

Three sessions. A town that will not say what is wrong with it, and a handful of people who each know exactly what is wrong and have their own reasons for keeping quiet.

Nobody wins this game. At the end, Lud decides something, and what it decides comes out of what you have said in public — not what you knew, not what you meant and not what you told each other in private. Only what you said where it could not afterwards be denied.

You will not all want the same ending. That is the point.

Making characters

Choose playbooks — five or six at a table, no two alike. Then, on each:

1. Pick a line of stats.
2. Pick two moves.
3. Pick your answer to **Why the fruit?**
4. Write down your three particulars.

Positions are declared. Reasons are not. Tell the MC your whole answer to *Why the fruit?* Then say aloud as much of it as your character would

admit to. Announcing where you stand while keeping back why is the most Dorimarite thing you can do, and it means the argument starts here rather than waiting for somebody to break cover in act two.

The questions

Go round the table. Each player puts their playbook's question to another character, and the player answering says what is true. Everybody asks, and everybody is asked.

The answers are things one of you has known about another and never mentioned. The MC keeps them on a list headed **unsaid**, to the left of the Register.

That list is what act one is for. Everything on it can be dragged rightward — into Named, at the usual price — and every item on it is something a player has already agreed is worth dragging.

Two rules that reach across the table

This is a game about people doing things to one another without asking. Silencing somebody for their own good. Deciding what a person can bear to hear. Sparing them a truth they would rather have had.

Two of the rules do that between *players*, not merely between characters. Decide together, now, which version you want, and hold to it. Neither may be waived case by case during play: a move that the target can decline at the moment of use is a move nobody will ever use. The standard rules make the sharper game. The alternatives are not lesser versions; they are differently uncomfortable.

We Don't Speak of That. One player closes a subject on another character. It cannot be resisted, and the silenced character marks Glamour for it. It is the central observation of the whole game — in Dorimare, changing the subject always works — and it is meant to feel like an imposition, because it is one. Choose one before play begins:

- *Works as written (recommended).*
- *It works upon NPCs only.*

His Name, Not Mine (the Wife). She may hand her Scandal to her husband, who does not know, and who will find out eventually. If her

husband is another player's character, that is one player marking another's track without consent. Choose one before play begins:

- *Works as written. The husband may be an NPC or a player character (recommended).*
- *Works on NPC husbands only.*

The town

Answer these together, aloud, before anybody rolls anything.

- What does Lud smell of, from the river end?
- What is the one thing everybody in this town is proud of?
- What did the Senate do last year that nobody mentions?

One thing about how to play them

The people of Dorimare are not hypocrites and they are not fools. They have a form of words for the things that cannot be said, the form of words works, and the cost of it is not visible from the inside.

Play your own character that way too. The moment the table starts treating Dorimarites as ridiculous, the game becomes a satire with a target, and everybody stops having a dilemma.

What the MC brings

A house, and something wrong with somebody in it. Nothing else.

Do not build the conspiracy yet. The cold case is constructed in the gap between the first and second acts, once you can see which of the unsaid things this table has made interesting.

PART TWO — PLAYBOOKS

Every playbook carries the same six parts.

Premise. One line. Who you are in Lud.

Stats. Choose one line. The arrays differ in emphasis, not in total.

Moves. Four are given. Take two.

Why the fruit? Choose one. This is your position on the only question that matters, and it is chosen rather than assigned — the argument between the players is a principal pleasure of this game, and it cannot happen if the playbooks have settled it in advance.

Your particulars. Two or three homely, specific things. These are what you name when you *Hold Fast* or *Keep Countenance*, and they are what Fairyland asks for when you cross. Write them down. A player who has them on the sheet will reach for them; a player who does not will freeze when asked to name one.

Ask another player. One question, put to another character at the table before play begins. The answer establishes something that one of you has known about the other and never mentioned. Everybody asks, and everybody is asked.

That last part matters more than it looks. It means the first session opens with things already unsaid, available to be shushed or named, rather than having to manufacture them from nothing.

THE MAGISTRATE

You hold the office. You keep the ledger, you sign the writs, and you know exactly what the word “silk” is doing in column four.

Stats — choose one line

- STANDING +2, WITS +1, NERVE +1, HEART 0, FANCY -1
- STANDING +2, WITS +1, HEART +1, NERVE 0, FANCY -1
- STANDING +1, WITS +2, NERVE +1, HEART 0, FANCY -1

Moves — choose two

A Form of Words. When you *Invoke the Law* and the fiction holds, you may name what the thing shall be called, and write it in the ledger. From then on, anyone acting upon that thing by your word takes +1. Anyone who names it truly in your hearing, you may shush without marking Scandal.

Sign It Yourself. Once per session, when you would mark Scandal, advance the Tide instead.

