



FOLLOW

a game about working together or falling apart, by Ben Robbins



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Dedicated to my sister, Jooke,
my original partner in crime

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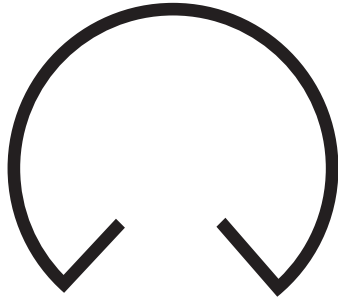
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Before You Play

Follow requires no preparation and no game master to run it. You can play a whole quest in a single session and there's enough variety that you can play again and again and have a new experience every time. You'll need:

- Three to five players
- Two to three hours (longer with more players)
- Stones in two different colors, about a dozen of each. They're called red and white in the text, but any two distinct colors work. They can be poker chips, dice, or playing cards, so long as they are the same size and shape so you can't tell them apart by touch.
- A cup, bag or envelope to draw stones from. Or just close your eyes.
- About a dozen index cards
- Pens or pencils

What if you have nothing to use as stones? The simplest solution is just to tear up little squares of paper (half an inch or less), mark some with an X for red, and leave the others blank for white. They won't be exactly the same, but the average person won't be able to tell them apart by touch if they draw them from a cup.



START

Follow is a game about working together to achieve a common goal. Slay the dragon. Cure a disease. Overthrow a tyrant. Get your candidate elected. We'll pick a quest together to decide what kind of game we want to play.

Can we stay united and succeed, or will our differences tear us apart? We'll play and find out.

Follow isn't about us coming up with the best plan or a clever solution. It's about seeing what these characters do, for better or worse. We may even intentionally make bad choices because they seem like decisions our characters would make.

But even if we do everything perfectly, our quest may fail. As players we can push for the outcome we want to see, but we cannot guarantee it. Our story may surprise us, and that's part of the fun.

(read this page aloud to introduce the game)





Pick Our Quest

First, we'll decide what quest we want to tackle. If you're new to *Follow*, start with one of these four. Read the descriptions aloud, then decide as a group which one you want to play.

The quest is the framework for your whole game, so don't settle for one someone at your table dislikes. If you want more choices, there are additional quests in the back of the book.

the Colony

Build a colony and make it flourish

the Dragon

Slay the beast that terrorizes the realm

the Heist

Get the loot and don't get caught

the Rebellion

Overthrow our oppressors

After you've picked, flip to the matching page in the QUESTS chapter. **Read the introduction on the "Start" side aloud and then answer the questions together to customize your quest.** You'll need to refer to the quest page frequently as you proceed, so use an index card as a bookmark.

(a sample quest is displayed on the next page)

the Cure

We must cure this terrible disease. We are the doctors, researchers, lab workers, and administrators working on a solution.

CUSTOMIZE OUR QUEST TOGETHER

- What's the disease? Is it an illness that has vexed humanity for decades or a virulent new plague? Is it deadly or just debilitating? Give it a name.
- Where do we work? Are we part of a research institute, pharmaceutical company, government agency, university, or hospital?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The disease is very contagious so treating or testing it is dangerous.
- 2 | It's spreading fast, so we're racing against the clock.
- 3 | Many don't believe it can be cured or that we can succeed.
- 4 | Regulations and restrictions hamper us.
- 5 | We don't have the best people or facilities.
- 6 | Few care about the afflicted. They're poor, discriminated against, or far away.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|------------------------|-----------------------|------------------------|
| 1 renowned doctor | 5 research director | 9 financial backer |
| 2 by-the-book doctor | 6 administrator | 10 political backer |
| 3 unorthodox doctor | 7 liaison | 11 media relations |
| 4 lab assistant | 8 security officer | 12 patient / subject |

WHAT I WANT FROM THE QUEST

- 1 | **Wealth.** We should profit from our work, not give it away.
- 2 | **Access.** Everyone should have access to our cure. It's for the greater good.
- 3 | **Fame.** We should get credit for our work.
- 4 | **Speed.** The sooner we deliver a cure, the better.
- 5 | **Safety.** We shouldn't endanger patients.
- 6 | **Protect Family.** A loved one has the disease. Who is it?

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My research, radical ideas, authority, or position here.
- 2 | **Trust.** Believe in my motives or my ideas.
- 3 | **Forgiveness.** For undermining you, overlooking you, or the damage I caused.
- 4 | **Revenge.** For sabotaging, upstaging, or overlooking me.
- 5 | **Protection.** Shield me from the powers that be, or conceal my mistakes (or let me protect you).
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Zombie infection. Medieval monks fighting plague. Wizards breaking a curse. Alien spores. Cold War bacterial weapons. Cyber-virus that afflicts people with implants. Hackers stopping an internet virus that affects computers, not people.

START



What Makes Our Quest Difficult?

As a group, **brainstorm two things that make our quest difficult.** Take examples from the quest sheet or make up your own.

Difficulties get everyone on the same page about what stands in our way. They may inspire the challenges we confront later on or just tell us more about the world and the situation we're in.

Write your difficulties down on an index card. You can put the title of your fellowship, quest or community on the top, if appropriate.

SUICIDE RIDGE

- 1) The warlords are well-armed
- 2) Morale is low

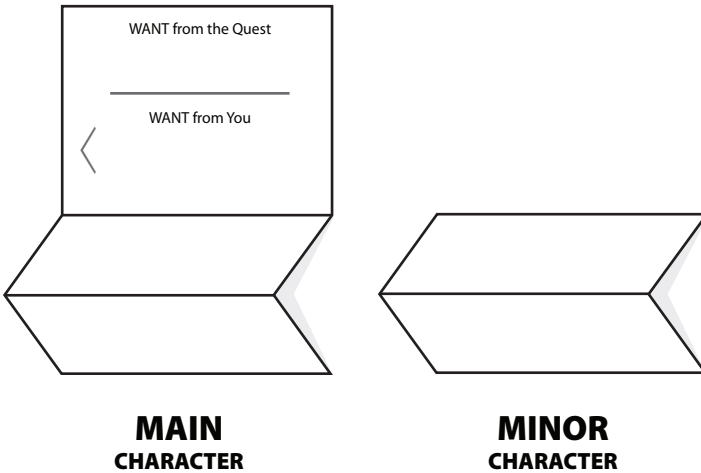
start
3

Our Fellowship

The group of characters working together to complete the quest is called the fellowship. We'll each have two characters: a **main character** and a **minor character**. Both are part of the fellowship, but our story is about our main characters.

As you make your characters, complete each step together and discuss your choices so everyone knows what the other members of the fellowship are like. When you pick details about your character, you're telling the other players those are the themes you want to explore in the game.

Follow the steps on the next page to prepare cards for your characters. The result should look like this:



To prepare cards for your main and minor characters:

- Each player takes an index card. Fold the long edge in half, then fold one of those halves into a tent with the other half of the card lying flat on the table. This will be your main character.
- Turn the card so the tent is nearer to you and the flat half towards the other players. Draw a horizontal line dividing the flat part of the card into two sections. Write **WANT from the Quest** at the top of the upper section and **WANT from You** at the top of the bottom section. Draw an arrow pointing left on the left side of the “Want from You” section.
- Take more index cards, cut or tear them in half, and give each player a half card. Fold it into a tent so it matches your first card. This will be your minor character.



Who Are You?

What's your main character's role in the fellowship? Pick from the list on the quest sheet or make one up. You must be part of the fellowship, and you must want to succeed at the quest (though that might change later on).

Pick a name for your character. There are lists of sample names in the back of the book if you need inspiration. If you can't think of a name right now, just continue to the next step and come back to your name later.

Write the name and concept on both sides of the tented section of your main character card.



Want: From the Quest

We all want the quest to succeed, but **what does your main character want from the quest?** It could be something you would get out of our success or how you want us to fulfill the quest. Or to put it another way, **why are you on the quest?** Pick from the examples on the quest sheet or make up your own.

Our quest is to cure a disease. One character is in it for the fame. They want credit for the breakthrough. Another character wants the cure to be available to everyone. That's how they want the fellowship to carry out the quest.

No two characters should want exactly the same thing. If you choose the same thing, discuss until you find the difference that sets you apart.

Don't worry about picking the perfect answer. Just grab something that makes sense to you and run with it. This is a starting point for your character, but as you play you might get what you want, give up or move on to entirely new things before the quest is over.

Write your choice in the "Want from the Quest" section of your main character card. Keep it short and write in big letters so it's easy to read.



Want: From You

Your main character starts off with a difficult relationship with the character to your left. **Pick something you want from them that's important to you but which they are unwilling to give you.** Choose from the examples on the quest sheet or make up your own. Discuss with the other player to flesh out the details. Why do they refuse? Is there history between your characters? What do you think of each other?

Your choice tells the other player what kind of tension you want to have between your characters. It should be something both players are happy with and interested in exploring even if the characters hate it.

In our Dragon quest, I decide my young lord wants (and is not getting) respect from the character to my left. They are not giving my noble rank the deference it deserves.

The other player is all for it. We discuss why. Do they just resent the aristocracy? No, the other player suggests the issue is the legitimacy of my family title specifically. We agree there are rumors my character's grandfather committed nefarious deeds to take the title from his elder brother. My character is outraged, but as a player, I love it.

Write your choice in the "Want from You" section of your main character card. Keep it short and write in big letters so it's easy to read.

The player to your right will also pick something they want from you, giving you a second relationship which they will write on their card. Just like what you want from the quest, these are only starting points for your character. They may change or be abandoned as you play.



Minor Character

Next, each player makes their minor character who is also part of the fellowship. Just pick a concept, a name, and give a brief description. Don't create wants.

Our minor characters are supporting cast, and some of them will almost certainly be lost if our quest takes difficult turns. **A good choice is to make a character who is connected to one of the main characters across the table from you** or who would mostly interact with them. Avoid making a minor character who would primarily interact with your own main character so you don't wind up needing to talk to yourself.

Write your name and concept on both sides of the minor character card.

We're now ready to play.

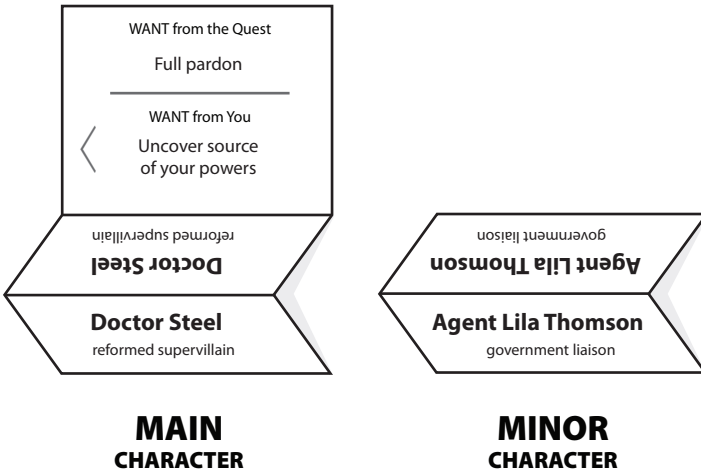
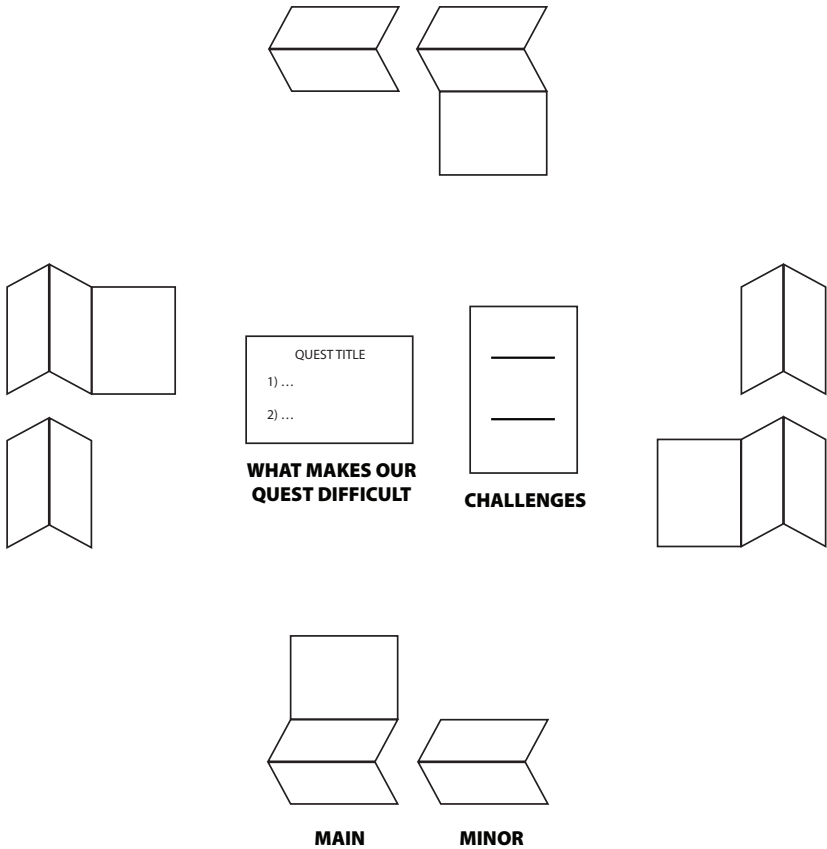
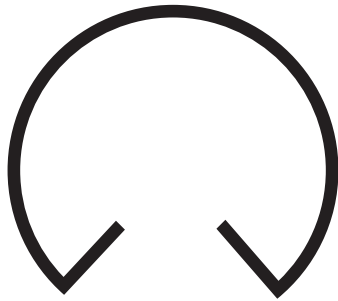


Table Layout (Four-Player Game)





PLAY

To complete the quest, our fellowship will face three challenges. We won't know what challenges will confront us at the start. We'll only know as they arise.

