

The QUESTING BEAST

a game of fantastic tales

written and illustrated by
James V. West



edited by Nathan Banks
cover design by Dawna S. Keeney

The Questing Beast is © 2003 by James V. West. You may reproduce this book in part or whole for personal use only. Contact me at kellblackfoot@yahoo.com or visit my website at <http://www.randomordercreations.com>.

CONTENTS

Glossary	3
The Sword in the Stone	4
Out of the Mists of Time	6
The Power in Your Hands	6
KeystotheKingdom	6
Reaching an Accord	7
The Role of Animals	8
Creating Heroes	8
Romance	9
Form	10
Motifs	11
Animal Forms	12
The Story of Camille	13
The Tale of Gaheris	14
Agravain's Tale	15
The Book of Balin	16
Continuing the Saga	18
Scenes	18
Events	19
Process of Events	19
Intent	20
Actual Roll	21
Resolution of Event	21
Bringing it all to an End	23
Being the Guide	23
Example of Play	26
End Notes	30

GLOSSARY

Accord – The important facts of the setting your group has agreed upon.

Arthurian – Anything referring to King Arthur and the stories that surround his legend.

Bard – You, the player, are a Bard.

Bonus Dice – A pool of dice used to enhance die rolls.

Conflict – When something in the story presents an obstacle and a die roll is requested by the Guide or by a Bard.

Event – Either a Conflict or an Idea, both of which result in rolling the dice.

Form – This refers to the animal your Hero is based on.

Gamble – Adding to a roll using dice from your own Pool.

Guide – The person in your group who runs the game.

Guided Event – Event narrated by the Guide when your die roll is neither successful nor unsuccessful.

Hero – Your character is called a Hero.

Idea – When you are not faced with a Conflict, but you think of something that might prove interesting or exciting to add to the story. Always accompanied by a die roll.

Intent – A brief statement of what you want to happen, given prior to the casting of dice.

Monologue of Defeat (MOD) – The act of narrating or describing an event in a way different from what you want. This is the penalty for a failed roll of the dice.

Monologue of Victory (MOV) – The act of narrating or describing an event in the way you want. This is the reward for a successful roll of the dice.

Motif – Any idea from your Romance to which you attribute importance.

Pool – All the dice you have at your disposal.

Romance – The story of your character.

Scene – An event or series of events that take place in one span of time or one place or that are linked by a single idea. This is how the parts of a game session are measured.

THE SWORD IN THE STONE

Uther Pendragon was High King of all the Land. After years of bloody battle to cement his rule, he bore a son named Arthur. But Uther was not loved and his enemies soon overtook him. His wisest councilor, the magician Merlin, took the child away and left him to be raised with a kindly knight named Ector.

The Land fell back into chaos and warfare in the absence of the High King. When Arthur grew to adulthood Merlin saw that it was time to bring peace by giving the people their true King. Secretly, he thrust Uther's sword into a stone just outside a great church. The monks proclaimed it a sign from God. They said whoever could free the sword of the Pendragon would become High King of all the Land.

Many knights tried but they all failed. One day young Arthur, thinking no one was watching, freed the sword. But a priest had seen it happen. Soon a crowd appeared and many angry knights demanded to see Arthur free the sword again. He did so, with great ease. Soon most of the knights were ready to believe they had found their new High King.

Arthur helped the knights fight and defeat the invading barbarians who had long ravaged the Land. Under his reign, the Land was at peace for many long years.

Now things are starting to change.

A strange young knight called Mordred has raised an army of barbarians and is attacking villages all over the coast. He threatens to attack Camelot next. They call him a sorcerer and say he fights with a witch at his back.

Arthur's half sister Morgan has grown more angry and outspoken about the peoples' slow and steady drift from the Old Ways. Some suspect that she blames Arthur for this and plots some way of dethroning her brother. Others say she is only doing what is best for the survival of the people.

Merlin, wise and sage council to King Arthur, has disappeared. No one has seen or heard from him in a long time.

A deadly young knight named Lancelot has just joined Arthur's famed Round Table and some say he cannot be defeated in single combat. Others say he holds private meetings with the Queen.

