

WINTER TALES



ENGLISH
RULEBOOK

FROM THE AUTHORS

Winter Tales is a storytelling game. It is neither a strategy game nor a resource management game. If you like to use your imagination and tell stories to spend a memorable evening with your friends, then this is the game for you. If you really want to appreciate this game, let yourself go and create with your friends a story to remember.

Don't let the size of this rulebook scare you off: most of it describes the setting, and there also are many lengthy examples. Read through this booklet once and start playing using the Summary Sheet, and you will see that the game is actually quite easy to learn.

Let your imagination run free and look for new interpretations for the Story cards you play, always listening carefully to what your fellow players are telling. Winter Tales can be an extremely gratifying game, so dive into the setting and let the story carry you along. Each game of Winter Tales will be a memorable experience, because you are creating the story!

The basic rules are simple, but you may integrate them with the Modules you will find at the end of the rulebook, which add new mechanics, strategies and story ideas. If, at the end of a game, you are satisfied and think you have created a beautiful story, regardless of having won or lost the game itself, then our efforts will have been worth it.

BASIC RULES AND MODULES

This rulebook is divided into:

- Basic Rules**
- Power Module**
- Objective Module**
- Skill Module**

The Basic Rules of Winter Tales contain very simple mechanics, giving you all the freedom you need to unleash your imagination, without worrying too much about rules and strategies. These rules are thought for those who like role playing and storytelling, or for those who are looking for a family game, which often needs simple rules.

Expert gamers who like a more competitive approach may implement any and all Modules, which offer interesting new mechanics, allowing for a more strategic and competitive game, without taking anything from the storytelling, which is the true heart of Winter Tales.

SHARE YOUR STORIES WITH US

Have you created an interesting story in one of your games? Publish a short summary on the dedicated page of Winter Tales' official website, at www.wintertalesboardgame.com

OVERVIEW

THE GAME

Winter Tales is a storytelling board game for 3 to 7 players. In each game, the players will recount the subtle but merciless war between Fairy Tale characters, who stand for hope and freedom, and the Soldiers of Winter, who embody wickedness and oppression. Each player will belong to one of the Factions in play and will take control of some of its characters, fighting either for the return of Spring or to snuff out all hope and to further the arrival of an everlasting Winter.

Each game of Winter Tales is different, because each time you are telling a new story and creating a shared plot, in the first true social storytelling board game.

STORYTELLING

Winter Tales is not about the mere movement of pawns on a map or the use of skills and rules. The game involves the player on a much deeper level, making him the author of a shared story.

Even though each part of this rulebook indicates some storytelling guideline, the following suggestions will help make the game smoother and the story more plausible, in the end making the game more fun.

LISTEN TO OTHERS

Storytelling in Winter Tales is a shared experience. As such, it is much more fun if players listen to each other, accepting suggestions and ideas from others and trying to merge all their plots into one common story. If each player were to concentrate on his own characters, not taking in suggestions and ideas from others and writing a different story, the game would be no fun at all. le trame.

COORDINATE YOUR STORIES

The easiest way to create a truly engaging and interesting story is if players coordinate their telling, recalling what happened before and merging it into one's plot, even when the rules do not require it. It is much more fun to connect the recollection of a battle to the last completed Quest, looking for ways to justify this connection. Even better would it be to try and create links between the Memories generated by Quests.

CHOOSE A STYLE

A game of Winter Tales may be completely different from all others played before not only because it tells a completely different story, but also because players may choose how to tell it. Choose to tell a drama, adding touches of anxiety and desperation, or a pulp story, with violence and gore. Do you prefer comedy or horror? You may choose whichever style you prefer, which will give each story its own unique flavour.

LET THE GAME INSPIRE YOU

The game itself may offer many ideas. Look at the board and let inspiration flow: who lives in that house amidst the church's ruins? Who comes from that far away castle, perched on a peak above a distant village, towards the mountains? What is carved on the obelisks in the cemetery?

SETTING

Following the victory in the War of Autumn, The Regime of Winter has clutched the Land of Fairy Tales in its cold grasp. Fuelled by hate and fear, Winter aims at extinguishing the flame of Love and the light of Hope under a blanket of snow and the never-ending chill of a winter night. In the winding alleys and the small houses desperately clinging to the hillside, frightened Fairy Tales move in the shadows, knowing they cannot allow all Hope for the future to be snuffed out by the cold and ready to fight to drive Winter away and let Spring come again.

WINTERTOWN

Leaning on a hillside facing east, protected from the fierce, cold winds blowing from the mountains, the Town was home to Fairy Tales and Dreams. But one fateful day the Regime came and gripped in its evil clutches both homes and people: the cold and the darkness are now snuffing out the flames of hope and love. Citizens lurk through the narrow alleys swept by the cold northern winds, trying not to draw on themselves the cruel attentions of the Soldiers of Winter. However, Fairy Tales are staging their resistance, working in shadows to allow for the return of Spring.

Here are the locations:

The Fair of Wonders: *here one may find the most*



wondrous items which escaped destruction in the Conflict of Autumn. Many are the collectors crowding the narrow alleys of the Fair, looking at the rare merchandise on display.

Winter Prison: *an old and silent castle renovated to be the new Headquarters of the Regime. The dark dungeon cells accommodate the enemies of the Regime, while the*



howling siren at the top of the tallest tower announces the Soldiers arrival and summons the Regime to meetings.

Memory Lane Cemetery: *among the old town tombstones*



there are the graves of the fallen in the Conflict of Autumn. Melancholy assails visitors in the shadowy lanes and among the ancient crypts.

Mad Hatter Asylum: *the building that had been a quiet*



nursing home and has now been turned into the home of the Mad Hatter, who became the warden of the Re-education Psychiatric Ward. The

screams of the opposers of the Regime undergoing electroshock treatments make the freezing nights in Wintertown even more chilly.

Oaks Park: Oaks Park is now covered under a deep blanket of snow. Here the inhabitants of Wintertown used to come to escape the boiling heat of long gone summers.



Dorothy's Mansion: in this cosy blue house, Granny Dorothy offered respite to many refugees during the Conflict of Autumn. The old house has become a warm oasis in the cold desert of Winter.



Nightmares Factory: this is the new productive firm founded by the White Rabbit, always vomiting new horrors from its innards for the Soldiers to use. Just a few know the real reason behind its construction.



Puppets Theatre: once a place for smiles and laughter, the theatre has been shut down by the Regime and was left in a state of abandon. Nowadays, only few Puppets dare setting foot on the stage, risking retaliation from the Regime.



THE CHARACTERS

THE FAIRY TALES-SPRING SIDE

The story of Alice after Wonderland



Once she came back from Wonderland, Alice started telling her magnificent adventure, but the Regime, trying to snuff out any breath of imagination and hope, arrested her right away. Alice was tried and found guilty, following which she spent seven years in the Mad Hatter Asylum.

Here she underwent electroshock therapy to make her forget about the oddities of Wonderland. However, images and memories started to re-emerge. One day she saw a shadow on the wall of her cell. The shadow pointed at the

door. Tentatively, Alice reached out and was shocked to notice the cell door was open and that no guards were around. With a mixture of hope and fear, she took a step over the threshold...

The Story of Pinocchio, the Puppeteer



When Pinocchio transformed into a real child, he decided to become a Puppeteer. After his father Mister Geppetto passed away, Pinocchio met Mangiafuoco once more, who had become the tyrant of Wintertown. In him the boy saw the incarnation of the oppression and persecution of the Regime, and he saw the "threads" that tied the destiny of men to the hands of those higher up. He knew all the citizens of Wintertown needed to be freed from oppression. Obsessed by the nightmares of his childhood, he is now looking for redemption, but he is always haunted by his progressive ideas. Now he is a full fledged revolutionist, fomenting revolt and plotting schemes against the Regime, careful not to be caught.

The Story of the Scarecrow King



As the King of Oz he was a wise and just ruler, and his intelligence allowed him to listen to the heart of his subjects and work for their well-being. One day, however, Winter started creeping over everything: people left the countryside, greed spread in the hearts of men and the devastation caused by the Conflict of Autumn turned the flourishing Realm to ashes. The Scarecrow was forced to leave his castle and started wandering as a travelling psychiatrist. Wherever he spoke his wise counsel, people would find a glimpse of the lost happiness. His travels brought him to Wintertown and he soon found out that the citizens were in dear need of his help.

The Story of Grandma Dorothy



When she returned from the Land of Oz, Dorothy went back to her life and it was a peaceful, happy life. She grew old and thinking she would spend her last years in peace, but when the dark Winter came creeping down on the land, she decided to turn her life around. When the Conflict of Autumn began, she moved into a little house in Wintertown, where she successfully hid from the Regime a great many hunted people. She has always loved children. Only when "Dorothy's Refugees" started counting in the hundreds did the Regime started taking an interest.

The Story of the Tin Man and the terrible Chill



During the Conflict of Autumn, in which he fought alongside his friend, the Cowardly Lion, the Tin Man started feeling colder and colder. "I have a heart," he kept telling himself, "how can I feel so cold? Shouldn't my feelings keep me warm?" He cursed his tin armour, so uncomfortable and cold, and decided to get closer to his travelling companions, because only in the company of friends could he find the warmth he was looking for. Alas, during the Conflict the Cowardly Lion was killed, and the Tin Man lost all hope. Winter covered all the land in darkness while snow fell upon him. All hope left him and he lay on the frozen ground, shutting himself down in the snow. Afterwards, someone took him and threw him in the scrap yard of Nightmares Factory. And the, one day he opened his eyes...

The Story of Grumpy and the Ancient People



Grumpy lived for many years with the dwarfs at the edge of the Ancient Forest. Dwarfs are a quiet people, so they did not take part into the Conflict of Autumn, and only thought about protecting their mines and keeping up their work. Slowly, however, some of his brothers started feeling a terrible cold: a freezing Winter shortened the days in their home. Soon the elders became ill and slowly but inexorably, began their last journey. The mine, their only source of income, was abandoned, its entrance covered in snow and ice. Grumpy remained alone, last heir to an ancient and noble family of mining dwarfs.

The Story of the Return of the Little Match Girl



The girl lived a sad, terrible life. Alone, with no money, she starved to death trying to burn her last match. This is the last memory of her handed down through the centuries. Only a few knew that a tiny flame still lingered in the Match Girl's heart. Winter had taken everything from her: her family, her home, her life. And now back she came, rising in Memory Lane Cemetery as a terrible, restless spirit. She came back to take revenge, and the flame that still burns in her cold hands can not be snuffed out by the cruel Winter.

THE SOLDIERS - WINTER SIDE

The story of the terrible tyrant Mangiafuoco



Terrifying but charismatic dictator of the Land of Toys, Mangiafuoco had more ambitious goals. He enlisted in the Regime and lead its Soldiers with cold cruelty. Wounded during the Conflict of Autumn by a still unknown Fairy Tale, he was promoted to Winter Supreme Judge, governor of Wintertown and general of the town guard. He is the tyrant who rules with an iron fist and with no mercy on the citizens.

The story of Wolf, the veteran



Gutted and left for dead by the hunter, his body was recovered by the White Rabbit, who entrusted it to his researchers in the dark laboratories of his Nightmares Factory. While his guts were being sown back to health, machinery pumped cold hatred, distilled from a winter's night mist, through his veins, fouling up the predator's instinct with blind obedience to the Regime. Taken back to life, Wolf became the most feared veteran and vanguard assailant. He loves to tear his victims' limbs with fang, claw and blade.

The story of the Fox and the Cat:



Joined at the hip, and not only figuratively, the duo have been cultivating their predatory business acumen, becoming cruel entrepreneurs voted on fame and money. They were the first to seize the opportunities offered by the Conflict of Autumn, gaining big profits from the growing power of Winter. Their cunning made them slick arm dealers, supplying the Regime with all latest deadly novelties. They still love deceit and are always trying to profit from it.

The story of Snow White, Queen of Winter:



After her coronation, she slowly turned into a copy of her own evil stepmother, in time taking on all her worst traits. The only thing that interests her is her own beauty. Snow White left her short friends, the Seven Dwarfs, to fare for themselves, and embraced the cause of the Regime, considering it her only hope to keep intact her frail beauty in never-ending Winter. She now lives frigid and pompous in a world of frost and ice, representing the Regime in all official events.