Each challenge is something we need to do to move closer to our goal. If we succeed at a challenge, we are more likely to succeed at the quest. If we fail (or ignore or refuse the challenge), it doesn't mean the quest immediately fails, but it makes it harder for us to win in the end.

You must pick challenges from the quest sheet, but your choices, and the order you put them in, define the flavor of your game. Two sessions using the same quest might follow completely different arcs. Do we start our Heist assembling a team and figuring out how to get into the vault, or do we start with the loot already in hand and spend the rest of the game trying to get away? Do we spend our scenes scheming and planning or running around, guns blazing? We won't know until we play.

For each of the three rounds, we follow the same steps:

- Pick our challenge and describe why it is difficult.
- Play scenes to explore how our characters deal with the challenge and each other.
- Draw stones to see if the fellowship succeeds or fails at the challenge and whether any of our characters were lost or betrayed the fellowship.

The third challenge is different. Its outcome determines the success or failure of the entire quest, but our wins or losses in the first two challenges will influence our chances of victory.

After the third challenge is resolved and we've seen whether the fellowship succeeded at the quest, we'll play a short epilogue to look at the characters' lives after the quest. After all was said and done, was the quest worth it to them?



Start a Challenge

Choose a player to pick the next challenge. It must be someone who has not picked one already.

That person **selects a challenge from the quest sheet**. Picking a challenge establishes that it is the next important step we need to take in our quest. You must pick a challenge from the quest sheet, but you can pick any challenge that you think is appropriate even one that has already been used. When in doubt, just ask yourself: *what would we need to do next?*

If this is the **third challenge**, you're establishing the final task that, after everything that has happened, we *must* complete to finish the quest.

Copy your first challenge from the quest sheet to the top third of an index card along with the name of the player who picked it. Each additional challenge will fill another third of this card, creating a record of your quest.

X	Get a spy on the inside	(Cat)

	Hide from a manhunt	(Dennis)

Say Why It's Difficult

The player who picked the challenge describes the problem that confronts the fellowship and fleshes out the situation. **Tell us what makes the challenge difficult and why we need to do it**, but do not say anything about how the fellowship will solve the problem: leave that for scenes.

Our quest is to get our candidate elected, and our new challenge is to handle accusations of personal misconduct. The player picking the challenge says it's difficult because there are stacks of pictures showing our candidate on romantic dinners with the husband of her campaign manager. And hotel receipts. And text messages. We've got our work cut out for us.

Pick First Player

The player who picked the challenge chooses which main character they think would be the first to decide how to deal with this problem (you cannot pick your own character). Just consider who in the fellowship would take the lead for this problem. Their player will make the first scene.

Set Pace

As a group, decide how long we envision this challenge taking: minutes, hours, days, weeks, months, or years. This gets everyone on the same page about how much time your scenes will encompass.

Our challenge is to lay low after our heist. Our scenes could cover only a few hours, with characters staying out of sight while police comb the area, or we could spend weeks hiding out in crummy motels, waiting for the heat to blow over. Likewise, a getaway could be a single car chase or an elaborate manhunt spanning months. It's up to us.



Scenes

Each player makes one scene for the challenge. **The person chosen by the player who picked the challenge makes the first scene**, followed by the player on their left, then around the table clockwise. Make, play, and finish each scene before starting the next.

Scenes are the meat of the game, and your scene is your spotlight time. It's your chance to explore your relationship to other characters in the fellowship, what you think about the quest, and what you are doing to deal with the challenge.

Use your scenes to lay the groundwork and put our plans in motion. But no matter what happens, we won't know if we succeed or fail at the challenge until after everyone has made a scene. We may think things are going well or poorly, but we won't learn the outcome until we get to the climax.

Make Your Scene: Who, What, Where

To make your scene, say **who** is there, **where** it's happening, and **what** is going on. It is more important to describe a situation that is *clear* to all the players than one that is particularly novel or interesting.

- **Your scene should be about your main character.** Other characters may be present as well, but this is your time. Do not include your own minor character.
- **Two to three characters per scene is ideal.** Every player does not have to be in every scene. Normally you include other characters from the fellowship, but you can also invent outside characters if you need to and ask people to play them.

If you need an idea for your scene, just pick someone you think it would be interesting for your character to talk to about what is going on, frame a scene with them, and see where it goes. Pick someone whose relationship with your character you understand so you know how to talk to them even if it's someone your character hates. If you still can't think of anything, ask for suggestions.

Framing a Good Scene

A game scene is like a scene in a movie: we see a situation, interesting things happen, then we cut to the next bit when the interesting part is over. But since we're all simultaneously co-writers and audience, each of us might have our own idea about what we think should happen in a scene, and we won't know what will actually unfold until we play.

When you frame your scene, **your job is to paint a clear picture so everyone can visualize the situation.** If we're all on the same page about where we are and what's going on, playing our characters and making interesting things happen is easy. If the environment is hazy or confusing, it's much harder.

Who's In the Scene?

Your main character must be present, but you can include any other characters you want even characters who are not part of the fellowship. You are free to make people up on the spot. Avoid including your own minor character so you don't talk to yourself.

Fewer characters leads to better, tighter role-playing. Two or three characters per scene is usually ideal. With more people, you can lose focus and get bogged down. Save big group meetings for when you absolutely need them. Even if characters would logically be present, you can make a scene that doesn't include them. They have stepped out for the moment or are otherwise occupied.

The entire team is marching through the jungle single-file, but the player describes two characters having a private conversation just out of earshot of their companions.

Where Are We?

Describe a physical location. You don't need a lot of detail, but everyone should be able to visualize where the scene is taking place. The clearer the environment, the easier it is to role-play. Never play a scene in a vacuum.

A scene also doesn't have to take place right after the action in the last scene. Depending on the pace you picked for the challenge, you can jump to much later and somewhere else entirely.

"We're lost in the jungle and the sun is going down."

"We're at the foot of the wizard's tower. The doors loom before us, portals of brass graven with arcane sigils."

"We're locked in the king's dungeon."

What's Going On?

What are the characters doing here? Why do they think they're here? Sometimes it's obvious. If it isn't, spell it out. Understanding what the characters expect to be doing makes it much easier to role-play.

"We're searching for supplies."

"You've called me in for a status report."

"I'm drawing a magic circle to bind the jinn."

Your scene does not have to be a situation your character created. You could describe being called in for a meeting or your character getting ambushed. It's important that the "what is going on" may not be what the scene will be about at all. It's just the superficial reason the characters are here. We were searching the bunker for supplies, but now that we're alone, it's a great chance to confess your true feelings.

Play and See What Happens

Once the scene is set up, start role-playing. If you're in the scene, **say what your character does, says, and thinks**. Play and see what happens.

Each player controls the fate of their characters. If you want to do something to another player's character, describe your action and your intended effect, then the player controlling that character decides the outcome.

You want to disobey orders and sneak out of camp to plant the explosives, but another character is keeping an eye on you. You describe distracting them momentarily and then clubbing them on the head with the intent of knocking them out. The other player could say it works, or they could say their character twists out of the way and now you're wrestling in the dirt. Or they could say that you hit them a little too hard and they might not wake up...

Don't be afraid to let bad things happen to your characters if it sounds interesting to you. Even if your main character dies or abandons the fellowship, you always get a new character to play (described in the "Losing Characters & Betrayal" section).

Never describe succeeding or failing at the challenge in a scene. We won't know if we win or lose until after all the scenes have been played. If someone makes it sound like we have already succeeded or failed at the challenge, we must also show how that is not the final outcome.

The player making the scene has final say over who is present. No one can enter the scene without their permission.

Consequences

If someone thinks you described your character succeeding at something too easily, **they can add a consequence and describe how your action put another player's character in danger or difficulty**. The consequence may be something you didn't want and could not have foreseen, but it's a side-effect of your action nonetheless.

Anyone can add a consequence, not just players in the scene. If you're making the consequence, you can put your own character in danger however you want. But if you want to have the consequence fall on someone else's character, describe your idea, then adjust or negotiate until that player approves since they have final control over their character.

You describe cutting through the enemy line and slaying the Rebel-King. Another person thinks that's a little too easy, so they say the consequence is that the squire who was riding with you, another member of the fellowship, is left behind, surrounded, and captured. The squire's player asks for the character to be badly injured instead. The consequence-maker agrees.

Consequences are a tool to make sure everyone stays on the same page about what is possible in your story and to avoid down-playing the difficulty the fellowship faces. In some games you won't need consequences at all.

You can even ask for someone to describe a consequence for something you do to invite their input and add drama.

End the Scene

When in doubt, end your scene earlier rather than later. Shorter scenes are better than longer scenes. The player making the scene has final say over when to end the scene, but anyone can suggest that it's time to cut.

How do you know when your scene has done enough? Every scene should advance the story, but that doesn't mean you have to wrap up all the questions you raised to end your scene. **If you've shown some decision being made or revealed something about a character or the situation, that's a good scene.** In fact, it's often more dramatic to leave new problems hanging and resolve them later.

If you need to take some action to put what you talked about into effect, don't try to expand the scene to encompass that new situation. Either save it for later or just summarize doing it.

"After we finish the meeting, I go to the bridge, sneak past the guards, and plant the demolition charges. End scene."

After every player has finished making and playing a scene, go on to finish the challenge and determine the outcome.



Finish the Challenge

After every player has made one scene for the challenge, we see if the fellowship succeeded or failed. If this is the third challenge, follow the second set of instructions to determine the outcome of the entire quest.

We'll draw stones to determine the outcome and then narrate the results. Sometimes the outcome will surprise us. But even when it's not what we wanted or expected, it's our job to explain it. Interpreting those unexpected results can push our story in exciting new directions we wouldn't have thought of on our own.

First & Second Challenge Draw

Failing the first two challenges doesn't mean the quest fails. It just means we have to work harder later to succeed.

- 1 | Start with no stones in the pool. Add 1 white and 1 red.
- 2 | Each player takes 2 red. Read aloud:

"If your main character is unhappy about the path the fellowship has taken, hold 1 red stone. If your main character actually wants the quest to fail, hold 2 red stones. Otherwise, hold no stones."

Maximum 2 stones even if the answer is yes to both. Decide secretly, then reveal simultaneously. Add them to the pool. If you put in any stones, briefly explain why.

- 3 | Each player takes 1 white and 1 red. Read aloud:

"As a player, do you think the fellowship did what was necessary to succeed at the challenge? Hold white if yes, red if no."

Decide secretly, then reveal simultaneously. Add them to the pool.

- 4 | Put the stones in a cup. Without looking, draw one stone and reveal it, then draw and reveal a second. Don't put the first stone back before drawing the second. Look up your results on the "Describe the Outcome" table.
- 5 | On the challenge card, put a check next to this challenge if you succeeded or an X if you failed.

Start a new challenge.

Third Challenge Draw

The outcome of the third challenge decides the entire quest. If we fail now, the quest is lost.

- 1 | Start with no stones in the pool. Add 1 white and 1 red.
- 2 | Add 1 white for each successful challenge and 1 red for each failed challenge (2 stones total).
- 3 | Each player takes 2 red. Read aloud:

“If your main character is unhappy about the path the fellowship has taken, hold 1 red stone. If your main character actually wants the quest to fail, hold 2 red stones. Otherwise, hold no stones.”

Maximum 2 stones even if the answer is yes to both. Decide secretly, then reveal simultaneously. Add them to the pool. If you put in any stones, briefly explain why.

- 4 | Each player takes 1 white and 1 red. Read aloud:

“As a player, do you think the fellowship succeeded at the challenge? Hold white if yes, red if no. This will decide the entire quest, not just this challenge.”

Decide secretly, then reveal simultaneously. Add them to the pool.

- 5 | Put the stones in a cup. Without looking, draw one stone and reveal it, then draw and reveal a second. Don't put the first stone back before drawing the second. Look up your results on the “Describe the Outcome” table.
- 6 | On the challenge card, put a check next to this challenge if you succeeded or an X if you failed.

The quest is now over. Proceed to the **epilogue**.

Describe the Outcome

Stones are shown in the order they were drawn: the first tells us the impact on the fellowship and the second determines if we won or lost.

WHITE, WHITE

win the challenge

RED, WHITE

lose one character, but win the challenge

WHITE, RED

lose one character and lose the challenge

RED, RED

a character betrays (or is betrayed by) the fellowship and is lost, and lose the challenge

As a group, **describe the outcome of your challenge to match the results of your draw**. If this was the third challenge, describe the outcome of the entire quest.

If any characters were lost, agree as a group who it was and what happened. It can be a main or a minor character, but the player losing the character has final say over what happened to them. If the group absolutely cannot agree who is lost, it defaults to one of the characters of the player who picked the challenge.

The draw only indicates the minimum you must lose. You can choose to lose more characters than are required or escalate a loss to a betrayal.

Losing Characters & Betrayal

When you lose characters because of the draw, they are out of the game. They may quit, die, or be kicked out of the fellowship. It could be bad luck or a noble sacrifice. But however you want to describe it, they are gone.

If it's a betrayal, it must be a conscious decision which the side being betrayed does not want (whether that's the fellowship or a character). If we betray someone and leave them behind in enemy territory, they must curse us for it, not willingly sacrifice themselves.

Losing a character because of the draw is different than voluntarily having a character leave or turn against the fellowship during a scene. If the stones say someone is lost, the character we select is out of the game.

But no matter what happens, players are never eliminated from the game.

You always get a new main character to play:

- If you lose your main character, your minor character is promoted to be your new main character.
- If you already lost your minor character, you can introduce a new character joining the fellowship, or you can ask another player to let you take over their minor character, whichever makes the most sense. That becomes your new main character.
- If you lose your minor character or promote them to main, do not make a new minor character. From now on, you only have a main character. The fellowship may shrink as you play.

When you promote a minor character or make a new main character, don't go through the process of creating wants. You just need a name and concept. The story is already in motion, so just work with what you already know about the other characters.