The Bench. When you *Weigh a Man* who is under oath, under arrest, or under your roof, hold 1 extra, and you may also ask: *what will they never admit to?*

What the Office Knows. When you arrive somewhere in an official capacity, ask the MC who present has something to lose by your being there. Take +1 forward against them.

Why the fruit? *Choose one.*

- It is destroying the town and I am the only man who can stop it.
- My predecessor let it in. I will not be him.
- I have signed for it, and I cannot un-sign.
- I want it licensed, taxed, and dull.
- Someone I love has eaten it, and I want it gone before anybody finds out.
- I do not care about the fruit. I care about the law, and it is being made a fool of.

Your particulars

The fire in your study and the chair that faces it. Your father's seal, which you have never had recut. The walk from the Guildhall to your own door, which takes eleven minutes.

Ask another player: *You came before me once, or before my predecessor. What was it, and why is it not in the ledger?*

THE PHYSICIAN

You know what the fruit does because you have been prescribing it. Not recklessly, and not for money. For the ones nothing else would help.

Stats — choose one line

- WITS +2, STANDING +1, FANCY +1, NERVE 0, HEART -1
- WITS +2, FANCY +1, HEART +1, NERVE 0, STANDING -1

- FANCY +2, WITS +1, STANDING +1, NERVE 0, HEART -1

Moves — choose two

The Dose. You always have some about you. When you give the fruit to someone who needs it, no roll: erase 1 of their Glamour and mark 1 of your own. They will want more, and the MC will say when.

A Second Opinion. When you put a thing in writing — a certificate, a note, a diagnosis — you may choose what it says regardless of what is true. It is public, and it is believed. Advance the Tide.

What the Body Says. When you examine someone, ask the MC: how long have they been eating it? What else is wrong with them that they have not mentioned? Who else has touched them?

Bedside Manner. When you *Weigh a Man* who is frightened, ill or in pain, roll +WITS and take the HEART list as well.

Why the fruit? *Choose one.*

- It is the only thing that works. I have watched it work.
- I was giving it out before I understood, and now I cannot stop.
- Somebody must control the supply, and better me than the man in the west.
- I want it in the pharmacopoeia, weighed and labelled, like everything else.
- It killed a patient of mine, and I have never written down why.
- I have eaten it myself, and I should like to know what I am.

Your particulars

Your bag, and the compartment in the lid. The two hours between three and five when nobody sends for you. A patient you did not save, whose name you still use as a password with yourself.

Ask another player: *I have treated you, or someone you love. What did I see that you would rather I had not?*

THE OLD NURSE

You have carried half this town as babies. You have no standing, no money, and no door in Lud is shut to you.

Stats — choose one line

- HEART +2, WITS +1, FANCY +1, NERVE 0, STANDING -1
- HEART +2, FANCY +1, NERVE +1, WITS 0, STANDING -1
- HEART +1, FANCY +2, WITS +1, NERVE 0, STANDING -1

Moves — choose two

Every House in Lud. You may go into any house in Lud, at any hour, and nobody will think it strange or mention it afterwards. Should anyone object, you have known them since they were small, and you may say so.

I Knew You When. When you *Lean on Your Name* against someone you nursed, or whose mother you nursed, roll +HEART instead of +STANDING.

The Old Way. You know the homely remedies — fennel over the door, salt on the step, the rhyme said backwards. Once per session name one, and it works: a fey thing is kept out of one room for one scene.

Hush Now. When you use *We Don't Speak of That* upon someone you have nursed, you mark 1 Glamour instead of 1 Scandal, in public or in private.

Why the fruit? *Choose one.*

- I have seen what it does to children, and I want it burned out of the ground.
- My own went. I never told anybody.
- It is not the fruit that hurts them. It is the lying about it.
- Let them have it. Everybody dies of something.
- I ate it once, a long time ago, and I have never been quite here since.
- I do not care what happens to the fruit. I care what happens to the children.

Your particulars

The kitchen you sit in when you are not needed. A child's shoe you never gave back. The smell of the soap you have always used.

Ask another player: *I nursed you, or somebody in your house. What did I hear in that house that I have never repeated?*

THE WIDOW

You buried him. Everybody was very kind. Nobody asked.

Stats — choose one line

- STANDING +2, NERVE +1, WITS +1, FANCY 0, HEART -1
- NERVE +2, STANDING +1, WITS +1, HEART 0, FANCY -1
- STANDING +2, NERVE +1, HEART +1, WITS 0, FANCY -1

Moves — choose two

Mourning. Nobody presses a widow. Once per scene, decline to answer a question, refuse an invitation, or leave a room: no one may follow you, and no one will remark upon it.

The Land. You hold property — a farm, an orchard, a wharf, a house in town. Name it. Nothing happens on it without your knowing, and nothing leaves it without your consent.