BASIC RULES

OVERVIEW OF PLAY

PLAYING A GAME AND GOALS

Before starting a game, the Players determine which Faction they will belong to and which characters they will control. Each Chapter is divided into Turns, during which Players will activate their characters one at a time, trying to complete Quests. While one Player is having their Turn, the others will have the opportunity to step in, initiating Battles and springing Traps to try and hinder the Acting Player. Each successfully completed Quest becomes a Memory, that will have a significant impact on the rest of the game! The creation of the right amount of Memories will trigger the Epilogue, which will include all generated Memories in the story and determine the winning Faction.

THE FACTIONS

During a game of Winter Tales, each Player belongs to one of the following Factions:

Spring – This includes the Fairy Tales, who represent all that is good and positive in the world. Defeated in the Conflict of Autumn, this Faction now wages a partisan war to end the rule of the Regime of Winter and allow for the return of Spring.

Winter – The cruel Regime that grips Wintertown in its evil clutches includes evil and ruthless Soldiers, who aim at crushing the Resistance and rule over the Town in an endless winter.

Writer – Used only in games with an odd number of Players, this Faction always includes only one Player, who's goal is to keep the balance between the other two warring Factions, by controlling characters from both Factions. The Writer wants the story to go on, and thus doesn't want any of the two Factions to win over the other.

WINNING CONDITIONS

The Faction that wins the Epilogue wins the Game. Spring and Winter win if the Epilogue ends in their favour, while the Writer wins if the Epilogue ends with a draw.

The story of the wealthy White Rabbit:



He escaped Wonderland and reached our world, where he felt perfectly at ease and started amassing great riches thanks to his unconventional business acumen. In his old age, he used his ties to the Regime to buy for a little money the old magic forest, which he cut down to build the biggest industrial complex of Wintertown: Nightmares Factory. Profiting from the business procured by the war, he now lives the rich life, in turn financing the Regime and supplying it with weapons and other horrid creations.

The story of Candlewick and his resentment:



After his transformation into a donkey in the Land of Toys, Candlewick lived many years of solitude and desperation, brooding resentment. One day, however, Snow White saw the beast at a market and, fascinated by the pure hatred she could spot in those big eyes, she bought the donkey and gave it to the White Rabbit to be researched. In the labs of Nightmares Factory they discovered the true nature of the beast, and he was immediately turned back into a man. Thankful for having been saved and keen to exact his revenge, Candlewick started using his talents in corrupting the pure and convincing the weak minded in favour of the Regime, quickly becoming its most trusted spy and informer.

The story of the Mad Hatter and his Asylum:



Peace was never an option in the Mad Hatter's mind. The spiral of his psychosis brought him to a state of constant neurotic delirium, making him join the Regime's cause eagerly, convinced as he was that his enemies were nothing more than a bunch of sick patients in need of therapy. He is now the director of Wintertown's Asylum, and believes electroshock therapy to be the only viable means to cure his unlucky patients. In the dark dungeons of the asylum, enemies undergo the Mad Hatter's merciless therapy, while he listens to their screams as though to the sweetest music.

LENGTH OF A GAME

The standard length of a game is 3 Memories. Once the third Memory has been generated, the Epilogue is played and the game ends.

Longer games (optional rule):

Players may choose to play a longer game, using more Memories. The length of the game is determined by the starting position of the Epilogue tile (to the right of the last used Memory cell, see Setup, page 8). If, for example, Players decide to play to the 5th Memory, the Epilogue tile will be placed on the 6th cell. Each Memory ideally adds 30 minutes to the game (so a 4 Memory game will last about 2 hours).

COMPONENTS

GAME BOARD



The game board contains a map of **Wintertown**. The Town is divided into several Locations, connected by streets that include Squares (see Locations and Squares, page 13).

Below the map there is the Memory Track, where cards will be placed to act as Memories. The rightmost space outside the Memory Track is used to place the Epilogue tile in a 7 Memory game.



Icons on the Memory Track spaces are used in the **Objective Module**.

From the Author: The game board may also give hints for the storytelling: if during a game you look closely at the Location where your character is, or at the illustrations of houses and blocks, you may find it easier to create the story.

FACTION COUNTERS



Useful for reminding Players which Faction they belong to.

CHARACTER CARDS



Winter Tales includes 14 characters, 7 Soldiers of Winter (from now on Soldiers) and 7 Fairy Tale characters (from now on Fairy Tales), each represented by a card. Players keep the cards in front of them on the **ready** side. Once a character is **activated**, the card is flipped to its backside. The icon on the lower left side of the card is used in the **Skill Module**.

CHARACTER FIGURINES



Each character is represented on the board by a cardboard figurine mounted on a plastic base (black for Fairy Tales, white for Soldiers), used to indicate the character's position

on the map. When a character is **incapacitated** during the course of the game, the figurine is lain down on its side.

STORY CARDS



The Story Cards are used when facing Battles and Quests. Each Story Card has two sides, one for Spring and the other for Winter. Story Cards are played on the Spring side when used in favour of

Fairy Tales (and against Soldiers) and on the Winter side when used in favour of Soldiers (and against Fairy Tales). The side shown by cards in the draw deck has no influence on the game.

NEUTRAL CARDS



These cards are used to indicate which Memories are in favour of neither Spring nor Winter.

OBJECTIVE CARDS



These cards are used in the **Objective Modules**.

the 5th, 6th, 7th or even 8th for longer games (4, 5, 6 and 7 memories respectively). When all spaces on the Memory Track on the left of the Epilogue tile are occupied by Story cards, the Epilogue will begin, bringing the game to an end.

Note: the Epilogue Tile has two sides, one for Spring and the other for Winter. It may be used as a reminder of which Faction is in the lead as to generated Memories on the Track.

QUEST COUNTERS



The game includes 8 Quest counters for the 7 Quest types. 6 Quests are represented by only one counter, the background of which shows the colour of one of the Factions. The Great Artefact Quest is represented by two counters, one for each Faction.

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STORY ARBITER COUNTER



The Story Arbiter counter is given to the Story Arbiter at the beginning of the game and indicates who has the last word on the quality of the Story.

POWER COUNTERS



These 6 counters are used in the **Power Module**.

BOOKMARK COUNTER



This counter serves as a narrative reminder to connect all stories. The Bookmark counter is placed on the latest generated Memory.

SETUP

Before starting a game:

1. Place the game board in the middle of the table.
2. Put all Story cards in one pile and place it on the side of the game board.
3. Place the Epilogue Tile on the 4th space of the Memory Track for a normal length game (3 Memories), on the 5th, 6th, 7th or 8th space for a longer length game (4-5-6-7 Memories).
4. Take as many Faction counters as there are Players, half for Spring and half for Winter. If the players are odd numbered, add the Writer Faction counter to the rest. Each Player takes one counter at random and places it in front of themselves. Starting with the younger Spring Player and continuing clockwise around the table, all Players seat themselves alternating one Spring and one Winter Player. If there is the Writer, he will sit last.
5. Decide who the Story Arbiter will be (see Story Arbiter, Golden Rules, page 13). He receives the Story Arbiter counter. Note: the Story Arbiter should be either the owner of the game or the Player who knows the rules best.
6. Each Player, starting with the youngest, chooses one character from the Character deck and places it in front of him, also choosing where to place the corresponding Character Figure on the map, either in a Location (Fairy Tales) or in a Square (Soldiers) that contains no other Character. He or she then passes the deck to the next Player of the same Faction, until all Players have the right amount of Characters, based on the following table.

ONGOING QUEST PAWN



The Ongoing Quest pawn is placed on the Quest counter when the Quest is started. It indicates in which Location the Quest is being faced.

ACTING PLAYER COUNTER



The Acting Player Counter indicates which Player is playing his turn.

EPILOGUE TILE



Place the Epilogue tile on the Memory Track to determine the length of a game: place it on the fourth space from the left for a normal (3 memory) game, or on

	each Spring Player	Each Winter Player	Writer	Not used
3 players	4 FairyTales	4 Soldiers	2 FairyT. 2 Soldier	1 FairyT. 1 Soldier
4 players	3 FairyTales	3 Soldiers	-	1 FairyT. 1 Soldier
5 players	2 FairyTales	2 Soldiers	1 FairyT. 1 Soldier	2 FairyT. 2 Soldiers
6 players	2 FairyTales	2 Soldiers	-	1 FairyT. 1 Soldier
7 players	2 FairyTales	2 Soldiers	1 FairyT. 1 Soldier	None

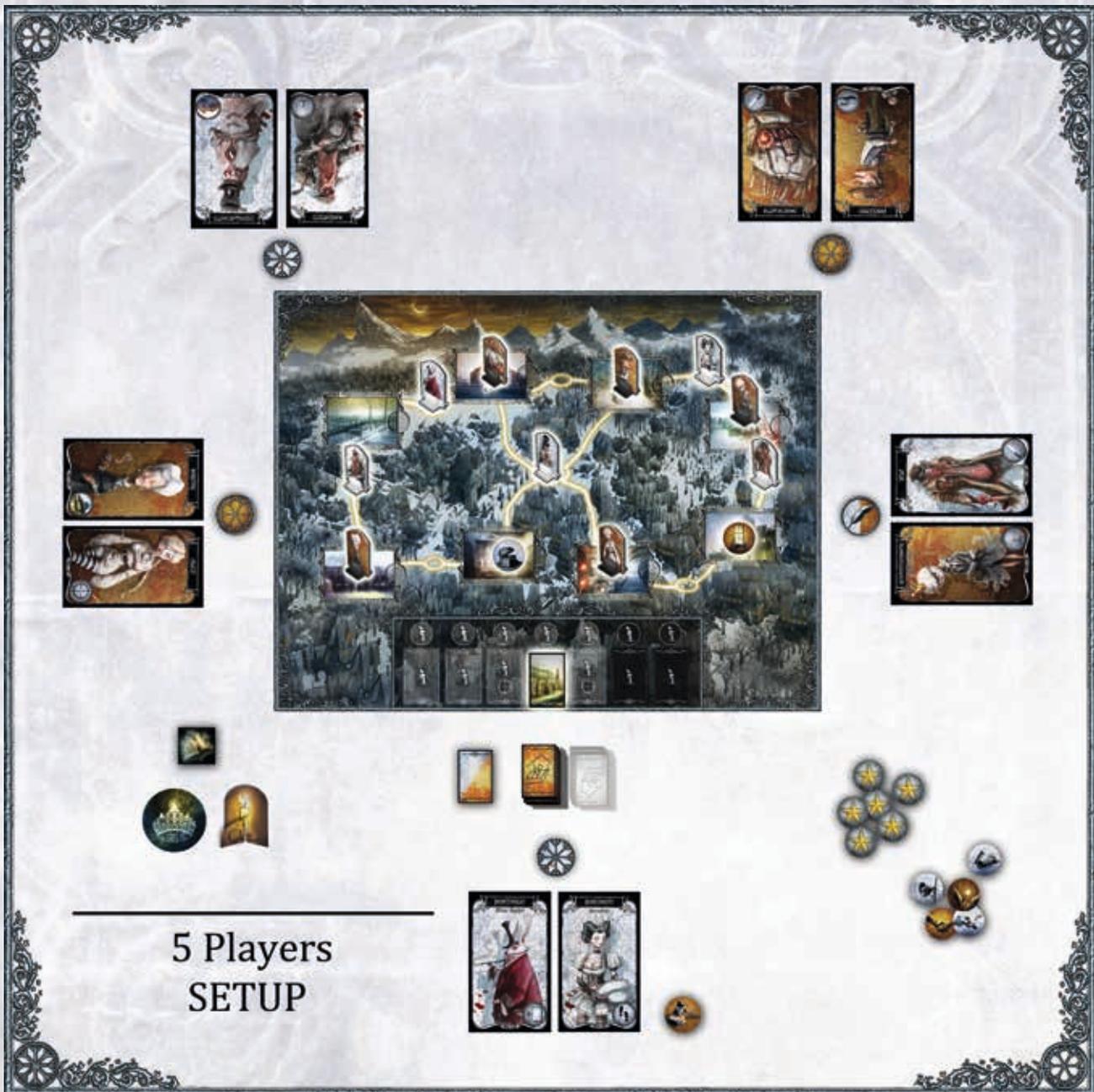
7. Take the 4 Quest counters for Spring and select one at random. The youngest Spring Player decides in which Location to place it (see Quests, page 13). If present, the Writer places the Quest counter.

