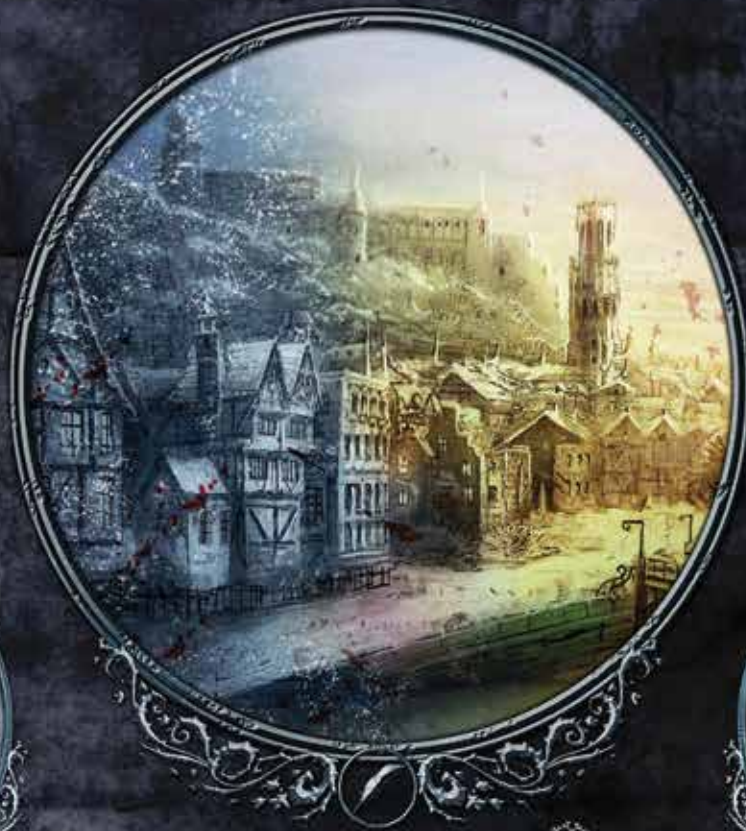


WINTER TALES™



RULEBOOK

OVERVIEW

Winter Tales is a storytelling game for three to seven players. In *Winter Tales*, players take on the roles of fairy tale characters to narrate and create a story about the subtle and merciless war between the rebels of spring, who stand for hope and freedom, and the soldiers of winter, who embody wickedness and oppression. Using the game's components for inspiration and their own imagination, players work together to tell a story that grows with each player's turn. With the players in total control over the story's direction, no two games of *Winter Tales* will ever be the same.

OBJECT OF THE GAME

The faction that has the most points from story cards and memories at the end of the game wins, ushering spring back into the world or extending winter forever. But remember, win or lose, the true goal of the game is to tell a captivating and imaginative story.

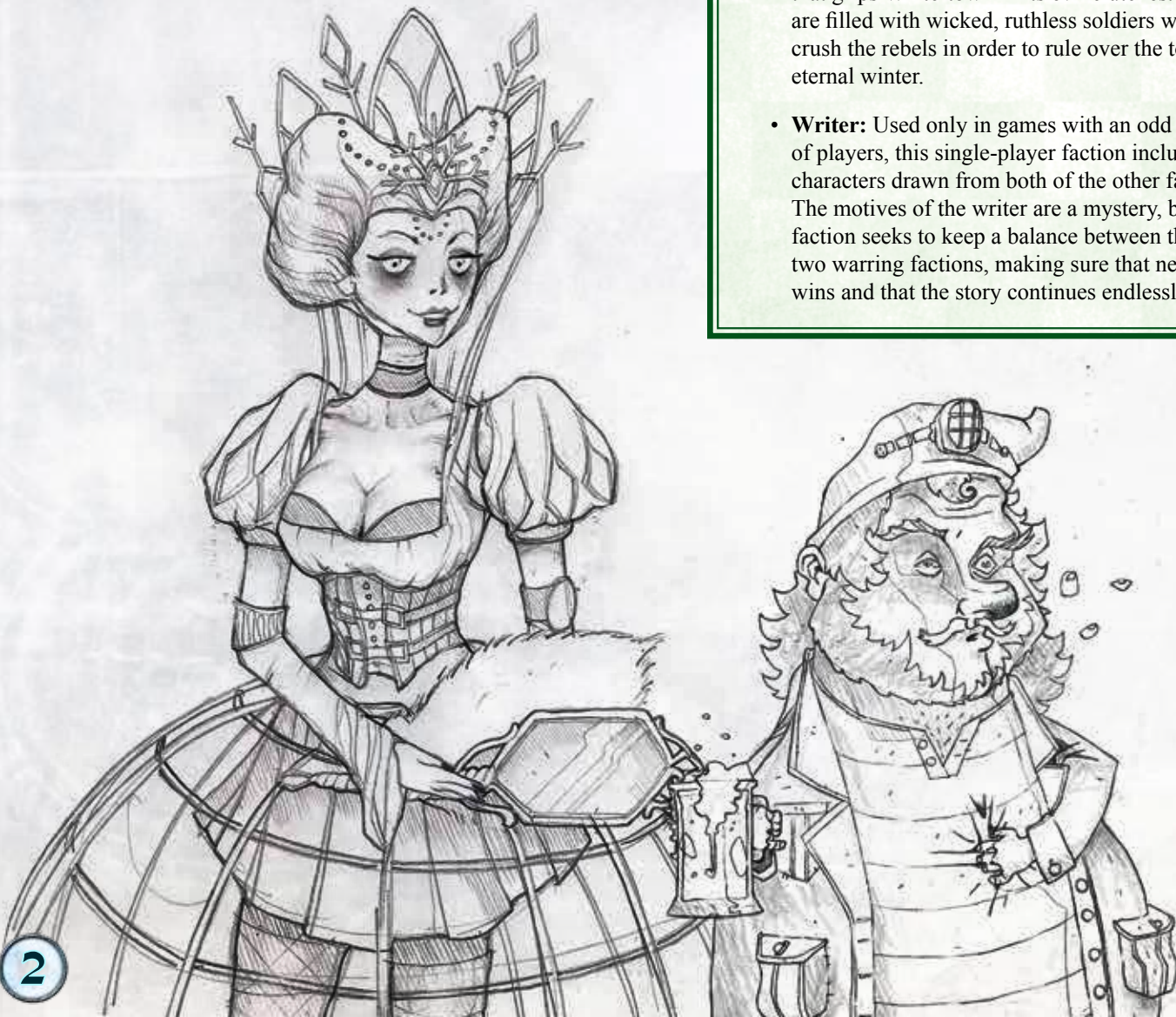
SETTING

Following the regime's victory in the Conflict of Autumn, the regime of winter has the land in its cold grasp. Fueled by hate and fear, the soldiers of winter want to extinguish the flame of love under a blanket of snow and the never-ending chill of a winter night. In the winding alleys and small houses of Wintertown, rebels move in the shadows, attempting to drive winter away so that spring can come again.

FACTIONS

During a game of *Winter Tales*, each player belongs to one of the following factions:

- **Spring:** This is the rebel's faction, and those who belong to this faction represent all that is good and positive in the world. Defeated in the Conflict of Autumn, this faction now wages a guerrilla war to end the rule of the regime of winter and allow for the return of spring.
- **Winter:** This is the soldier's faction, and those who belong to this faction are part of the cruel regime that grips Wintertown in its evil clutches. Its ranks are filled with wicked, ruthless soldiers who want to crush the rebels in order to rule over the town in an eternal winter.
- **Writer:** Used only in games with an odd number of players, this single-player faction includes characters drawn from both of the other factions. The motives of the writer are a mystery, but this faction seeks to keep a balance between the other two warring factions, making sure that neither side wins and that the story continues endlessly.