Arthur grows more secluded every day. His sorrow is apparent and the land suffers for it. Even his young bride Guinevere is not enough to restore his vigor. Crops are beginning to fail. An unearthly dread is starting to creep into the Land. Some say in his darkest moments the king's head is hung low and he mutters about finding the "great cup."

This is the state of the Land. The people begin to unravel and the savages begin to encroach on the borders of the Kingdom. The deeds of heroes become more important with each darkening day...



OUT OF THE MISTS OF TIME

The enigmatic figure of King Arthur comes from much older Celtic mythological heroes as well as a plethora of other sources. He also seems to have acquired much of his fame from historical figures active in the early days of the Roman occupation of Britain and the dark age that followed. Most agree that he got his literary start with Geoffrey of Monmouth's *Historia regum Britanniae* in 1138.

The Questing Beast takes a decidedly fantastical approach to King Arthur, focusing on the themes, style, and color of the legend. I profess no extensive academic expertise in Arthuria. I don't enjoy debating the historical validity of the legend and have no interest in pursuing that study. What I like are the stories themselves and I wanted to create a game that would allow players to explore the world that King Arthur's tale evokes.

THE POWER IN YOUR HANDS

When I say this is a storytelling game, I mean exactly that. Telling a good tale is the focus of game-play. One of the ways this happens is through shared narration - you get to describe actions, events, and characters that are traditionally handled by a GM.

Sometimes the Guide will handle narration, but when dice are rolled you have a chance to take over. In fact, determining who narrates and how is the only reason dice are ever cast in *The Questing Beast*.

KEYS TO THE KINGDOM

Before you can start playing you'll need a few things other than pencils and paper.

Guide - One of the players in your group must take on the role of the Guide (called a Game Master or GM in other games). The Guide is responsible for creating many of the people, places, and things you will encounter. While he doesn't play the role of a Hero, he sets up Scenes, plays the roles of the characters not controlled by you or the other players, describes events, and keeps the game flowing.

Bards - Everyone else is a Bard. As a Bard, you create and play the role of a Hero, telling his story through actual play and through invention between games.

Six-sided Dice - This game uses d6s not only for Events, but also as a form of currency. Your effectiveness is directly related to how many dice you have at your disposal. Each player will start with a Pool of twenty dice. There should also be a pool of at least five dice that look different from the rest. These are Bonus Dice.

REACHING AN ACCORD

Since everyone has a different image of King Arthur's world, it's helpful to discuss the setting and establish an Accord before actual play begins.

An Accord is an agreement about the characters, places, ideas, and tone of the setting in which your game takes place. For a quick start, use the example Accord found in the front of this book (*The Sword in the Stone*).

When you decide to invent a setting, every Bard in your group should answer this question: *Who is King Arthur?*

Some will speak of Saxons and the unification of a land; others will talk about a love affair and a betrayal; still others may mention Morgan le Fey and Merlin the Magician. There will be a wide variety of answers, but Arthur himself will be at the center of them all. He is the touchstone for tales of knights and lovers. He keeps order, security, and the trust of his people. He is the King.

The years have provided a multitude of books, movies, comics, plays, essays, and television programs that display wildly diverse visions of the King. Asking players to create Heroes based on nothing more than the words *Anthropomorphic Arthurian Romance* will result in the same wild diversity. Establishing an Accord will set up boundaries in which Bards can create their tales.

If you don't want to use a pre-designed Accord, you can create one by simply listing details that everyone in the group feels are important. The key is to keep the Accord consistent with itself so that everyone has a common reference from which to work.

There are many themes that can be addressed in an Accord. Magic, religion, culture, and gender are just a few examples. Will your Accord have sorcerers who work real magic or will your wizards be alchemical pre-enlightenment scientists? Will the lines between the sexes be as rigidly drawn as they were in the real medieval world? Will there be female knights? How will they be looked upon?

Accords will change. Once actual play begins, new facts will emerge with every Scene and every statement made. The things that happen during a gaming session become a part of the Accord, just as they would become part of the shared reality in any role-playing game session.

To quickly reach an Accord, just find one Arthurian work that everyone in your group is familiar with and use it as your setting.