8. Take the 4 Quest counters for Winter and select one at random. The youngest Winter Player decides where to place it (see Quests, page 13). If present, the Writer places the Quest counter.

9. Either the Writer (if present) or the Story Arbiter begin the Story, introducing the goals for both Quests on the board, but leaving it as open-ended as possible.

10. Each Player draws 4 Story cards. The Writer draws as many Story Cards as there are players in one of the Factions.

11. The youngest Spring Player takes the Acting Player counter and starts the first round.



CHAPTERS

Each chapter in a game of Winter Tales consists of:

- Several **PLAYER TURNS**
- One **END OF CHAPTER PHASE**

1. PLAYER TURN

On his Turn, a Player must **activate** one of his characters. Each character may be **activated** once per Chapter.

If the Acting Player still has one or more **ready**

characters, he or she **must choose one** and **activate** it.

If the Acting Player has no **ready** Character, his or her Turn ends immediately: the Acting Player counter is passed along clockwise to the next Player, who then completes his or her Turn and so on as long as there still is at least one **ready** Character in play.

2. END OF CHAPTER PHASE

The Chapter ends when all Characters have been activated.

Each Player draws 4 Story cards (the Writer draws as many Story cards as there are Players in one of the Factions).

All Character cards are turned back to their **ready** side.

PLAYING CHARACTERS

There are 3 possible actions which a Player may perform with a Character, depending on whose Turn it is:

Activation – usually performed in the Acting Player’s Turn or during the resolution of a Quest started by another Player (See below)

Interrupt – performed during the Movement of another Player’s Character.

Opportunity – whenever possible.

From the Author: Most of the time, the Acting Player will play a Character by activating it, while a Player of another Faction will play an Interrupt. When a Quest is being faced, however, even Players other than the Acting Player may perform an activation, to move one of their characters and have it take part in the Ongoing Quest. Since they are moving the Character, this movement may also be interrupted (possibly even by the Acting Player).

ACTIVATION

A Character may be **activated** at one of two possible moments:

- during the Turn of its owner, as long as it is the Acting Player, OR
- while another Player faces a Quest.

When a Player **activates** a Character, he or she:

- turns its card to the **active** side;
- draws 3 Story cards;
- may perform one or more Movements (see **Movement** below)
- may perform an action (see **Actions** below)
- discards down to 7 Story cards.

Whenever a Character is **activated**, the Player must **contextualize and justify the activation** (see Set the Scene and explain, page 11) in the Story.

Movement

A Character may be moved through Squares and Locations, represented on the game board by contoured spaces and bright circles on streets, respectively. To move the Character 2 spaces, the Player discards one Story card.

From the author: discard less useful Story cards to move your Character.

(Optional) Plot Movement

The Player inserts the movement itself in the story, connecting what he is telling to the image depicted by the Story card he discarded.

Actions

Once a Player has activated a Character, he or she may perform one of three different actions, depending on whose Turn it is.

->During the Turn of the Acting Player’s, he or she may:

Generate a new Quest

The Player chooses one new Quest from those available for the Faction his or her Character belongs to and places the corresponding Quest counter according to the “Counter placement” section of the chosen Quest.

Start a Quest

If the Character ends its movement in a Location or Square containing a Quest counter of the same Faction, the Player may put the Ongoing Quest pawn on the counter and start facing the Quest (see **Quests**, page 13).

->During another Player's Turn , a Player cannot perform any of the actions above, but may:

Take part in a Quest

If the Character ends its movement in a Location or Square containing both a Quest counter and the Ongoing Quest pawn, the Player may take part in the Quest.

INTERRUPTS

While a Character of another Player is moving, it may be interrupted to:

Initiate a Battle (Soldiers only)

If a Fairy Tale moves into a Location or Square containing a Soldier, the latter's controller may initiate a Battle to try and block the Fairy Tale's movement and **incapacitate** it (see **Battles**, page 21).

Spring a Trap (Fairy Tales only)

If a Soldier moves into a Location or Square containing a Fairy Tale, the latter's owner may spring a Trap to try and block the Soldier's movement and **incapacitate** it (see **Traps**, page 23).

OPPORTUNITY

Opportunity actions may be performed at any time, by any Player who can, both in his or her Turn and in another Acting Player's Turn. The Actions the Player may choose from are:

Saves

If the Character moves through a Location or Square containing an **incapacitated** Character of the same Faction, its owner may revive the Character, pick up its figurine and put it back on its feet.

Objectives

Objectives are used in the **Objective Module**.

TELLING THE STORY

THE GOLDEN RULES

The following rules have been implemented with the aim of improving the quality of the story by cooperating with the other Players. These simple guidelines should be followed at all times, especially when telling the story.

1. Help one another

Players are free and encouraged to help each other while telling the story. If a player is having difficulties in telling something (or if they are telling something out of place in the current setting), all players are encouraged to help him or her to create the best possible story: competition is supposed to be limited to actions (the choice of which is made by the single player), but the beauty of the story is something all players should work for together.

Achille is facing the *Love that melts the snow* Quest with Alice. He moves the Character to Oaks Park, where the *Love that melts the snow* counter is and meets the Scarecrow. Andrew starts his telling:

"Alice slipped out of her cell asking herself for which lucky strike the jailor had forgotten to lock it. Running away from the Asylum, she ended up at Oakss Park."

"Wait," says Clara. "Wouldn't it be nicer if Alice had received an unsigned note telling her to go to Oakss Park?"

"Nice one," replies Achille. "It might be the Scarecrow allowed her to escape. Being a psychologist, he may have been able to enter the Asylum."

"I can also give you a nice way to justify this," Daniele says. "We have just generated the Freezing Horror Quest in the Asylum. Maybe the Scarecrow found out that the Freezing Horror was to be generated by experimenting on Alice!"

"Cool," says Achille. "So maybe you then can make an Armed Retaliation to this escape. Nice idea, I'll accept your suggestions!"

2. Set the scene and explain

Each time a Character is activated, the Player **must set the scene and explain** in the story how the Character intervenes. Ask yourselves some specific questions, since the answers could lead to a coherent story, so it is always useful to keep in mind:

- where the Character is: not only the Location, but also what it has been doing and thinking, its posture etc.;
- why the Character is stepping into the story and how

this is linked to what is going on: what makes it act, in what way is this connected to the plot? Out of context actions do not help the story. The Character may have a specific reason, maybe even a specific goal, to step in. How the Character steps into the action: how will it act? Does it have a plan?

Pay attention to the context: where is the story taking place? Which other Characters are there? Set the story in a specific context.

3. A nice story comes first

Quality in Winter Tales is what matters most and it is what you should strive for when problems arise. If **everybody** agrees about some detail that would not be allowed by the rules, these may well be overlooked in the specific case, in order to make the story better.

STORY CARDS

Story Cards are the heart of Winter Tales and are used in all storytelling mechanics. The images were made by children and reflect pure imagination, hopes and dreams, be them good or bad.

Story Cards must be kept hidden from your fellow Players (for example by forming one single pile in your hands or in front of you, to hide the total number of cards you have). Each card shows the same image on both sides, in two different colors: this makes it easier for Players to remember whether the Card has been played for the Fairy Tales (Spring side) or for the Soldiers (Winter side).

When playing a Story Card, you must always **put what the Card represents in the story you are telling**, explaining the concept it represents and to which it is linked. You are not bound to translate the image into an object, but can use it to represent a feeling or sensation connected to it.

REMEMBER: do not interrupt the story to play a Story card. Just play the card at the moment you are expressing the concept depicted on it, as to make it clearer for other Players and to avoid interrupting the story.

From the author: the images depicted on the Story cards were created by two children of 5 and 9. These images give you as much freedom as you may possibly need. We have no desire to constrain your imagination! It is up to the Players (and mostly to the storytelling Arbiter) to stimulate a player to read in the Cards something that may help the story, should they have trouble finding it.

Spring



*Stars lighting your way in the night
Glowing eyes in the dark woods
Hopeful lights shining in the dark
Salt spread on the road to melt the ice*

*Wounds on Alice's skin caused by the cold
A snowfall that suffocates all hope
Sparks that will start a fire
Bullet holes on the walls of Dorothy's Mansion*



Winter

Spring



*A bottle to be opened to drink to Life
A canteen in memory of a mountain-loving grandfather
Thinking about drinking with friends
Bread and wine to keep warm*

*A vial of cyanide hidden in Grumpy's flask
Drowning one's sorrows in alcohol
Poison to pollute the wells of Wintertown
A Molotov cocktail to be thrown at the Puppets theatre.*



Winter

Spring



*A gentle song being played on the piano
A cart where to hide from the Soldiers' patrols
An anonymous package with a bomb to blow up the prison
Setting the table for a dinner with guests*

*The funeral of a Tale at the cemetery
Leading one's enemies into a trap
A lonely supper, remembering long gone friends
Nightmares that do not make one sleep at night*



Winter

GENERAL RULES

STORY ARBITER



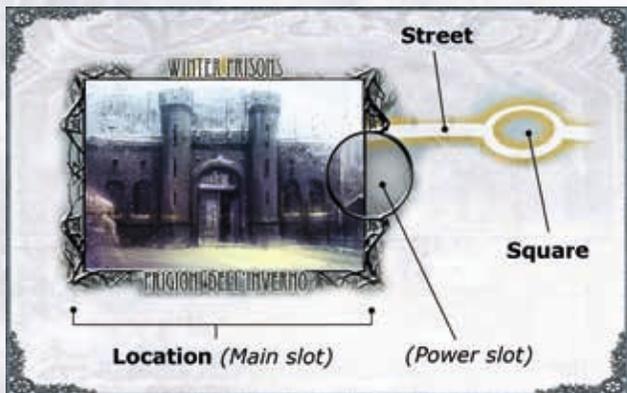
All players cooperate to create the best story possible, but it's up to the Story Arbiter to decide what direction the story should take.

The player who is nominated Story Arbiter always has the last word in matters pertaining to the flavour of the plots created by other players, whenever they cannot agree on one common road (as per Golden rule **1. Help each other**, page 11): the Arbiter must be impartial and must strive to create the best possible story. He or she should be well versed in both the rules and the Characters' stories.

Remember: the Story Arbiter may not change the mechanics of the game, but only indicate the right direction for following the story, prompting other players to change those parts of the story that clash with the setting or which may be considered distasteful.

LOCATIONS AND SQUARES

Locations



Wintertown is full of weird Locations. There you may feel strongest either the dark presence of Winter or the soft murmur of Spring. These Locations are where the conflict takes place, and from them Tales and Soldier get the strength they need to fight their war.

Each Location is represented by:

- Its name;
- a small Power slot to contain the appropriate Power counter (see **Power Module**, page 27);
- A bigger Main slot with the depiction of the Location, to contain both Characters and Quest counters.

Each Location may contain at most one Quest counter. There is no limit to the number of Characters that may find themselves in that Location at one time.

Squares

Aware of the plots being hatched in the shadows by the Resistance, established a strict curfew in Wintertown. The shady town Squares are now under the domain of the Soldiers, while Fairy Tales wearily sneak along between Locations.

Town Squares, represented by a haloed circle connected by streets, see Characters passing by while activated. Squares may contain neither Quests nor Powers. The Square in the middle of the game board (the one with the statue of Mangiafuoco) is still considered a Square like all others. There is no limit to the number of Characters that may find themselves in a Square at one time.

QUESTS



There is a time and a place to tell a story. But there also is a reason. Quests represent the chances that Characters may take to win against the enemy Faction and create favourable Memories. Quests are the most important inspiration for the stories of Winter Tales.

Quests are faced by Players to generate favourable Memories for their Faction.





Quest generation

The Player who wishes to generate a new Quest chooses a Quest counter among those of his or her Faction that has not already been used (the Writer may choose from any Faction's Quests). Placement of the counter depends on the Quest type chosen. Look at the "Counter placement" section of the Quest Data to know where to place the counter. Each time a Quest is created the Player must insert it in the Story, leaving all main features of the Quest as open ended as possible, so as not to inhibit the other Players from continuing the Story.