GAME COMPONENTS



1 Game Board



7 Rebel Character Cards



7 Soldier Character Cards



93 Story Cards



3 Neutral Cards



7 Rebel Character Tokens and Stands



7 Soldier Character Tokens and Stands



7 Faction Tokens



8 Quest Tokens



1 Acting Player Token



1 Story Arbiter Token



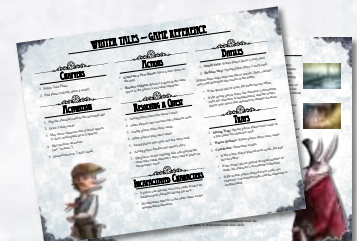
1 Ongoing Quest Token and Stand



1 Bookmark Token



1 Epilogue Token



7 Reference Sheets



7 Rebel Objective Cards



7 Soldier Objective Cards



6 Power Tokens



1 Introduction Booklet

SETUP

Before playing, set up the game as follows:

1. **Prepare the Game Board:** Place the game board between all players.
2. **Prepare the Story Deck:** Shuffle all story cards together and place the deck next to the game board. Place all neutral cards near the story deck.
3. **Prepare Memory Track:** Place the epilogue token in the fourth space of the memory track with the winter side faceup as shown in the image below, indicating the game is being played to three memories.

Memory Track



Number of Memories

4. **Determine Factions and Seating Order:** Create a pool of faction tokens equal to the number of players, with half of the pool consisting of spring tokens and half consisting of winter tokens. If there is an odd number of players, add the writer faction token. Each player draws one token from the pool at random, reveals it, and places it in front of himself. Then, starting with the youngest spring player, all players seat themselves in a clockwise order around the table alternating one spring and one winter player. If there is a player with the writer faction token, he sits last.



Spring Faction



Winter Faction



Writer Faction

5. **Take Reference Sheets:** Each player takes one reference sheet and places it in front of himself.
6. **Determine the Story Arbiter:** As a group, choose a player to be story arbiter (see “Story Arbiter” on page 11). If there is not an agreement, the youngest spring player chooses a story arbiter. The story arbiter should be either the owner of the game or the player who knows the rules the best. The chosen player takes the story arbiter token.

7. **Choose Characters:** Starting with the youngest player, each player chooses one available character card of his faction and places the card in front of himself (spring and winter cards contain orange and white backgrounds respectively). He places the corresponding character token (inserted into its plastic stand) on the map in a location (spring) or a plaza (winter) that contains no other character (see “Movement” on page 7). Then, the player to his left chooses one card and places the corresponding character token. This process continues until all players have chosen and placed the correct number of characters (see “Character Table” on page 5).

If there is a writer, he may choose and place a character from either faction as long as he has the correct number of characters from each faction after all players have chosen their characters. Return any unused character cards and character tokens to the game box.

8. **Place a Spring Quest:** Take the four quest tokens for spring and select one at random. If it is the Great Artifact quest, return the winter version to the box. If there is a writer, he places the quest token according to its placement rules (see “Quest Types” on page 14). Otherwise, the youngest winter player places the token.



Spring Great Artifact Token

9. **Place a Winter Quest:** Take the four quest tokens for winter and select one at random. If it is the Great Artifact quest, return the spring version to the box. If there is a writer, he places the quest token according to its placement rules (see “Quest Types” on page 14). Otherwise, the youngest spring player places the token.



Winter Great Artifact Token

10. **Begin the Story:** One player introduces the goals for both quests on the map, setting the scene for a story (see “Beginning the Story” on page 20). He can use anything he wishes for inspiration: the map, character stories, or even objects not related to *Winter Tales*. The only restriction is that he must leave the story as open-ended as possible so that other players can add to the story in the future.

If there is a writer, he begins the story. If there is no writer, the story arbiter begins the story.

11. **Draw Story Cards:** Each spring and winter player draws four story cards. The writer draws as many story cards as there are players in the spring faction. For example, in a three-player game, he draws one card.
12. **Determine the First Player:** The youngest spring player takes the acting player token and starts the first chapter.

SETUP DIAGRAM (5-PLAYER GAME)



- | | | | |
|-------------------------|-------------------------|-------------------------|--------------------------|
| 1. Game Board | 5. Acting Player Token | 9. Story Arbiter Token | 13. Quest Tokens |
| 2. Character | 6. Winter Quest Token | 10. Epilogue Token | 14. Neutral Cards |
| 3. Spring Faction Token | 7. Spring Quest Token | 11. Ongoing Quest Token | 15. Story Cards |
| 4. Character Card | 8. Winter Faction Token | 12. Bookmark Token | 16. Writer Faction Token |

CHARACTER TABLE

	Each Spring Player	Each Winter Player	Writer	Unused
3 Players	4 Rebels	4 Soldiers	2 Rebels, 2 Soldiers	1 Rebel, 1 Soldier
4 Players	3 Rebels	3 Soldiers	–	1 Rebel, 1 Soldier
5 Players	2 Rebels	2 Soldiers	1 Rebel, 1 Soldier	2 Rebels, 2 Soldiers
6 Players	2 Rebels	2 Soldiers	–	1 Rebel, 1 Soldier
7 Players	2 Rebels	2 Soldiers	1 Rebel, 1 Soldier	None

PLAYING THE GAME

Winter Tales is played over a series of chapters. When one chapter ends, another chapter begins. This process continues until the epilogue is started (see “Epilogue” on page 10).

CHAPTERS

Each chapter in a game of *Winter Tales* consists of:

- **Player Turn Phase:** Players take turns activating their characters until there are no more ready characters.
- **End Phase:** Each player draws story cards according to his faction and flips all of his characters to their ready side.

PLAYER TURN PHASE

During this phase, players take turns, in a clockwise direction, activating a character and attempting to complete quests. To **ACTIVATE** a character, perform the following steps:

1. Flip the character card to the activated side.
2. Draw three story cards.
3. Move the character one or more spaces (optional).
4. Perform an action (optional).
5. Discard down to seven story cards.

After the **ACTING PLAYER** activates a character, his turn ends, and he passes the acting player token clockwise to the next player. If the acting player does not have a **READY** character, his turn ends, and he passes the acting player token clockwise. Players continue resolving turns and passing the acting player token until there are no ready characters or until they reach the epilogue.



Ready Soldier



Activated Soldier



Ready Rebel



Activated Rebel

END PHASE

When no player has a ready character, the chapter ends. Each spring and winter player draws four story cards. The writer draws as many story cards as there are players in the spring faction. Players flip all character cards to their ready side and then start a new chapter.

STORY CARDS

Story cards are the heart of *Winter Tales* and are used in all of the game’s storytelling mechanics. Each player must keep the number of story cards he has hidden from other players (e.g., holding them under the table or placing them under his character card, etc.). Each card shows the same image on both sides in two different colors: orange for spring and white for winter. When playing a story card, a player places the card so that his faction’s side is faceup.

When playing a story card, a player plays the card at the moment he is narrating the part of the story that relates to the image on that card. The image on a story card does not have to refer to an object. It can also represent a feeling or sensation connected to that image. Players cannot play story cards while another player is narrating the story.

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.



WINTER

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



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.



WINTER

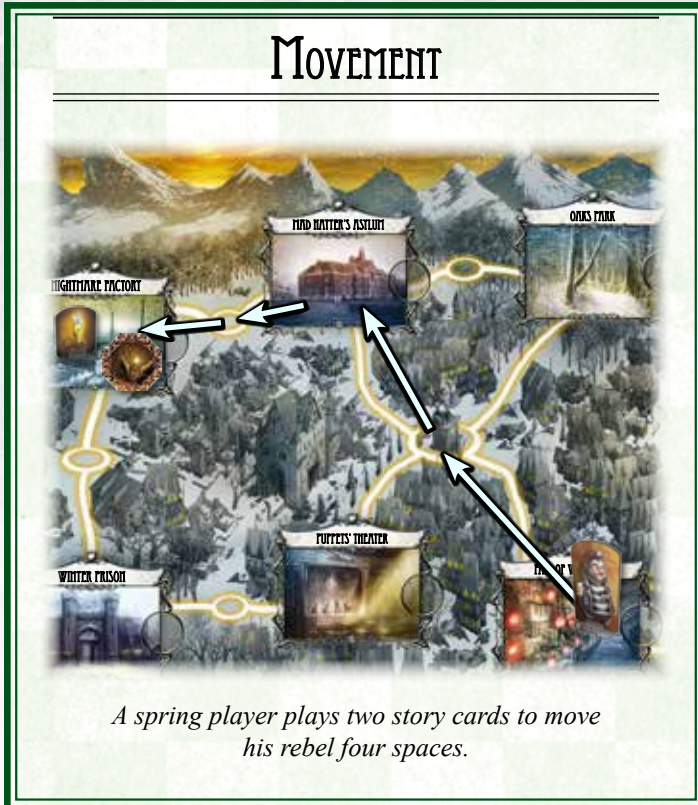
- A vial of cyanide hidden in Cranky’s flask.
- Drowning one’s sorrows in alcohol.
- Poison to pollute the wells of Wintertown.
- A Molotov cocktail to be thrown at the Puppets’ Theater.