Breaking the Fellowship

At the start of the game, we are required to create characters who are working together and want to succeed at the quest. But what if, as the story unfolds, you decide your character wants to quit the quest or turn against the fellowship? Go right ahead. Role-play whatever make sense to you. The rules are designed to embrace your decisions, not force you to follow a certain path.

Likewise, your wants are only starting points. You may fall in love with the character you wanted revenge on or give up on getting rich in your first scene. That's great. Now keep playing and see what happens next.

If you're still interested in seeing how your main character impacts the fellowship and the quest (even if they've turned against it), keep playing them. But if you're more interested in switching, you can write them out of the story and start playing your minor character instead, as described in "Losing Characters & Betrayal".

Rejecting the Challenge

We know the challenge we face. But what if, as our scenes play out, our characters decide they don't want to do it? Or we think of something else we would rather do instead or that seems to make more sense?

Our characters can follow whatever path they want, but the challenge and its consequences were set in stone the moment a player picked it. By selecting that challenge, they established that it *is* the task we need to accomplish right now to advance the quest. It's a fact and we cannot change it. Even if our characters don't want that to be true, even if we hate it, it's our job as players to explain why this challenge is the necessary step.

We may still choose to take some other course of action even though that will make us more likely to fail. And even if the whole fellowship wants the challenge to fail or has turned against the quest, we keep playing. The quest could still succeed even if we were fighting to stop it: none of us believe in our candidate anymore, but election day is still coming...

Failure Does Not Stop You

After failing the first or second challenge, sometimes it can be hard to imagine how the fellowship still has a path to succeeding at the quest. We needed to sneak past the guards to get into the temple, but we didn't, so how can we possibly steal the jewel inside?

Even if it sounds like we would have no way to continue, we are never truly defeated (or victorious) until the third challenge. It's our job to explain how we find a way to push forward or work around our setback in the next challenge.

Where we go next is largely in the hands of the player picking the new challenge. Do we try the same or a similar challenge again? Do we do something different to overcome the obstacle, like storming the gates instead of using stealth? Or do we skip ahead to a later part of the quest, like jumping straight to already having stolen the jewel and now trying to escape? They're all valid choices. Pick up the action wherever you want, but the consequences of the failed challenge remain: it will be harder to succeed at the quest because of your setback or the riskier plans you had to adopt to work around the problem.

Losing Characters: Kill Your Darlings

When you see that red stone and start thinking about who to lose, your first instinct may be to sacrifice someone no one cares about. We hardly saw that minor character: toss them on the fire!

But sometimes it's much more fruitful to go the other direction and look at characters you would never expect to lose or to betray us even seemingly essential main characters. You might find that an unexpected but more poignant choice is a lot more fun.

If it's your character, a good test is to ask yourself if there is still more you want to do with their story. Sometimes you realize you've already said all you wanted to say about them even if it's very early in the game. If so, that's a perfect character to lose.



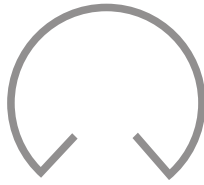
Epilogue

After three challenges, the quest is over. We succeeded or failed, but our characters live on (some of them, anyway).

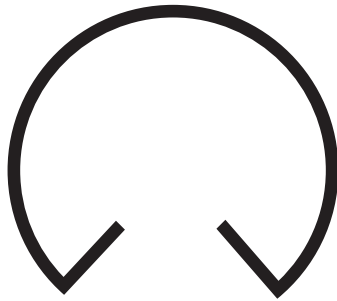
Each player briefly narrates their main character's life after the quest. **Show us whether your character feels the quest was worth it.** You may stick to just the immediate fallout of the quest, or you could go big and summarize the rest of your life. It's up to you.

If your main character was lost just before the epilogue, you can narrate their legacy or memory instead of switching to a new main character if you prefer.

After that, your game is done.



That's the end of your quest and the end of the rules. The rest of the book includes quests, materials, and advice for play.



QUESTS

Each quest has two sections: a **Start** page and a **Play** page. You'll use the first section to set up your quest and then flip to the second once you're ready to play.

The Start section includes an introduction and questions to customize and clarify your setting along with examples to decide what makes your quest difficult and create your fellowship. You can use those examples or come up with your own ideas. Each list is numbered so you can even roll dice if you need some random inspiration.

Once you've finished setting up your quest and you're ready to flip to the Play page, all the material on the Start section no longer matters. What's important is what you picked for your game, not all the things you could have picked, so hiding those choices keeps them from being a distraction.

Don't want to saddle up your Posse in the Wild West? Each quest includes suggestions for alternate settings you can use instead. Your "posse" could be fantasy heroes tracking down the necromancer who put a curse on the kingdom or government agents hunting a rogue AI. So long as the fellowship has the same basic goal as the original quest, you can play in almost any setting.



the Bomb

Build the weapon that ends the war

the Booty

Get the treasure and get away

the Breakthrough

Change the world with our invention

the Candidate

Get our candidate elected

the Championship

Win the big game

the Colony

Build a colony and make it flourish

the Cure

Cure the disease

the Dragon

Slay the beast that terrorizes the realm

the Gods

Make mortals worship us

the Heist

Get the loot and don't get caught

the Movement

Change society to embrace our belief

the Posse

Bring the outlaw back for trial

the Raid

Destroy the target

the Rebellion

Overthrow our oppressors

the Show

Put on a show the audience loves

the Siege

Hold our city against the attackers

the Superheroes

Unite as a superhero team

the Turf

Win control of the territory

the Bomb

A theoretical new weapon could end the war—if we can build it and make it work. If we fail, the war drags on and on. Or our work blows us all up. Or both. We are the inventors, administrators, and agents on the project.

CUSTOMIZE OUR QUEST TOGETHER

- What's the weapon and the conflict? The atom bomb to end WWII, satellite nuclear missiles to win the Cold War, a bio-weapon, a sci-fi planet-destroyer?
- Are we part of the government or a private organization?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Nothing like this has ever been built. We're in unknown territory.
- 2 | Even working on a prototype is extremely dangerous.
- 3 | Many think unleashing this kind of weapon would be immoral.
- 4 | No one is trusted. Fear of infiltrators means we are all under suspicion.
- 5 | The authorities don't believe in our project. We don't have much support.
- 6 | Time is short. The war could be lost soon.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|--------------------------|------------------------|-----------------------|
| 1 renowned scientist | 5 engineer / builder | 9 military officer |
| 2 unorthodox scientist | 6 project director | 10 security officer |
| 3 foreign scientist | 7 personnel officer | 11 undercover agent |
| 4 lab assistant | 8 government liaison | 12 family of staff |

WHAT I WANT FROM THE QUEST

- 1 | **Supremacy.** Make our nation the dominant world power.
- 2 | **Peace.** Make warfare obsolete.
- 3 | **Peace.** End the war as soon as possible to save lives.
- 4 | **Vengeance.** Destroy those bastards on the other side.
- 5 | **Validation.** Prove my theories correct.
- 6 | **Advancement.** Leverage our success to impress the brass and move up.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My design, my authority, or a faster (or more cautious) schedule.
- 2 | **Trust.** Believe in my motives or loyalty.
- 3 | **Revenge.** For sabotaging, upstaging, or overlooking me.
- 4 | **Truth.** About your past, your loyalties, or the flaw in your (or my) design.
- 5 | **Protection.** Shield me from the powers that be, or conceal my mistakes (or let me protect you).
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Decipher alien artifact. Forge the magic sword. Unlock the rune of power. Awaken a god or demon. Harness telepathy or other super-powers. Instead of a mega-weapon, your invention could be mass-produced, like a Gatling gun to win the Civil War, or even gunpowder.

START

the Bomb

OUR GOAL

Build the weapon that ends the war

CHALLENGES

- Convince authorities our project can work
- Get approval to build the weapon
- Get funding
- Get new equipment
- Build a new facility
- Hire more staff
- Streamline our organization (fire excess staff, re-organize departments, etc.)
- Blame someone for our failures
- Find the mole
- Perform a live test of the new prototype
- Increase the destructive power
- Develop a delivery system (bombers, missiles, etc.)
- Fix a problem in the design
- Fix the faulty trigger mechanism
- Eliminate the collateral destruction the weapon causes

PLAY

the Booty

The treasure galleon *Glorioso* sails for Spain from the West Indies, swollen with gold and spices. We are pirates or privateers determined to take her booty for our own!

CUSTOMIZE OUR QUEST TOGETHER

- Are we notorious, forgotten, or just rising in our pirate fame?
- What's the name of our ship? Examples: *the Harpy*, *the Red Swan*, *the Constance*, *the Fox*, *the Clever Twine*. We can also start without a ship and get one as part of our quest.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The *Glorioso* is a war galleon or has a military escort.
- 2 | Other pirates are after the treasure, too.
- 3 | Some fear the gold and jewels bear an Aztec curse!
- 4 | Storm season is approaching.
- 5 | Our ship is in disrepair.
- 6 | Morale is low. There be grumblings of mutiny...

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-------------------|-------------------------|-----------------------|
| 1 captain | 5 scurvy cut-throat | 9 green recruit |
| 2 first mate | 6 dashing rogue | 10 coward |
| 3 quartermaster | 7 schemer | 11 deserter soldier |
| 4 enforcer | 8 wizened old sea dog | 12 dilettante noble |

WHAT I WANT FROM THE QUEST

- 1 | **Fame.** Folk in every port should see us as heroes.
- 2 | **Infamy.** Our names should invoke terror.
- 3 | **Caution.** Don't take unnecessary risks.
- 4 | **Revenge.** Kill as many Spanish soldiers as possible.
- 5 | **Principles.** Don't harm innocents.
- 6 | **Wealth.** The lion's share of the loot should be mine.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Respect.** Admit I'm the better swordsman, sailor, or leader.
- 2 | **Trust.** Believe in my motives or loyalty.
- 3 | **Revenge.** For this scar you gave me, cheating me, or overshadowing me.
- 4 | **Forgiveness.** For betraying you, injuring you, stealing your love.
- 5 | **Responsibility.** Make me first mate, helmsman, or navigator (or take the position I want to give you).
- 6 | **Freedom.** Less discipline, more leisure and rum.

ALTERNATE SETTINGS

Train robbers. Star pirates. High-octane highway hijackers. Any setting where one vessel is chasing another and stealing what's inside.

START

the Booty

OUR GOAL

Get the treasure and get away

CHALLENGES

- Get a ship
- Get a crew (or get more crew)
- Repair our ship
- Learn what route the target's taking (or find her in the open sea)
- Thread the reefs
- Weather the storm
- Deal with being becalmed (without enough food or water)
- Put down a mutiny
- Choose a captain (or re-elect the old one)
- Chase and overtake our prey
- Board and capture her!
- Split the loot
- Bury the treasure
- Escape pursuit

PLAY

the Breakthrough

Our invention will change the world—if we can make it work. We're the scientists, researchers, builders, and believers working on making our project a success and delivering it to the world.

CUSTOMIZE OUR QUEST TOGETHER

- What's our setting? The modern world, the future, or somewhere in history?
- What's our project? We could fix climate change, provide unlimited clean energy, feed the world, create artificial life, or prove we orbit the sun.
- Where do we work? A corporation, a government think tank, the military, a university, a private institute, or a startup working out of a garage.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Our invention is a huge leap forward. We're in unknown territory.
- 2 | Many have tried to do this and failed.
- 3 | Others are working on the same idea. We can't let them beat us.
- 4 | Powerful groups want to stop us. We're threatening their status quo.
- 5 | Time is short. We have hurry our invention to avert a crisis.
- 6 | Our work could cause terrible harm if we aren't careful.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|---------------------------|---------------------------|-----------------------|
| 1 renowned scientist | 5 visionary | 9 financial backer |
| 2 disgraced scientist | 6 project manager | 10 public relations |
| 3 unorthodox scientist | 7 assistant | 11 security officer |
| 4 by-the-book scientist | 8 influential supporter | 12 family/loved one |

WHAT I WANT FROM THE QUEST

- 1 | **Altruism.** Our work should help others.
- 2 | **Change.** Smash the status quo. Overthrow the powers that be.
- 3 | **Wealth.** We should make a mint from this.
- 4 | **Recognition.** I want credit for changing the world.
- 5 | **Vindication.** Prove I'm not wrong and my ideas can work.
- 6 | **Redemption.** Atone for my sins. I was on the side causing the problem.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My design, my authority, or a faster (or more cautious) schedule.
- 2 | **Trust.** Believe in my motives or ideas.
- 3 | **Truth.** About your past, your motives, or the flaw in your (or my) design.
- 4 | **Revenge.** For sabotaging, upstaging, or overlooking me.
- 5 | **Protection.** Shield me from the powers that be, or conceal my mistakes (or let me protect you).
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Speak with the dead. Go beyond the Laws of Magic. Decipher the alien language. Discover electricity. Invent the first code of law.

START

the Breakthrough

OUR GOAL

Change the world with our invention

CHALLENGES

- Get funding / investors
- Convince our backers our invention will work
- Convince the public our invention is needed
- Convince the public our design is safe
- Get around red tape / regulations
- Deal with persecution, investigations, or witch-hunts
- Blame someone for our failures
- Deal with a competitor
- Deal with someone stealing our ideas
- Overcome a roadblock in the design
- Deal with a flaw in our design
- Fix the terrible side-effects (what are they?)
- Test it in the lab
- Test it in the field
- Figure out how to mass produce / distribute it

PLAY

the Candidate

Our goal is to get our candidate elected. We are the staff, supporters, and campaign managers plus friends and family who are taking an active role in the campaign. No one should pick the candidate as their character even though they are the center of the story. If you did, you would have unilateral power to stop the quest.