If the Quest counter needs to be placed in a specific Location, put it in the Main slot of the corresponding Location. A Quest counter may never be placed in the Main slot of a Location that already contains another Quest counter.

Each Quest may be generated once per game.

Remember: Quests that are placed on the board during the setup will be inserted in the Story by the Players who place their Quest counters (or by the writer).

Edoardo is the Acting Player. He activates Pinocchio, draws 3 Story Cards and declares his intention to generate a new Quest. He chooses the *Great Artefact* Quest and looks for a Location to place the Quest counter. He may not place it in the Nightmares Factory, since its slot already contains the *Freezing Horror* Quest counter. He could place it in any other free Location, such as Oakss Park. He decides and places it at the Fair of Wonders, turning the counter on its "Spring" side. He then begins the Quest Plot.

"Pinocchio walked along the walls of Winter Prison, trying to keep warm in his overcoat. Seeing him like that would make a passer-by think he was trying to stay out of the wind sweeping the streets, but he was actually looking through the Prison's narrow windows, looking for weak spots to be used to hit the place and ruin the plans of the Regime. While his mind created intricate plans of rebellion and assaults on the fortress, he could not help but think that the Fairy Tales needed something more than just weapons. They needed a relic to inspire the Resistance in the revolution that was brewing. Pinocchio knew the place to start looking for such an item was the Fair of Wonders!"

QUEST TYPES

The Quest counter indicates what the objective and the theme of the Quest are. When facing a Quest, stick to the following guidelines.

A New Hope (Spring)



Counter placement: the Quest counter may be placed in any Location.

Objective: find something to raise hope for the return of Spring. It may be a place, an object, a living thing or even a Character.

Examples: Grumpy makes candles to light up Wintertown. The light shed by the candles is so bright and warm that it drives fear from the hearts of the people. / Alice knows the secret of Oakss Park, where flowers were planted that will bring Winter to an end when they bloom.

Love that Melts the Snow (Spring)



Counter placement: the Quest counter is placed under a Fairy Tale Character figurine of choice. The counter will move along with the figurine.

Objective: create a deep connection between two Fairy

Tales. It may be a strong friendship, parental love or true love.

Examples: Pinocchio falls in love with Alice and decides to use his Love to save her from her madness. / A great friendship is shared by Grumpy and the Tin Man, drinking buddies.

From the Author: the Fairy Tale under which the Quest counter is placed feels a very deep love, so strong it can melt snow. Completing the Quest will reveal who the Fairy Tale loves so deeply..

The Safe House (Spring)



Counter placement: the Quest counter may be placed in any Location.

Objective: find a safe house guaranteeing shelter and protection. It must be a secluded and protected place, which may

represent a haven from the Soldiers' attacks, a heart-warming house or the headquarters of the Resistance, where members meet and conspire.

Examples: the basement of Dorothy's Place is turned into the headquarters of the Resistance. / Alice builds a tree house in Oakss Park, where she grows multi-coloured flowers.

The Great Artefact (Both Factions)



When generated: the Quest counter may be placed in any Location.

Objective: get your hands on a truly powerful object. It may be the search, the discovery, the creation or whatever other action which allows the Faction to own a Great Artefact to help them in the struggle against the enemy.

Examples: Pinocchio carves the Spring Flute in a block of wood and uses it to call out to the warm southern wind. / Candlewick discovers something in the Wintertown Ossuary. It is an eyeglass that allows the wearer to see a person's soul and discover their secret fears.

Freezing Horror (Winter)



Counter placement: the Quest counter may be placed in any Location.

Objective: create or discover a real, dark, grim threat pending on Wintertown to strike at the Fairy Tales wherever they may be,

leaving only horror and fear in its wake .

Examples: The happiest and most pure child in town is corrupted and experimented upon at Nightmares Factory to become the great corrupter of Hope for the Fairy Tales. / A red snow, distilled from pure hatred in the laboratories of Nightmares Factory and spread through the air, starts falling on the Fairy Tales, bringing terror, hatred and chaos to Wintertown.

Winter Propaganda (Winter)



Counter placement: the Quest counter may be placed in any Location.

Objective: win against the Fairy Tales, destroying their morale and cutting support from the townsfolk. It may be misleading

news or actions, or disinformation being spread around town. It is a psychological attack of Winter against the Fairy Tales to destroy their will to fight, their hopes of

winning and the support of the general population.
Examples: a message goes around depicting Snowwhite as the magnanimous Lady of Winter and it captivates townfolk and Fairy Tales alike, luring them to a world of eternal darkness. / A slander about Grumpy's Candle Factory aims at covering the town in the darkness and fear of the long winter nights.

Armed Retaliation (Winter)



Counter placement: the Quest counter is placed under the figurine of the target Fairy Tale.
Objective: hit the Fairy Tales in revenge or sabotage them, trying to inflict as much damage as possible and to weaken the

defences of the Resistance.

Examples: the wolf leads an assault on the Fairy Tales safe house in Oakss Park. / The Mad Hatter captures Alice and locks her in the deepest dungeon of the Asylum.

FACING A QUEST

One of the Player's Characters must be present in the Location containing a Quest counter of its Faction.

1. The Quest begins

The Acting Player may start a Quest by declaring his or her intention to complete it. The Player takes the Ongoing Quest pawn and places it on the Quest counter. He or she then begins the Quest plot, connecting it to the introduction told by whoever has generated the Quest, and describing how the Character intends to complete it.

- **Important:** when you introduce the Quest, you have to link your story to the **Bookmark**, if present (see **BOOKMARK**, pag. 20).



Clara had previously generated the *A New Hope* Quest in Nightmares Factory, telling how Pinocchio looked out of the highest window of the Puppets Theatre and saw that the pile of rubbish at the back of the factory seemed to emanate a warm and comforting light.
 It is now Edoardo's turn as Acting Player: He **activates** Grumpy, who is in the Fair of Wonders, draws 3 Story cards and decides he will face the Quest. First of all,

Edoardo must set the scene and explain Grumpy's part in the Quest. So he starts his plot:
"After the death of his brothers, Grumpy started wandering and drowning his woe in alcohol. He could be often seen stumbling along the narrow streets at the Fair of Wonders, looking at the items on display, novelties and rare objects. Looking at the sky through a strange looking telescope, his attention was caught by a floating red rose

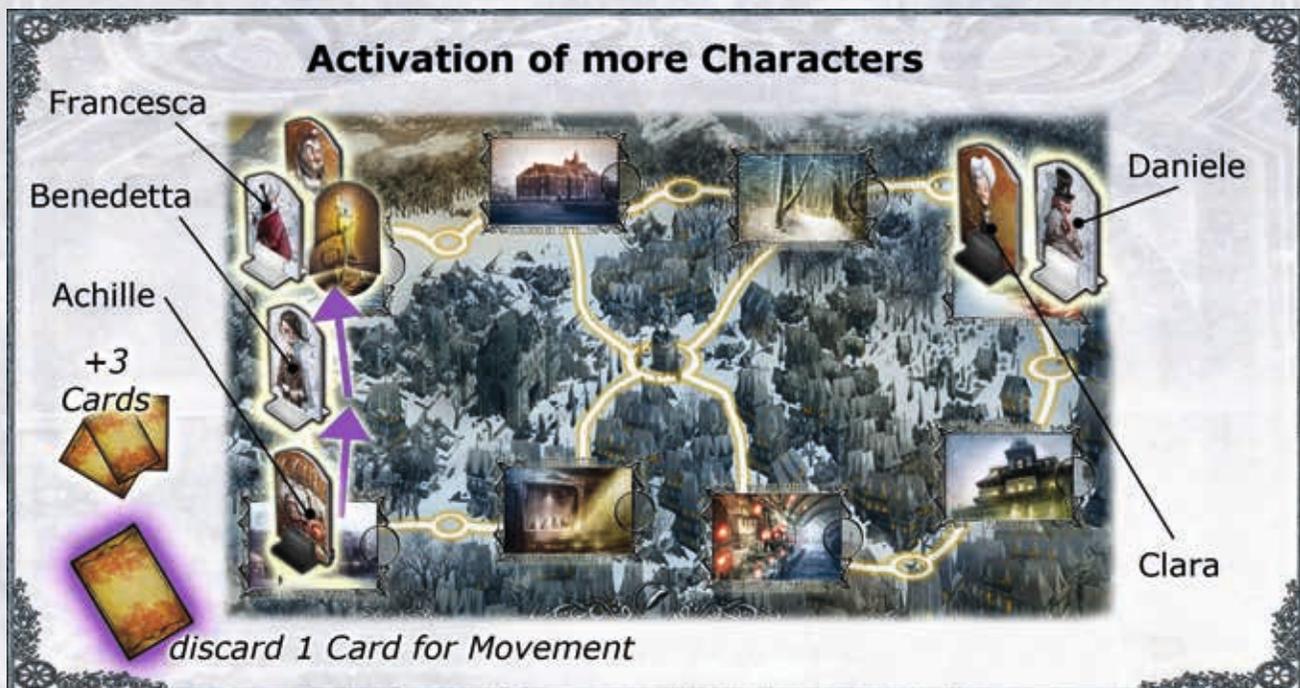
petal, falling like a lonely snowflake. The fact was strange in itself, but what was even weirder was that the petal did not seem so much to be falling, but to be floating around, following a specific route, and it started glowing more and more the farther it got from him. Grumpy decided to follow the floating petal, pushing his way through the crowd of the Fair.” Edoardo discards a Story card, takes the Character figurine and moves it to the Square and from there to the Asylum. He discards another card and moves Grumpy into another Square and, from there, onto Nightmares Factory. Now Edoardo takes the Ongoing Quest pawn and places it on the A New Hope Quest counter and begins his Quest.

“Grumpy was dumbstruck, when he noticed the the glow was not coming from the petal, but from something at the top of a big pile of rubbish at the back of the factory.”

2. Activation of more Characters

Once the Acting Player has finished the introduction, starting from the Player on his or her left, all other Players clockwise around the table have the chance to **activate** one of their Characters and move it towards the Quest Location to have it take part in the Quest. All players that **activate** one of their Characters in such a way have to add to the plot, telling how and why their Characters intervene. They then move the Characters (the movement may be intercepted by Characters of the opposite Faction with Battles or Traps). The Characters belonging to other Players may take part in the Quest only if they are able to move to the Location of the Ongoing Quest pawn. Taking part in an Ongoing Quest is the only Action that other Players than the Acting Player may perform.

*From the Author: it is possible not to **activate** a Character only during the completion of a Quest started by another Player. In your Acting Player Turn you must activate your Characters.*



...Continues... Francesca (Winter) sits on the left of Edoardo and her Characters are the White Rabbit and the Fox and the Cat. Since both Characters have already been **activated**, she should not be able to act. The White Rabbit, however, already is in Nightmares Factory, so she will have the opportunity of having it take part in the Quest. Both Characters belonging to Giovanni (Writer) are **ready**, so he could well intervene in favour of one of the Factions, but he is satisfied with the balance that has been reached so far and decides not to act. Play now passes to Achille (Spring) and he decides to **activate** the Tin Man, who is in Winter Prison. Achille

draws 2 Story cards and tells of the Tin Man's part. "The Tin Man lay abandoned close to a destroyed tank. He had shortly reopened his eyes after the long sleep he had let take him, when he noticed his arms and legs were frozen stiff. With horror he looked as soldiers took him and put him in a cart full of trash. He could do nothing to avoid being taken, but the soldiers seemed unaware that he had awoken." Achille discards one card to move the Tin Man to Nightmares Factory. On his way he passes Candlewick, who belongs to Benedetta (Winter). Since she has no Story cards, however, she cannot initiate a Battle. Achille goes on:

“The Tin Man felt fear grip him when he saw the soldiers were taking him to Nightmares Factory and he imagined horrible experiments on his frozen body. Then, with great relief, he was thrown into a huge pile of rubbish. At least I’m in no danger, he thought. And then, suddenly, he felt warmth spread through his body. Something was alive here...”