MOVEMENT

A player can play one story card to move his character up to two spaces on the map. He may do this any number of times. There are two types of spaces: locations, represented by a named image, and plazas, represented by a glowing oval connected by glowing lines to locations.

When a player decides to move his character, he starts a brief story describing his character's motives and reasons for moving. As the player plays story cards to move his character, he incorporates the images on the cards into the story. After moving and telling the story, he discards all story cards he played.



LOCATIONS

Wintertown is full of strange locations. At each location, players may feel either the dark presence of winter or the soft murmur of spring. These locations are where the conflict takes place.

Each location has the following:

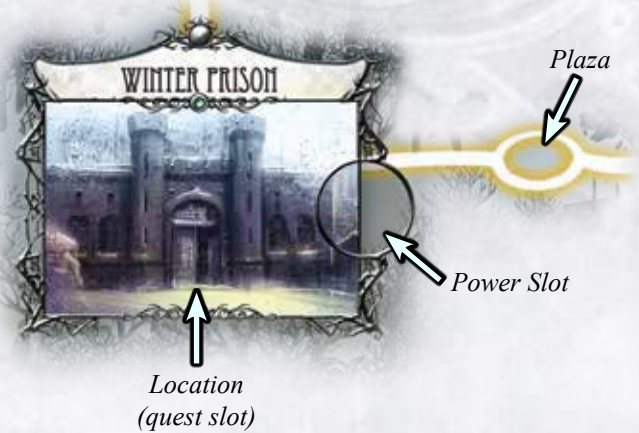
- A name
- A round power slot only used with the "Powers" optional rule on page 15.
- A rectangular quest slot with an image of the location that can contain a quest token and characters.

Each location can contain only one quest token, but can contain any number of characters.

PLAZAS

Aware of the plots being hatched in the shadows by the rebels, the regime has established a strict curfew in Wintertown. The dim plazas are now under the control of the soldiers, while rebels warily sneak between locations.

Plazas, represented by a glowing oval connected by glowing lines to two locations, are passed through or stopped in as characters move. Plazas cannot contain quest tokens, but can contain any number of character tokens.



INTERRUPTING MOVEMENT

When a player is moving one of his characters, another player may interrupt its movement by performing one of the following:

- **Initiate a Battle (soldiers only):** If a rebel moves into a space containing a soldier, the soldier's player may initiate a battle to try to block the rebel's movement and incapacitate the rebel (see "Battles" on page 11).
- **Spring a Trap (rebels only):** If a soldier moves into a location containing a rebel, the rebel's player may spring a trap to try to block the soldier's movement and incapacitate the soldier (see "Traps" on page 12).



ACTIONS

When a player activates a character, he may perform one of two different actions:

- Generate a New Quest
- Resolve a Quest

Players are not required to perform an action when activating a character.

GENERATE A NEW QUEST

The player chooses one new quest from those available for his character's faction and places the corresponding quest token according to the token placement rules for that quest (see "Quest Types" on page 14). When generating a new quest, the writer chooses a quest token from the faction of the character he activated that turn.



Quest Token

Each time a player generates a quest, he introduces the goal for that quest and relates it to the story players have told earlier in the game, leaving the main elements of the quest as open-ended as possible, so as not to inhibit other players from continuing the story (see "Storytelling Tips" on page 13).

When a player places a quest token, he places that token according to the rules outlined under "Quest Types" on page 14. He must place it in one of two places:

- A location with a quest slot that does not already contain a quest token.
- Under a character.

A quest token under a character is not in the quest slot of that character's location.

After one of the Great Artifact quest tokens has been placed on the map, return the other Great Artifact quest token to the box. Only one Great Artifact quest can be placed on the map during a game. A player cannot generate a quest that was used previously in the same game.

RESOLVE A QUEST

If a player ends his character's movement in a space containing a quest token of the same faction as his character, he may resolve the quest associated with that token.

DESIGNER'S NOTE

Most of the time, the acting player activates a character and performs an action with it. However, while an ongoing quest is being resolved, each player other than the acting player may activate one of his ready characters, move it, and have it join the ongoing quest. This movement can be interrupted as normal (possibly even by the acting player).

QUESTS

The goal of *Winter Tales* is to complete quests. Quests provide an opportunity for players to gain an advantage against the enemy and create memories for their faction.

RESOLVING A QUEST

When a player resolves a quest, his character must be in the same space as that quest's token. Players follow the steps below to resolve a quest:

1. The Quest Begins
2. Activation of More Characters
3. The Acting Player Continues
4. Other Players Join In
5. The Acting Player's Last Card
6. The Quest Ends
7. Consequences

1. THE QUEST BEGINS

The acting player declares his intention to resolve a quest. He takes the ongoing quest token and places it on the quest token of the quest he is resolving. Then, he creates the quest's story, connecting it to the quest's introduction told by whoever generated the quest and describing how the character intends to complete it.



Ongoing Quest Token

2. ACTIVATION OF MORE CHARACTERS

After the acting player has narrated the beginning of the quest's story, starting with the player on his left and proceeding clockwise, all other players have the opportunity to activate one of their characters and move to the quest's space.

If a player activates one of his characters to join the quest, he follows the normal rules for activating a character except he cannot perform an action. (The movement may be interrupted by characters of the opposing faction as usual.) While moving his character, he must tell how and why his character moves to the quest.

If a player activates one of his characters to join the quest, he must attempt to move his character to the ongoing quest token. If a character is unable to reach the space containing the ongoing quest token, that character cannot join in during step 4.

A player's character is not required to join a quest started by another player, even if it is possible to move the character to the ongoing quest token.

3. THE ACTING PLAYER CONTINUES

After all players have the opportunity to activate and move one of their characters to join the quest, the acting player continues the story. While telling the story, he plays any number of story cards with his faction's side faceup, weaving his interpretation of each image into his story.

The story must follow these narrative rules:

- It must follow the goal outlined in the ongoing quest (see "Quest Types" on page 14).
- No character can die or be eliminated from the game.
- The ending must not be told at this time. The story must remain as open-ended as possible.
- There is no time limit in which to complete this step, but players must play one card every few sentences, keeping the story as lively as possible.

4. OTHER PLAYERS JOIN IN

After the acting player has finished telling his part of the story, starting with the player on his left and proceeding clockwise, all **other players with a character present in the same space** as the quest have the opportunity to contribute to the story, even if the character has already been activated. However, players who only have incapacitated characters in the same space as the quest cannot join in or play cards to affect the quest (see "Incapacitated Characters" on page 12).

Each player continues the story where the previous player left off, either helping in the quest or hindering it. A player may play any number of his cards while continuing the story. As the player plays his cards, he must tell how his character helps or hinders the acting player's character while following the rules in step 3.

If a player activated one of his characters during step 2, that is the only one of his characters that can join the quest, even if he has other characters in the space with the ongoing quest token.

No player is required to play cards during this step, even if he performed a join the quest action during step 2.

5. THE ACTING PLAYER'S LAST CARD

After all players have the opportunity to join the ongoing quest, the acting player may play one last story card, telling of his character's final effort to successfully complete the quest. He must continue to leave the story open-ended.

6. THE QUEST ENDS

After the acting player has the opportunity to play a final story card, the quest ends. Players count all the story cards played as part of the quest and determine the result of the quest according to the rules below:

- **Success:** If the story cards of the acting player's faction outnumber those of the opposing faction, the quest is a success.
- **Failure:** If the story cards of the opposing faction outnumber those of the acting player's faction, the quest is a failure.
- **Tie:** If there are the same number of story cards for both factions, the quest ends in a tie.

Whatever the result, the acting player must conclude the quest's story, giving it an ending that favors the winning faction or a neutral ending if the quest was a tie. Then, players discard all cards they played during the quest.

7. CONSEQUENCES

Players remove the ongoing quest token and the completed quest's token from the game board.