CUSTOMIZE OUR QUEST TOGETHER

- What office is our candidate running for? President, Senator, Mayor, Union Leader, or Class President.
- Are they up for re-election, challenging an incumbent, or are both new?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Our opponent is very popular, politically connected, or well-funded (choose).
- 2 | Our candidate made some mistakes in their past (what kind of mistakes?).
- 3 | Our candidate has unpopular or unorthodox positions.
- 4 | Our candidate does not stand out. They are just like every other politician.
- 5 | Our candidate is a loser. They're just not good.
- 6 | No one thinks we can win.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|----------------------|-------------------|-------------------------|
| 1 campaign manager | 5 speechwriter | 9 elected official |
| 2 strategist | 6 spokesperson | 10 wealthy backer |
| 3 policy advisor | 7 assistant | 11 celebrity backer |
| 4 pollster | 8 personal aide | 12 candidate's family |

WHAT I WANT FROM THE QUEST

- 1 | **Propriety.** Clean campaign. No mudslinging.
- 2 | **Aggression.** Humiliate our opponent. Ruin them.
- 3 | **Honesty.** Don't make promises we can't keep.
- 4 | **Independence.** Don't pander to special interest groups.
- 5 | **Special Agenda.** Promote the environment, defense, education, etc. (choose)
- 6 | **Recognition.** I want credit for the win.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My plan, agenda, position, or authority.
- 2 | **Trust.** Rely on me, or trust my motives.
- 3 | **Promotion.** Help me move up, or get more responsibility (or let me give you more responsibility).
- 4 | **Connections.** Exploit your friends to get insider info or help the campaign.
- 5 | **Revenge.** For upstaging, overlooking, or sabotaging me.
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Head of a fan club. Pretender to the throne. Religious leader. Corporate chairman. Guildmaster. Even if it isn't a popular vote, so long as the group choosing the winner can be swayed or influenced, the quest should work.

START

the Candidate

OUR GOAL

Get our candidate elected

CHALLENGES

- Get on the ballot
- Raise funds / win over financial backers
- Get the support of a celebrity or influential official (who?)
- Get the support of a special interest group (which one?)
- Prep for a debate
- Shape the message. Announce what our candidate stands for.
- Make a commercial
- Pump up our supporters (rallies, speeches, etc.)
- Handle accusations of personal misconduct (an affair, etc.)
- Handle accusations of financial misconduct (personal use of funds, unreported donations, etc.)
- Attack our opponent. Make the public aware of their flaws.
- Deal with attack ads (what do they say?)
- Deal with a special interest that hates our candidate (which one?)
- Win over the voters

PLAY

the Championship

If our team is going to win the championship, we're going to have to work together and we're going to have to play hard. We're the players, coaches, and managers of the team.

CUSTOMIZE OUR QUEST TOGETHER

- What team sport is it? Are we a major national team, a local team, or even a high school or little league team?
- What's the name of our team, town, or school?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Our opponents are top-notch.
- 2 | Our team is new or inexperienced.
- 3 | We're our own worst enemies. Our team is not united.
- 4 | We lost a lot of good players recently.
- 5 | A cloud of scandal hangs over us. Many think we cheated.
- 6 | No one believes in us.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-----------------------|---------------------------|-------------------------|
| 1 team captain | 5 weak player / slacker | 9 coach |
| 2 new hotshot | 6 brute | 10 assistant coach |
| 3 declining veteran | 7 new transfer | 11 mascot |
| 4 popular player | 8 manager | 12 family / loved one |

WHAT I WANT FROM THE QUEST

- 1 | **Glory.** Be the star player.
- 2 | **Excellence.** For us to go undefeated/beat the record.
- 3 | **Role Models.** Be shining examples for others.
- 4 | **Domination.** Humiliate our opponents.
- 5 | **Wealth.** Make a pile of money.
- 6 | **Fun.** Win without sacrificing fun, luxury, or partying.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My place on the team, my unorthodox ideas, or my authority.
- 2 | **Respect.** Recognize my abilities, contribution, or authority.
- 3 | **Revenge.** For taking my position, humiliating me, or passing over me.
- 4 | **Forgiveness.** For messing up in the last game, taking your position, spilling secrets, messing up your romance.
- 5 | **Teach me.** A skill, to be a better player, or to fit in (or let me teach you).
- 6 | **Friendship.** Be my friend (or leave me alone).

ALTERNATE SETTINGS

E-sports. Knights in the tournament circuit. Space gladiators. Boffer LARP. Team spelling bee. Robot-building olympics. Competitive marching band or cheer squad. Racing team, street, or pro circuit. Dodgeball.

START

the Championship

OUR GOAL

Win the big game

CHALLENGES

- Win this next game
- Beat an old rival team
- Train and improve our skills
- Develop new strategies / secret plays
- Learn to play together as a team
- Raise morale
- Learn to trust each other
- Recruit new players
- Deal with bad blood in the team
- Get rid of weak players
- Look good in media appearances (parades, interviews, etc.)
- Get new uniforms, mascot, or a new team name (pick one)
- Get another team's playbook / plans
- Deal with accusations of cheating

PLAY

the Colony

We're on a new world, far from home, and there's no turning back. We must build a colony and make sure it survives and thrives.

CUSTOMIZE OUR QUEST TOGETHER

- Are we the first planet settled outside of Earth or just one of many?
- We will each have a personal reason, but why did the settlers come here as a whole? To represent our home world, or to escape danger or oppression?
- How many people came with us. Dozens, hundreds, or thousands?
- Name our colony. Examples: Haven, Eden, Green, Winter, Crucible, Carson's World, New Canaveral, KJ-427.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | We don't have the supplies we need.
- 2 | The ecosystem is inhospitable (pick: extreme weather, poor resources, etc.).
- 3 | There are dangerous life forms.
- 4 | We were forced to land on the wrong planet. Our surveys are useless.
- 5 | There's dissent and disagreement.
- 6 | Other colonists are already here, and they're not happy about our intrusion.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|---------------------------|---------------------------|-----------------------|
| 1 leader | 5 doctor / therapist | 9 rebel |
| 2 visionary / planner | 6 philosopher / thinker | 10 recluse |
| 3 scientist | 7 family homesteader | 11 "sorry we came" |
| 4 engineer / technician | 8 true believer | 12 imposter / phony |

WHAT I WANT FROM THE QUEST

- 1 | **Change.** Start fresh, don't just imitate the society we came from.
- 2 | **Tradition.** We should respect the values of where we came from.
- 3 | **Power.** I should be in charge.
- 4 | **Escape.** Leave my past behind.
- 5 | **Environmentalism.** Be careful not to harm the natural ecosystem.
- 6 | **Glory.** Tame the land and build a proud, shining city.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My plans, ideas, authority, or place in the community.
- 2 | **Responsibility.** I could be doing more (or you could be doing more).
- 3 | **Teach me.** Something you're good at or something you're not (or let me teach you).
- 4 | **Forgiveness.** For a bad decision, hurting someone, or damaging supplies.
- 5 | **Truth.** About your past, why you're here, or what the data really said.
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Modern commune. Religious mission. Border fort. Undersea dome. Puritan settlers. If you colonize somewhere other than a distant world, decide if there are native people.

START

the Colony

OUR GOAL

Build a colony and make it
flourish

CHALLENGES

- Survey the region
- Pick a good spot to build
- Clear the land
- Harvest natural resources (what resources?)
- Reach remote useful supplies
- Build something (what? a wall, solar collector, nearby outpost, monument, etc.)
- Expand the settlement
- Head-off starvation
- Survive harsh weather
- Deal with dangerous wildlife
- Treat a disease afflicting colonists (is it Terran or from this world?)
- Raise morale
- Establish a government
- Judge someone who committed a crime (what crime? theft, murder, etc.)
- Prevent a schism in the community

PLAY

the Cure

We must cure this terrible disease. We are the doctors, researchers, lab workers, and administrators working on a solution.

CUSTOMIZE OUR QUEST TOGETHER

- What's the disease? Is it an illness that has vexed humanity for decades or a virulent new plague? Is it deadly or just debilitating? Give it a name.
- Where do we work? Are we part of a research institute, pharmaceutical company, government agency, university, or hospital?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The disease is very contagious so treating or testing it is dangerous.
- 2 | It's spreading fast, so we're racing against the clock.
- 3 | Many don't believe it can be cured or that we can succeed.
- 4 | Regulations and restrictions hamper us.
- 5 | We don't have the best people or facilities.
- 6 | Few care about the afflicted. They're poor, discriminated against, or far away.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|------------------------|-----------------------|------------------------|
| 1 renowned doctor | 5 research director | 9 financial backer |
| 2 by-the-book doctor | 6 administrator | 10 political backer |
| 3 unorthodox doctor | 7 liaison | 11 media relations |
| 4 lab assistant | 8 security officer | 12 patient / subject |

WHAT I WANT FROM THE QUEST

- 1 | **Wealth.** We should profit from our work, not give it away.
- 2 | **Access.** Everyone should have access to our cure. It's for the greater good.
- 3 | **Fame.** We should get credit for our work.
- 4 | **Speed.** The sooner we deliver a cure, the better.
- 5 | **Safety.** We shouldn't endanger patients.
- 6 | **Protect Family.** A loved one has the disease. Who is it?

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My research, radical ideas, authority, or position here.
- 2 | **Trust.** Believe in my motives or my ideas.
- 3 | **Forgiveness.** For undermining you, overlooking you, or the damage I caused.
- 4 | **Revenge.** For sabotaging, upstaging, or overlooking me.
- 5 | **Protection.** Shield me from the powers that be, or conceal my mistakes (or let me protect you).
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Zombie infection. Medieval monks fighting plague. Wizards breaking a curse. Alien spores. Cold War bacterial weapons. Cyber-virus that afflicts people with implants. Hackers stopping an internet virus that affects computers, not people.

START

the Cure

OUR GOAL

Cure the disease

CHALLENGES

- Get funding
- Get state-of-the-art facilities
- Recruit the best talent
- Win public support
- Get legal approval
- Streamline our organization (fire excess staff, re-organize departments, etc.)
- Demonstrate it could work
- Test it on human subjects
- Blame someone for our failures
- Deal with criticism from outside researchers (they say it won't work or will cause terrible side-effects)
- Deal with a safety failure within our facility (what went wrong?)
- Fix the terrible side-effect our treatment causes (what is it?)
- Find a way to mass produce it
- Treat a sudden outbreak (where is it?)

PLAY

the Dragon

The dragon terrorizes the land and it must be slain. We're warriors, rogues, wise ones, or even common folk that dare to face the monster.

CUSTOMIZE OUR QUEST TOGETHER

- Is the beast a dragon or some other monster? A hydra, a hell-spawned wolf, or a kraken?
- Is there magic in our world? If yes, is it obvious or subtle?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | No mere sword can slay the beast.
- 2 | Some oppose us. They fear angering the beast.
- 3 | Some oppose us. They worship or revere the beast.
- 4 | Its lair is remote, well-hidden, or in dangerous terrain.
- 5 | The beast is crafty and clever.
- 6 | The beast is hard to corner. It can travel far and fast.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-------------------------|---------------------|-------------------------|
| 1 knight of the realm | 5 chosen one | 9 servant / retainer |
| 2 warrior / mercenary | 6 treasure hunter | 10 local guide |
| 3 would-be hero | 7 wise one / sage | 11 peasant |
| 4 noble | 8 priest / hermit | 12 survivor of attack |

WHAT I WANT FROM THE QUEST

- 1 | **Fame.** This deed will make us heroes of legend.
- 2 | **Wealth.** We should be richly rewarded or keep the beast's fabulous treasure.
- 3 | **Honor.** I've sworn I'd slay it. I will not break my oath. (who did you swear to?)
- 4 | **Revenge.** It destroyed my homeland.
- 5 | **Protection.** Keep my homeland safe.
- 6 | **Redemption.** Slaying it will absolve me of my past cowardice or crimes.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Respect.** My lineage, rank, prowess, skill, or virtue.
- 2 | **Power.** Give me the enchanted sword, your magic, a blessing, or knight me.
- 3 | **Teach me.** Sorcery, swordfighting, riding, or lore (or let me teach you).
- 4 | **Revenge.** For defeating me, betraying me, scorning me, taking my beloved.
- 5 | **Forgiveness.** Pardon my past crimes, dishonors, foul deeds, or fears.
- 6 | **Protection.** Watch my back, or shield me from danger (or let me protect you).

ALTERNATE SETTINGS

A cat terrorizing mice. A city-stomping kaiju or giant robot. A man-eating shark terrorizing a sleepy coastal town. The white whale. An unspeakable elder god awakening. A werewolf or vampire preying on a community.

START

the Dragon

OUR GOAL

Slay the beast that terrorizes the realm

CHALLENGES

- Learn the beast's weak spot (where can we find the answer?)
- Get the weapon that can slay it (what and where is the weapon?)
- Raise an army to fight it
- Convince a group to aid us (describe the group: kingdom, city, tribe, priesthood, etc.)
- Travel through dangerous lands
- Protect a village from the beast
- Track the beast
- Corner the beast
- Lure it into a trap
- Find its lair
- Explore the beast's lair
- Escape the beast
- Face the beast

PLAY

the Gods

We are immortal gods. We can raise up mountains or cast down cities, but what we crave is for mortals to worship us. That's our quest even if we must create and destroy whole civilizations in the process.