Benedetta has already **activated** her Wolf, so she must pass, since she has no **ready** Character. Clara (Spring) is left with only one card. While she could **activate** Dorothy, she would have to discard 3 cards to get her to Nightmares Factory from Memory Lane Cemetery, so she decides to keep her **ready** for another time. Daniele (Winter) is the last player, but he finds himself in the same situation as Clara. Moreover, having no cards in his hand, even **activating** his Madhatter he would have no cards left once he moved him to Nightmares Factory, so he resigns to doing nothing. Play goes now back to Edoardo, who can begin the Quest itself.

3. The Acting Player begins

Once all Players have been offered the possibility of **activating** and moving one of their Characters, it is the Acting Player’s turn to start a short plot, during which he or she may play a number of Story Cards on his or her Faction’s side, explaining the interpretation of each image.

The plot must follow these simple narrative guidelines:

- It must follow the guidelines outlined in the “Objective” section of the **Ongoing Quest**
- **No character may die or be eliminated** from the game
- **The ending must not be told** at this time. The plot must remain as open ended as possible.

There is no time limit in which to complete this phase, but Players should play one card every two or three sentences, keeping the plot as lively as they can.

It sure looks like a lot of things you need to remember, but you will notice it’s actually quite simple. Who is the Main character? Where is he or she? What does he or she intend to do? How has the story come to this? Always remember that a Quest is just a chapter in the bigger story, so it must not have any definitive results, such as the death of a Character.

Edoardo begins the Quest.

“Curious, Grumpy walked closer to see what was creating the reassuring glow (while saying “reassuring glow” Edoardo plays his first Story card on the Spring side) and noticed that it came from a small flower growing from the top of the



pile of rubbish. Moreover, while all trees and plants throughout Wintertown were frozen and withered, around the pile a few green blades of grass were appearing, while on the bushes and plants around it the first shoots were sprouting.

Hope surged through Grumpy’s soul and he got closer to the pile of rubbish, intending to find out what was generating the glow.” Edoardo thus closes his part, leaving it open ended to allow other Players to step in.



4. Other Players step in

Once the Acting Player has finished telling his or her part of the story, all other Players, starting with the next one on the left and going clockwise around the table, will have the opportunity to step into the Quest with the Character they have **activated**, OR with another Character that is already present in the Location where the Ongoing Quest counter is, even if the same Character has been previously **activated** in the same Chapter.

The intervening Player continues the story where the Acting Player left it, either helping in the Quest (playing Story cards on the same side as the Acting Player) or trying to hinder it (playing Story cards on the opposite side). He or she may play any number of cards to do this. The Player will tell how the Character takes part in the Quest to help or hinder the Acting Player. The plot, however, must be left open ended and **must not have any definitive consequences** at this stage.

*...Continues..Francesca (Winter) decides to step in with her White Rabbit, which has already been **activated** in this Chapter, but is in Nightmares Factory. Francesca tells her part:*

“While Grumpy walked closer to the rubbish pile, he did not see the shadow spying on him from a high window behind him. The White Rabbit was looking down, and he had already alerted the Factory guards. He left the window, walked slowly down the steps and opened the door,



stepping out into the courtyard. ‘Well, well, look who we have here. Did you really think I wouldn’t hear your noisy footsteps? Look around you, dwarf! You have nowhere to go.’

Meanwhile, the guards where moving to surround Grumpy. 'I see you like that flower. How cute.



It's a pity, is it not, that my guards are about to take that pile of rubbish and throw it, along with our precious flower, in the furnace of my factory! Who knows, maybe melting those down will help me in creating some new weapon I can use to crush your pitiful rebellion. And as for you, you're so pathetic I won't even get my own hands dirty. Guards, give him a lesson and throw him out of my land!' Poor old Grumpy shook in fear while the guards approached him." Giovanni chose not to take part in the Quest, so it is now up to Achille and his Tin Man.



"The guards where about to grab poor old Grumpy, when suddenly the sun stopped shining. A solar eclipse was hiding the light, and the White Rabbit laughed at this sign, that he considered favorable for the Regime. His laughter was short lived, however, and was soon to be transformed into a mask of terror: something was emerging from the pile of rubbish,



something like a metal face shining with the same warm glow as the flower. And after the face came a colossal body, shining like Spring, it's arms and legs like new and with a heart beating like a drum in his desire for revenge. The Tin Man was back, and now the Fairy Tales had a powerful paladin on their side, ready for war. The Tin Man jumped to the aid of Grumpy, and the stricken guards turned and ran." since no more Players can step in (Benedetto, Clara and Daniele have been force to pass), play goes back to Edoardo, who will now play his last card.

5. The Acting Player's Last Card

When every other Player has had the chance of taking part in the Ongoing Quest, the Acting Player may play a last Story card, telling of the last effort of the Character to successfully complete the Quest. The plot must be left open ended.

...Continues... Edoardo plays the last card:

"Grumpy saw the Tin Man emerge from the pile of rubbish like a long lost hero come to bring justice and punishment upon the wicked Soldiers of Winter. He saw the champion that the Fairy Tales had been waiting for."



6. The Quest ends

Now the Acting Player must end the Tale, **concluding the plot** created during the Quest.

Count all the Story Cards played for this Quest: if the Story cards of the Acting Player's Faction are more than

those of the opposite Faction, the Quest is a success, while if the Story cards Of the opposite Faction are more than those of the Acting Player's Faction, the Quest is a failure. Should there be the same number of Story cards for both Factions, the Quest ends with a draw and will favor no Faction. Whatever the conclusion is, the Acting Player must conclude the Quest plot, giving it a positive, negative or neutral ending, depending on which Faction won.

...Continues...Spring Players used 6 cards, while Winter Players used 5, so Spring wins the A New Hope Quest. Edoardo must now end the plot.

"The Tin Man trampled the guards, freeing poor old Grumpy. The even White Rabbit turned n his heels and ran for his life, hiding in the factory while a powerful light of hope glowed around the colossal hero. Grumpy just knew it: spring now had a champion on its side, a warlord, a new hope."

7. Consequences

The Ongoing Quest pawn and the Quest counter are removed from the Location.

The player who played the most cards in the winning Faction chooses one Story card that he believes is most representative of the concluded Quest (in case of a draw the Writer will choose, if present, or the Acting Player). This card becomes the Memory bound to this Quest and is placed on the first free space of the Memory Track. The Bookmark counter is placed on this Memory card (see **Memories and the Bookmark**, page 20).

If the Quest ended with a draw, place a neutral card in the first free Space of the Memory Track, with the Bookmark counter on it.

From the Author: the neutral Memory card has no evocative design. No specific concept is connected to that Memory, but players should recall in their plot the theme of the Quest ended with a draw.

...Continues... The Quest has ended, and Edoardo chooses the Story card that better represents the outcome, the glow surrounding the Tin Man and places it in a free space on the Memory Track (one the left of the Epilogue Tile). He then places the Bookmark counter and the Quest counter on this card.



MEMORIES AND THE BOOKMARK

Quests are not an end in themselves, but are a part of the greater conflict between Spring and Winter. Memories represent the most important plots and the relevant happenings, which can be used to connect one Quest to the next and must be included in the Epilogue.

Memories determine how the was goes between the two Factions, and most of all they will determine the winning Faction at the end of the Epilogue. Also they influence the story, creating a connection between the stories, thought the use of the Bookmark.

1. Memories

Whenever a Quest is completed, it becomes a Quest Memory. Place the Story Cards you have chosen at the end of the Quest on a free space of the Memory Track on the left of the Epilogue Tile (see **Consequences**, page 19) on the side of the Faction that won the Quest. The Quest counter goes on top of this card. As the story goes, the Memory is made of the concept illustrated by the Story card just as it has been told: *remember to listen closely to what the other Players are telling!*

From the Author: identifying a successfull Quest is easy: just look at the cards and the counters on the Memory Track. If the card and the counter are the same color, the Quest was a success, else it was a failure.

2. The Bookmark

The Bookmark is the thread that keeps the different plots together. Place the counter on the card identifying the last finished Quest, it stands as a reminder of which concept will have to be taken into account while beginning the plot of the next Quest. The bookmarked card may not be freely reinterpreted, but the concept used must be recalled and connected to the new plot. Telling of the connection between the new Quest and the bookmarked Memory is compulsory. Should the Acting Player forget or not be able to do this, the Quest will automatically be considered a failure. Concepts related to the Memory become threads for the new story being told and will have to be taken into account both in future Quests and in the Epilogue at the end of the game.

From the Author: Battles and Traps do not generate Memories and are not used in connection with the Bookmark. They are purely action oriented events that do not contribute to the creation of the story. The Bookmark forces Players to create a thread tying all Quests together. This imaginative effort has the goal of having the Players create a fluent and coherent story. It would be much easier to tell each plot without recurring to the Bookmark rules, but the events told would not be connected to one another, making a much less convincing and satisfying story.

...Continues...In the following Chapter, Giovanni decides to activate Snow White, who is in the Puppets Theatre, to face the Freezing Horror Quest at Memory Lane Cemetery. She draws 3 Story cards and starts the plot, connecting it to the previous Quest Memory card (A New Hope), which has the Bookmark counter on it. "Snow White, surrounded by her servants, was sitting in the box, assisting to the performance recalling the triumph of Winter at the end of the Conflict of Autumn. Her personal guards already had advised her that the Tin Man had come back and of the Light of Hope that surrounded the great warrior, but she wasn't worried and continued to look at the performers, sure that the final victory would go to Winter. Just as the Battle of the Mist was being re-enacted, during which the armoured troops of the Regime had taken by surprise and subsequently destroyed the main enemy stronghold, in Snow White's ice cold mind a new, terrible idea was born: she would call forth the ghosts of Winter's armoured grenadiers to snuff out the Tin Man's Light in the cold, damp mists and rust his body and armour with their freezing horror. To wake the lost Heroes from the Battle of the Mist there was no better place than Memory Lane Cemetery." The scene is set and the Quests are connected, so Snow White can now be moved and Giovanni can begin the plot for the Freezing Horror Quest.

BATTLES



The Eye of the Regime is always vigil and ready to catch a glimpse of any plan being plotted against it. The Soldiers of Winter are always lurking in the shadows, ready to attack the unwary Fairy Tales.

The Soldiers can initiate Battles to stop Fairy Tales from moving and even to **incapacitate** them. A Winter Player may initiate a Battle when the Fairy Tale's movement passes through a space where there is a Soldier he or she controls. The Character may be used to initiate a Battle even if it has already been **activated** during the same Chapter.

Each Battle is divided into **rounds**:

1. Winter Attack Round

The Player controlling the Soldier plays one Story card on the Winter side, telling how the Character tries to capture, assault or torment the target Fairy Tale.

The plot must follow these simple **rules**:

- It must not bring to the death or elimination of a Character.
- It must be left as open ended as possible and not brought to a conclusion at this time.

2. Spring Defence Round

The Spring Player may defend his Character using the same method: he or she plays a Story card on the Spring side and tells how the Character tries to escape, confront or annul the Soldier's attack. The same rules seen above apply to this plot.

3. Subsequent Rounds

The two Players alternate Rounds attacking and defending, all the while continuing the plot. This ends as soon as one of the Players cannot or does not wish to play a card. In this case the Battle is over.