The player in the winning faction who played the most story cards chooses one story card that is most representative of the concluded quest. If multiple players from the winning faction are tied for playing the most story cards and the writer is in the game, the writer chooses the story card. If multiple players from the winning faction are tied for playing the most story cards and the writer is not in the game, the acting player chooses the story card.

The chosen story card becomes the memory bound to the quest, and the acting player places it, winning side faceup, on **any empty space to the left of the epilogue token** on the memory track. An empty space on the memory track contains no story or neutral card.

If the quest ends in a tie, the acting player places a neutral card on the memory track instead of a story card.



Neutral Card

The acting player places the bookmark token on the chosen story card or neutral card (see "Memories and the Bookmark" on page 10). Then, the acting player places the quest token in the hexagonal space above the story card or neutral card.



MEMORIES AND THE BOOKMARK

Memories indicate how the war is going between the two factions. They also influence the overall story, creating a connection between the quests through the use of the bookmark token.

BOOKMARK

The bookmark token is the thread that ties the different memories together so that players create a coherent story. Place the bookmark token on the story card or neutral card of the most recently finished quest. It is a reminder of which element players must take into account when beginning the story of the next quest.

The story card with the bookmark token on it cannot be freely reinterpreted when starting a new quest, but must be recalled as it was originally told. If the acting player forgets or is unable to connect the new quest to the previous quest, the new quest is automatically a failure.

ÉPILOGUE

The epilogue is the final act in the game. It starts as soon as a player places a memory in the last empty space to the left of the epilogue token on the memory track. The game ends after the epilogue. Once the epilogue begins, players cannot activate characters or perform actions. Players can use only the cards they still have in their hands.

The epilogue follows the steps below:

1. The End Begins
2. Other Players Join In
3. Calculate Scores
4. The Writer Joins In
5. Determine the Winner

1. THE END BEGINS

The player who placed the final story card on the memory track begins the epilogue and is called the **ÉPILOGUE PLAYER**. He takes the epilogue token and places it in front of himself.

The epilogue player plays his remaining story cards, describing how his characters try to strike the final blow against the opposing faction and win the war. The epilogue player must connect his story to the memory marked by the bookmark token.

The story must follow these rules:

- It must close all unresolved stories of quest tokens remaining on the map.
- It must be left open-ended and cannot be concluded at this time.
- It can involve any characters, regardless of where their character tokens are on the map.

2. OTHER PLAYERS JOIN IN

Once the epilogue player has finished his part of the story, starting with the player on his left and proceeding clockwise, each other player has the opportunity to join in, following the rules in step 1. Each player plays story cards with his faction's side faceup and narrates his part of the story. Each player who contributes to the epilogue must connect his part of the story to one of the memories on the memory track.

3. CALCULATE SCORES

After each spring and winter faction player has played his cards and contributed to the epilogue story, each faction's total score is calculated. To determine a faction's total score, players count the number of story cards played for that faction and add three for each memory in favor of that faction on the memory track.

4. THE WRITER JOINS IN

Players only perform this step if the writer is in the game and is not the epilogue player; otherwise, they skip this step and proceed to step 5.

The writer joins the epilogue last. The writer may play up to half of his cards, rounded down, in favor of either the spring or winter faction. While playing his cards, he narrates his part of the story and how events aid the faction he is supporting. The writer must follow all rules described in step 1.

5. DETERMINE THE WINNER

The faction with the highest total score wins the game. If the factions' scores are tied, the writer wins the game; if there is no writer, the faction that started the epilogue wins.

After the winning faction is determined, the epilogue player concludes the story, tying up all loose ends and bringing the story to a close in accordance with the epilogue.





ADDITIONAL RULES

This section lists other rules needed to play the game.

WRITER

The writer acts as a spring player or a winter player, depending on the character he is using at the time. For example, his soldiers can initiate battles but not spring traps, and his rebels can spring traps but not initiate battles. Although the writer controls characters of both the spring and winter factions, he does not belong to either faction and is instead his own faction.

STORY ARBITER

All players contribute to creating the best story possible, but it's up to the story arbiter to keep the story headed in the right direction. The story arbiter always has the last word on stories created by other players whenever they cannot agree. The story arbiter must be impartial and strive to create the best possible story.

The story arbiter cannot change the mechanics of the game, but can only indicate the right direction for the story, prompting other players to change those parts of the story that clash with the setting or which may be considered distasteful.

STORY ARBITER EXAMPLE

Andrew is the acting player, and Clara is the story arbiter. He starts his story:

“Alice slipped out of her cell, wondering how the jailor had forgotten to lock it. She ran away from the Mad Hatter’s Asylum and ended up at Oaks Park.”

“Wait,” says Clara. “Alice needs a reason for ending up at Oaks Park. What if she received an unsigned note telling her to go there?”

“Nice one,” adds Andrew. “Maybe the Scarecrow helped 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,” Clara says. “We have just generated the ‘Freezing Horror’ quest in the Mad Hatter’s Asylum. Maybe the Scarecrow found out that the Freezing Horror was to be created by experimenting on Alice!”

“Cool,” says Andrew. “Thanks for your suggestions!”

BATTLES

The soldiers of winter are always lurking in the shadows, ready to attack unwary rebels.

Soldiers can initiate battles to stop a rebel’s movement and to incapacitate the rebel. A player may initiate a battle when a rebel enters the same **space** as one of his soldiers. He may initiate a battle even if his soldier has already been activated.

If a space contains multiple soldiers who wish to initiate a battle, the players controlling them must agree on which soldier will initiate the battle. Only one battle can be initiated each time a rebel enters a space.

Each battle consists of a series of rounds. Each round consists of two steps:

1. ATTACK STEP

During the attack step, the winter player plays one story card with its winter side faceup, telling how the soldier tries to capture, assault, or torment the target rebel.

The story must follow these simple rules:

- It cannot bring about 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. DEFENSE STEP

During the defense step, the spring player acts in a similar manner to the winter player. He plays a story card with its spring side faceup and tells how the rebel tries to escape, overcome, or thwart the soldier’s attack. The story must follow the rules listed in the attack step.

CONCLUDING A BATTLE

After players complete the defense steps, they begin a new round. The two players alternate playing story cards, all the while continuing the story. A battle ends as soon as one of the players cannot or does not play a card in his respective step.

The winner of the battle is the last player to play a card. After a battle ends, the winner must finish the story, telling how his character bested the enemy.

If the soldier wins the battle, the rebel’s movement stops in that space and the rebel becomes incapacitated (see “Incapacitated Characters” on page 12). The winter player may place the rebel in a space of his choice, but only if he can justify this movement in the story. The spring player cannot move that rebel again that chapter. If the rebel wins, nothing happens, and it continues its movement. Then, players discard all cards they played in the battle.

TRAPS

The rebels could never face the soldiers in open battle. Town plazas are controlled by the regime, but inside the buildings, in dank and dark basements and dusty attics, the rebels scheme and attack those soldiers foolish enough to enter their hidden sanctuaries.

Rebels can spring traps to block the movement of soldiers and possibly incapacitate them. A player may spring a trap when a soldier enters the same **location** as one of his rebels. He may spring a trap, even if his rebel has already been activated.

If a location contains multiple rebels who wish to spring a trap, the players controlling them must agree on which rebel will spring the trap. Only one trap can be sprung each time a soldier enters a location.

Springing a trap consists of the following steps:

1. SPRING TRAP STEP

The spring player chooses a story card to represent the trap and places it aside temporarily. This is the **TRAP CARD**. He then prepares the trap, taking **all of his remaining story cards** and hiding them under the character card of his rebel that is springing the trap. He secretly places as many as he wishes with the spring side faceup and the rest with the winter side faceup. Only cards with the spring side faceup count toward the **TRAP TOTAL** during the conclusion step.

The player then starts a story describing how the rebel tries to trap the soldier, using the image on the trap card as inspiration.

The story must follow these simple rules:

- It cannot bring about 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. WINTER DEFENSE STEP

The winter player plays any number of his story cards, one at a time, with their winter side faceup, telling how the soldier tries to evade the trap placed by the rebel. The story must follow the rules listed in step 1.

3. CONCLUSION STEP

The spring player reveals the cards hidden under his character card and determines the trap total by counting the story cards with the spring side faceup. The story cards with the winter side faceup do not count toward the trap total. The trap card does not count toward the trap total.