What He Left. Once per session, produce from your husband's papers a document bearing on the matter in hand. You may say what it is. It is genuine.

Black Gloves. When somebody accuses you in public, roll +STANDING. On a 10+, the accusation attaches to them instead. On a 7–9 it attaches to nobody, but the accuser marks 1 Scandal. On a miss, mark 1 Scandal, and it sticks.

Why the fruit? *Choose one.*

- It came out of my land, and it is my business what becomes of it.
- My husband died of it, and somebody is going to say so.
- My husband died of it, and nobody is ever going to say so.

- I have been selling it for nine years and I am tired.
- It is the only thing I have left that is worth anything.
- I want to know who put it there. Then I shall decide.

Your particulars

The black gloves, of which you have four pairs. The chair he sat in, which nobody sits in. The gate at the bottom of the orchard.

Ask another player: *You were at the funeral. What did you notice that you have never mentioned to me?*

THE FRUIT-EATEN

You have tasted it. You see plainly, and there is not one person in Lud who will take your word for anything.

Stats — choose one line

- FANCY +2, NERVE +1, HEART +1, WITS 0, STANDING -1
- FANCY +2, WITS +1, NERVE +1, HEART 0, STANDING -1
- NERVE +2, FANCY +1, HEART +1, WITS 0, STANDING -1

Moves — choose two

The Taste of It. You begin play with 1 Glamour marked. When you *Hear the Note* and roll 7–9, you may take the 10+ result instead by marking 1 further Glamour.

Nobody Believes You. When you name a truth publicly, you mark no Scandal. Nobody thinks it worth holding against you. It enters the Register regardless.

What the Tune Means. When one of the Silent People speaks, plays or sings in your presence, you may say what it meant. You are right.

Already Half There. When you *Cross Over*, you may take the price before you roll. If you do, take +1, and the MC names the price now.

Why the fruit? *Choose one.*

- I want everybody to see what I see. Then they will stop lying.
- I want it stopped before it takes anyone else.
- I want more.
- It showed me something true, and this town is built upon a lie.
- I want to go back, and I want somebody to come with me.
- I do not know. I have not been able to think straight since.

Your particulars

The place where you first ate it. A thing you have kept that has no business existing. The name of somebody on the other side who knows you.

Ask another player: *You have looked at me differently since it happened. What do you think I am?*

THE RIVERMAN

You bring things up the Dapple. You have always known what some of it is.

Stats — choose one line

- NERVE +2, WITS +1, FANCY +1, STANDING 0, HEART -1
- NERVE +2, FANCY +1, HEART +1, WITS 0, STANDING -1
- WITS +2, NERVE +1, FANCY +1, STANDING 0, HEART -1

Moves — choose two

The Dapple. You know the river. Name a place upon it and say when you were last there; the MC will tell you one thing about it that is true now.

Cargo. You can get anything into or out of Lud without its being written down anywhere. Say what, and say when. The MC will tell you what it costs and who else finds out.

Bargeman's Ear. When you *Poke About* in a tavern, a dock, a yard or a kitchen, hold 1 extra.

Steady. When you *Hold Fast*, you may name your boat, and it is never used up.

Why the fruit? *Choose one.*

- It pays for my boat, my crew, and my mother's house.
- I have carried it for years and I should like to stop being lied to about it.
- Somebody on my boat ate it and I put them ashore. I think about it.
- Let it come. The river brings what it brings.
- I want the trade made lawful so I can stop being hanged for it in my sleep.
- I have seen where it comes from. Nobody in Lud has.

Your particulars

Your boat, and the name painted on it. The stretch of river between the two bridges where the current does the work for you. Your mother's house, which you have not visited in a while.

Ask another player: *I have carried something for you, or for your household. What was it, and did you know?*

THE SCHOOLMISTRESS

You have thirty girls in your care and a reputation past reproach, and you have been over the hills.

Stats — choose one line

- FANCY +2, STANDING +1, WITS +1, HEART 0, NERVE -1
- STANDING +2, FANCY +1, WITS +1, HEART 0, NERVE -1
- FANCY +2, HEART +1, WITS +1, STANDING 0, NERVE -1

Moves — choose two

Above Reproach. Your Scandal track has six boxes rather than five.

The Girls. You have thirty of them, and they go everywhere and hear everything. Once per session ask the MC any question about Lud. One of them knows the answer.

I Have Been. You have crossed before. When you *Cross Over* you never mark Glamour for the crossing itself. You mark it while you are there as usual.

The Dance. When you set something in motion in public that appears entirely innocent — a recital, a fête, a procession, a lesson — nobody will connect it to you until after it has happened.

