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Introduction

Thirsty sword lesbians battle a tyrannical ruler when her enforcers march down from the frosty north. They rocket through the stars to safeguard diplomats ending a generations-old conflict. They sip tea together and share shy glances at the corner cafe, until they need to take up their swords to defend their community. Even in conflict, they seek peace with their opponents—and sometimes connect more deeply than anyone expects.

Your thirsty sword lesbians may be fantasy heroes, or may inhabit a galaxy of laser swords and starships. Anywhere that swords cross and hearts race, thirsty sword lesbians are there.

Love, Swords, and Adventure

A sword duel can end in kissing, a witch can gain her power by helping others find love, and an entire campaign can be built around wandering matchmakers flying from planet to planet.

A Positive Community

Whether it's an entire planet, a knightly order, or just the coven to which the protagonists belong, they are part of a community that embodies important ideals worth fighting for, even as you strive to make it better. Misogyny, transphobia, racism, and other forms of bigotry are not the norm here, though they may be the norm elsewhere if the players wish to confront these issues.

Being a Thirsty Sword Lesbian

As a thirsty sword lesbian, you can:

- ✦ Change the world for the better by acting with integrity and compassion
- ✦ Fight when something is worth fighting for
- ✦ Redeem or seduce adversaries
- ✦ Make out, dance, and carouse
- ✦ Solve problems with courage, wit, and style
- ✦ Deliver zingers and bon mots
- ✦ Make lasting friends and enemies

Ready? **Let's go!**

WHAT IS THIS BOOK?

Thirsty Sword Lesbians is a roleplaying game for telling queer stories with friends. If you love angst-y disaster lesbians with swords, you've come to the right place.

Even if you have never played a roleplaying game, this book contains everything you need to learn how to play and run the game, including some scenarios to get you started and guidance on how to create your own romantic adventure.

The Basics

A roleplaying game is essentially a game of improvisation and storytelling, with some rules to help you and your friends enjoy yourselves.

One person plays the role of the **Gaymaster (GM)** and the others each play an individual **Player Character (PC)**. You're all telling a story together, and the GM and PCs have different roles.

The GM presents the world and scenario and moderates the conversation at the table. They introduce **challenges** for the characters and narrate for all the people in the fiction who aren't PCs (the **Nonplayer Characters**, or **NPCs**).

The other players describe or act out the actions of their PCs and help the GM make sure everyone gets the opportunity to shine.

The rules in this book are here to help prompt your creativity, share the spotlight among the players, and provide unexpected twists.



PLAYING THE GAME

The game begins as soon as you gather with your friends and are ready to bring your imaginary world to life. Some groups find it helpful to use a ritual to signal that the group's focus is moving to the game, such as lighting a candle, starting some background music, or summarizing what happened in a previous session.

The goal of this game is for everyone to have a good time; the following principles help make this happen.

PLAYER'S AGENDA

Everyone at the table contributes to the story and the shared experience of playing the game, and shares the responsibility of making that experience a positive one.

BRING THE ACTION

This is not a game of elaborate planning and strategy. Follow your heart, dive headlong into danger, and be larger than life.

FEEL DEEPLY AND POWERFULLY AND OFTEN

The game invites you to feel the deep emotional conflict of your PC and care about the other characters in the game. This is a game about feeling things and forging relationships. Consider sharing your character's inner feelings so that the other players at the table can play into those feelings. For instance, if your character has the Frightened Condition and could use **Emotional Support**, they're more likely to get that support if you tell the other players what your character is feeling. Likewise, foster an environment where your fellow players feel safe exploring intense feelings and potentially difficult topics. (*Safety and Consent*, page 10).

BE EXCITED ABOUT THE OTHER PCS AND SHARED STORIES

You are all amazing badass queers. Make room and set up opportunities for the other PCs to shine as well. *Thirsty Sword Lesbians* is a game about relationships; think about how to create interesting and dramatic dynamics between the PCs. Make sure to give other players a chance to think and make decisions on their own for their contributions to the story.

STAND FOR JUSTICE AND LIBERATION

Many problems faced by thirsty sword lesbians can be solved by talking or flirting, but not all. Not everyone is redeemable, and when emotions flare and blades clash, you may find that your opponent is too set in their ways, too comfortable with injustice, or is just unrepentant. The PCs aren't perfect paragons of virtue—they can be gay disasters, they can be flawed people—but at the very least their story arc should see them growing to stand for admirable principles.