- If the winter player played a number of story cards less than the trap total, the trap is sprung, the soldier's movement ends in that location, and the soldier becomes incapacitated. He cannot move the trapped soldier again that chapter.

- If the winter player played a number of story cards equal to the trap total, the trap is sprung and the soldier's movement is blocked. He places his soldier on the plaza it just moved from and cannot move it again this chapter.
- If the winter player played a number of story cards greater than the trap total, the trap has no effect, and the soldier continues its movement.

After the conclusion step, the winter player discards all story cards he used. The spring player discards the trap card and all story cards he placed with the spring side faceup. He keeps the cards he placed in the trap with the winter side faceup. The winning player concludes the story, narrating how his character bested the enemy.

INCAPACITATED CHARACTERS

When a player's character becomes **INCAPACITATED**, he lays its character token on its side in its current space. An incapacitated character cannot move, perform actions, or participate in quests. At the beginning of a new chapter, an incapacitated character is readied but remains incapacitated.

SAVING INCAPACITATED CHARACTERS

Any character can save itself (if it is incapacitated) or another character of the same faction. When a character is saved, the player saving it plays two story cards and tells how the character is saved from its condition. Then, he places that character's token vertically as it was before the character became incapacitated.

If a player saves a character he does not control, one of his characters must be in the same space as the incapacitated character. A character can save a character while moving through the space an incapacitated character is in; the character does not have to stop its movement to save a character.

A player can save a character only on his turn.

DESIGNER'S NOTE

The images depicted on the story cards were created by two children, ages 5 and 9. These images give a player as much freedom as he may possibly need. We have no desire to constrain his imagination! It is up to the players (and the story arbiter) to inspire a player who is having trouble interpreting the cards to create something that may help the story.



STORYTELLING TIPS

The focus of *Winter Tales* is the story and each player's part in crafting it through quests, battles, and traps. The following suggestions will help make the game smoother and the story more plausible, in the end making the game more fun.

BACKSTORIES

A great deal has happened since players have last seen these characters. Character backstories have been included to inform players about what has happened since then (see "Characters" on page 22). Players may use these backstories as inspiration to create a richer plot. In addition to character stories, background information on the locations of Wintertown are presented on the back of each player's reference sheet. These descriptions introduce players to Wintertown's history and may provide further inspiration.

CHOOSE A STYLE AND SET THE SCENE

Each game of *Winter Tales* can be completely different from previous playthroughs of the game, not only because it tells a different story, but also because players may choose a new way to tell their story. Players may choose to tell a drama, adding touches of anxiety and desperation, or a pulp story, with violence and gore. Do players prefer comedy or horror? They may choose whichever style they prefer, giving each story its own unique flavor.

LET THE GAME INSPIRE YOU

The game components themselves may offer many ideas. Look at the map and let inspiration flow. Here are just a few ideas:

- Who lives in that house amidst the church's ruins?
- What danger are the artillery weapons guarding against?
- What is carved on the obelisks in the cemetery?

Each time a character is activated, ask some specific questions, as the answers could lead to a coherent story. It is always useful to keep the following questions in mind:

- Where is the character? What has it been doing and thinking?
- Why is the character joining the story now, and how is this connected to the overall story?

Out of context actions do not help the story. How a character joins the story matters. How does 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.

LISTEN TO OTHERS

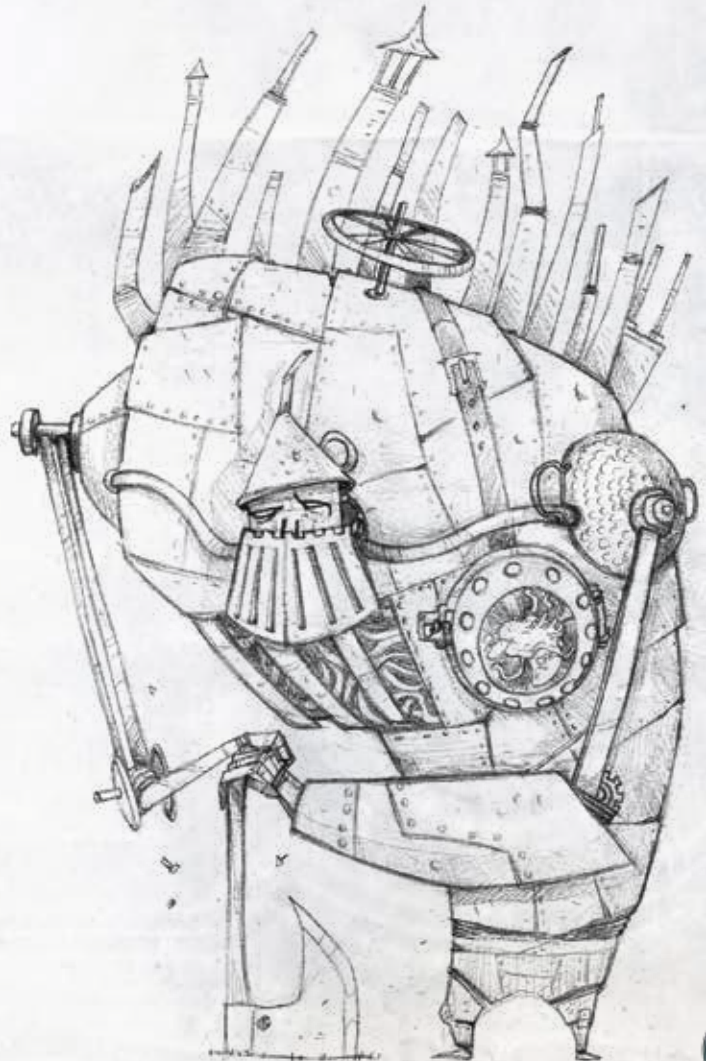
Storytelling in *Winter Tales* is a shared experience. Players are free and encouraged to help each other while telling the story. If a player is having difficulty narrating part of the story (or if he is narrating part of the story that is out of place in the current setting), all players are encouraged to help him to create the best possible story. If each player concentrates only on his own characters, not taking suggestions and ideas from others, the game will be no fun at all.

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 a player's own narration, even when the rules do not require it. If players look for ways to justify the connection, their story will be much richer.

DESIGNER'S NOTE

Have you created an interesting story in one of your games? Publish a short summary on the dedicated page of the official website of *Winter Tales* at <http://wintertalesboardgameng.blogspot.com>.



QUEST TYPES

Quest tokens indicate the goals and themes of the quests. Quest tokens with a light border are placed in quest slots. Quest tokens with a black border are placed under character tokens. When generating or resolving a quest, use the following guidelines:

THE GREAT ARTIFACT (BOTH FACTIONS)

Token Placement: The quest token can be placed in any location. After one of the Great Artifact quest tokens has been placed on the map, return the other Great Artifact quest token to the box. Only one Great Artifact quest can be placed on the map during a game.

Goal: Obtain a truly powerful object. It may be searching, discovering, creating, or some other action that allows the faction to possess a great artifact 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.



A GLIMMER OF HOPE (SPRING)

Token Placement: The quest token can be placed in any location.

Goal: 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:

- Cranky 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 Oaks Park, where flowers were planted that will bring winter to an end when they bloom.



LOVE THAT MELTS THE SNOW (SPRING)

Token Placement: The quest token is placed under a rebel character token of the player's choice. The token moves with the character. That character cannot start this quest but can join it. Because this quest token is tied to a character and not a space, this quest token can occupy a plaza or the same location as another quest token.

Goal: Create a deep connection between two rebels. It may be a strong friendship, parental love, or even romantic love. The rebel under which the quest token is placed feels a very deep love, so strong it can melt snow. Completing the quest will reveal who the rebel loves so deeply.

Examples:

- Pinocchio falls in love with Alice and decides to use his love to save her from madness.
- A great friendship is shared by Cranky and the Tin Man as they become drinking buddies.



THE SAFE HOUSE (SPRING)

Token Placement: The quest token can be placed in any location.

Goal: 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 heartwarming house, or the headquarters of the rebels where members meet and conspire.

Examples:

- The basement of Dorothy's Place is turned into the headquarters of the rebels.
- Alice builds a tree house in Oaks Park, where she grows multicolored flowers.



FREEZING HORROR (WINTER)

Token Placement: The quest token can be placed in any location.