Why the fruit? *Choose one.*

- The girls are safe with me. They would not be with anybody else.
- I went, and I came back, and I have never been able to say so.
- I take money for it. I am not proud of it and I am not stopping.
- They should be allowed to choose. I was not.
- I am waiting for somebody, and this is where they will come.
- If it is stopped, everything I have done was for nothing.

Your particulars

The schoolroom after the girls have gone. A pupil's exercise book you kept. The door in the garden wall, of which you hold the only key.

Ask another player: *You entrusted somebody to me, or you were mine once. What do you suppose I taught them?*

THE FIDDLER

You play. People weep and do not know why. You have never charged for it.

Stats — choose one line

- FANCY +2, HEART +1, NERVE +1, WITS 0, STANDING -1
- HEART +2, FANCY +1, NERVE +1, WITS 0, STANDING -1
- FANCY +2, NERVE +1, WITS +1, HEART 0, STANDING -1

Moves — choose two

The Language of the Silent People. You may say in music what cannot be said in Dorimare. When you play rather than speak, name any truth: you mark no Scandal, it cannot be shushed, and everyone present understands it. It does not enter the Register, and nobody can afterwards say what they understood.

The Tune That Never Stops. Once per session, play, and name one person present. They must *Hold Fast* or mark 1 Glamour.

Everybody Knows Me. You may go anywhere there is music, or drink, or a funeral, and be welcome. Nobody remembers who invited you.

Grave-Faced. When you *Weigh a Man* at a wedding, a funeral, a fair or a wake, hold 1 extra.

Why the fruit? *Choose one.*

- I learned my best tune from somebody who is not alive.
- It is the only thing in Dorimare that is not pretending.
- Somebody paid me to play at a place I ought not to have played.
- I want it left alone. It has nothing to do with any of us.
- Every tune I know came up the Dapple.
- I do not think about it. I think about the next tune.

Your particulars

The fiddle, and where you got it. The tune you will not play. A grave you visit that is not a relative's.

Ask another player: *I played at something of yours — a wedding, a funeral, a christening. What happened there that nobody talks about?*

THE ADVOCATE

You hold no office. You argue. Give you a bad case and a good afternoon and you will win it.

Stats — choose one line

- WITS +2, STANDING +1, NERVE +1, HEART 0, FANCY -1

- WITS +2, NERVE +1, HEART +1, STANDING 0, FANCY -1
- WITS +2, STANDING +1, FANCY +1, NERVE 0, HEART -1

Moves — choose two

Make the Case. When you *Invoke the Law* upon a truth already in the Register, roll +WITS instead of +STANDING.

Cross-Examination. When you *Weigh a Man*, you may spend hold one for one to ask a question from the list *and* oblige them to answer it aloud, in front of whoever is present.

Precedent. Once per session, name a case, a statute or a decision out of the past. The MC will tell you how it bears upon the matter in hand, and it bears in your favour.

Breaking and Entering. You are a respectable man and nobody expects it. When you enter somewhere you have no right to be, you are not caught, and you may take one thing away with you.

Why the fruit? *Choose one.*

- The law is being made a fool of and I will not have it.
- My own child went. I intend to be able to say why, in a court.
- I have defended men I knew to be guilty of it. I should like to stop.
- Somebody must write the statute, and it may as well be me.
- I do not care whether it is stopped. I care whether it is lawful.
- It is nonsense, all of it, and I am going to prove as much.

Your particulars

Your chambers, and the chair nobody else sits in. The brief you have never lost. A friend you have known since you were both seven, with whom you have quarrelled.

Ask another player: *I have acted for you, or against you. What did I never tell you about the outcome?*

THE CONSTABLE

You have kept the peace in Lud for twenty years. You know precisely what comes up the Dapple, and you have never once written it down.

Stats — choose one line

- NERVE +2, WITS +1, STANDING +1, HEART 0, FANCY -1
- NERVE +2, WITS +1, FANCY +1, HEART 0, STANDING -1
- NERVE +2, HEART +1, WITS +1, STANDING 0, FANCY -1

Moves — choose two

Twenty Years of It. You have been not-arresting people for two decades. Name anybody in Lud and ask the MC: what have I let them off? You may hold it over them once.

On the Door. When you stand somewhere and say that nobody is to pass, nobody passes — not by force, but because you have said it. Once per scene. It does not work upon the dead.

Nothing to Report. When you *Keep Countenance* and roll 7–9, you may take the option *someone present notices you falter* and give it to another person present instead. They faltered. Everyone saw.

The Watch. You always know what happened in Lud last night. At the start of each session, ask the MC one thing. They will answer truthfully.

Why the fruit? *Choose one.*

- Twenty years I have kept the lid on. I am not taking it off now.
- I let it through. I want to know how far it went.
- Somebody has got to be honest about it, and it will not be the Senate.
- It is not my business what folk eat. It is my business who gets hurt.
- I know where it comes ashore. I have always known.
- I want out. One way or the other, this finishes it.