FLIRTS AND ZINGERS

You do *not* have to be witty or good at flirting in real life to play a character with those skills or to emulate those things through roleplay. The keys are collaboration and communication.

If you're not sure what kind of romantic approach would be welcome with another character, you can simply ask their player, gossip about them in character, or try to **Figure Them Out** using the game mechanics.



This isn't a game where the *players* are at odds, even if characters may be in conflict at times. Generally, you'll want the other players to know enough about your character to know how to approach them. You might drop hints or tell them outright. This kind of communication can take some of the guesswork out of flirting—which is not to say that guessing wrong can't be a ton of fun.

The same applies when you're trying to come up with a verbal barb that will sting the other character: if you know what they care about, what their sensitivities are, it'll be easier to get under their skin with your comment.

If you really want your character to have a brilliant, spontaneous retort, and nothing springs to mind, you can always call on the wisdom of the table. Each character can be superhumanly witty—as witty as the entire group of players put together.

Finally, not every character in *Thirsty Sword Lesbians* is good with words. Shy and awkward sword lesbians find love, too.

A FEW FLIRTING IDEAS

(ONLY SOME OF THESE ARE GOOD IDEAS IN REAL LIFE)

- ✦ Show interest in their sword
- ✦ Offer to share food or drink
- ✦ Invite them closer
- ✦ Meet their eyes, then blush and look away
- ✦ Meet their eyes with a fiery gaze
- ✦ Pretend to be married to each other as part of a cover story
- ✦ Tilt up their chin with the point of your sword
- ✦ Show genuine care for their well-being and goals
- ✦ Share an embarrassing story or picture
- ✦ Discover there's Only One Bed
- ✦ Toss your hair in slow motion—flower petals encouraged
- ✦ Wipe a smudge of engine oil from their cheek
- ✦ Stay up all night talking about your traumas
- ✦ Do crimes together
- ✦ Bring them flowers or the heads of their enemies
- ✦ Ask them to help you try on clothes—or take them off
- ✦ Dance and invite them to join you
- ✦ Suplex a boulder and show off your muscles
- ✦ Tear a strip from your clothes to bind their wounds
- ✦ Highlight your scent, the sound of your voice, the way you move
- ✦ Offer to show them your favorite hot spring

SAFETY AND CONSENT

To tell dramatic and meaningful stories, everyone involved needs to know that they are safe to do so. The game invites you to get invested in the characters, have complicated and potentially vulnerable feelings, and explore queer identities that are frequently targets for abuse in broader society.

Thirsty Sword Lesbians helps you create a safe environment for emotional roleplay in several different ways, though ultimately the words written here can't substitute for approaching one another with empathy and caring.

First, the game is structured so that you the player always get to choose the actions of your character. The mechanics may tell you that an event has distressed the character, or that they believe a lie, or face some other circumstance, but the game never dictates what your PC must do. Instead, mechanics provide incentives and temptations, leaving the decision to the player.

Second, the game mechanics are always available if you find yourself in an emotional roleplaying moment and need some distance from embodying your character's feelings. If you want to be flirting but playing out the conversation feels like too much, you can always suggest that it's a good time to roll the **Entice** move and break character to use the mechanics.

Finally, the game encourages the use of specific safety tools (page 12)

to build the themes of the game together, check in on one another, or veto problematic elements of the narrative or the experience of play. By introducing safety tools at the start and keeping a reminder of them in the play area, you remind one another that your well-being is what's important. You also reduce the social barrier to expressing discomfort if the game takes a turn that could make someone uncomfortable. At the end of each session, all PCs gain an XP if anyone used a safety tool during the session. This can be as simple as checking in to see if everyone is comfortable or if anyone needs to take a break to refill their drink or go to the bathroom.



No Fascists or Bigots Allowed

To play *Thirsty Sword Lesbians*, you must:

- ✦ Support racial liberation, intersectional feminism, and queer liberation
- ✦ Respect transgender people, nonbinary people, intersex people, and women
- ✦ Respect racialized people; respect Black, Indigenous, mixed-race people, and other people of color
- ✦ Respect sex workers
- ✦ Respect disabled people
- ✦ Respect immigrants
- ✦ Respect lesbians and other people with queer sexualities
- ✦ Respect people experiencing poverty or homelessness
- ✦ Respect neurodivergent people, such as those on the autism spectrum
- ✦ Respect fat people and people of all body types
- ✦ Not demand that anyone educate you about their marginalizations

If you don't agree, fix your heart before sharing a table with other people.