Say, for example, you choose John Boorman's film EXCALIBUR. Your group agrees that the Accord is set during Arthur's robust years of reign, which are mostly skipped in the movie. From this simple agreement you have an entire world to play in. The land and the King are one and knights should always strive to honor their King. Merlin is always around, though mostly out of sight. Morganna is hanging around the court at Camelot, secretly learning the arts of magic. Lancelot has just arrived in the Kingdom and is turning heads.

Spend a few minutes determining what animals will symbolize the important characters of the setting and, once the agreement is made, you're ready to make up Heroes and start playing.

THE ROLE OF ANIMALS

To anthropomorphize means to attribute human qualities to a nonhuman thing. If you like cartoon animals then you already understand the concept. It's not about the science of a talking animal, nor is it about the effect of having a talking animal among human beings - it's about masks, or symbolism. Animals have an innocent and natural manner that is easy to understand.

The folk of Arthur's world are all animals. In fantasy, a cat wizard can battle beside a mouse knight. A squirrel Princess can love a raccoon farmer. It is an expression of character, not of species.



CREATING HEROES

In this game you control a persona in an imagined world. You make decisions for him, speak for him, and react as he would react. He is your Hero, the star of your Romance. More than playing the role of a Hero, you also control his story by narrating Events. Through narration, you can also influence the stories of other Heroes being played by your fellow Bards.

Heroes are defined by three things: Romance, Form, and Motifs.

ROMANCE

Creating a Romance is easy - just write the beginning of a story. A single page is all you need to start. Introduce your character by telling a little of what has already happened, but leave the story open-ended. Treat it like the beginning of a longer story.

Traditional Arthurian romances are works of fiction written hundreds of years ago. *Tristan and Isolde*, *L'Morte D'Arthur*, and *The Mabinogion* are good examples. Characters in these stories become involved in fantastic and often tragic adventures. They have duels with disguised opponents who turn out to be their brothers or kings. They swear oaths and die by them without a thought of turning away. Supernatural elements such as witches, giants, and magic swords are very common in these tales. But *The Questing Beast* is not aimed at evoking the imaginative writings found on the pages of a few dozen old books. Any source of inspiration can be useful for creating a Romance - we have plenty of modern heroes to draw upon as well.

Old Romances tend to center on knights, kings, and ladies, but you can use virtually any kind of character you want. For inspiration, consider the following types of Arthurian characters as models for your Hero:

The Knight - He serves his King well and has sworn an oath of chivalry. A knight is always ready to take up arms against evil, to protect the weak, to ride out in search of adventure. But will his heart lead him astray?

The Lady - She is a jewel of the Court, kept like a prize, coveted by knights and lords. She plays her role well. But what does she really desire?

The Knight-at-heart - He is not a knight, lord, or king. But there is honor in him that even the most powerful knights cannot overlook. In time, and through great deeds, can he prove that honor is not a birthright?

The Troubled Princess - She is the daughter of a king. Sorcery, vengeance, or lust has brought great sorrow upon her and her land. Will salvation lie in the sword of a knight or the strength of her own resolve?

The Sorceress - She knows the names of shadows and the arts of enchantment. She can read the future in a pot of boiling herbs. People fear her. But is she wicked, or is she wise?

The Peaceful Monk - He follows the path of humility and lives a simple life. But all around him death and hatred persist. Can he hold true?

The Daughter of the Earth - She comes from a line of priestesses stretching back into the mists of time. She understands the language of trees, flowers, and rivers. How will she greet the changes in her land?

There are many possible character types to be found in the pages of Arthurian tales, and you can certainly come up with more of your own from any source. Just make sure your character's story has fire to it. Passion. Something *extreme*.

Be it for love or vengeance or honor, a Hero's passion usually puts him in peril. Guinevere's love for Lancelot is a good example. It is a pure and passionate love, consuming her mind and her body. He is all she desires. But what about Arthur? Will her passion dishonor her husband, her King, herself?

Shakespeare's *Romeo and Juliet* serves as a good example of how a Hero's passion can drive a story. Romeo sees Juliet across a crowded room. From that moment forward his actions are focused on her. His story starts here. The families of the doomed lovers spiral around them in hatred, resting on the edge of a knife. But all that matters to Romeo is one chance for a kiss.