CUSTOMIZE OUR QUEST TOGETHER

- We are the only gods now, but are we the creators of the world or a new pantheon that has inherited it from the old gods?
- Did we have worshippers in the past and lose them, or did we only now decide we needed mortals to praise us?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Mortals don't believe in the gods.
- 2 | Mortals resent the gods.
- 3 | Mortals worship false gods. They pray to idols and graven images.
- 4 | Gods cannot communicate with mortals directly. We walk unseen.
- 5 | The world is consumed with war and strife.
- 6 | Monsters destroy what we create. We slay them, but more arise.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-------------------------|--------------------------|--------------------|
| 1 allfather/mother | 5 guardian | 9 destroyer |
| 2 elder | 6 hunter or warrior | 10 black sheep |
| 3 crafter or gardener | 7 reveller or idler | 11 half-mortal |
| 4 watcher or scholar | 8 trickster or tempter | 12 monstrous god |

WHAT I WANT FROM THE QUEST

- 1 | **Beauty.** Make the world a place of splendor.
- 2 | **Chaos.** Revel in upheaval and catastrophe.
- 3 | **Chosen Ones.** Raise up my favored people over others.
- 4 | **Adoration.** Make mortals love us.
- 5 | **Fear.** Make mortals fear us.
- 6 | **Supremacy.** Be personally worshipped as the greatest of gods.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Respect.** My prowess, cleverness, or authority.
- 2 | **Revenge.** For mocking me, stealing from me, slaying my pet monster.
- 3 | **Destruction.** Crush a city that offends me or someone's sacred mountain.
- 4 | **Protection.** For my favored people, city, or sacred mountain.
- 5 | **Power.** The weapon of the gods, sacred rune, or key to the monster's chain.
- 6 | **Love.** Return my affection (or forget me).

ALTERNATE SETTINGS

Developers of an online game dealing with players. Celebrities or rock stars coveting their fickle fans. Starfarers interfering with a primitive alien culture. Unstoppable superheroes/villains in the modern world.

START

the Gods

OUR GOAL

Make mortals worship us

CHALLENGES

- Create a new people
- Forge a new land for our mortals (or shape the land to suit them)
- Raise up a line of heroes
- Glorify a favored city
- Make mortals raise up temples and shrines in our honor
- Teach mortals our laws, commandments, and rituals
- Crush the worship of false gods
- Destroy a line of kings or heroes that offend us
- Destroy teachings or practices that offend us (philosophy, sorcery, science, etc.)
- Wipe out a civilization that displeases us or threatens our favored people
- Slay monsters that threaten our favored people
- Make mortals fear our wrath

PLAY

the Heist

Get the loot and don't get caught. We're criminals (or would-be criminals), thieves, robbers, hackers, or con artists. The actual robbery could happen anywhere in the story, but the quest isn't complete until we get away.

CUSTOMIZE OUR QUEST TOGETHER

- What's the score? What are we stealing?
- Are we an old or new crew? Are we experienced criminals or newbies lured by an opportunity?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | It's well-guarded.
- 2 | We're already suspects.
- 3 | We're inexperienced and don't know what we're doing.
- 4 | We're stealing something big or very hard to move.
- 5 | It's hard to fence. It's easy to identify or difficult to find a buyer.
- 6 | We're stealing from vengeful people. They will come after us.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|------------------------|-----------------------------|-------------------------|
| 1 planner | 5 natural | 9 man on the inside |
| 2 hardened criminal | 6 amateur | 10 dirty cop |
| 3 ambitious criminal | 7 "trying to go straight" | 11 ordinary citizen |
| 4 older & wiser | 8 unlucky criminal | 12 loved one / family |

WHAT I WANT FROM THE QUEST

- 1 | **Wealth.** Get enough to quit, live the good life, or pay off debts.
- 2 | **Revenge.** Stick it to the people we're stealing from.
- 3 | **Fame.** Make a name for ourselves on a big score.
- 4 | **Secrecy.** Keep our criminal life hidden. Don't let our families know the truth.
- 5 | **Principles.** No innocent people get hurt.
- 6 | **Caution.** Let's not take stupid risks.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My plan, my authority, or my place in the crew.
- 2 | **Forgiveness.** For leaving you behind, cheating you, or ratting you out.
- 3 | **Revenge.** For leaving me behind, cheating me, or ratting me out.
- 4 | **Trust.** Rely on me. Tell me your plans.
- 5 | **Teach me.** Your tricks, to be tough, or to be a criminal (or let me teach you).
- 6 | **Protection.** Watch my back (or let me protect you).

ALTERNATE SETTINGS

Steal the Death Star plans. Pilfer a sacred idol, the king's jewels, or a wizard's scrolls. Rob an ancient tomb. Engage in corporate espionage to learn next year's fashions. Invade dreams to steal memories. Spy to uncover national secrets.

START

the Heist

OUR GOAL

Get the loot and don't get caught

CHALLENGES

- Case the joint
- Get the layout or security plan
- Get equipment we need (what is it?)
- Acquire the keys (who has them and what are they: actual keys, a security code, a combination)
- Defeat security (what security?)
- Get someone on the inside
- Break in
- Get away
- Lay low
- Cover our tracks
- Find and eliminate the rat (may be someone outside the fellowship)
- Get rid of evidence
- Fence the goods

PLAY

the Movement

We can change society. We can make a difference. We're activists, organizers, believers, and perhaps some dilettantes. We agree about our goal—though we may disagree about how to achieve it. If we fail, we might be ignored or people might even turn against our cause.

CUSTOMIZE OUR QUEST TOGETHER

- What's our cause? Equality for some group, environmentalism, stopping corporate personhood, embracing space exploration or future-humanism? Our cause could also be something terrible and unjust.
- Are we an old or new group? Are we grassroots or centralized?
- What's our movement called?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Public opinion is against us.
- 2 | The people we're helping don't want our help.
- 3 | We have a dark past that taints us.
- 4 | Our allies are of questionable character.
- 5 | Our movement is against the law.
- 6 | We have strong enemies. Who are they?

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-------------------|---------------------------|-----------------|
| 1 visionary | 5 armchair rebel | 9 pragmatist |
| 2 true believer | 6 violent revolutionary | 10 romantic |
| 3 old guard | 7 scholar | 11 dilettante |
| 4 follower | 8 doubter | 12 tourist |

WHAT I WANT FROM THE QUEST

- 1 | **Vengeance.** Punish the oppressors.
- 2 | **Peace.** Don't resort to violence.
- 3 | **Allies.** Work with other interest groups. Don't alienate them.
- 4 | **Purity.** Don't compromise or let our movement be tainted.
- 5 | **Speed.** Make it happen now. Don't delay.
- 6 | **Redemption.** Make up for my past sins.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My authority, vision, tactics, or my belonging here.
- 2 | **Trust.** Believe in my motives, my loyalty, or my ideas.
- 3 | **Responsibility.** I could be doing more (or you should be doing more).
- 4 | **Revenge.** For overshadowing me, undermining me, or betraying the cause.
- 5 | **Forgiveness.** For overshadowing you, undermining you, or helping "them".
- 6 | **Love.** Return my affections (or forget about me).

ALTERNATE SETTINGS

Ad campaign. Spreading religion. Teach rational thought in the Dark Ages. A fan-base.

START

the Movement

OUR GOAL

Change society to embrace our
belief

CHALLENGES

- Decide on our message
- Release our manifesto
- Get attention / get the word out (protests, rallies, media, etc.)
- Pump up our supporters (rallies, speeches, etc.)
- Recruit new members
- Establish a branch in a new city / region
- Pick a leader (or reconfirm the current one)
- Prevent a schism in our ranks (what's the disagreement?)
- Get the support of an important group (who? celebrities, politicians, the media, another interest group)
- Convince another group to join us (who?)
- Disavow an allied group (who?)
- Purge questionable members
- Protest an injustice (what happened?)
- Take down a high profile enemy (who? media personality, official, judge, sheriff, senator)

PLAY

the Posse

Find the outlaw and bring them back to stand trial. We're the lawmen and ordinary citizens in the Wild West who have been sworn in to hunt the wrong-doer and bring them back alive.

CUSTOMIZE OUR QUEST TOGETHER

- What's the outlaw's crime? What's his/her name?
- What town are we from? What's its name?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The outlaw has their gang with them.
- 2 | They are a clever snake.
- 3 | They have a big head start.
- 4 | It's a lawless territory. There are outlaws everywhere.
- 5 | The badlands have a thousand places to hide.
- 6 | We're not experienced gunmen. We may be outmatched in a fight.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|---------------------|------------------------|-----------------------|
| 1 sheriff | 5 vengeful townsfolk | 9 town drunk |
| 2 deputy | 6 fearful townsfolk | 10 wizened old coot |
| 3 federal marshal | 7 teacher / priest | 11 family of victim |
| 4 gunslinger | 8 young hothead | 12 former outlaw |

WHAT I WANT FROM THE QUEST

- 1 | **Revenge.** Make the outlaw suffer for what they did.
- 2 | **Fame.** Make a name for yourself by bringing down a feared outlaw.
- 3 | **Wealth.** We deserve to be well-paid for risking our necks or to keep the loot.
- 4 | **Caution.** Don't take any chances. Let's get home in one piece.
- 5 | **Rule of Law.** We are a civilized territory where you can't escape justice.
- 6 | **Protection.** Catch the outlaw before they can harm anyone else.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Respect.** My authority, skill, bravery, or virtue.
- 2 | **Teach me.** To shoot, ride, be tough, be brave, or hang up this gun (or let me teach you).
- 3 | **Forgiveness.** For cheating you, humiliating you, or taking your beloved.
- 4 | **Revenge.** For humiliating me, backstabbing me, or taking my beloved.
- 5 | **Protection.** Watch my back or keep me safe (or let me protect you).
- 6 | **Truth.** About my brother's death, your past, or what happened that night.

ALTERNATE SETTINGS

Chasing a demon that can possess unsuspecting victims. Tracking a rogue AI. Hunting a bandit in the Duke's forest. Bounty hunters in space, cyber-future, or modern day.

START

the Posse

OUR GOAL

Bring the outlaw back for trial

CHALLENGES

- Find the trail
- Catch up / gain on the outlaw
- Get through bad terrain (badlands, mountains, etc.)
- Catch one of the outlaw's accomplices (who is it?)
- Get an accomplice of the outlaw to talk (who is it?)
- Escape an ambush
- Deal with the gang
- Go in and get the outlaw (where are they holed up?)
- Capture the outlaw
- Deal with a lynch mob
- Bring the outlaw back for trial

PLAY

the Raid

Sneak behind enemy lines, locate the target, and destroy it. If your target is a person, it's an assassination. We are the commandos, soldiers, and specialists going on the mission. Our goal is to destroy the target, not necessarily escape again, so getting out is not part of the quest.

CUSTOMIZE OUR QUEST TOGETHER

- What's the target? A World War II bridge (or dam or experimental rocket lab), a Colombian drug kingpin, or foreign weapons of mass destruction.
- Who do we work for? Military, secret agency, mercenary group, gangs?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | We're ill-equipped.
- 2 | Our team has not worked together before.
- 3 | The target is heavily guarded.
- 4 | The enemy knows we're coming. There are spies or leaks.
- 5 | We have to travel far or cross rough terrain.
- 6 | There are civilians near the target. The risk of collateral damage is high.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-------------------|-------------------------|--------------------------|
| 1 team leader | 5 traumatized veteran | 9 foreign soldier |
| 2 sergeant | 6 secret coward | 10 local guide |
| 3 grunt soldier | 7 specialist | 11 desk jockey |
| 4 rookie | 8 spy | 12 accidental addition |

WHAT I WANT FROM THE QUEST

- 1 | **Discipline.** Maintain chain of command. Carry out orders.
- 2 | **Caution.** Don't take unnecessary risks. Get everyone out alive.
- 3 | **Principles.** Don't get civilians hurt.
- 4 | **Destruction.** Eliminate a secondary target while we're there (what is it?)
- 5 | **Revenge.** Kill as many of the enemy as possible.
- 6 | **Recognition.** Get a commendation and promotion.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My authority, plan, or place on the team.
- 2 | **Trust.** Believe in my motives, loyalty, or competence.
- 3 | **Obedience.** Follow my orders or do what I tell you (or tell me what to do).
- 4 | **Forgiveness.** For trying to keep you off the team, leaving you for dead.
- 5 | **Revenge.** For trying to keep me off the team, having me demoted.
- 6 | **Truth.** Why you volunteered, or what really happened on that mission.

ALTERNATE SETTINGS

Destroy the source of the dark lord's power. Sabotage the Imperial tractor beam. Stop the arcane ritual. Destroy the alien mothership.

START

the Raid

OUR GOAL

Destroy the target

CHALLENGES

- Get supplies we need (weapons, explosives, ammunition, etc.)
- Get transportation (what kind?)
- Cover ground quickly to make up for lost time
- Get through difficult terrain
- Get past enemy patrols
- Lay low to avoid the enemy
- Neutralize an enemy outpost
- Make contact with the resistance and/or convince them to help
- Scout the target area
- Get past the defenses of the target
- Get in position to attack (or plant explosives, etc.)
- Attack the target

PLAY

the Rebellion

Overthrow our oppressors and free the people from tyranny. We're freedom fighters, dissidents, and just ordinary people who yearn for liberty.

CUSTOMIZE OUR QUEST TOGETHER

- What's the setting? A modern nation, a planet conquered by aliens, or a medieval countryside invaded by foreign lords?
- What was our society called before it was conquered and what is it called now? Name the oppressors.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Collaborators and informers are everywhere.
- 2 | Military patrols are everywhere.
- 3 | The occupiers are more advanced than us (culturally or technologically).
- 4 | Many people welcome the new regime.
- 5 | The people are hopeless and have no will to resist.
- 6 | Our people were not united even before the oppressors came.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|---------------------|----------------------|--------------------------|
| 1 leader | 5 true believer | 9 insider |
| 2 would-be leader | 6 ordinary citizen | 10 old regime official |
| 3 vengeful rebel | 7 military veteran | 11 ex-collaborator |
| 4 reluctant rebel | 8 academic | 12 escaped prisoner |

WHAT I WANT FROM THE QUEST

- 1 | **Tradition.** Return to our old ways.
- 2 | **Progress.** A new and better society, not a return to the past.
- 3 | **Authority.** I want to lead the post-rebellion government.
- 4 | **Protection.** Keep safe a loved one, a specific community, or all the citizenry.
- 5 | **Revenge.** Punish our oppressors.
- 6 | **Forgiveness.** Pardon collaborators. Peace is more important than justice.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My authority, my plan, my religion, pacifism, or violent tactics.
- 2 | **Connections.** Exploit your friends or family to help the cause.
- 3 | **Trust.** Believe in my motives, loyalty, or competence.
- 4 | **Forgiveness.** For an act of violence, cowardice, or collaboration.
- 5 | **Revenge.** For overshadowing me, trying to keep me out, your act of cowardice, getting someone killed, or collaborating.
- 6 | **Love.** Return my affection (or forget me).