If you do agree but you're struggling with self-loathing over any aspect of your identity, that's understandable. We're taught to hate ourselves in so many ways. Come on in and let's celebrate the existence and joy of people like us.



Safety Tools

The safety techniques presented here have been chosen to emphasize direct communication, flexibility, and simplicity so that they are not forgotten. Everyone has different needs and preferences around safety and communication. Choose tools that work for your group.

If these safety practices aren't the right mix for your group, there are many other options. The TTRPG Safety Toolkit by Kienna Shaw and Lauren Bryant-Monk is a good place to start, available at bit.ly/ttrpgsafetytoolkit.

The Palette

Before the first session, create a palette of concepts that you want to include and concepts that you don't want in the game. Do this together, as a group, to get on the same page about what excites you all. Make sure there's a way for people to add to the list anonymously if desired (through the GM, for instance, or by editing a shared document or passing around a piece of paper). Describe what excites you about the setting so that the other players (including the GM) can highlight those aspects. Describe what elements of the genre you don't want to include, for whatever reason. It doesn't have to be a sensitive or triggering topic for you to list it as an unwanted element. Maybe you're simply bored of dragons and want to tell a story focused on other elements. Maybe you don't want laser swords because it's too hard to tilt up the chin of an opponent with a blade of pure energy.

You can also use the palette to keep track of elements that players wish to exclude for reasons of safety, sometimes called lines and veils—"lines" if the content is excluded entirely from the fiction and "veils" if it's okay to include "off-screen" but not as a focus.

You can modify or add to the palette at any time. People aren't going to write down every single thing they don't want in advance; be considerate about introducing elements that might be objectionable.

The Check-In Card

A lightweight and flexible safety practice is simply to check in on one another, and a visual aid such as a check mark drawn on an index card can help remind the players to do this. If you notice that another player seems uncomfortable, or that the subject matter is straying close to a sensitive topic, or if it's simply been a long time since the group took a break, you can always check in. Pausing play for a moment can help make space for people to express their needs or simply to reaffirm that they're having a good time. It can also be a good practice to check in before introducing a heavy topic, even when no one has thought to express a line or veil around that topic in advance.

The X Card

The X Card is similar to lines and veils, but it's a shorthand used in the moment. Keep a reminder on the table, such as an index card with an X drawn on it. Anyone can invoke the X Card by tapping the card, making an X with their forearms, or simply saying so, to remove an element from the game. Don't haggle, argue, or belittle the person expressing their needs, and don't ask them to justify it. You may need to rewind to an earlier part of the story and re-do a scene without the problematic element.

If you are X-ing something, you may find it useful to express it as a line or veil or state a condition that would make it okay. The precise terminology is not important. For example:

- ✦ **Line:** No anti-trans bigotry in the story
- ✦ **Veil:** Anti-trans bigotry can be a feature of the patriarchal society in the setting, but I don't want to deal with it directly
- ✦ **Condition:** I'm okay with having anti-trans bigotry depicted, as long as the bigot is clearly a villain and as long as they're not allowed to win

If the scope of the boundary is unclear, respectfully seek to clarify it. This may mean asking a simple clarification at the table or taking a break and inviting the person to talk one-on-one. Be clear that the person does not need to justify their boundary; the goal is to understand what they're asking for so that you can honor it.

A simple clarification at the table can be less traumatizing than being pulled aside. The support of the table can be important, and no one should be pressured to interact one-on-one with someone who has just upset them. It's important for all players to know where the boundaries are, and they may have their own needs around the X-ed subject matter such that they need a more restrictive boundary. It's common for content that bothers one person to bother others at the table, as well. Of course, this is not an invitation to chip away at a boundary, only to express additional safety needs.

The X Card encourages the direct expression of a boundary, and normalizes the expectation that others will respect the boundary. It's easy to remember and well-known. Some weaknesses of the X Card are that social pressure against expressing needs can be very strong even with the tool in play, and the X can feel like a blunt instrument. People experiencing difficulty with the content may freeze up or discount their feelings. And some expressions of the X Card emphasize moving on quickly and pretending the X-ed content never occurred, which may not be a good resolution depending on the needs of those at the table. Additionally, "X Card" is a term used by different people to mean different things; make sure your players are on the same page about how to use the tool in your game.



The Core Rules

Thirsty Sword Lesbians relies on a few basic concepts and terms, described in this section.