Your particulars

Your lantern. The round you walk, and the eleven doors you try upon it. The cell in the Guildhall basement that you keep clean and never use.

Ask another player: *I could have taken you in once, and I did not. What was it?*

THE WIFE

You keep the house, the name, and the appearance of everything being perfectly all right.

Name your husband at the outset. He may be an NPC, or another player's character.

Stats — choose one line

- HEART +2, STANDING +1, WITS +1, NERVE 0, FANCY -1
- HEART +2, WITS +1, NERVE +1, STANDING 0, FANCY -1
- STANDING +2, HEART +1, WITS +1, NERVE 0, FANCY -1

Moves — choose two

His Name, Not Mine. When you would mark Scandal, you may give it to your husband instead. He does not know. The MC will say what it costs him, and he will find out eventually. If he can no longer mark it — because he is Ruined, or because he has gone over — you mark it yourself.

The Household. Nothing happens beneath your roof without your knowing — servants, children, guests, letters. Ask the MC at any time who has been where.

Perfectly All Right. Once per session, when a scene threatens to become a scandal in your own house, it simply does not. Everyone behaves. Nobody refers to it afterwards.

I Notice Things. When you *Weigh a Man* in a domestic setting — at table, in a drawing room, at a christening — take +1 and hold 1 extra.

Why the fruit? *Choose one.*

- My child ate it. Everything else is detail.
- My husband is behaving strangely and I intend to find out why.
- I have kept this family respectable for twenty years and I am not losing it now.
- I ate it, before I was married. Nobody knows.
- Let them stop it or let them licence it. I want it decided.
- If it comes out we are finished. Therefore it will not come out.

Your particulars

The linen cupboard, and the order in which everything is kept. Your mother's ring. The morning hour before anybody else is up.

Ask another player: *You have been a guest in my house. What did you see there that you were too polite to mention?*

BETWEEN THE ACTS

Weeks pass between one act and the next. The novel puts real time in these gaps and so should you: journeys west, letters unanswered, the town's mood shifting while nobody is watching it.

The procedure

1. The MC says how much time has passed.
2. Each player says one thing their character did in that time that nobody watched.
3. Anyone may spend to erase Scandal — money, favours, a reputation not their own, a debt forgiven. One box per meaningful expenditure.
4. Anyone may *Do a Kindness* once, without playing the scene.
5. Take your change, if you have one.
6. The MC advances one thing in Lud, and describes it.

Changes

You do not get better at this. You get changed by it.

Qualification is cumulative, not current. What counts is how many boxes you have marked since the game began, not how many stand marked now. Spending Scandal away does not undo what it did to you.

In each gap, if you have marked two or more boxes upon a track, take one change from that track's list. Should both tracks qualify, choose one. You may not take the same change twice.

Those who have gone over take their changes as usual. Being one of the Silent People is not the end of being changed by this. Some options will have become meaningless; choose one that has not.

What disgrace does to you — from SCANDAL

- You stop caring what one particular person thinks. Name them. Their opinion no longer constrains you, and you take +1 against them from now on.
- You acquire a reputation. Choose the word Lud uses about you. Acting in accordance with it, take +1. Acting against it, take -1.
- Somebody stops speaking to you. In exchange, somebody who had no time for you before now does.
- You learn what your name is actually worth. Reduce STANDING by 1 and raise any other stat by 1.
- You find you can say things you could not say before. Once per session, name a truth publicly without marking Scandal.
- Take a move from another playbook.

What the fairy does to you — from GLAMOUR

- You can see them now, always. You know when one of the Silent People is present, and you cannot stop knowing.
- Something homely stops working. Cross out one of your particulars. Raise FANCY by 1.
- You dream true. Once per session, ask the MC one question about something you have not seen.
- Your voice carries. When you speak in verse or in music, everybody present understands you exactly.

- Names slip. You may no longer say one person's name aloud. Take +1 to *Hear the Note* and to *Cross Over*.
 - Take a move from another playbook.
-

PART THREE — THE MC

Players are asked not to read beyond this point.

ACT ONE — Something is wrong in the house

The problem. Someone in a household has been touched by Fairyland. Every person in that house will notice inside a week, and not one of them will say so.

The physician they call, the nervous complaint he diagnoses and the country air he prescribes are not stupidity. They are a working technology for not knowing things, and it has held Dorimare together for two hundred years. Play the household as competent, affectionate and entirely sincere. Nobody here is pretending.

The players' problem in this act is not what is wrong with the child. They will mostly guess that by the second scene. It is **what it will cost each of them to be the first to say it**, and each of them has a different answer.

An example, from an ordinary week.