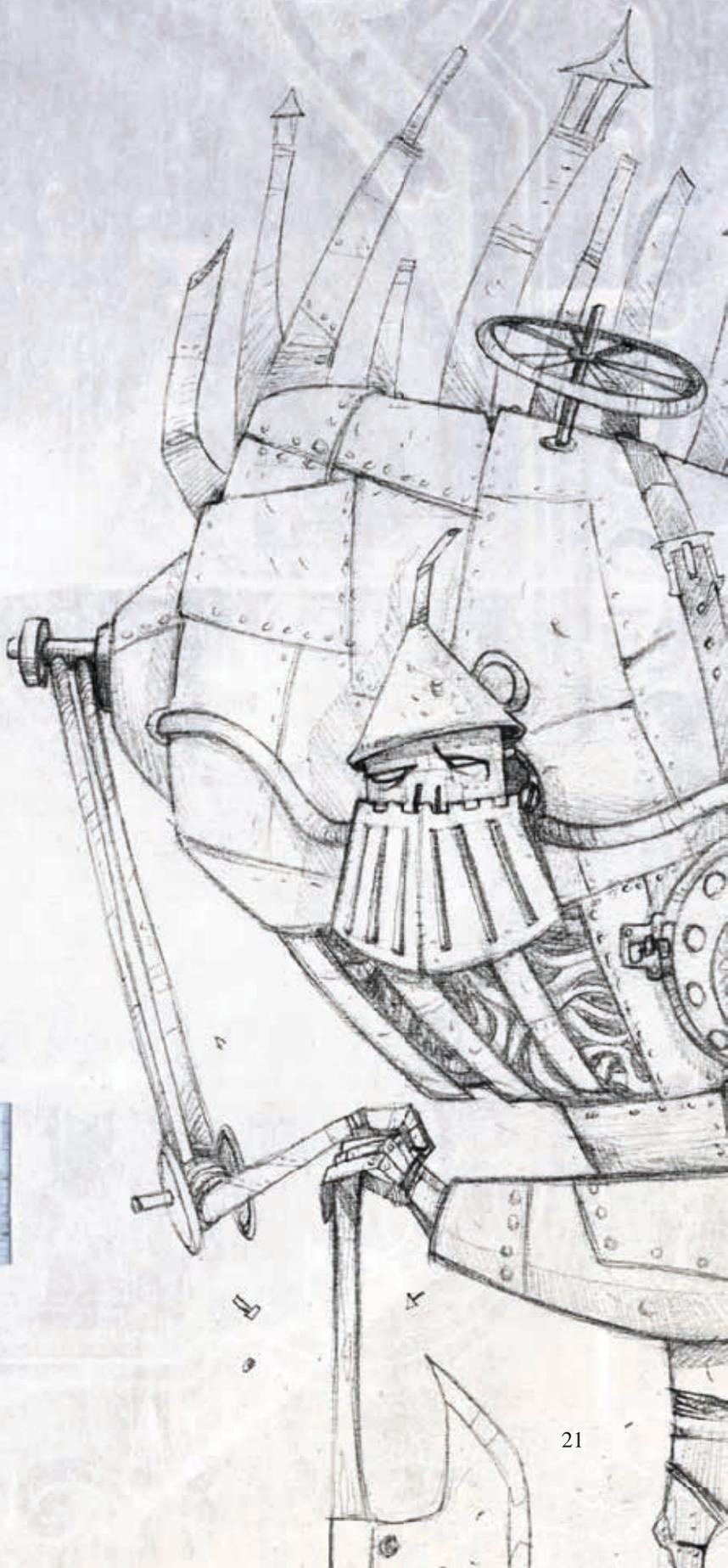
4. Battle Winner

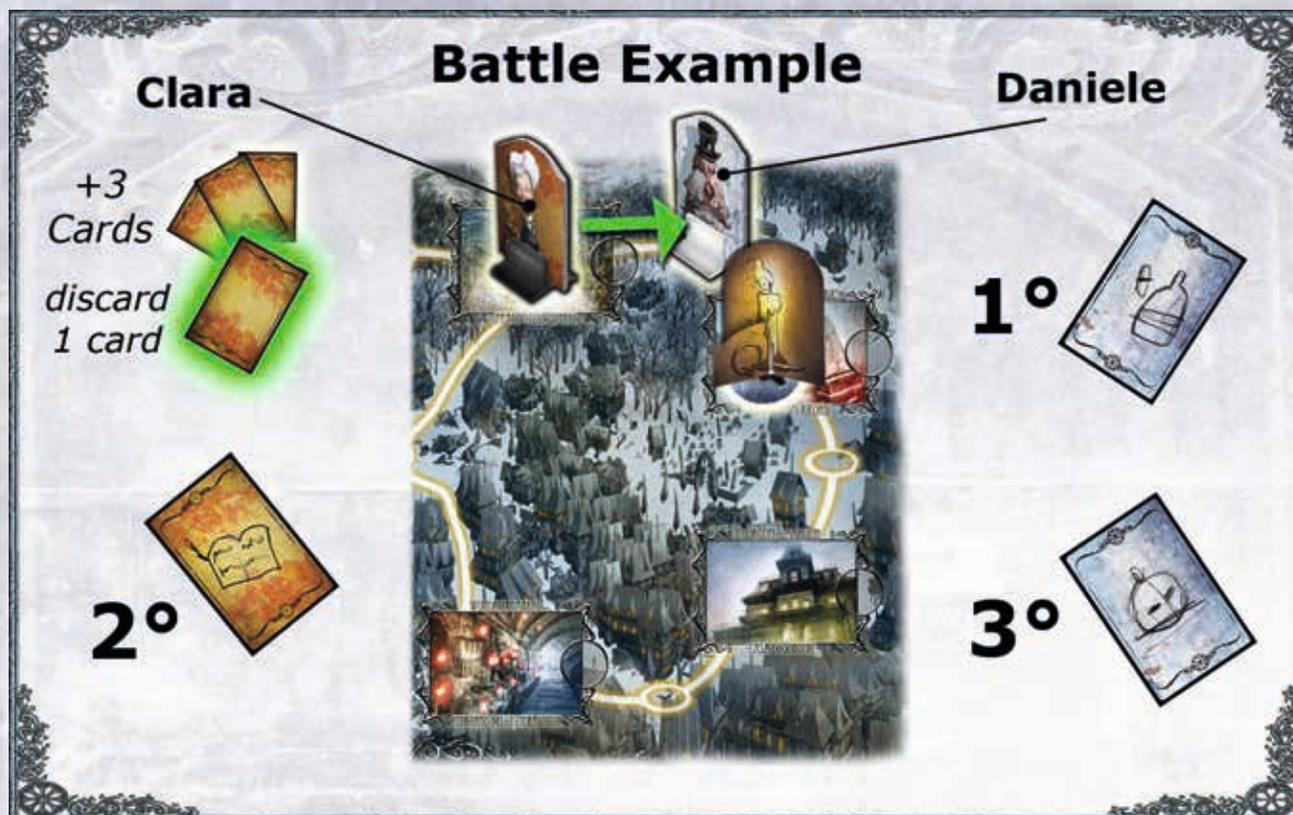
The winner of the Battle is the last Player to play a Card. The winner **must end the plot**, telling of how his or her Character is able to be successful on the enemy.

From the author: play the cards in a Battle one on top of the previous one. This way you will always have a clear idea on how the Battle is going and who the winner would be, should the Battle end at that moment.

5. Consequences

If the Soldier wins the Battle, the Fairy Tale's movement stops and the Character becomes **incapacitated** (see "Incapacitated Character" under "Incapacitated Characters and Saves", page 25). The Winter Player may also place the Fairy Tale in a Location or Square of choice, but only if he or she can justify this movement in the plot. If the Fairy Tale wins, nothing happens, and it can continue its movement.





Clara is moving Granny Dorothy from Oaks Park to Memory Lane Cemetery, where the *Freezing Horror* Quest has been started. Clara activates the Character, draws 3 Story cards and discards one to move it into the Square dividing the two Locations, where Daniele's Mad Hatter is. Daniele interrupts her, blocking her movement from the road and initiating a Battle.

"A lantern in his hand, he stooped over the orphan, looking him deep in the eye. The had barely left the old dirty mill where he had bought the boy to experiment on when he saw her reflected in the huge child's eye. Granny Dorothy appeared in the glade behind him, pushing through the snow and the halfburied rubble. He turned around and their eyes met. He knew she had recognized him: both his top hat and his bloody overall were unmistakable. He was the Mad Hatter, the manager of the Institute for the Criminally Insane. He walked towards the old lady, who seemed intent onto not drawing attention on herself. Pity, he never missed anything.

"<<Granny>> he said, <<What brings you to the Cemetery on such a late hour? Do you not know there is a curfew? Oh>> he murmured with a smile <<you have forgotten, haven't you. Your mind is growing weary. Perhaps some therapy would aid you... come with me, I'll take care of you. I'll see to it that you always get your medicine>>" and Daniele plays the card (medicine).

Daniele has just played **round 1** in the Battle by attacking the Fairy Tale and it is now **round 2**. Clara answers: "Dorothy was not unprepared, however. She immediately put her hand into a pocket and took a parchment from it. <<Director>> she said, showing him

the document. I happen to have a special permit, signed by Mangiafuoco himself, allowing me to walk the streets after curfew.>>" Daniele answers back. It's **round 3**.

"Trying to deceive a Psychiatrist is risky, especially when it happens to be the Mad Hatter, used to read even the tiniest specks of a lie in the faces of his patients. 'Do you really think you can lie to me, woman?' He lunged forward." Now **round 4** should start, but Clara decides not to act again, giving up the Conflict: Dorothy's figurine is laid down to indicate the Character is now **incapacitated**. Daniele now ends the Battle plot.

"The Mad Hatter grabbed the old lady, dumb stricken with fear at having been caught. He decided to throw her into the dungeons of the Prison, where she would be interrogated to discover any plans of of the Resistance." Daniel takes Dorothy's figurine and places it on Winter Prison, keeping it **incapacitated**.

TRAPS



The Fairy tales could never face the Soldiers in open battle. Town Squares are controlled by the Regime, but inside the buildings, in dank and dark basements and dusty attics, the Resistance schemes and attacks those Soldiers foolish enough to unwarily enter those hidden sanctuaries.

Traps are sprung by the Fairy Tales to block the movement of Soldiers and to **incapacitate** them. A Spring Player may spring a Trap whenever a Soldier enters the same Location as one of his or her Characters. The Fairy Tale may spring the Trap even if it has been previously **activated** in the same Chapter. If the Location contains more Fairy Tales who wish to spring the Trap, the Players controlling them must agree on who will do it. Only one Trap may be activated for every entrance of a Soldier in a Location.

Each Trap is divided into **rounds**:

1. Spring Trap-springing Round

The Spring Player chooses the Story card that will represent the Trap and puts it temporarily aside. He or she then prepares the Trap, taking a few Story cards and hiding them under the Character card. Some will be placed Spring side up, others Winter side up. Only the Spring side cards will count towards the total of the Trap cards when it is finally sprung.

The Player then starts a plot describing towards which Trap the Character tries luring the Soldiers using the illustration of the Trap on the Story card selected at the beginning.

The plot should follow the same rules as a Battle:

- It must not bring to the death or elimination of a Character.
- It must be left open ended and cannot be concluded at this time.

2. Winter Defence Round

The Winter Player plays any number of Story cards Winter side up, telling how the Soldier tries to evade the Trap placed by the Fairy Tale. The answer must follow the same rules as the previous round.

3. Conclusion

The Spring Player shows how all the cards hidden under the Character card, and counts those on the Spring side. The Trap card does not count towards the total.

If there are more Winter cards, the Trap has no effect and the Soldier may complete its movement and **activation**.

If there is the same number of Winter and Spring cards, the Trap is sprung and the movement blocked: the Soldier is placed back on the square it started moving from. The **activation** ends there.

If there are more Spring cards, the Trap is sprung, the movement is blocked and the Soldier is **incapacitated** (see “Incapacitated Character” under “Incapacitated Characters and Saves”, page 25).

In any case, the Trap Card and all other cards used in the two rounds are discarded (both the Spring cards hidden under the Character Card and those played by the Winter Player). The side who won must end the plot, telling what the effects of the trap were.





Benedetta **activates** Candlewick, who is in the Square between the Asylum and Oaks Park. She draws 3 Story cards and decides she will move Candlewick to Memory Lane Cemetery. She discards a card and starts the movement. Achille, who controls Alice in Oaks Park, tries to block his movement springing a Trap. Achille plays the Trap Card (a fake letter) and begins the plot.



“Some time ago, Alice had sent a letter to Candlewick hinting at the presence in Oaks Park of a press used by the Fairy Tales to print their propaganda against the Regime. Busy with all his schemes, Candlewick had not acted upon the letter, but now, passing through the park, he saw a small hut hidden in the trees and, remembering the letter, decided he would check it out. Little could he know that Alice had prepared a Trap to imprison him.”

Now Achille organizes all cards in his hand to form a pile and places it under the Character card. Since he still has 3 cards, he places 2 Spring side up, using them for the Trap, while keeping the last one on the Winter side. Benedetta must now defend Candlewick against the trap, but she does not know how many cards Achille played for the Trap. Benedetta begins her part:

“Candlewick approached the hut among the trees, proceeding warily on the frozen snow. And stooped down to look through the keyhole. The small building was all but empty, and he



immediately knew it was a trap to delay or, even worse, imprison him. He started retracing his steps, slowly. Someone would pay dearly for this.”