Goal: Create or discover a dark, grim threat that will allow a strike against the rebels 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 the Nightmare Factory and becomes the great Corrupter of Hope.
- A red snow, distilled from pure hatred in the laboratories of the Nightmare Factory and spread through the air, starts to fall on the rebels, bringing terror, anger, and chaos to Wintertown.

WINTER PROPAGANDA (WINTER)

Token Placement: The quest token can be placed in any location.

Goal: Destroy the rebels' morale and cut off support for them from the townsfolk. This may be accomplished through misleading news or disinformation spread around the town. It is a psychological attack by winter against the rebels to destroy their will to fight, their hopes of winning, and the support of the general population.



Examples:

- A message goes around depicting Snow White as the magnanimous Lady of Winter, and it captivates townsfolk and rebels alike, luring them to a world of eternal darkness.
- A slander about Cranky's Candle Factory causes people to avoid lighting his candles, allowing darkness and fear to reign during the long winter nights.

ARMED RETALIATION (WINTER)

Token Placement: The quest token is placed under a rebel character token of the player's choice. The token moves with the character. That character cannot start this quest but can join it. Because this quest token is tied to a character and not a space, this quest token can occupy a plaza or the same location as another quest token.



Goal: Strike the rebels in retaliation or sabotage them, trying to inflict as much damage as possible and weaken the defenses of the rebels.

Examples:

- Wolf leads an assault on the rebels' safe house in Oaks Park.
- The Mad Hatter captures Alice and locks her in the deepest dungeon of the Mad Hatter's Asylum.

ADVANCED RULES

If all players agree, they can use any or all of the advanced rules. The Powers, Skills, and Objectives advanced rules offer interesting new mechanics and allow for a more strategic and competitive game without taking away from the storytelling—which is the true heart of *Winter Tales*.

LONGER GAMES

Players can play longer games with four, five, six, or seven memories. To play a longer game, during step 3 of setup, players place the epilogue token in the fifth, sixth, seventh, or eighth space of the memory track. The game lasts about 30 minutes longer for each memory added.

ALTERNATIVE EPILOGUE

Players can use the bookmark in the epilogue. If players use this rule, each player must connect his part of the story to the memory where the bookmark token is. When a player ends his part of the story, he moves the bookmark token to another memory of his choice.

POWERS

If players are using the Powers advanced rules, each successful quest grants the player who completed it a special power.

SETUP

At the end of step 1 of setup, place the power tokens in a pile near the game board.

GRANTING POWERS

A power is granted if the quest connected to the power has been successfully completed by the affiliated faction (the writer can acquire the powers of both factions). Many powers are represented by specific power tokens. When a power is granted, follow the power's description for instructions on where to place its power token and how to use the power. If a power token is placed on the map, it can only be placed in an empty power slot of a location.



THE POWERS

The number of tokens a power requires is indicated after the power's name.

A GLIMMER OF HOPE

Number of Tokens: 1

Place the power token on the character card of the rebel who finds the power of hope. That character's player may, once per chapter, flip the character card back to its ready side after an activation. He may activate that character a second time in the same chapter.



LOVE THAT MELTS THE SNOW

Number of Tokens: 2

Place the power tokens on the character cards of the two rebels who are now united. When one of the rebels is moved, the other may be moved along with it for free. The two rebels may move together even if one of them is incapacitated. Moreover, the two connected rebels may participate in battles and traps as one character as long as they are in the same space. Each player controlling one of the connected rebels may play cards during that battle or trap and add them to the other player's played cards.



THE SAFE HOUSE

Number of Tokens: 1

Place the power token in the power slot of the location where the quest was completed. Once the power has been activated, no rebel can be incapacitated when losing a battle. Instead, the rebel is placed in the location containing the power token. The Freezing Horror power token cannot be placed in the same location as this power token.



THE GREAT ARTIFACT

Number of Tokens: 1

The faction that completed the quest gives the power token to one of its characters who took part in the quest. Place the power token on that character's character card. Each time the character with the power token is involved in a quest or battle (but not a trap), his player can play the story card of the memory connected to the power token as if it were in his hand, weaving it into the current story. Do not remove the card from the memory track. At any time, the player possessing the Great Artifact power token may pass it to another player who has a character in the same space, but only if he can justify it in the story.



FREEZING HORROR

Number of Tokens: 1

Place the power token on the character card of the soldier who creates the horror. If the player with this power has no ready characters at the beginning of his turn, he may use the Freezing Horror power during his



turn. To use the power, the player may place the power token in the power slot of any location, except for a location with the Safe House power token. He immediately initiates a battle with one rebel at that location. The first card played during that battle is the story card of the memory connected to the Freezing Horror quest. Do not remove the story card from the memory track. After the battle, the Freezing Horror power token remains in that location until its next use. This power can only be used once per turn.

WINTER PROPAGANDA

Number of Tokens: 0

Any player with a winter character may use the Winter Propaganda power instead of activating a character on his turn. To use the power, the player flips one of his soldiers to its activated side, draws three story cards, flips the character card of a ready rebel to its activated side, and plays three story cards, telling how his soldier stopped the rebel from causing trouble. The spring character cannot be activated for the rest of this chapter. This power can only be used on rebels that have not yet been activated.

ARMED RETALIATION

Number of Tokens: 0

This power can only be used once per game and must be used immediately after being acquired. To use this power, the player with the power targets either a rebel power or a rebel character. The target is destroyed. If it is a power, remove it from the game and change the faction of the connected memory on the memory track from spring to winter by flipping the story card over. 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 eliminate a character. In no case may both a character and a power be eliminated at the same time. If the target character has a power token on it, the Armed Retaliation always destroys the power, not the character.

The Rebel Returns: If Armed Retaliation has eliminated a character, a player may return that character to the game. A player with a ready character, instead of taking his turn normally, may skip his turn, play three story cards, and create a story telling how the eliminated rebel escapes the ordeal and comes back. The player skipping his turn does not activate his characters when returning an eliminated character. The story can involve any characters, and no character tokens on the map move. After the story is finished, the storyteller places the eliminated character's token on any location described in the story. The returned character's player flips the returned character's card to its activated side.

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.

Each player has a secret objective that, once completed, becomes a memory. When using the Objective advanced rules, the game length must be of at least five memories.

Players complete objectives to create memories for their faction. Unlike quests, objectives do not grant powers when used with the Powers advanced rules.

SETUP

At the end of step 4 of setup, starting with the youngest spring player and proceeding clockwise, each player secretly draws an objective card of his faction at random. He may look at his objective card at any time, but must keep it facedown in front of himself. The writer draws two objective cards, one for spring and the other for winter.



Objective Card

COMPLETING OBJECTIVES

Objectives can be completed at any time during a game when the right conditions are met. When a player completes an objective, he may immediately declare it. If he does so, he reveals his objective card and tells a brief story using the theme indicated on the objective card and linking the objective to the memory that currently has the bookmark token on it. Then, the player creates a new memory.

OBJECTIVE MEMORIES

When a player creates a memory by completing an objective, he places the objective card on the memory track in an empty space that contains an objective icon and places the bookmark token on the card. Only the three spaces with the objective icon can hold objective memories. If a player refers to an objective memory, he must use the story tied to that objective memory.



Objective Icon

OVERWRITING MEMORIES

When placing a memory created by completing a **quest**, a player may place it on an objective memory and overwrite it, no matter the faction of either memory. Quest memories cannot be overwritten.

THE OBJECTIVES

This section describes the objectives available to the factions.

THE RESCUE (SPRING)

Number of Cards: 1

Condition: Save an incapacitated rebel. The story for this objective is based directly on the battle that incapacitated that character.

Themes: Freeing an imprisoned rebel; aiding a wounded friend; healing an ally when sick.

Examples:

- Alice treats a wounded Pinocchio, bitten by Wolf.
- Cranky helps the Scarecrow escape from the Winter Prison.



THE REBELS (SPRING)

Number of Cards: 2

Condition: Incapacitate a soldier with a trap.

Themes: Imprisoning a soldier with a trick; wounding him, rendering him 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 into a cellar and locks the door behind him.