When old Josiah Pennywort died, his widow told the household he had gone to his people in the west. The physician's certificate said heart. The mourners brought fennel to the door, as mourners do, and nobody could have told you why. His widow, who had loved him for forty years, said the phrase about the west perhaps a hundred times that fortnight, to perhaps a hundred people, and every one of them understood her exactly.

Not one of them was deceived. That is the part to hold onto. She was not lying and they were not fooled; there is simply a form of words for this, and she used it, and it did what it was for. Had you taken her aside and asked whether she meant that her husband was dead, she would have told you yes, and been hurt

that you asked — not because you had exposed her, but because you had made her say it.

Play every Dorimarite this way. They are not hypocrites and they are not stupid. They have a form of words, it works, and the cost of it is not visible from inside.

Setting it up. Choose a house, and someone in it without power — a child, a servant, a ward, a guest. Then choose a symptom: unmistakable, and unsayable.

d6 The symptom

- 1 She eats, and is not nourished.
- 2 He has begun talking to someone at the window.
- 3 Her shadow has stopped agreeing with her.
- 4 He knows things about the dead that nobody told him.
- 5 She hums a tune nobody taught her, and hums it in her sleep.
- 6 He sleeps without dreaming, and says so with relief.

Force things into the open, or nothing will move.

Everything in this act happens in rooms, among people who could all deny it afterwards. Left alone it will stall: the Tide cannot advance, the Register cannot fill, and the players will spend a pleasant evening achieving nothing.

The written word is what breaks this act open. A certificate, a ledger, a physician's note, a minute — these are the only witnesses in a private house that cannot be talked round. Spend an event from the table below whenever a session goes an hour without somebody being forced into the open.

d12 The MC may spend

- 1 A visitor calls at the worst moment and must be received.
- 2 The physician writes something down.
- 3 A servant gives notice, in the kitchen, and says why.
- 4 The child does the unsayable thing in the street.
- 5 A neighbour asks after the child's health, kindly and loudly.

d12 The MC may spend

- 6 Something arrives from the west: a parcel, a letter, a man.
- 7 The dogs will not go into one particular room.
- 8 A bill comes in for goods nobody ordered.
- 9 Somebody's dead relative is seen in daylight, by two people at once.
- 10 The child asks a question that only makes sense if she has been somewhere.
- 11 A certificate is issued. A form is signed. A minute is taken.
- 12 The child is sent for by someone with no right to send for her.

What there is to find

d10 The clue

- 1 The child's shoes are worn through, though she has not been out.
- 2 A second set of small footprints in the ash of the nursery grate.
- 3 The cook buys more fruit than the household eats and cannot say from whom.
- 4 A servant was paid off three weeks ago without a character.
- 5 Someone in the house has a letter from the west they have not answered.
- 6 Written out, the child's tune is a counting-song. Somebody owes something.
- 7 The physician's bag holds a preparation that is in no pharmacopoeia.
- 8 There is fruit in the house nobody bought: a coat pocket, under a pillow, the dog's dish.
- 9 The nurse recognised the symptom on the first day, and has said nothing.
- 10 A tradesman at the kitchen door came up the Dapple, not the Dawl.

Nothing here requires the players to know anything about Fairyland. The geography and the trade arrive by implication.

How the act turns

Three exits, all of which lead to the cold case:

- The child is sent to the country for her health, and the players follow.
- Someone traces the fruit and must go west to confirm where it comes from.
- Somebody comes from the west to fetch her.

By the close, the Tide should stand near 2 and there should be at least one thing in the Register. If neither is true, you did not spend enough events.

ACT TWO — The cold case

The problem. Something was settled years ago, wrongly. Everyone concerned is still alive except the one who could prove it, and he cannot testify plainly.

The rule of construction. Whatever else you decide, the trade grows out of the wrong. The orchard, the field, the cellar, the stretch of river where it happened is where the fruit comes from now. It was not merely covered up. It was *planted*, and it has been fruiting ever since.

Everything below is a kit. Roll all five tables and you have a case in a minute; choose from them and you have your own.

d6 The death

- 1 A farmer died in his own orchard, and the physician who signed for him was new to the district.
- 2 A child was lost on the Debatable Hills and the search was called off early.
- 3 A bargeman drowned in the Dapple with his pockets full of something.
- 4 A widow's second husband died as quietly as her first.
- 5 A household went to bed well, and three of them did not wake.
- 6 Nobody died at all. A man simply stopped being mentioned.

d6 Who was blamed

-
-
- 1 A labourer dismissed the week before, who had made threats.
 - 2 A foreigner who had been in the district eleven days.
 - 3 Nobody. It was ruled misadventure, and ruled quickly.
 - 4 The dead man himself. It was called despair.
 - 5 A woman who had refused somebody.
 - 6 A child — quietly, and never in writing.