Benedetto played 2 cards, but still doesn't know how many Achille has spent on his Trap. He reveals the cards under the Character card, ignoring the Trap card itself. Two cards are on the Spring side, so the Trap ended in a draw: Candlewick's movement is blocked, but the Soldier is not incapacitated. Achille must now end the plot. *“Cold rage took hold of Candlewick. He would track down the fools who had dared consider him so stupid as to fall for such a simple trick! He shouted for the guards who had just entered the park and ordered them to disarm the Traps and take them away to be inspected. He would find the culprit of such an arrogant attack on the best spy of the Regime. He became so focused on his investigation that he actually forgot the reason he had wanted to reach Memory Lane for.”*

INCAPACITATED CHARACTERS AND SAVES

A Fairy Tale is **incapacitated** if it loses a Battle against a Soldier.

A Soldier is **incapacitated** if it falls into a Trap sprung by a Fairy Tale.

1. Incapacitated Character

When **incapacitated**, a Character's figurine is lain on its side on the board. An **incapacitated** Character can neither move nor perform actions. It may only perform a Save on itself.

2. Saves

A Save is an Opportunity action that may be performed by a Character on itself or on another Character of the same Faction to remove the Incapacitated condition.

In order to perform such action the Player must play 2 Story cards and tell how the Character is saved from it's condition. If the action is performed on another Character, the savior must be in the same Location or Square where the **incapacitated** Character is.

Edoardo **activates** the Scarecrow, draws 3 Story Cards and moves it from the Puppets Theatre to Winter Prison (where the **incapacitated** Dorothy is). He starts the plot.

"The Scarecrow used to infiltrate the Prison. He knew that someday Granny would end up in the clutches of the Mad Hatter, and he knew that when this happened there would be no hope for her. So use waited for the prisoners' lunch hour and put a few drops of a special sleeping draught in Dorothy's bottle. The ailment would make her fall into a deep sleep, similar to that of death. When the guards found Dorothy's body in her cell they put her in a BARA. The Scarecrow ended up being the one to take her to rest in the Cemetery, so he was able to take Granny away from the prison, slipping her right under the guards' nose."



THE EPILOGUE



the Epilogue is the final act in the game. It starts as soon as the last free space in the Memory Track is filled with a Memory, and it ends the game.

1.The End Begins

The Player who begins the Epilogue is the one who placed the last Memory card on the Track. He or she takes the Epilogue Tile and places it in front of him. Remember:once the Epilogue has started it will not be possible to **activate** Characters and perform **interrupts** or **opportunities**. Players will simply use those cards they still have in their hands.

The Epilogue Player plays his remaining Story cards, describing how his or her Characters try to inflict the final blow on the opposite Faction and win the war. The Epilogue Player must connect his Epilogue plot to the concept illustrated by the bookmarked Memory and begins to tell the plot, during which he or she may play any number of Story cards, explaining each concept as he or she plays cards.

The plot must follow these rules:

It must aim at closing all opened Quest plots.

Must be left open ended and cannot be concluded at this time.

The Epilogue involves all Characters, wherever they may be.

2. Other Players Step In

Once the Epilogue Player has finished his part, all other players, going clockwise around the able, have one chance to step in, following the same rules and acting in the same way. They play Story cards on their Faction's side and tell their part in favor of their Faction. Whichever Player contributes to the Epilogue must connect his or her part to one of the Memories on the Track.

3. And the winner is...

When every Player has used his cards and contributed to the Epilogue plot, the winner is determined. The Story cards played for each Faction are counted, and the Players add +3 for each favorable Memory in the Track. The Faction with the highest number of cards wins the Epilogue.

In case of a draw, the Epilogue is won by the Faction that started it, unless the Writer is present (see below).

The Faction that wins the Epilogue wins the game.

Once the winning Faction has been found, the Epilogue Player concludes the story, **closing all side plots and bringing the main story to an end according to the Epilogue.**

4. Here comes the Writer

The Writer always steps in last in the Epilogue. The Writer may play at most half of his or her cards rounded down, in favor of one Faction or the other. The Writer wins only if the struggle between the Factions ends in a draw.

5. (Optional Rule) Epilogue Bookmark

Each player must connect his part to the Memory where the Bookmark counter is. When a Player ends his part, he or she moves the Bookmark to another Memory of his or her liking.



The Memories in the Memory Track are:

A New Hope, completed by Fairy Tales: The Tin Man, glowing in the warm light of Spring, has come to defeat the Soldiers and end Winter forever.

The Safehouse, completed by Fairy Tales: Dorothy has discovered a hidden glade in Oaks Park, to which Soldiers seem to be unable to find a path. Nature itself protects that sanctuary from the chilly Winter winds.

Armed retaliation, completed by Soldiers:

Mangiafuoco has burned down the Puppets Theatre while a play by Pinocchio was being performed that was considered subversive.

Daniele (Winter) has just completed the last Quest (**Armed Retaliation**), that caused the arson of the Puppets Theatre, and this started the Epilogue. Once the last Quest is complete, he begins to tell his part, connecting the events of the Epilogue to this last Quest and playing the cards he still has in his hand.

“The flames were raging in the Puppets Theatre and Mangiafuoco observed as the soldiers of the Regime searched the townsfolk, rounded up while they attended the impudent, subversive performance. Mangiafuoco gave the order and everything was taken from the attendees, then they were escorted to the Mad Hatter’s Asylum, so that under the loving care of the Psychiatrist the dangerous cancer of revolt, insinuated in their naive souls by the rebel Pinocchio, could be eradicated. He looked at the mound where the folk’s belongings were being piled up by his soldiers, Mangiafuoco’s gaze was caught by the script of the play, which had ended up on the ground during the search. There were many similar scripts around it, waiting to be burned to ashes, but that specific one had drawn the tyrant’s eye because it was far to bulge to contain only the plot for that



hideous play. Mangiafuoco barked an order and a soldier picked up the document and handed it over. He opened in disgust and saw an envelope slip out. It contained a few pages densely written. And then an evil smile creased the malignant face illuminated by the fire: the plans of the Resistance were finally in his grasp. That night, Mangiafuoco read the plans and was delighted to discover that the signal for the last strike of the rebels was to be announced by the bell tower, that would ring 13 times at the convened time. There was nothing left to do but to prepare a trap to end the Resistance in one last crushing blow.”



Edoardo (Spring) is left with no cards, so even if his Scarecrow has not yet been **activated**, can do nothing, is forced to pass and will not take part in the Epilogue.

Francesca (Winter) can now continue the story in favour of Winter. She decides she will connect to the **Safe House** Memory.

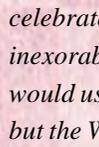
“That same evening the White Rabbit went to see Mangiafuoco to commend him for the afternoon’s actions. The bottle of his favourite brandy was enough to loosen the tyrant’s tongue, and the two of them could freely discuss about how to use the plans of the Resistance against them. Suddenly the White Rabbit had an epiphany: they would draw the populace in one place, secretly surrounded by



the soldiers of the Regime, and then they would allow the thirteen strokes of the bell to be heard. The rebels would rise up together, comforted by the fact



they were all together but not know to be herded in a trap created just for them. Then would the soldiers step in and choke the rebellion once and for all, with a last swift squeeze. That was not all, moreover: the White Rabbit knew exactly how and where to draw them out to. Each year, at the time of Winter Solstice, a concert was held in Wintertown to



*celebrate the crest between winter and the slow, inexorable comeback of Spring. The concert would usually be held in the Puppets Theatre, but the White Rabbit had a great idea for an alternative venue. He smiled to this brother in arms. ‘Do not keep them from having the concert, **let them celebrate in Oaks Park, where we know they hide**. Make them feel safe and let them play unsanctioned music. When they are relaxed and sure of themselves, then will we strike!’”*



Play would normally now go to Giovanni who, however, being the writer will go last in the Epilogue, after everyone else have had their chance.

Achille (Spring) chooses the **A New Hope** Quest as the link between the Memories and the Epilogue.

“It was just his that put the Resistance on edge. The Regime had never allowed the townsfolk to play music

that had not been approved, nothing different from the gloomy military fanfares of Winter, forcing the people to bow down in deference. The rebel spies were unleashed and it did not take them too much for Pinocchio to notice strange movements around the bell tower, while troops were moving in the shadows, amassing in the Park. The Regime was certainly up to something. Time was running out. It was not that difficult to understand what Mangiafuoco had in mind. Giving permission to celebrate the Solstice Concert was just too



suspicious not to set their minds on edge. New plans were made and dispatches were sent to the members of the Resistance, telling them to stay safe and be ready to strike against the soldiers preparing the ambush. **The Tin Man would have attacked the armoured troops head on and would have cut off the retreat at the gates of the Park.** Once the soldiers found themselves surrounded, the hunters would become the hunted!”

Benedetta (Winter) has no cards left helping Daniele to successfully complete the Armed Retaliation Quest and she also must pass.

The last Player before the Writer is Clara (Spring), who decides she will link her part to the **Safe House** Quest. “The partisans of Spring were taking their places, while Dorothy listened to the sweet melodies coming from the concert **in the secluded glade**. Sitting with her eyes closed, she felt her perceptions spread out from her body. She felt the pale rays of the winter sun become warmer and warmer, the rustle of new shoots coming back to life, she thought she could hear the soldiers grin, hidden in the bushes or the beating of the thousand hearts of her fellow



partisans, ready for the revolution. The old lady smiled: today the usurpers would be defeated, today the Regime would fall.”



Giovanni is the Writer and, in order to win, must try and keep the balance, ending the Epilogue in a draw. At the moment, the Spring Players have played 6 Story Cards and also have an advantage of 1 Memory in the Track, for a total of 9 in the Epilogue. Soldiers have played 7 cards, so Spring is 2 ahead. In order for the two Faction to tie, Giovanni would have to play 2 cards in favour of Winter. He has 3 cards in his hand, but the rules specify the Writer may only play half of his cards, rounded down, in the Epilogue. This means he could play at most 1 card for Winter. He can't bring the story to an end that would make him win the game, so he decides he will not step in and lets Clara end the story.

“The plan of the Resistance worked perfectly. Anticipating his victory, Mangiafuoco had the bell ring thirteen strokes. The Soldiers readied themselves for the assault, but the Fairy Tales caught them by surprise and while the Soldiers threw down their weapons and surrendered, a warm Sun illuminated the Park. Up in the branches of a Cherry tree, frozen stiff in the winter chill, one single green shoot poked out of the wood: Spring had come.”



POWER MODULE



When the **Power Module** is in use, each successful Quest grants the player who completed it the possibility of using a special Power.

ACTIVATING POWERS

The Power is activate if the Quest has been successfully completed by its Faction (as usual the Soldier can get Powers of both Factions). The Power may be represented by a specific Power counter. When a Power is activated, follow the Power description for indications on where to place its counter. A Location may only contain a Power counter in the corresponding Power space.

From the Author: Quest successfully completed for their Faction are easily recognizable, because the colour of the Memory card is the same as that of the Quest counter on it.

THE POWERS

Should a Power require a counter, the number of counters needed is indicated after the Power's name.

A New Hope – 1 counter



Place the Power counter face down on the Character card of the Fairy Tale that found/detains the power of Hope. The Player to whom the Character belongs may, once per Chapter, turn it back to its **ready** side after an

activation, thus being able to **activate** it twice in the same Chapter.

Love That Melts The Snow – 2 counters



Place the Power counter on the Character cards of the two Fairy Tales that are now united. When one of the Characters is moved, the other may be moved with it for free. The two Characters may move together even if one

of them is incapacitated. Moreover, the two connected Characters play Battles and Traps as one, so that both Players controlling them may play cards during a Battle or Trap in which they are involved.

The Safe House – 1 counter



Place the Power counter in the Power space of the Location where the Quest was completed. Once the Power has been activated no Fairy Tale is **incapacitated** anymore when losing a Battle, but instead they

are placed in the Location containing the Power counter. The Freezing Horror counter may not be placed in the Location with this Power.

The Great Artefact – 1 counter



The Faction that completed the Quest may assign the Power counter to one of the Characters who took part in it. Each time that Character is played in a Quest or Battle plot, the Player it belongs to will always have

the opportunity to play the Memory connected to the Quest, explaining it in the plot. Do not remove the card from the Memory Track. The Player controlling the Great Artefact Power counter may pass it to another who has a Character in the same Location, but only if he or she can justify it in the plot.