THE CONNECTION (SPRING)

Number of Cards: 4

Condition: Move to all locations indicated on the objective card during one activation. When a player moves his rebel to one of the locations, he reveals the objective card and places it faceup in front of himself. If the rebel is able to reach the second location during the same activation, the objective is complete. If not, the card remains in front of the player, and he may try to complete the objective in another chapter. Starting in a location counts as moving to it. The order in which a character moves to the locations does not matter.

Themes: A secret message; an important piece of information; handing over an artifact useful to the rebels; the secret delivery of a new weapon.

Examples:

- The Tin Man takes the knight puppet from the Puppets' Theater and places 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 the Nightmare Factory.



THE REWARD (WINTER)

Number of Cards: 2

Condition: Incapacitate a rebel during a battle.

Themes: An advantage obtained through a direct assault on the rebels; revenge for the actions of a rebel; 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 rebels when he submits Dorothy to electroshock therapy.



THE SPY (WINTER)

Number of Cards: 2

Condition: When a rebel enters a space containing one of your soldiers, reveal this card and place it faceup in front of you. The second time a rebel enters a space containing one of your soldiers, the objective is completed. The same soldier and rebel can fulfill both conditions of the objective.



Themes: Spying to follow the movements of rebels and obtain their secrets; tailing suspects; opening a file on a suspect.

Examples:

- Candlewick discovers the location of the rebels' hideout.
- Mangiafuoco identifies the citizens who work with the rebels.

THE ATTACK (WINTER)

Number of Cards: 2

Condition: Discard two story cards while your character is in the indicated location.



Themes: The destruction of a rebel hideout; sabotage; espionage.

Examples:

- Candlewick poisons the food in the pantry at Dorothy's Mansion.
- Snow White brands the puppets' clothing in the Puppets' Theater with the symbol of the regime.

THE GARRISON (WINTER)

Number of Cards: 1

Condition: Winter characters are present in more locations than spring characters.



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

Examples:

- The White Rabbit finds and destroys all access to a network of tunnels that rebels use to move around the town.
- Wolf makes mass arrests to punish members of the population who aid the rebels.

SKILLS

When using the Skills advanced rules, each character has a specific skill. To know which skill the character has, look at the icon in the lower right corner of its character card.

THE SKILLS

Character skills are always in effect. When they are used, players must briefly tell a story describing how the character uses its skill.

OBJECTIVE (ALICE AND CANDLEWICK)

When a player activates the character, he may use this skill to discard his current objective (only if it has not been completed) and choose another objective from his faction's unused objective cards.



If players are not using the Objective advanced rules, Alice and Candlewick have the Story Card skill instead of the Objective skill.

ALICE

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

CANDLEWICK

Nothing escapes Candlewick. Thanks to his innate skill for uncovering the hidden, he is able to clearly sense the enemy's weaknesses.

QUEST (SCARECROW AND MANGIAFUOCO)

When the character takes part in a quest, his faction gains +1 when counting story cards to determine the winning side.



SCARECROW

His brilliant mind and shrewd planning make the Scarecrow a formidable weaver of schemes to corrode the foundations of the regime.

MANGIAFUOCO

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 rebels.

TRAP (PINOCCHIO AND THE FOX & THE CAT)

When the character is involved in a trap, it gains +1 when counting story cards to determine the winning side.



PINOCCHIO

Revolution is not fought with propaganda and ideas alone. A worthy successor to his father, Pinocchio has become an ingenious creator of weapons and traps.

THE FOX & THE CAT

The natural cunning of a fox, united with 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 AND WOLF)

When the character is involved in a battle, the player it belongs to does not play a story card during the first round of the battle. He still tells a story that round, and he must play a story card as normal during any other rounds in that battle.



TIN MAN

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 armored body, but also his determination to protect the weak.

WOLF

A predator par excellence, Wolf has no rivals in a fight. He adds cold malignity and lucid intelligence to his natural animal instincts. Thanks to this, he has never been defeated.

MOVEMENT (LITTLE MATCH GIRL AND SNOW WHITE)

When a player moves the character, he may move it up to two spaces without having to discard a story card.



LITTLE MATCH GIRL

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

The queen is always escorted by her courtiers and guards, who take her wherever she wishes to go in Wintertown. Streets are cleared when she passes, and it seems that the snow itself precedes her.

SECRET PASSAGE (GRANDMA DOROTHY AND MAD HATTER)

When a player activates the character, before movement, he may immediately relocate it to the indicated location. This relocation is not considered movement, and a player cannot initiate a battle or spring a trap on the relocating character.



GRANDMA DOROTHY

Thanks to her experience in protecting refugees, Dorothy gained a profound knowledge of the town's tunnels and secret passages, which she had her house connected to, providing quick access and escape routes.

MAD HATTER

Ubiquitous in the dark corridors of his asylum, the Mad Hatter never leaves the building—so rumors say. However, some folks have sworn they have seen him walking around Wintertown, despite evidence that he was hard at work in his electroshock room at the time.

STORY CARD (CRANKY AND THE WHITE RABBIT)

When a player activates the character, he draws four story cards instead of three.



CRANKY

Even though Cranky's heart is clogged with beer and sorrow, the stories of his Ancient People still live within him, alongside the memory of long-forgotten virtues.

WHITE RABBIT

The vast riches of the White Rabbit allow him to buy whatever he believes will be useful to achieve his goals.



GAMEPLAY EXAMPLES

This section provides detailed gameplay examples.

BEGINNING THE STORY

Andrew, Clara, Edward, and Daniel arrive at step 10 of setup. During steps 8 and 9, they placed the Winter Propaganda and The Safe House quest tokens in Memory Lane Cemetery and Dorothy's Mansion, respectively. Clara has been chosen as the story arbiter, so she begins the group's story.

"We join Wintertown on the eve of a momentous event, for the next 24 hours will decide the fate of all in the town! For months the last surviving members of the rebellion have hidden in the last sanctuary of those who wish for the return of spring, Dorothy's Mansion. Within those walls dissension has fomented, with Alice and Pinocchio taking charge and plotting the rebellion's ultimate strike against the regime of winter."

"But the rebels are not alone in their scheming. The White Rabbit and the Wolf have combined their talents to develop a truly evil tactic. They have planned a festival for the residents of Wintertown in Memory Lane Cemetery to remember those buried there. What they have conveniently left out is that the ceremony will be filled with the gruesome details of how each 'hero' died during the Conflict of Autumn so that no resident is capable of resisting the regime ever again."

"With both sides drawing near to action, it is inevitable that the two sides will soon be at each other's throats."

GENERATING A QUEST

Clara is the acting player. She activates Pinocchio, draws three story cards, and declares her intention to generate a new quest. She chooses the Great Artifact quest and looks for a location to place the quest token. She cannot place it in the Nightmare Factory location because its quest slot already contains the Freezing Horror quest token. She decides on the Fair of Wonders location, placing the token in its open quest slot. Because the spring Great Artifact quest token has been placed on the map, players return the winter version of the quest token to the box. Then, she begins the quest story:

"Pinocchio walked along the walls of the Winter Prison, trying to keep warm in his overcoat. Seeing him like that would make a passerby 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 rebels needed something more than just weapons. They needed a relic to inspire them in the revolution that was brewing. Pinocchio knew the place to start looking for such an item was the Fair of Wonders!"

BATTLES

Clara is moving Granny Dorothy from Oaks Park to Memory Lane Cemetery, where the Freezing Horror quest is being resolved. Clara activates her character, draws three story cards, and discards one to move Dorothy into the plaza between the two locations. Edward's Mad Hatter is already in the plaza, and he decides to interrupt Dorothy and initiate a battle.

"Lantern in hand, the Mad Hatter knelt in front of an orphan boy, peering deeply into the boy's eyes to check his mental state. They had only just left the old mill where he had performed psychological experiments on the boy. In the child's eyes, the Mad Hatter saw a reflection of Granny Dorothy. Granny Dorothy had appeared behind him, pushing through the snow and half-buried rubble. He turned around, and their eyes met. He could tell she recognized him; both his top hat and his bloody overalls made him unmistakable. He was the Mad Hatter, the director of the Asylum for the Criminally Insane. He walked toward the old lady, who seemed intent on appearing inconspicuous. Pity, he never missed anything."

"'Granny,' he said. 'What brings you to the cemetery at such a late hour? Don't you 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.'"

Edward plays a story card (medicine).