d6 Who profited

d6 **The death**

- 1 The widow, who kept the land.
- 2 The physician, who has never since been short of money.
- 3 The man who bought the orchard cheap.
- 4 A guild that wanted the licence.
- 5 Somebody in Lud who has never been west in their life.
- 6 Nobody yet. The profit began nine years later and is only now being counted.

d6 **Why nobody looked**

- 1 The accused confessed, and was believed because it was convenient.
- 2 The only witness was not respectable.
- 3 A magistrate wanted it closed before the assizes.
- 4 Everyone assumed somebody else had looked.
- 5 To look would have required saying the word.
- 6 Somebody kind decided the truth would do more harm.

d6 **The witness who cannot testify**

- 1 He is dead, and the dead speak only in verse and music.
- 2 She is fey, and nothing she says is admissible.
- 3 He is a child, and the court will not hear him.
- 4 She took money, and can be discredited the moment she opens her mouth.
- 5 He is not in Dorimare, and the border is the whole difficulty.
- 6 He does not know that he is a witness.

What there is to find

d10 The clue

- 1 A page has been cut cleanly out of the parish register with a knife.
- 2 Two people give the same account in the same words, nine years apart.
- 3 The grave is in the wrong place. Or there is no grave.
- 4 Somebody has been paying an annuity to a person with no claim on them.
- 5 The tree has been felled, the field ploughed, the cellar filled — recently, and badly.
- 6 A fiddle, a song, or a rhyme that nobody in the district will finish.

d10 The clue

- 7 The physician's earlier name appears on a document he has forgotten about.
- 8 A child has been told the whole story, as a bedtime tale.
- 9 The accused's family were never told where he was buried.
- 10 Someone still lays a place at table.

What the MC may spend

d12 The event

- 1 The witness appears and says something in rhyme that means nothing yet.
- 2 Somebody offers a player character money to stop.
- 3 A document is produced that is obviously forged and obviously accepted.
- 4 An old woman calls a player character by another name, and means it.
- 5 The accused's kin arrive. They are not forgiving.
- 6 The fruit is found growing where it should not, and somebody has been harvesting it.
- 7 A magistrate arrives from Lud to close the matter tidily.
- 8 Somebody confesses to the wrong thing.
- 9 The dead come to the door at night. They knock, and do not enter.
- 10 A player character is offered the whole truth, in exchange for silence about a different one.
- 11 The remaining witness is taken ill, or taken away, or taken.
- 12 Somebody says the word aloud in public, and nothing whatever happens to them, and everyone sees it.

How the act turns

- The proof is on the other side of the border, and somebody must go and get it.
- The witness can only be heard over there.
- Someone is taken, and must be fetched back.
- The source of the trade is found, and cannot be destroyed from this side.

By the close the Tide should stand near 4 and the Register should hold three or four things Named. If nothing has been Named, your players are winning the wrong game — tell them so.

ACT THREE — The crossing

The problem. What the players need is on the other side of the border, and the border takes payment.

Fairyland is not a place you describe. It is a place that asks. Give it no geography. Every scene over there is an exchange, and your only job is to name the price and let them decide. The players have spent two acts imagining what is over the hills, and whatever they have built is better than anything you can furnish.

There are three things over there and no more:

- **The dead**, whom the players knew.
- **The taken**, from acts one and two.
- **The one who is owed** — the wronged party from the cold case, who is the reason the fruit grows at all. Cross the border to learn where the trade comes from, and what you find is the person it was done to.

What is asked

Never money and never information. Those are Dorimare's currencies, and they are no good here. It asks for the homely particulars.

d8 The price

- 1 A name — yours, or another's. You cannot say it again, and nobody may say it in your hearing.
- 2 A year. You come back, and it is later than it ought to be.
- 3 An anchor. Name a thing you have used on *Hold Fast*. It is gone, and so is your sense of why it mattered.
- 4 A face. Someone you love will not be recognisable to you.
- 5 A word. Choose one. You will never say it again.
- 6 A kindness. Erase all hold you have upon anyone, and they forget you were ever good to them.
- 7 Your shadow, your reflection, or your voice, for a season.
- 8 A debt. You come back owing what the dead owed.

What the MC may spend

Alternate between the halves. The players must see the town filling up behind them, because the Sitting they are about to walk into is being made in their absence.

d12 The event

- 1 Someone the players buried says their name.
- 2 The one who is owed is here, and is not angry, which is worse.
- 3 A price already paid is offered back — at a price.
- 4 Duke Aubrey's name is spoken, and something turns to listen.
- 5 A player character is recognised by somebody they have never met.
- 6 The way back is plainly visible, and there is a queue.
- 7 A Housed truth is tested in court for the first time.
- 8 Somebody offers a faction a deal that would settle everything cheaply.
- 9 A mob forms outside a house the players care about.
- 10 A player character's named anchor is used against them by somebody at home.
- 11 Someone who stayed behind enters something in the Register on their own account.
- 12 Word arrives across the border, and nobody over there is surprised by it.