Freezing Horror – 1 counter



If the Player with this Power has no Soldiers left to activate, he or she may choose to use the Freezing Horror. When using the Power, the Player may move the Power counter in the Power space of any

Location, immediately initiating a Battle with any Fairy Tale present in such Location. The first Card played for the Battle is the Memory connected to the Freezing Horror (do not remove the card from the Memory Track).

Winter Propaganda – no counter



Activate a Soldier wherever it is to use the Power. Turn the Character Card of a **ready** Fairy Tale to its **activated** side. That Character cannot be used in this Chapter. This Power must be used on

Fairy Tales that have not yet been **activated** and may not target Characters that are being **activated**.

Armed Retaliation – no counter



When using the **Power Module**, target either a Fairy Tale or a Power granted to a Spring Player. The target is destroyed. If it is a Power, remove it from the game and change the color of the connected Memory. If the target is

a Character, remove it from the game, it has fallen to the cruel Winter. This Power is the only way to definitively eliminate a Character. In no case may both a Character and a Power be eliminated at once. Should the target Character have a Power counter on it, the Armed Retaliation always destroys the Power.

The Fairy Tale returns: if the Armed Retaliation eliminated a Character, a Player may decide to skip a Turn and create a plot, playing 3 Story cards, telling how the eliminated Fairy Tale escapes the ordeal and comes back. The Character is placed in any Location (described in the plot), but its card is placed on its **activated** side, and may only be used again in the next Chapter.

OBJECTIVE MODULE



Each Player has a secret Objective that, once completed, becomes a Memory.

SETUP

After step 4 of the Setup phase (see page 8) and following the same order as that step, each Player draws in secret an Objective card of his Faction. He or she looks at the Objective card and keeps it face down in front of him or her. The Writer draws 2 Objectives, one for Spring and the other for Winter.

OBJECTIVES

War is not made only of grand battles, but also of daily skirmishes. The war between Spring and Winter is no different and is not made only of Quests, but also of secret Objectives.

The Objectives are completed by Players to create Memories for their Faction. Unlike Quests, Objectives do not grant Powers (when this and the **Power Module** are both in use) when completed.

From the Author: Quests are the main way for a Faction to obtain significant advantages in the struggle against the enemy, but Objectives are more numerous and easier to complete.

1. Completing Objectives

Objectives may be completed at any time in the game, when the right conditions are met. When a Player completes an Objective, he or she declares it, shows his card to confirm the completion and tells a brief plot using the theme indicated on the card and creating a link to the Bookmarked Memory. This way, a new Memory is formed.

2. Objective Memories

When a Memory is formed by an Objective, the Player places the Objective card on the Memory Track in one of the spaces indicated by the Objective icon.



Only the three spaces with the Objective icon may be used to store Objective Memories. In the story, the Memory is

made by the **plot** linked to the Objective as it has been told. Pay attention to the other Player's plots. It is of utmost importance to create an intriguing story.

3. Overwriting Memories

When placing a Memory created by completing a Quest, a Player may place it on an Objective Memory, overwriting it, whatever the colour of both Memories. Quest Memories may never be overwritten.

4. Game length

When using the **Objective Module**, the game length must be of at least 5 Memories.

Remember: in any case, only the 3 Memory Track spaces with the Objective icon may be used to store Objective Memories.

THE OBJECTIVES

The Reward (Winter) – 2 cards



Conditions: **incapacitate** a Fairy Tale at the end of a Battle.

Themes: an advantage obtained through a direct assault on the Resistance, revenge for the actions of a Fairy Tale, intimidation.

Examples: Wolf shows himself to be the most formidable warrior, defeating the Tin Man in a duel / The Mad Hatter uncovers the plans of the Resistance when he submits Dorothy to electroshock Therapy.

The Spy (Winter) – 2cards



Conditions: when a Fairy Tale moves through a Location or Square containing one of your Soldiers, reveal this card and place it face up in front of you. When a second Fairy Tale moves through a Location or Square containing one of your Soldiers, the Objective is

completed.

Themes: spying to follow the movements of Fairy Tales and obtain their secrets, tailing suspects, filing a suspect.

Examples: Candlewick discovers the position of the Fairy Tales' hideout / Mangiafuoco identifies the citizens that work with the Resistance.

The Attack (Winter) – 2 cards



Conditions: discard 2 Story cards while your character is in the indicated Location.

Themes: the destruction of a Resistance hideout, sabotage, espionage.

Examples: Candlewick poisons the pantry in Dorothy's Place. / Snowwhite brands the Puppets' clothing in the Puppets Theatre with the symbol of the Regime.

The Garrison (Winter) – 1 card



Conditions: Soldiers are present in more different Locations than Fairy Tales.

Themes: a roundup during which important documents are uncovered, a show of force to spread terror.

Examples: the White Rabbit finds and destroys all accesses to a network of

tunnels through which Fairy Tales used to move around the town. / Wolf performs mass arrests to punish the population who aids the rebels.

The Rescue (Spring) – 1 card

Conditions: perform a Save action on an **incapacitated**



Fairy Tale.

Themes: freeing an imprisoned rebel, adding a wounded friend, healing him when sick. The plot for this Objective depends directly on the Battle that **incapacitated** the Character.

Examples: Alice treats a wounded

Pinocchio, bitten by Wolf. / Grumpy helps the Scarecrow escape from Winter Prison.

The Resistance (Spring) – 2 cards



Conditions: **incapacitate** a Soldier with a Trap.

Themes: imprisoning a Soldier with a trick, wounding it or rendering it unconscious.

Examples: Alice modifies the Electroshock machine and takes revenge for the tortures inflicted by the Mad

Hatter by shocking him. / The Scarecrow lures the White Rabbit in a cellar and locks the door behind him.

The Connection (Spring) – 4 cards



Conditions: move through the Locations indicated on the Objective card. When the Fairy Tale moves to one of the Locations, reveal the Objective card and place it face up in front of you. If the Fairy Tale is able to reach the other Location during the same **activation**, the Objective is complete. If not, the card remains in front of you, and you may try to complete the Objective in another Chapter.

Themes: a secret message, an important piece of information, handing over an artefact useful to the Resistance, the secret delivery of a new weapon.

Examples: The Tin Man takes the knight Puppet from the Theatre and puts it on the grave of his friend the Cowardly Lion. / Pinocchio transports a secret concoction, found in the Fair of Wonders, intending to pour it in the fuel tanks of Nightmares Factory.

SKILL MODULE

When using this Module, all Characters will have a specific skill.

To know which skill the Character has, look at the icon on the lower left of the Character card.

THE SKILLS

The Character Skills are always in effect. They must be used in the plot, telling briefly how the Character uses its Skill.



Objective (Alice + Candlewick):

during the **activation** of the Character, the Player may use the Skill to discard the current Objective (only if not yet completed) and choose another

one of the same Faction. **Remember:** if the **Objective Module** is not in use, consider Alice and Candlewick as though they had no Skill.

Alice

“Objective” – There is something more than delirium in Alice’s madness. Where the simpletons hear only ramblings, others sense some kind of clairvoyance.

Candlewick

“Objective” – Nothing escapes Candlewick. Thanks to his innate skill to discover the hidden threads, he is able to clearly sense the enemy’s weaknesses.



Quest (Scarecrow + Mangiafuoco):

Whenever the Character takes part in a Quest, its Faction gains +1 in the count of the Story cards that determine the winning side.

Scarecrow

“Quest” – His above average intelligence and acuteness make the Scarecrow a formidable weaver of schemes to corrode the foundations of the Regime.

Mangiafuoco

“Quest” – His superior intelligence, added to his incredible charisma, make Mangiafuoco an infallible commander. It is thanks to these gifts that he can thwart any scheme of the Resistance.



Trap (Pinocchio + The Fox and The Cat): whenever the Character is involved in a Trap, it gains +1 in the count of the Story cards that determine the winning side.

Pinocchio

“Trap” – Revolution is not fought with propaganda and ideas alone. Worthy successor of his father, Pinocchio has become an ingenious creator of weapons and traps alike.

The Fox and The Cat

“Trap” – The natural cunning of a fox, united to the guile of a cat, make this pair a terrible agent of the Regime and an enemy who is almost impossible to outsmart.



Battle (Tin Man + Wolf):

whenever the Character is involved in a Battle, the Player it belongs to does not play a Story Card in his or her first round.

Tin Man

“Battle” – Even though deep inside he is a good-hearted giant, when forced to fight the Tin Man is a formidable warrior. Not only thanks to his armoured body, but also his determination to protect the weak.

Wolf

“Battle” – Predator par excellence, Wolf has no rivals in a fight. He adds to his natural animal instincts some cold malignity and lucid intelligence, thanks to which he never has been defeated.



Movement (Little Match Girl + Snow White):

when **activated**, the Character may move up to two spaces without its Player having to discard a Story card.

Little Match Girl

“Movement” – Silent and ethereal, the Little Match Girl moves through the chill of Winter with the soft touch of a falling snowflake. Her feet do not leave footprints and her garments make no rustle.

Snow White

“Movement” – The Queen is always escorted by her courtiers and guards, who take her wherever she wished to go in Wintertown. Squares are cleared when she passes, while it seems that snow itself precedes her.



Secret Passage (Granny Dorothy + Mad Hatter):

when **activated** and before the movement, the Character may relocate automatically in the indicated Location. This is not considered a movement and may therefore not be used to initiate a Battle or spring a Trap.

Granny Dorothy

“Secret Passage” – Thanks to her experience in protecting refugees, Dorothy gained a profound knowledge of all tunnels and secret passages in town, to which she had her house connected with quick access and escape routes.

Mad Hatter

“Secret Passage” – Ubiquitous in the dark corridors of the Asylum, rumours go the Mad Hatter never leaves the building. Even though he has been often seen walking around Wintertown, some swear he never left the electroshock room.



Story Card (Grumpy + White

Rabbit): when the Character is **activated**, its Player draws 4 Story cards instead of 3.

Grumpy

“Story Card” – Even though clouded with beer and sorrow, the stories of the Ancient People are alive in Grumpy’s heart, alongside the Memory of long forgotten virtues.

White Rabbit

“Story Card” – The vast riches of the White Rabbit allow him to buy whatever he wants that could be useful to achieve his goals.

Credits

Concept: Jocularis, Hide

Development: Jocularis, Matteo Santus

Game design: Matteo Santus, Jocularis

Storytelling support: Flavio Mortarino, Luca Ricci, Achille Crosignani

Illustrations and graphics: Hide, Jocularis

Story Cards illustrations: Andrea (6 years old) e Riccardo (9 years old), Lorenzo.

Rules: Matteo Santus

Proofreaders: Tana dei Goblin Lodi, Achille Crosignani, Jocularis, Hide

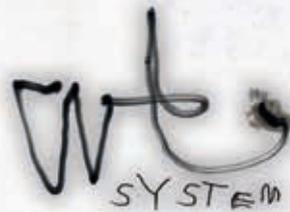
Rulebook graphics: Fab

Translation: Klaus Nehren

Lead playtesters: Achille Crosignani, Simone Poggi, Vania Padovan

Playtesters: Andrea “Gomez” Martinelli, Tana dei Goblin di Lodi (TDG), Tana dei Goblin di Forlì Cesenza (TDG), Roberto Petrillo, Marco “Iz” Valtriani, Paolo Mori, Inventori di Giochi (IDG), Daniele Piatti, Dario Villa, Irene Crosignani, Luca Ricci, Flavio Mortarino, Janus Design, Francesco Pandini, Elena Paparazzo, Michela Pandini, Marco Moraschini, Andrea Sacchi, Matteo Ragazzetti, Riccardo Ferri, Cristian Marazzina, Thomas Busnè, Sabrina Galvani, Lara Galvani, Letizia Tansini, Diego Garlini, Isa, Francesco Gallo, Marta Crespiatico, Massimiliano Scorta, Lara Ceresa, Tommaso Landi, Niccolò “Domon” Ricchio, Tazio “Suna” Bettin, Ch, Alessandra, Paolo, Fabio and all friends from Vogorno.

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