A less depressing example is the film *A Knight's Tale*, loosely based on the work of Chaucer. William, a thatcher's son, must prove himself worthy of Knighthood. This is his quest. His passion is so focused he resorts to impersonating a noble and entering jousting tournaments. Then he meets Jocelyn and falls in love. His quest for identity and the chance to change his stars crashes headfirst into his love for her.

Love, hate, revenge, honor. This is the stuff of legend. Make your story legendary. Create a passionate tale. Make your Hero single-minded in his quest. How will his quest or passion cause strife with another person in his life, or within himself?

Books, comics, movies, and real-life experiences are vast wells of potential Romance. Human emotion and the turbulence it causes is the basis for great stories - especially when the "humans" in question are animals!

Your Romance probably won't be on a best-seller list or on the shelf of a major bookstore. Write it the way you want and don't worry about how others will take it. Make it funny, tragic, exciting, or scary - as long as you respect the boundaries of your Accord, the choice is yours.

FORM

Form is the animal your Hero is based on.

Choose any animal you want from the Animal Forms list. Each animal is described with a handful of words taken from obvious or traditional associations. Choose three of the descriptive traits listed with the animal of your choice to help establish a basis for your character. You can mix traits from different animals as long as the animals are similar (lions and tigers, or wolves and dogs, for example).

You can choose an animal that isn't on the list. Just name three characteristics of the animal that you'd like to emphasize in your Hero. The characteristics should be obvious (cats are hunters, mice are small, etc.), commonly understood (a cat's nine lives could mean luck; a bird with a nesting instinct, etc.), or easily demonstrated through myths, folklore or contemporary stories (characters from *Jungle Book* or Disney's *Robin Hood*, or elements taken from *Aesop's Fables*, for example).

MOTIFS

Once you've written the beginning of your Romance, look it over again and decide which elements are most important. List them on your sheet under the heading "Motifs."

Motifs are the things, ideas, and characters from your Romance that you want to explore during play.

Motifs can be anything of importance such as a horse or a sword; a squire, a lady, another knight, or a father; bad luck in love; the idea that some force is controlling your Hero's fate - anything that you want to emphasize.

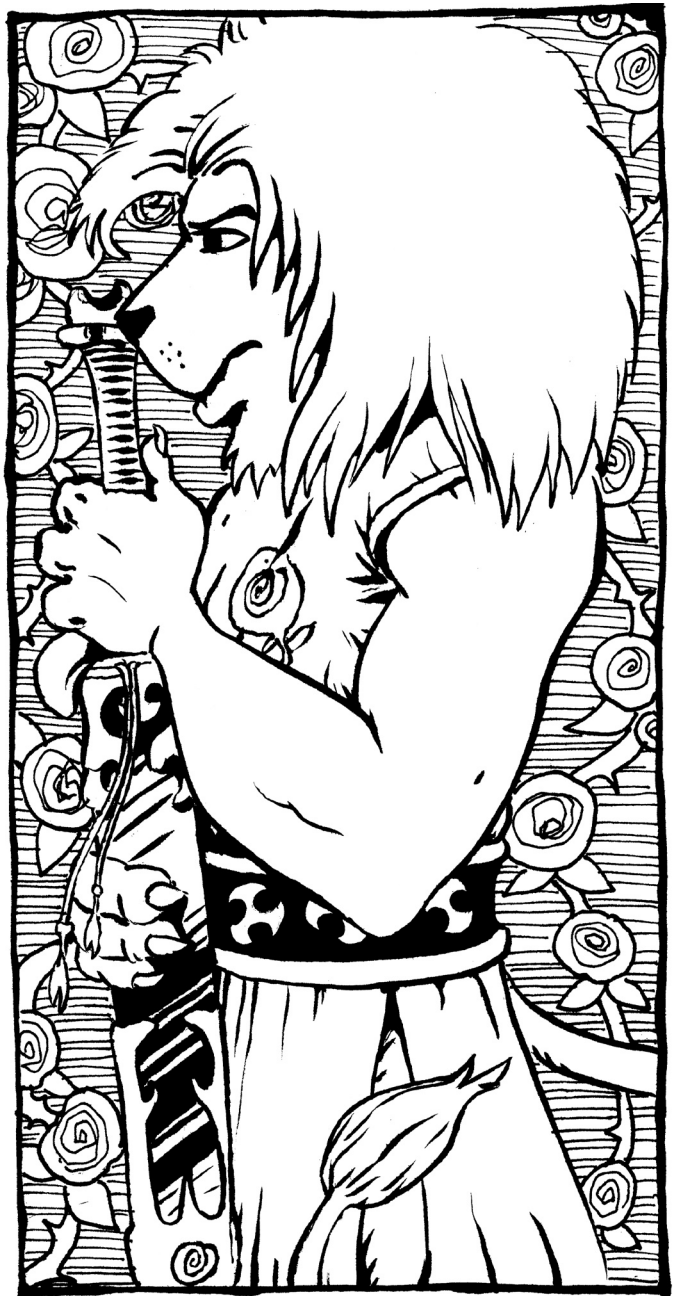
Motifs should be consistent with your Romance. They are not separate ideas, but a list of ideas embedded in the story.