MAKING A MOVE

When certain situations arise in the story, you pause the conversation to roll dice. This is called making a move, and each move has a different trigger condition.

Each PC has access to the same basic moves, plus a few moves and features that are specific to the playbook they choose.

Whenever you roll, roll two six-sided dice and add them up, for a number between 2 and 12. You often add a stat, like **Daring** or **Grace**. This is denoted by “roll **+Daring**” or “roll **+Grace**.” So if your **Daring** stat is 1, roll **+Daring** means roll two six-sided dice, add them up, and add 1.

Each move gives different results depending on whether you roll a total of 10 or more (10+), 7–9, or 6 or less (6-). A 6- is also known as a down beat, 7–9 as a mixed beat, and 10+ as an up beat. These terms refer to the narrative tone that follows from each result.

In this game, there is no roll result that means “nothing happens.” Something interesting is going to happen—you roll to find out if it’s good or bad for the PCs.

Up Beat: When you score a **10+**, the PC generally achieves what they set out to do in a particularly effective way, without serious complications. Alternatively, they may discover a useful or positive fact or opportunity.

Mixed Beat: On a **7–9**, the PC generally can accomplish their aim, but at a cost or with a complication. They could also discover a risky opportunity.

Down Beat: On a **6-**, the GM narrates something that complicates the characters’ lives. This is referred to as making a GM move. GM moves are described in *GMing the Game*, page 84. A 6- doesn’t necessarily mean that the character failed at the task they set out to achieve; it might mean that it wasn’t the best idea for an unforeseen reason, or an unexpected complication arises. Down beats are often just as fun as up beats, sometimes even moreso. Page 94 includes guidelines for narrating the results of down beats depending on the tone and pacing of the game.

On a down beat, the PC also marks experience (*Experience and Advancement*, page 21). Go ahead and roll those low stats—you’ll probably learn something along the way.

STATS

Stats broadly describe your character's talents and determine which approaches to problems are more likely to result in up beats. Most moves that involve a roll add one of the following stats:

- + **Daring:** Skill at arms and forcefulness, both in terms of muscle and personality
- + **Grace:** Elegance, poise, and agility
- + **Heart:** Emotional awareness and expression
- + **Wit:** Cleverness and knowledge
- + **Spirit:** Metaphysical power and integrity

FORWARD AND ONGOING

Some game effects grant "+1 forward" to a character. This means that the character adds 1 to their next roll. Similarly, "+1 ongoing" grants a +1 bonus for all applicable rolls as long as the effect lasts.



Conditions

The physical and emotional challenges faced by the PCs can take an emotional toll on them in the form of Conditions. Conditions are difficult emotional states that have both narrative and mechanical effects.

When a character has a Condition, they take a penalty on an associated basic move.

In addition to their mechanical effects, Conditions indicate that the specified emotion is particularly powerful for the affected character and remind the players to explore and express what that means for them.

If you ever have to mark a sixth Condition, you're Defeated, which means you're taken out of the action for the scene. You might faint, rant uselessly in incoherent rage, curl up into a ball, or get knocked out—whatever the details, you can't act until the following scene (and you still have all five Conditions marked at the start of that scene).

The Five Conditions

Angry: You might seethe or lash out. Are you angry at yourself or someone else?

✦ *Penalty:* -2 to **Figure Out a Person**

Frightened: You might freeze or flee or fawn over the source of your fear. You might be unable to sleep or concentrate because of your worry. Are you frightened of something that's happening or something that might happen?

✦ *Penalty:* -2 to **Fight**

Guilty: You might ruminate on your guilt or seek reassurance. Are you guilty about something you did or something you feel?

✦ *Penalty:* -2 to **Emotional Support**

Hopeless: You might give up on a goal or interest or despair aloud. Do you feel you're facing impossible obstacles or simply that you're inadequate to rise to the challenge?

✦ *Penalty:* -2 to **Defy Disaster**

Insecure: You might read far too much into an interaction or you might confront an object of jealousy. You might cling to connection or fish for compliments. Are you insecure because you don't think you deserve connection, or because you're jealous of the connections others seem to have?

✦ *Penalty:* -2 to **Entice**

CLEARING CONDITIONS

Several moves allow you to clear a Condition; this means you unmark the Condition and end its effects. For example, when you offer someone **Emotional Support**, they may choose to clear a Condition. This happens immediately when they pick the option. Providing emotional support doesn't just lead to rewarding roleplaying moments, it's also an important way to recover after a confrontation. Conspicuously roleplaying a character's Conditions can be a good reminder to the other players that your character could use some support. You can also simply ask or suggest a supportive scene.