Edward finishes step 1 of the battle, and play moves to step 2. Clara responds:

"Dorothy was not unprepared, however. She immediately put her hand into a pocket and drew out a parchment from it. 'Director,' she said, showing him the document. 'I have a special permit, signed by Mangiafuoco himself, allowing me to walk the streets after curfew.'"



Clara plays a story card (document).

A new round begins, and it is Edward's turn in step 1.

"Trying to deceive a psychiatrist is risky, especially when it happens to be the Mad Hatter; a man used to reading 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."

Edward plays a story card (face).





Step 2 starts, but Clara decides not to act again. Edward wins the battle, and Clara places Dorothy's figure on its side to indicate the character is incapacitated. Edward now ends the battle's story.

“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 the plans of the rebels.”


Edward takes Dorothy’s character token and places it at the Winter Prison. The character remains incapacitated.

ROUNDS OF BATTLE

1

2



1. During round 1 of battle, the winter player and the spring player each play a story card, so the battle continues to another round.
2. During round 2, only the winter player plays a story card, so he wins the battle.

TRAPS

Daniel activates Candlewick, who is in the plaza between the Mad Hatter’s Asylum and Oaks Park. He draws three story cards and decides to move Candlewick to Memory Lane Cemetery. He discards one card and starts the movement. Andrew, who controls Alice in Oaks Park, tries to block Candlewick’s movement by springing a trap. Andrew plays a trap card (a fake letter) and begins the story:

“Some time ago, Alice had sent a letter to Candlewick, hinting at the presence in Oaks Park of a printing press used by the rebels to print their propaganda against the regime. Busy with all his schemes, Candlewick never acted upon the letter. Now, while 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.”



Andrew organizes his three remaining story cards into a pile and places it under his character card. He places two cards with their spring side faceup (which will count toward the trap total) and one card with its winter side faceup. Daniel must now defend Candlewick against the trap, but he does not know how many cards Andrew played for the trap.

Daniel begins his part:

“Candlewick approached the hut among the trees, proceeding warily on the frozen snow. He stooped down to look through the **keyhole**. The small building was virtually empty, and he immediately sensed it was a trap to delay or, even worse, **imprison** him. He started carefully retracing his steps. Someone would pay dearly for this.”



Daniel plays two cards to attempt to avoid the trap. Andrew reveals his cards under his character card. Two cards have their spring side faceup, so the trap ends in a tie. Candlewick’s movement is blocked, but he is not incapacitated. Daniel returns Candlewick to the plaza he entered Oaks Park from. Andrew must now end the story.

“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 search the building for clues. He would uncover the source this attack on the best spy of the regime. He became so focused on his investigation that he forgot the reason he had wanted to reach Memory Lane.”

SPRINGING A TRAP

1



Trap Card



2




1. The spring player plays a trap card and then places his remaining story cards under his character card.
2. The winter player plays two story cards and only partially avoids the effects of the trap.





CHARACTERS

This section provides background information for all of the characters in *Winter Tales* for players to use when telling stories.

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 for maintaining her frail beauty during the never-ending winter. She now lives frigid and pompous in a world of frost and ice, representing the regime in all official events.



THE WEALTHY WHITE RABBIT

He escaped Wonderland and reached Wintertown, where he felt perfectly at ease and started amassing great riches thanks to his unconventional business sense. In his old age, he used his ties to the regime to buy the old magic forest for a small sum and then cut it down to build the biggest industrial complex of Wintertown: the Nightmare 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.



CANDLEWICK AND HIS RESENTMENT

After his transformation into a donkey in the Land of Toys, Candlewick lived for many years in solitude and desperation, nursing feelings of anger and resentment. One day, Snow White saw the beast at a market, and fascinated by the pure hatred in its eyes, she bought the donkey and gave it to the White Rabbit to be researched. In the labs of Nightmare Factory, researchers 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 to corrupt the pure and convince the weak-minded to support the regime, quickly becoming its most trusted spy and informer.



THE FOX & THE CAT

Joined at the hip, and not figuratively, the duo have been cultivating their predatory business acumen for years, becoming unscrupulous entrepreneurs devoted to acquiring fame and wealth. 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 arms dealers, supplying the regime with all the latest deadly novelties. They still love deceit and are always trying to profit from it.



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 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.



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 Nightmare Factory. While Wolf was being sewn back to health, machinery pumped cold hatred, distilled from a winter's night mist, through his veins, fusing the predator's instinct with blind obedience to the regime. Brought back to life, Wolf became the regime's most feared shock trooper. He loves to tear his victims' limbs with fang, claw, and blade.



THE TERRIBLE TYRANT MANGIAFUOCO

The terrifying but charismatic dictator of the Land of Toys, Mangiafuoco had more ambitious goals. He enlisted in the regime and led its soldiers with cold cruelty. Wounded during the Conflict of Autumn by a still unknown rebel, he was promoted to a Winter Supreme Judge, governor of Wintertown, and general of the town guard. He is the tyrant who rules with an iron fist and no mercy for his citizens.



PINOCCHIO, THE PUPPETSEER

When Pinocchio was transformed into a real child, he decided to become a puppetseer. After his father, Mister Geppetto, passed away, Pinocchio encountered Mangiafuoco once more. Mangiafuoco had become the tyrant of Wintertown, and in him, the boy saw the incarnation of the oppression and persecution of the regime. He saw the strings that tied the destiny of men to the hands of those higher up. Pinocchio knew all the citizens of Wintertown needed to be freed from oppression. He is haunted by the nightmares of his childhood and obsessed with his progressive ideas. Now, he is a full-fledged revolutionist, fomenting revolt and plotting schemes against the regime while being careful not to be caught.



GRANDMA DOROTHY

When she returned from the Land of Oz, Dorothy went back to her life, and it was tranquil and happy. She grew old and thought she would spend her last years in peace, but when the dark winter came creeping down on the land, she decided to act. At the beginning of the Conflict of Autumn, she moved into a little house in Wintertown, where she successfully hid a great many hunted people from the regime. She had always loved children, and she treated all of “Dorothy’s Refugees” as such. Only when they began to number in the hundreds did the regime take an interest.



CRANKY AND THE ANCIENT PEOPLE

Cranky lived for many years with the other dwarfs at the edge of the Ancient Forest. Dwarfs are a quiet people, so they did not take part in 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 shortening the days. Soon the elders became ill and slowly but inexorably began their final journey. The mine, their only source of income, was abandoned, its entrance covered in snow and ice. Cranky remained alone, last heir to an ancient and noble family of mining dwarfs.



THE LITTLE MATCH GIRL'S RETURN

The Little Match Girl lived a sad, terrible life. Alone, with no money, she starved to death trying to burn her last match. This is the story of her handed down through the centuries. Only a few knew that a tiny flame still lingered in the Little 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 cannot be snuffed out by the cruel winter.



ALICE AFTER WONDERLAND

After she returned from Wonderland, Alice started telling of 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's Asylum. There, she underwent electroshock therapy to make her forget about the oddities of Wonderland. However, scattered images and memories of her adventure always reemerged. 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 no guards were around. With a mixture of hope and fear, she took a step over the threshold and began a new adventure.



THE TIN MAN AND THE TERRIBLE CHILL

During the Conflict of Autumn, in which the Tin Man fought alongside his friend the Cowardly Lion, he 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 armor, so uncomfortable and cold, and decided to get closer to his traveling 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. As hope left him, he lay on the frozen ground, shutting himself down in the snow. Afterwards, someone took him and threw him in the scrapyard of the Nightmare Factory. And then, one day he opened his eyes.



THE SCARECROW KING

As the King of Oz, he was a wise and just ruler, and his intelligence allowed him to listen to the hearts of his subjects and work for their well-being. One day, however, winter started creeping over everything. People fled 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 traveling psychiatrist. Wherever he spoke his wise counsel, people would see a glimpse of their lost happiness. His travels brought him to Wintertown, and he soon found out that the citizens were in dire need of his help.





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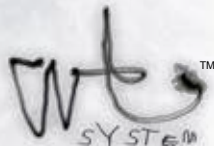
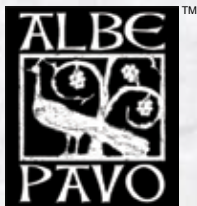
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Dedicated to Gomez.



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