ALTERNATE SETTINGS

Alien invasion. Tyrant sorcerer-king. Kids fighting bullies. Cult awakening elder god (rebellng against humanity).

START

the Rebellion

OUR GOAL

Overthrow our oppressors

CHALLENGES

- Establish a cell in a new region (describe the area)
- Rally the people to our cause
- Pick a leader (or reconfirm the current one)
- Purge traitors in our ranks (from the rebellion as a whole, not the fellowship)
- Prevent a schism in the rebellion (what's the disagreement?)
- Intercept enemy communications
- Get a spy on the inside
- Deal with enemy sympathizers
- Assassinate an enemy official (describe the target)
- Get the weapons we need (from where?)
- Cut their supply lines (what supplies?)
- Sabotage infrastructure (describe the target: bridge, railways, etc)
- Capture a critical enemy base
- Hide from a manhunt
- Rise up and fight / open war

PLAY

the Show

We're putting on a show! The lights! The applause! Our goal is to put on a great performance that the audience loves.

CUSTOMIZE OUR QUEST TOGETHER

- What kind of show? Play or musical? Professional mainstage, community theatre, or high school production?
- Are we an existing company or is this our first time together?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | We have (almost) no idea what we're doing.
- 2 | The last show we did (or last show in this space) was a complete disaster.
- 3 | The script is a mess—what there is of it.
- 4 | We have a shoe-string budget and/or no place to perform.
- 5 | Our subject matter is somewhere between obscure and totally opaque.
- 6 | We are being heavily censored by the powers-that-be.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|----------------------------|-----------------------------|--------------------------|
| 1 glory hound | 5 director or author | 9 costumer |
| 2 amateur | 6 visionary or plagiarist | 10 "den mother" |
| 3 victim of stage fright | 7 stage manager | 11 money-bags |
| 4 washed-up star | 8 stage hand | 12 family / loved ones |

WHAT I WANT FROM THE QUEST

- 1 | **Fame.** Be the star!
- 2 | **Meaning.** Challenge the audience. Make them wake up and think!
- 3 | **Revenge.** Upstage a competing production (what is it?).
- 4 | **Caution.** Don't make fools of ourselves. Take the lowest risk approach.
- 5 | **Family.** We're more than a team. We're family.
- 6 | **Validation.** Impress my love interest, my friends, or my family.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Respect.** My art, commitment, or contribution to the show.
- 2 | **Glory.** Make me look good, don't upstage me, or give me your part.
- 3 | **Teach me.** To act, sing, write, or pick up dates (or let me teach you).
- 4 | **Revenge.** For getting the part I wanted, humiliating me, or stealing my love.
- 5 | **Forgiveness.** For humiliating you, stealing your love, or being so talented.
- 6 | **Love or Friendship.** Return my affection (or leave me alone).

ALTERNATE SETTINGS

Special live performance of a normally recorded TV show. Traveling circus. Renaissance fair performers. Fringe vaudeville / fire / acrobat warehouse performance. Civil War re-enactors. Ancient Greek theatre.

START

the Show

OUR GOAL

Put on a show the audience loves

CHALLENGES

- Fix the script
- Add a catchy musical number
- Cut twenty minutes from the run time
- Get a place to perform
- Build the set
- Get costumes
- Rehearse / memorize lines
- Get the critics on our side with a sneak preview
- Get the word out
- Sell lots of tickets
- Perform

PLAY

the Siege

Our city is under siege. Hold off the attackers long enough, and they'll have to quit and go home. We are soldiers, citizens, and unlucky refugees in a medieval city.

CUSTOMIZE OUR QUEST TOGETHER

- What's our city called? Is it large or small, prosperous or humble?
- Why are they attacking us? Are they religious crusaders, conquerors seeking loot and glory, or are we caught in the middle of a larger war?

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | Many citizens share the race or religion of the attackers. We can't trust them.
- 2 | Factions in the city are divided. Wealthy landowners, nobles, trade guilds, and theocrats each look after their own interests.
- 3 | Morale is low. Many within the city would rather surrender.
- 4 | The city is too sprawling to defend. We can't guard everywhere.
- 5 | There is disease in the city.
- 6 | Supplies are low.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|-----------------------|--------------------------|----------------|
| 1 city guard | 5 craftsman / shopkeep | 9 noble |
| 2 soldier | 6 merchant | 10 priest |
| 3 captain or knight | 7 laborer | 11 foreigner |
| 4 ne'er-do-well | 8 farmer from outside | 12 deserter |

WHAT I WANT FROM THE QUEST

- 1 | **Unity.** Keep the city unified. Protect everyone equally.
- 2 | **Purge.** Get rid of the disloyal. You're with us or against us.
- 3 | **Purge.** Get rid of the wealthy, nobles, priests, foreigners, or rabble.
- 4 | **Protection.** Guard the wealthy, nobles, priests, foreigners, poor, or my family.
- 5 | **Authority.** I should lead the city, or command the defense.
- 6 | **Victory.** Crush the besiegers. Don't just outlast them.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My authority, plan, or belonging in the city.
- 2 | **Special Treatment.** More wealth, food, protection, or status for my people.
- 3 | **Revenge.** For injuring me, harming my people, or taking my beloved.
- 4 | **Forgiveness.** For past crimes, ruining you, or taking your beloved.
- 5 | **Protection.** Watch my back, keep me out of the fighting, or give me shelter (or let me protect you).
- 6 | **Love.** Return my affection (or forget me).

ALTERNATE SETTINGS

Samurai (or cowboys) defending a humble town against bandits. Zombies. Dwarf fortress. Minas Tirith. Rioting prisoners. Defend the embassy, or be the terrorists/rebels who captured it. Protect the wilderness from developers.

START

the Siege

OUR GOAL

Hold our city against the attackers

CHALLENGES

- Feed the starving populace
- Deal with spreading disease
- Deal with looting
- Deal with low morale
- Deal with witch hunts (for traitors, foreigners, or actual witches?)
- Root out traitors in our midst
- Unify rival city factions (which ones?)
- Stop citizens from accepting terms of surrender
- Prevent people from leaving / abandoning the city
- Draft civilians to fight
- Get reinforcements from outside the city (who?)
- Deal with a weak point in our defenses (we may reinforce it or sacrifice part of the city)
- Repel invaders storming the walls
- Take the fight to the invaders

PLAY

the Superheroes

Our goal is to form a team of superheroes to protect society. We're the heroes, sidekicks, allies, and organizers who are trying to bring it together. We may team-up and think we've succeeded in the middle of the quest, but we'll only know if we truly hold together at the end.

CUSTOMIZE OUR QUEST TOGETHER

- Are superhumans a new thing or have they been around?
- Is our team global or focused on a home city? If a city, name it.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The last superhero team caused a disaster.
- 2 | The public (or the government) doesn't trust superhumans.
- 3 | "Vigilantes" (i.e. superheroes) are against the law.
- 4 | People expect miracles from us. We may disappoint them.
- 5 | Society is peaceful. No one thinks we need heroes.
- 6 | Crime or other threats are rampant. We've got hard fights ahead of us.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|--------------------|------------------------|-------------------------|
| 1 grim avenger | 5 uncontrolled power | 9 trusted aide/valet |
| 2 celebrity hero | 6 fake hero | 10 government agent |
| 3 legacy hero | 7 reformed villain | 11 wealthy patron |
| 4 inventor | 8 sidekick | 12 friend/family/love |

WHAT I WANT FROM THE QUEST

- 1 | **Progress.** Change society, don't just put out fires and protect the status quo.
- 2 | **Role Models.** Be shining examples for others.
- 3 | **Punishment.** Make criminals regret what they've done.
- 4 | **Legal Authority.** We must have the government's blessing.
- 5 | **Independence.** Don't answer to the government. We're not their enforcers.
- 6 | **No Masks.** No secret identities. If we hide, how can people trust us?

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Trust.** To not mess up, to watch your back, or to know your secret identity.
- 2 | **Teach me.** To control my powers, fight, or be a leader (or let me teach you).
- 3 | **Independence.** Stop telling me what to do or thinking you know best.
- 4 | **Forgiveness.** For overshadowing you, abandoning you, endangering civilians, or letting a criminal get away.
- 5 | **Revenge.** For overshadowing me, abandoning me, stealing my legacy or powers, or letting someone get hurt.
- 6 | **Love or Friendship.** Or be my partner or sidekick (or leave me alone).

ALTERNATE SETTINGS

Powerful wizards and warriors defending the realm. Secret agent strike team. Hidden magicians in the modern world. Neighborhood watch.

START

the Superheroes

OUR GOAL

Unite as a superhero team

CHALLENGES

- Establish a base
- Pick a leader
- Get another established superhero team to support us
- Get the authorities on our side
- Win over the public
- Deal with a disaster (earthquake, flood, nuclear meltdown, meteor)
- Take down a crime ring (mob, street gangs, advanced tech-cartel)
- Take down an evil mastermind (can we see their plan?)
- Defeat a massive menace (giant monster or robot)
- Defeat an invading horde (aliens, underdwellers, zombies)
- Deal with a war (major nations, minor nations, or gangs)
- Bring a rogue hero to justice (who is it? It cannot be a character currently in the fellowship)

PLAY

the Turf

This turf belongs to whoever is strong enough to take and hold it, and that's going to be us. We're a gang or syndicate fighting for territory.

CUSTOMIZE OUR QUEST TOGETHER

- What's the turf? A neighborhood or a whole city? Are we moving in or is this territory we controlled in the past?
- Do we make money through crime (stealing, protection, drugs, etc.), or is our only crime fighting to hold our territory.
- Who's our rival? Name us and them.

WHAT MAKES OUR QUEST DIFFICULT? (PICK TWO)

- 1 | The people don't want us here.
- 2 | The Law is gunning for us.
- 3 | Our ranks are thin.
- 4 | Our reputation is weak.
- 5 | Our rival is much stronger.
- 6 | We're outsiders and don't know this turf well.

MAKE CHARACTERS

CHARACTER CONCEPT

- | | | |
|---------------|-------------------------|---------------------------------|
| 1 leader | 5 charmer | 9 new recruit |
| 2 enforcer | 6 peacemaker | 10 coward |
| 3 old guard | 7 sidekick / mascot | 11 loved one / family |
| 4 hothead | 8 "trying to get out" | 12 defector (now on our side) |

WHAT I WANT FROM THE QUEST

- 1 | **Destruction.** Crush our rivals.
- 2 | **Peace.** Stop the violence (or prevent it from starting).
- 3 | **Wealth.** Make a lot of money.
- 4 | **Go Legit.** Get us out of crime (or keep us out).
- 5 | **Respect.** Everyone should know and respect us. Our names should ring out.
- 6 | **Infamy.** Everyone should know and fear us. Our names should ring out.

WHAT I WANT FROM YOU, BUT YOU WON'T GIVE ME

- 1 | **Support.** My authority, my place in the gang, or the changes I want to make.
- 2 | **Trust.** To have your back, do what must be done, or not screw up.
- 3 | **Independence.** Stop telling me what to do, or thinking you know best.
- 4 | **Forgiveness.** For running out on you, beating you up, or overshadowing you.
- 5 | **Revenge.** For overshadowing me, running out on me, beating me up.
- 6 | **Friendship.** Be my friend (or leave me alone).

ALTERNATE SETTINGS

Delivery drivers fighting over territory. Religion converting flocks. Corporate market share. Feuding kingdoms. Rival guilds in a city of thieves. The playground.

START

the Turf

OUR GOAL

Win control of the territory

CHALLENGES

- Recruit new members
- Raise morale
- Pick a leader (or reconfirm the current one)
- Get the civilians of the turf on your side
- Stake a claim to an important landmark (the park, a store, etc.)
- Collect protection money
- Set up an illegal racket (drugs, stolen goods, etc.)
- Raid a rival racket / power center / source of income
- Smash an enemy racket
- Thin the ranks of your rivals (scare them, beat them, get them arrested, etc.)
- Beat your rivals in a fight / confrontation
- Escape an ambush
- Take out the leader of your rivals
- Establish a truce with your rivals
- Lay low until the heat is off

PLAY

Picking a Quest

When you pick a quest, it's more important to wind up with a quest that everyone is willing to play than one that a particular player loves. If even a single player hates the quest you chose, it doesn't matter how excited everyone else is about it: that's a recipe for a bad game.

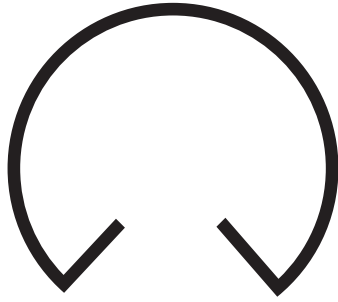
There are a lot of quests to choose from, so if you want to get started quickly or are introducing the game to new players, pick from the core four recommended in the Start chapter: the Colony, the Dragon, the Heist, and the Rebellion. Those cover a good variety of options.

If you are picking from the whole list, it is often faster and more productive to have players *remove* quests that don't interest them to narrow the field rather than say which ones they like. Let players go in any order, as often as they want, and take out quests they don't want to play. No debate. Just have everyone yank quests until you're down to only two or three choices.