NPCs may be so distressed that they have Conditions of their own, which you can clear using moves like **Emotional Support**, just as you would for PCs. If an NPC has a Condition and a mechanic gives them an opportunity to clear it, they will generally choose that option.

For each Condition, there is also a destructive action that a PC can take to clear the Condition. If a character doesn't get emotional support, they're more likely to act out in a toxic and harmful way. The need to clear a Condition can also provide the impetus to create some messy, fun drama for the PCs. NPCs do not clear Conditions via destructive actions.

Unlike moves that allow you to clear a Condition right away, destructive actions allow you to clear a Condition at the end of the scene in which you act out.

Some mechanics may instruct you to take a Condition that can only be cleared by taking the associated destructive action. Note these with an asterisk or other reminder when you mark the Condition.

The destructive actions for each Condition are:

- + **Angry:** Break something important to you or to someone you care about
- + **Frightened:** Run away and leave something important behind
- + **Guilty:** Sacrifice something important just to hurt yourself for what you've done
- + **Hopeless:** Lose yourself in escapism or pleasure when you should be doing something important
- + **Insecure:** Take rash action to confront the object of your jealousy or prove your worth without conferring with friends or making a plan first

INFLECTING CONDITIONS AND DEFEATING NPCs

You can inflict Conditions on both NPCs and fellow PCs. The player in charge of the affected character should choose a Condition they haven't marked yet, guided by the narrative situation.

Many confrontations end with de-escalation, seduction, or discovery of a new twist. If, however, you're trading barbs or blows with an adversary and you really want to defeat them and take them out of the action, the way you achieve that is by piling on Conditions.

The GM decides how many Conditions a particular NPC can take, depending on how formidable the NPC is. Some foes are so readily overcome by the PC's prowess that they crumble without a roll of the dice. More capable individuals are Defeated upon taking one or more Conditions. Some opponents may be Defeated as soon as they suffer a single Condition, while the most formidable adversaries are only Defeated when they suffer all five Conditions.

Beware: when a powerful adversary suffers a Condition, they are likely to lash out! Some adversaries automatically respond to taking a Condition, for instance by calling for backup, conjuring a ring of rage-fueled fire to cut off escape, or starting the countdown on their ultimate weapon. More information about narrating such responses is in *Formidable NPCs Trigger GM Moves upon Taking a Condition*, page 89.

BEING DEFEATED

Being Defeated partially deprives the character of their agency, at least for the rest of the scene. For NPCs, the person who took them out gets to propose how this happens, in keeping with the fiction that led to the Defeat. An opposing duelist might surrender, be knocked out, or even killed. The pompous aristocrat might be unable to continue arguing because they faint, are booted out of the room, or succumb to the poison the Trickster slipped in their drink. The GM can veto proposals that aren't in keeping with the fiction and the NPC's personality.

Bear in mind that inflicting Conditions is emotionally violent, and sometimes physically violent. Defeating someone this way is usually not going to get them to see common ground with you or grow as a person, and it leaves them distraught at best. That said, some things are worth fighting for and conflict is often necessary before oppression and toxic behavior can be halted. Besides, even friends can hurt each other's feelings, and no one is perfect, particularly not the complex, conflicted PCs in *Thirsty Sword Lesbians*.

STRINGS

Strings represent emotional influence over another person. This could be the affection of a friend or lover, or it could be blackmail material. Think “heartstrings.” When you gain a String on someone, make a note of it on your playbook. You might also find it helpful to use colored tokens or different types of coins to denote Strings. For instance, the Beast player chooses red tokens. When you gain a String on them, take a red token and keep it where others can see. At the end of each session, record the Strings by writing them down or taking a photo of the tokens.

The basic move **Influence with a String** describes how you can spend Strings to influence others for good or ill, and several of the basic moves and playbook moves become stronger if you spend a String, as noted in the descriptions of those moves.

This influence comes in the form of tempting them to your desired course of action, helping or hindering their rolls, or gaining insight about them. You cannot dictate another character’s actions or feelings with Strings.

STRING ADVANCE

If you gain a fourth String on someone, you have a profound insight and learn something about them that even they don’t know. The player tells you what you learn, possibly asking the GM for ideas. It’s up to you whether you share that insight with the character or not. In addition, clear all but one of your Strings on them and gain 2 XP. Some scenarios may assign additional effects to a String Advance.