How the act turns

The act ends when the Tide fills and the Sitting convenes.

If the third session is drawing to a close and the Tide has not filled, convene the Sitting anyway. This game is three acts, and the third act ends at the Sitting. A campaign that runs out of evening without an ending is worse than one that arrives a little early. Spend events to fill the Tide if you can; convene it regardless if you cannot.

If everyone has gone over and nobody has come back, the Sitting still convenes, and is conducted entirely in verse and music before a town under no obligation to listen. That is an ending, not a failure. Settle it as you would any other.

Running the Sitting

In Dorimare a trial is the one place where a thing must be named before it can be acted upon, which is why the endgame takes this shape. Convene it as a hearing, a Senate session, or a trial, as the fiction suggests.

- 1. Every player character who is not Ruined gets one scene in which to speak publicly. This is the last chance to enter anything in the Register.
- 2. The Ruined are not limited. They have nothing left to protect, and may speak as often as they will.
- 3. Those who have gone over may speak, but only in verse or in music.
- 4. Each character may use **We Don't Speak of That** once, and once only.
- 5. Read the Register aloud, in full, all three columns.
- 6. Settle.

The settlement

Count the card. Not thresholds — totals.

	Counts toward
Unsaid + Shushed	sealing
Named	inundation
Housed	incorporation

Whichever total is largest decides what Lud does. **A tie goes leftward** — sealing over inundation, inundation over incorporation — because the resting state of a town is silence, and it takes a majority to move it.

This is why the Unsaid list is kept on the same card. The things nobody ever raised are the town's deepest silence, and a table that leaves them alone has chosen an ending as surely as one that drags them into court.

Every shush is a vote. So is every kindness that spared somebody the truth.

The Character Sheet

NAME PLAYBOOK

STANDING WITS NERVE HEART FANCY

SCANDAL [] [] [] [] [] [] full = RUINED
public · spent away · what it costs to speak

GLAMOUR [] [] [] [] [] full = YOU GO
1 wistful 2 fey +1F/-1S 3 away with it +2F/-2S
private · one way · what it costs to know

MOVES
.....

WHY THE FRUIT?

PARTICULARS	used ○	taken ×
1	○	×
2	○	×
3	○	×

a thing, a place, a habit → Hold Fast a person → Keep Countenance
people are never used up

HOLD ON [] []

CHANGES TAKEN

I ASKED THEY SAID
.....

The Reference Card

PUBLIC? A thing is public if you could not afterwards deny having said it.
Anything written down is public. The MC says which before you act.

MARK SCANDAL naming a fairy thing publicly · seen somewhere disreputable ·
breaking a form · contradicted by your betters · missing Lean
on Your Name or Invoke the Law · crossing into a new Glamour
state where it shows · up to 3 voluntarily, +1 each, after the
roll

ERASE SCANDAL spending. money, favours, a name not your own, a debt forgiven

MARK GLAMOUR Hear the Note, always · tasting or handling the fruit ·
crossing · sleeping the wrong side of the Dapple · addressed by
name by the Silent People · missing Hold Fast · being silenced ·
each scene you spend over the border
one move marks at most one box

ERASE GLAMOUR only a kindness received. whoever erases yours marks their own

Keep Countenance +NERVE carry on, or press on. +1 for a person

Poke About +WITS search a place. hold 3 / hold 1

Weigh a Man +WITS or +HEART cross-examine, or feel them out

Lean on Your Name +STANDING office, guild, blood. choose 1 / choose 2

Do a Kindness +HEART erase their Glamour, mark your own, hold 1

Hear the Note +FANCY something true nobody will say. mark Glamour

Cross Over +FANCY where you ought not. mark Glamour

Invoke the Law +STANDING call it something else. advance the Tide
— or name it truly, on a Register truth, and house it

Hold Fast +NERVE refuse. +1 for a thing, never the same thing twice

WE DON'T SPEAK OF THAT always works. closes the subject for the scene, and
nothing already said of it may be acted upon. they mark 1 Glamour. in public
you mark 1 Scandal. an NPC instead advances the Tide. you may silence yourself.
not the same person on the same subject twice. never the Silent People.
worth using early or not at all.

NAMING mark 1 Scandal. it enters the Register. +1 forward to anyone acting
on it, and any taint upon it is cleared.

THE REGISTER shushed -1 ongoing | named +1 forward | housed
housed truths cannot be shushed and cost nothing to say

THE TIDE it never recedes; when it fills, the Sitting.

Design by [Dave Morris](#) with [Claude Opus 5](#).

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