You can cross them off if you have a spare copy of the quest list. But if you don't want to start scribbling in your book, just lay the page flat and start with a stone next to each quest. There's a large list of quests in the back of the book to make that easier for you. To eliminate a quest, remove the stone. By the end, there will be just a few stones remaining so you can clearly see what choices are left.

When you get down to two or three quests, stop and have each player vote for the one they want. Tell everyone to secretly decide how much they prefer each quest on a scale of one to five (one for mild preference, five for a strong preference). Have everyone simultaneously point at the quest they prefer, pointing that number of fingers. If you're neutral, hold up a fist to vote for all equally. If there are three quests, you can use both hands and point at two different quests to show how much you prefer each one (but don't point both hands at the same quest).

Count the fingers pointed at each quest. The quest with the most votes is the winner.



DISCUSSION

Follow is designed to be flexible and forgiving. Even if you get some of the rules wrong, the structure of the game will keep you on the same page and your story moving forward. Each new challenge gives the fellowship a fresh start, and resolving each challenge let's us show each other how we feel the quest is going.

Here are some ways to get the most out of your game along with some options to customize or expand the rules.



Your Quest Is to Play Together

Just as the characters in the fellowship are trying to complete a quest together, everyone at the table has a goal too: you're trying to play together and have fun. That's your quest.

The rules provide a structure to guide you and make playing together easy. But in the heat of the moment and the excitement of adventure, it's easy to forget you are also just people sitting together at the table and all the normal social rules of social interaction apply: respect each, be polite, and so on. Even when your characters are trying to murder each other, players should be polite and respectful—maybe even more so when your characters are not!

For the game to work, it's also critical that everyone gets to contribute their fair share. When the rules say a particular player makes a choice (like picking a challenge or creating a scene), the decision is up to that person. Their turn is their turn. They can ask for ideas if they want, but if they don't, no one else should jump in with suggestions. It's their chance to steer the story.

Likewise, it is everyone's responsibility to honor and respect those contributions. Embrace the facts that other players establish in the story. Don't contradict, undermine, or sidestep their ideas. And if you find yourself wanting to invent big details about the world outside your character when the rules have *not* given you special authority to do so, step lightly. Check to make sure everyone else agrees with what you want.

If it ever feels like you don't all agree about what kind of game you're trying to play or you don't like how the game is going, there's one simple and effective solution: stop and talk about it. You can rescue even the worst game by just stopping and discussing what's going on. Never forget that you and the other people at the table are more important than the game, the characters, or anything in the story.

Pitfalls of Planning

In a game about accomplishing a goal, there's a danger of getting so caught up in planning what you should do that you stop being in the moment and playing the characters facing those challenges. The game devolves into players sitting around the table, logically plotting the best solution. Boring.

How do you avoid it? First off, if you want to talk about plans or do anything, you have to do it in-character, in scenes. There's no step for out-of-scene discussions about what's going to happen or what you're doing. Don't talk about what might happen: play the scene and see what does happen.

But even in a scene, players can slip into "cerebral planning mode." If you're in a scene where that's happening, here are tricks to get everyone back in the moment. They're good habits even when a scene is going great:

- Bring in the physical location of the scene. If you're in the jungle, mention the buzzing insects or how sweat is dripping into your eyes. A little sensory narration reminds everyone that you are characters in a fictional place, not players sitting around a table. Likewise, describe your character's physical actions, like pacing or flipping through files.
- When speaking in character, address other characters by name. It's a reminder that it's your characters talking, not the players. The natural reaction is to respond in kind.
- Play your relationships and position. Instead of just considering whether what someone says makes sense or is a good idea, think how your character feels about them. Double-down on your character's biases. Embrace status imbalances between the characters. Sure that plan sounds great, but if the character who came up with it is just an intern, why would we listen to them?!? Players are all due equal respect, but characters are absolutely not.

Dropping out of character is contagious, but being in the moment is contagious, too. If you role-play, others will follow.

Two-Player Games

Follow is designed for three to five players, but if you want to play with only two, use these rules changes:

- Each player makes a second minor character for a total of six characters in the fellowship (two main, four minor).
- The first player to make a scene also makes a second scene at the end of the challenge (three scenes total per challenge). Because you cannot pick yourself as first player, the person making the extra scene will always be the one who did not pick the challenge.
- Either player can pick the last challenge of the quest.

Longer Three-Player Games

Since each player makes one scene for each challenge, the length of the game is directly related to the number of players. In a four-player game, you play twelve scenes. But in a three-player game you only play nine.

If you want to make your three-player games slightly longer, then have the player who picked the challenge make a second scene just before you end the challenge regardless of the order around the table. That puts you back at twelve scenes total. Since each player is picking one challenge, each player will frame four scenes total.

Harder Quests

Your quest will be challenging. You may succeed or you may fail. But if your group wants to play an even harder quest where the deck is stacked against you, you can agree to play in “hard mode” when you pick your quest. This must be a group decision since it changes the odds of the whole game.

If you decide to play in hard mode, start your pool with two red and one white when you resolve the challenge instead of one of each.

Epic Quests

If a single quest is not enough to encompass your whole story or if you want a massive quest that spans multiple sessions, you can chain three quests together to reflect the different stages of a single epic adventure. Just as you play challenges to move closer to the goal of a normal quest, you'll play entire quests to move closer to the goal of your overarching quest.

You start by picking the quest that describes your ultimate goal. That will be your last quest and the climax of your story. Then you'll play two other quests that build up to that final task. Your successes (or failures) in the first two quests will influence the outcome of the ultimate quest.

Now that you know the goal, you'll pick the quest that you start with. You may have ideas for the second quest as well, but you won't decide it for certain until you finish the first quest. That way you can pick something that fits what happened in your first quest. Just like with challenges, you can repeat the same quest, such as having to perform two different Raids to neutralize enemy strongholds and pave the way for the Rebellion.

We decide our overall goal is to slay an immortal monster terrorizing our realm, so the Dragon quest is a perfect fit. We decide to start with a Heist: there's a legendary weapon that could slay the beast.

After finishing our Heist, it's time to pick our second quest. We've already seen that there is a powerful cult that worships the monster as a god. Do we smash the heart of the cult with a Raid or free the lands they control with a Rebellion? Or do we decide we need another Heist to steal the lore that contains the monster's true name?

Play each quest following the normal rules. At the start of the second and third quests, rebuild the fellowship so everyone has a main and minor character even if characters were lost from the previous quest. You can keep playing characters that survived the last quest, or you can start a new character. You can also trade and use a character someone else played in the last quest so long as that player agrees. Generally characters who were lost in previous quests should not return to the fellowship, but if it makes sense to the whole group, you can do it.

If a main character appeared in a previous quest, they may want the same thing as before or their desires might have changed. That's up to you. If you want, you can switch the seating order to mix things up and give different players direct character wants.

When you get to your third and final quest, you have a few choices you can make. First, if it now seems like a different quest would be a better fit for your original goal, you can pick a new third quest.

From the start we imagined that our final quest would be to Cure the virus afflicting our colony world. But now that we know that the living alien ocean is the real cause, we could decide to use the Bomb quest instead to build a weapon to destroy the source.

Second, if the fellowship won or lost both previous quests, you can choose to trade in that advantage or disadvantage and change the definition of victory.

If you've won both quests, you can sacrifice your advantage to potentially achieve an even greater success if you win this last quest. Discuss what that would mean. What's an even greater version of success for your whole mission? It should still be basically the same concept as the default quest goal, but magnified.

If you lost both quests, you can retreat and regroup and be satisfied with less. Decide what a lesser version of victory would be. You won't get everything you originally envisioned, but you'll definitely get some accomplishment if you win. Discuss what that lesser victory would be.

This is a role-playing decision where the members of the fellowship decide to push their luck or cut their losses. The whole group has to agree that their characters would go along with it even if other characters push them into a decision they aren't sure about.

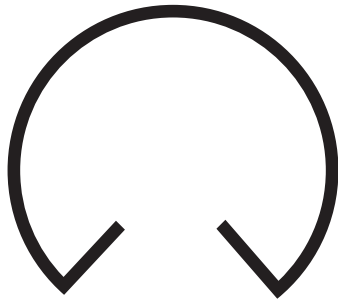
When you resolve the outcome of the third challenge of the third quest, it decides the entire epic quest. Add stones based on the outcome of the first two challenges as normal, but also add a red stone for each failed quest and a white stone for each successful quest. If you opted to trade your victories or defeats to change the definition of victory, add one white and one red

instead of two of the same color. Likewise, when players add stones based on whether they think the fellowship succeeded or failed, make sure the players know this decides the entire quest cycle.

It may seem like adding only a single stone for the outcome of an entire previous quest is a small adjustment, but remember that those victories or defeats probably also colored your opinion of whether you think the fellowship should succeed or not. That single stone is merely the *minimum* impact the outcome of the quest had on the entire adventure.

After you finish the first quest, you can also choose to have the fellowship split to tackle two problems at the same time. We're fighting on different fronts, struggling to achieve the common goal, but we won't know if our efforts bear fruit until the end. Defend Minas Tirith against the armies of Mordor, but know all along that your final victory depends on a single hobbit creeping into the land of shadow...

If you split the fellowship, play the first quest as normal. After that pick the second and third quest at the same time, and then decide which members of the original fellowship go on each mission. No character can go on both quests, and each fellowship is reinforced by new members to make a full roster, like normal. Play the second quest, knowing that the third is happening at nearly the same time. The third quest ends just after the second and decides the final outcome, as usual. If you want to take it even farther, you could alternate between the two quests: play and finish the first challenge, then switch to the other quest and play its first challenge, then switch back to the other quest and play the second challenge, and so on.



AFTERWORD

When I started working on *Follow*, I had two goals. One was to make a very simple, accessible story game that anyone could pick up and play without a big learning curve. The other was to make a game you could whip out and play over and over again without feeling like you were retreading old ground—a trusty and reliable tool in your gaming arsenal.

The end result is a distillation of lessons learned from a wide range of sources, including games I've played and people I've played with. It has many mothers and many fathers. Plus piles of aunts, uncles, and second cousins once-removed.



Inspirations

My first game, *Microscope*, was what you might call “unusual.” It went in new directions and broke a lot of norms of existing games. *Follow* is the opposite. It is intentionally rooted in the indie mainstream, building on the foundation of a whole host of other games. These are just a few of the designers whose work I drew inspiration from: Jason Morningstar, because if you haven’t been paying attention to *Fiasco* (2009) you haven’t been paying attention to GMless games. Jonathan Walton, because *Geiger Counter* (2008) was the first game I played that made such wonderful use of secondary characters, doomed to die. Ryan Macklin, for expressing “needing something from someone and them not giving it to you” with perfect clarity. And Ron Edwards, for distinguishing between what the players want and what the characters want all the way back in *Elfs* (2000), and for doing so much to pave the way for the entirety of indie games.

Playing at Story Games Seattle every week remains my most singular inspiration. Sometimes it’s rewarding, sometimes it’s frustrating, but it’s always educational. Ultimately, the games I make are simultaneously reflections of how we play there and attempts to solve the problems we uncover.

Thanks

Making a game is fun. Finishing and releasing a game can be grueling, difficult work. Without good people around you, it can be impossible.

I would be lost without the brain trust of Caroline Hobbs (author of *Downfall*) and Marc Hobbs (author of *Eden*). If Caroline had a nickel for every time we talked about game ideas, she’d have a giant nickel-plated mech. With laser eyes.

Thursdays are for story games, but Tuesdays are for the hobbit crew, Mike, Jem, and Haskell, who bravely took *Follow* for several critical spins early in the design.

And more than anyone else, thanks to my family, my true fellowship through thick and thin.

If you’re a very lucky designer, then during the long arc of development you may play sessions that stand out as perfect examples and remind you what you’re trying to do. Those games are your milestones and guiding stars:

Caroline, Marc, and Pat chasing the Booty in the very first game of *Follow*. It showed me I was on the right track but with a bunch of wrong turns.

Ace, ET, Nick, and Seth playing wonderfully conflicted Superheroes at Story Games Seattle. With great power comes great pathos.

Aaron, Jonathan, Meagan, and Sean slaying the Dragon at PAX, except our dragon was a cat and our heroes were mice. Doomed, doomed mice.

Plus a slew more I could name: the trio of games at Go Play NW 2016, the magical Baum Candy heist, and on and on. Because I have been very lucky indeed.

Playtesters

Without players, a game is pointless. Without playtesters, designing a game is just sitting around making (hopefully) educated guesses. You don't know what the game really *is* until you play it.