Some players spend Strings frequently to help, hinder, or influence fellow PCs. Others hoard Strings and to trigger String Advances. Neither approach is wrong.

SPECIAL RULES FOR GM STRINGS

Each session, the GM has a number of generic Strings equal to the number of players, for use during that session.

The GM may spend these generic Strings to **Influence** any PC as long as they might plausibly be tempted or persuaded by an NPC in the scene. The GM may **Influence** a PC with a String at any time, not only when a player rolls a down beat.

Individual NPCs can gain Strings on PCs as the result of certain moves. These follow the normal rules for Strings: they may only be spent to **Influence** the PC in question, and they don’t go away at the end of a session.

NPCs don’t earn String Advances, and can hold any number of Strings on another character. The GM is encouraged to spend those Strings rather than hoard them.

EXPERIENCE AND ADVANCEMENT

PCs receive experience (XP) whenever they roll a 6- or when a move tells them to mark XP. Some moves instruct a PC to mark XP whenever a trigger condition is met; the PC can only gain that XP the first time in each scene that they fulfill the trigger condition—not every time.

A PC can spend 5 XP to take an Advance.

If you're playing a single session rather than an ongoing game, you earn an Advance every 3 XP instead of every 5. A number of mechanics use XP to tempt or press the PCs to do something suboptimal or to reduce the sting of a down beat. These mechanics would lose their teeth in a one-shot game if XP were ignored or if too many XP were required to achieve an Advance.

You have several options for your Advance, listed at the end of each playbook and in the following section. One option is to take a move from another playbook. However, you can only choose moves listed in the **Playbook Moves** section of each playbook—other playbook features such as a Nature Witch's **Trials** or a Devoted's **Devotion** are exclusive to that playbook. Similarly, if a playbook move relies on a playbook feature and doesn't make sense for a character without that feature, you may not take it. For instance, the Beast's **Transform** lasts until the character's Feral drops below 4. Without a Feral track, the move would break, so PCs of other playbooks may not take this move.

ADVANCES

When you fill your XP track, you gain an Advance from the list. Consider a dramatic costume change for your character whenever they Advance.

Your first five Advances must be from the top six on the list. After you take your fifth Advance, you can choose to switch to another playbook or live happily ever after. Choose one of these last two options when the emotional conflict at the core of your playbook has been resolved or eclipsed by a new conflict corresponding to a new playbook.

- ✦ Take another move from your playbook
- ✦ Take another move from your playbook
- ✦ Take a move from any playbook
- ✦ Take a move from any playbook
- ✦ Add 1 to a stat (max stat of 3)
- ✦ Add 1 to a stat (max stat of 3)
- ✦ Switch to a new playbook (page 22)
- ✦ Live happily ever after (page 22)

WHAT HAPPENS WHEN YOU SWITCH PLAYBOOKS?

Switching playbooks signifies that your character has grown past the emotional conflict that defined them and is grappling with something new. Maybe the Trickster is no longer too terrified to tell others what she's feeling, but instead flees when the feelings get too intense and becomes a Scoundrel. Maybe the Spooky Witch feels secure about her social connections to her monster friends, but struggles with her own self-expression versus fitting in and becomes a Beast. Maybe the Devoted realizes that her Devotion was toxic and made her hurt people and becomes an Infamous. Or maybe the old conflict isn't resolved at all, but a different one rises to prominence.

You gain the stats, playbook features, and playbook moves of the new playbook as if you were making a brand new character. Consider a dramatic costume change that reflects the new playbook, too.

You lose the mechanical effects of your old playbook and Advances, but can keep one playbook move. Treat this as if you had chosen the "Take a move from another playbook" Advance, except you don't need to check off that Advance on your playbook; you can still take that Advance twice more.

Keep your Strings and Conditions, and you may keep any narrative elements of the character that make sense, even if you lose the mechanical impact. You might still have devotees who believe you have a Destiny, but it no longer rules you. You may still have a monstrous familiar, but it doesn't have a mechanical effect unless you keep that playbook move.

LIVING HAPPILY EVER AFTER

When you choose "Live happily ever after" as an Advance, the character is retired from play. They can continue to appear as an NPC, but their story and their feelings are no longer central to the narrative. Instead, narrate an epilogue for them and describe how they've resolved their emotional conflict and what their "ever after" is like.