These are the people who helped make *Follow* the game it is. My sincere thanks to every single one of you:

Aaron Biegalski, Ace Hamilton, Adrienne Mueller, Albert Bellefeuille, Alessandro Piroddi, Alex Guerrero-Randall, Anders Hällzon, Andrew Chason, Andrew Dacey, Andrew Hamilton, Andrew Pickard, Andrew Stevens, Andy, Anne Vaughan, Annia Champsaur, Anthony Hamilton, Antoine Pempie, Arjuna Khan, Aryeh, Ashley Cook, Aurélien Lemay, Barbara Fini, Bastien Wauthoz, Bay, Ben, Berzerk, Björn Thalén, Brandon Amancio, Brennan Martin, Brett Gillard, Brianne Chason, Caroline Hobbs, Caspian Priebe, Claudia, Côme Martin, Craig Apfelbeck, Dale Horstman, Damien Rahyll C, Dana, Dani Laney, Daniel Blair, Dave Fooden, David Hertz, David Martini, David Sharer, David Sparkes, Davis Morgan, Dedal, Derek Tseng, Dmitry, Doug Bartlett, Doug Bolden, Drew Besse, Dustin Neighly, Ed, Emily Corbit, Emily Lissone, Enrico Mola, Eric Borzello, Eric Levanduski, Eric M, ET, Eunice Hung, Evan M, Fabian, Fabulo, Felisberto Lagartinha, Finlay Mackenzie, François T, Fred Lott, Fredrik Sergler, Garth Rose, Gavin Speight, Gavin White, Gene Fasano, Geoff Rycroft, Geoff Vogel, Gherhardt Sildoenfein, Guy Srinivasan, Guylène le Mignot, Gwydion JMF Weber, Hannah Percell, Heather Currey, Heather Silsbee, Ian Humphreys, Ingvill Riise, Jake Pack, James Dingo, James Joyce, James Lawton, James T Harding, James Torrance, James Wilson, Jared Oard, Jason, Jasper de Lange, Javier Soto, Jeff Miller, Jeff Olson, Jeff Slater, Jem Lewis, Jen Liddle, Joanne Piancastelli, Joe Wandyez, John Weber, Jon Cole, Jonathan Bolden, Jonathan Miley, Jonathan Siegel, Jordan Mingus, Joshua Kaushansky, Josiah, Joy, Julian Plaga, Julie Southworth, Justin Ford, Justin Nelson, Kai, Karen Twelves, Kate Hymes, Kathleen Blair, Katie Tanner, Keenan Kibrick, Kim Nolemo, Lavinia Barni, Lex, Louis Langdeau, Lucien Smith, Luis Matos III, Lukas Sernlind, Marc Hobbs, Mariana Talone, Marie Balboa, Mark Phair, Marshall Vaughan, Matt Bickett, Matthew Fisher, Matthew Klein, Matthew Lambert, Maxwell Hallock, Meagan Maricle, Melissa, Micah, Michael Beyer, Mike Frost, Natasha Lewandrowsky, Nathan Bové, Neil Smith, Nicholas VanSchaick, Nick Music, Nick Ramseth, Nick Stewart, Niko Bates, Noah Cohen, Noel Warford, Oliver Bok, Oliver Okun, Olivier S, Paige Corbit, Pan Greenwood, Pat Kemp, Patrick McCabe, Paul Hamblin, Paul Spragét, Pedro Lisboa, Peter Raisen, Philip Kronenberg, Philip LaRose, Priscila Santos, Raffaele Manzo, Reagan, Reid Connors, Richard, Richard Lutz, Rj Williams, Robert Carnel, Robert Haskell, Robert Wallas, Ross Daly, Russell, Ryan Blazicka, Ryan Reekris, Sam Ashwell, Sam Fraser, Sam Trickey, Sandie Robertson, Sarah Bolden, Sean Wells, Seth, Seth Slaughter, Shimon Alkon, Shuo Meng, Simon Pettersson, Spencer Gilbride, Spencer McTavish, Steve Maltby, Steve Travers, Stewart Wyatt, Taylor, Tim, Tim Mauldin, Tony Dowler, Tyrone Cawston, Veles Svitlychny, Viviane Molnar, Vivien Popken, Wes Hilton, Whitney Mims, Zachary Bolden

Lists of Names

MODERN

- 1 | Alvarado
- 2 | Anders
- 3 | Berkowitz
- 4 | Burns
- 5 | Carlson
- 6 | Carter
- 7 | Caruthers
- 8 | Cooper
- 9 | Cruz
- 10 | Degrassi
- 11 | Dieter
- 12 | Ellis
- 13 | Fiske
- 14 | Foster
- 15 | Gates
- 16 | Green
- 17 | Hagel
- 18 | Hatcher
- 19 | Hawkins
- 20 | Hayes
- 21 | Hobbs
- 22 | Honeycutt
- 23 | Hooper
- 24 | Lang
- 25 | Lowry
- 26 | Lynch
- 27 | Madison
- 28 | May
- 29 | Moore
- 30 | Myers
- 31 | Nichols
- 32 | Otterson
- 33 | Peters
- 34 | Rivera
- 35 | Russo
- 36 | Sanders
- 37 | Simms
- 38 | Singh
- 39 | Smalls
- 40 | Soto
- 41 | Sutherland
- 42 | Tanner
- 43 | Thorpe
- 44 | Tvechy
- 45 | Vasquez
- 46 | Vega
- 47 | Walker
- 48 | Williams

FUTURE-ABSTRACT

- 1 | Aurin
- 2 | Borsley
- 3 | Carelle
- 4 | Cray
- 5 | Cross
- 6 | Forrest
- 7 | Geti
- 8 | Hauser
- 9 | Hayden
- 10 | Isley
- 11 | Kane
- 12 | Karse
- 13 | Kollard
- 14 | Locke
- 15 | Lukas
- 16 | Marks
- 17 | Marris
- 18 | Nemura
- 19 | Neev
- 20 | Phellin
- 21 | Pike
- 22 | Rogin
- 23 | Rorke
- 24 | Sallace
- 25 | Soren
- 26 | Teese
- 27 | Vail
- 28 | Warner
- 29 | Wells
- 30 | Xu

ALIEN WORLDS

- 1 | Alletis
- 2 | Cassil
- 3 | Corsono
- 4 | Debari
- 5 | Foltus
- 6 | Glade
- 7 | Gram
- 8 | Hanat
- 9 | Mossul
- 10 | Tokumar
- 11 | Waver
- 12 | Vix

FANTASY

LIST ONE

- 1 | Amleth
- 2 | Anwell
- 3 | Baden
- 4 | Gareth
- 5 | Hodge
- 6 | Mallus
- 7 | Newt
- 8 | Ostreck
- 9 | Percival
- 10 | Pryn
- 11 | Torman
- 12 | Whelan

LIST TWO

- 1 | Gnor
- 2 | Gildun
- 3 | Kagin
- 4 | Laud
- 5 | Mauglin
- 6 | Morduk
- 7 | Nord
- 8 | Odon
- 9 | Revik
- 10 | Sigun
- 11 | Urik
- 12 | Wuld

LIST THREE

- 1 | Ava
- 2 | Bahar
- 3 | Danush
- 4 | Ekanna
- 5 | Kavek
- 6 | Malak
- 7 | Mara
- 8 | Mehrab
- 9 | Quezra
- 10 | Sada
- 11 | Vellis
- 12 | Zaybar

LIST FOUR

- 1 | Anthus
- 2 | Black
- 3 | Cogwharton
- 4 | Greygazen
- 5 | Hookling
- 6 | Lilymane
- 7 | Isleyladen
- 8 | Malzebrooke
- 9 | Olinosprey
- 10 | Rook
- 11 | Telmarin
- 12 | Wirin

Coming up with names can be hard, so this is just a small sample to get you started. For a wide range of names from cultures all around the world, I recommend the [Story Games Names Project](#).

To narrow down your choices quickly, put a stone next to each quest, and then have everyone remove any they aren't interested in as fast as they want. Don't worry about whether other players might like those quests. Just remove any that don't interest you. When you get down to only two or three quests, discuss and vote.

You can also roll to pick a quest at random. Roll one six-sided die for the row, one for the column (1-2 for the first, 3-4 for the second, 5-6 for the third).

the Bomb

Build the weapon that ends the war

the Cure

Cure the disease

the Raid

Destroy the target

the Booty

Get the treasure and get away

the Dragon

Slay the beast that terrorizes the realm

the Rebellion

Overthrow our oppressors

the Breakthrough

Change the world with our invention

the Gods

Make mortals worship us

the Show

Put on a show the audience loves

the Candidate

Get our candidate elected

the Heist

Get the loot and don't get caught

the Siege

Hold our city against the attackers

the Championship

Win the big game

the Movement

Change society to embrace our belief

the Superheroes

Unite as a superhero team

the Colony

Build a colony and make it flourish

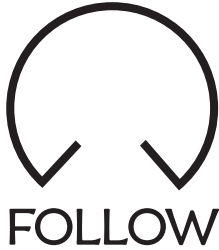
the Posse

Bring the outlaw back for trial

the Turf

Win control of the territory

Pick Your Quest



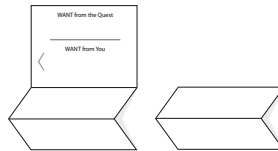
REFERENCE SHEET

This is an overview of the rules for quick reference, but always use the complete instructions in the book. For more information about Follow, visit lamamage.com.

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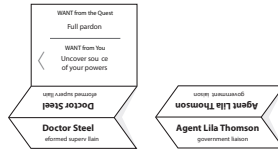
START

- 1 | Pick your quest
- 2 | What makes our quest difficult
- 3 | Prepare character cards
- 4 | Main character concept
- 5 | Want: From the quest
- 6 | Want: From you
- 7 | Minor character



**MAIN
CHARACTER**

**MINOR
CHARACTER**



**MAIN
CHARACTER**

**MINOR
CHARACTER**

PLAY

You'll play three challenges. For each challenge:

Start a Challenge

- Pick challenge from the sheet
- What makes it difficult
- Pick first player
- Set pace together

Play Scenes

- Previously selected player goes first
- Make your scene: who, what, where
- Play to see what happens
- End the scene
- Next clockwise player makes a scene. Repeat until everyone has made a scene

Finish the Challenge

- Build pool of stones (follow the instructions in book)
- Draw to determine outcome
- Describe results & characters lost

After you finish the challenge, start a new one. The third challenge decides if you win or lose the quest. After the third challenge, go to the Epilogue.

CHALLENGE RESOLUTION

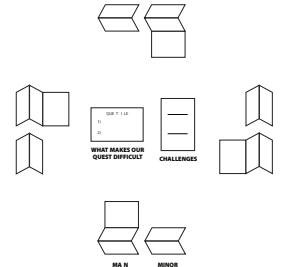
Draw two stones, one at a time. Results are shown by the order drawn:

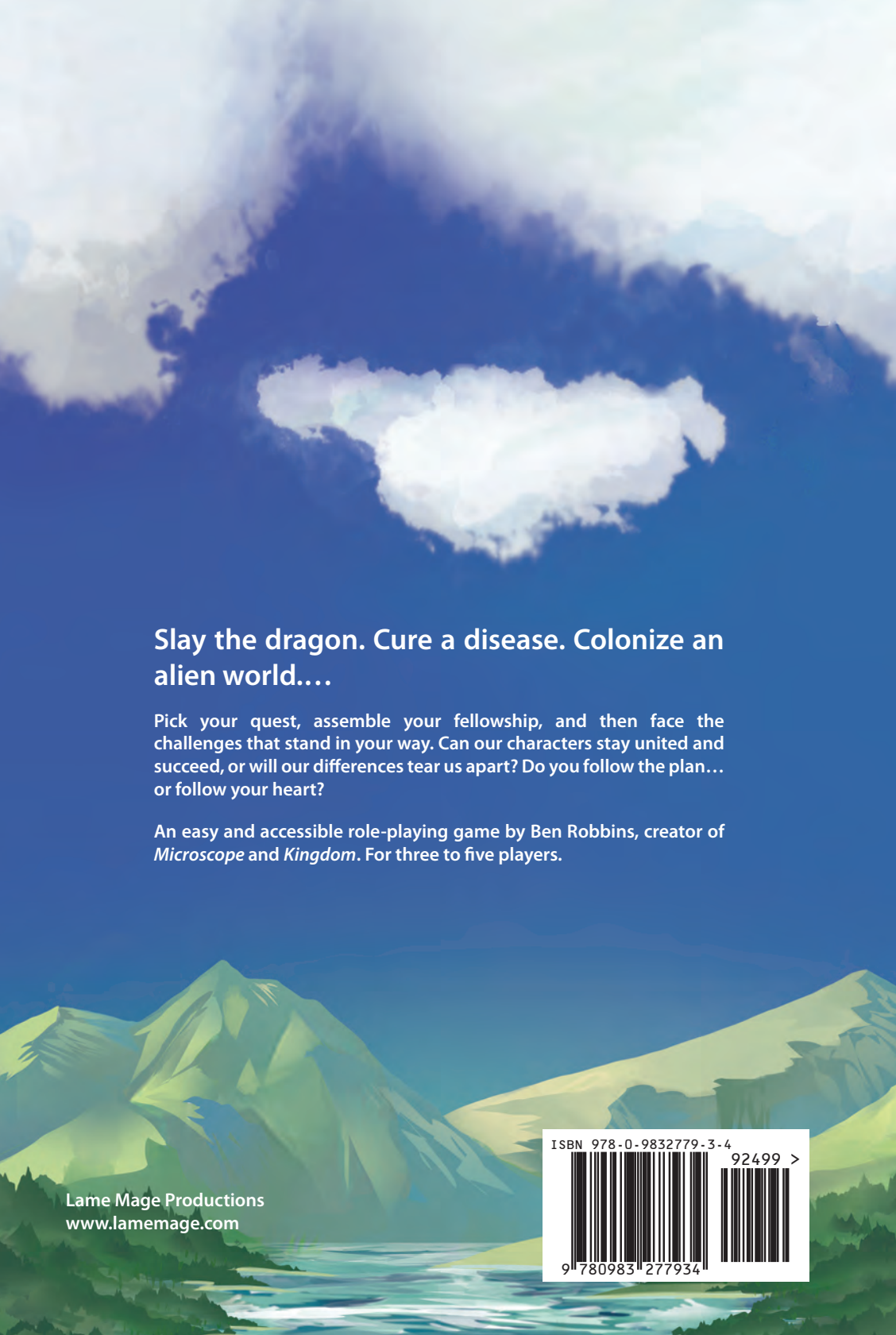
WHITE, WHITE
win the challenge

RED, WHITE
lose one character but win the challenge

WHITE, RED
lose one character and lose the challenge

RED, RED
a character betrays (or is betrayed by) the fellowship and is lost, and lose the challenge





Slay the dragon. Cure a disease. Colonize an alien world....

Pick your quest, assemble your fellowship, and then face the challenges that stand in your way. Can our characters stay united and succeed, or will our differences tear us apart? Do you follow the plan... or follow your heart?

An easy and accessible role-playing game by Ben Robbins, creator of *Microscope* and *Kingdom*. For three to five players.

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www.lamemage.com

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