Each Motif represents something important to *you*, the Bard. Motifs help ensure that these important story elements are expressed during play.

Motifs always have a Bonus. This is a number expressed as a "plus," such as +1 or +2. The higher the Bonus, the more important the Motif.

You purchase Bonuses using Pool dice. A Bonus costs twice itself. Keep some dice in your Pool after adding Motifs. Six is a good number to save - you'll need them during play.

Always list your animal form as your first Motif and add +1 to whatever Bonus you give it, at no extra cost.



ANIMAL FORMS

Antelope/Deer – moon, fleet, sleek, graceful, love, kindness, hunted, vision
Badger – tenacity, passion, stamina, nobility, aggressive
Bandicoot – small, familial, humble, quick
Bat – dark, blind, fast, mysterious, wickedness, revenge, fear
Bear – strong, serene, earthy, wisdom, patience, instinct, big
Boar – quest, fertility, gluttony, lust, mystic
Bull – potency, lust, strength, destruction, force, leadership
Cat – nimble, sly, aloof, sensual, stealthy, free, clever, curious
Cheetah – speed, power, grace, hunter, freedom
Coyote – prankster, transformation, insight, cunning
Crocodile/Alligator – adaptable, cunning, deceptive, sly, consumer, earth, water
Crow – messenger, death, mystic, magic, fear
Dog – loyal, brave, true, lust, gluttony, hunter, guide, protection, boundaries
Elephant – fidelity, patience, wisdom, intelligence, power, memory
Fox – sly, sleek, mystic, wit, taste, manners, sensual
Frog – water, power, squander, healing
Goat/Ram – strength, sure-footed, magic, mystic, survival
Gorilla – power, wisdom, forest, mystic, primal
Horse – strength, grace, speed, love, passion, devotion, beauty, stamina
Jackal – cunning, humor, insanity, fear, wickedness, magic
Jaguar/Puma/Panther – mystic, forest, grace, power, awareness, spirits, primal
Leopard – sleek, grace, strength, pride, speed, awareness, ferocity
Lion – leadership, power, aggression, pride, hunter, ownership
Lizard – earth, sun, patience, dreams, strength
Mongoose – speed, courage, cunning, tenacity
Monkey/Chimpanzee – clever, agility, family, tribe, tools, learning, humor, indiscretion
Mouse – small, brave, quick, underdog, humble
Rabbit/Hare – prolific, fast, nervous, lust, rebirth, providence, sensual
Raccoon – disguise, curiosity, dexterity, creative, learning, mischief
Rat – sly, aggressive, death, disease, clever
Snake – earth, power, magic, poison, deception, stealth, patience
Spider – nimble, creator, deception, devourer, magic, patience, poison, beauty
Squirrel – agility, caution, preparation, survival, forest, stealth
Tiger – strength, beauty, determination, cunning, mystic
Turtle – protection, humility, fear, wisdom, water, sluggish, earth, self-reliance
Wolf – loyal, wisdom, instinct, hunter, runner, mystic, earth, boundaries

THE STORY OF CAMILLE



Years ago, a barbarian King made peace with King Arthur and was allowed to live in a small land to the south. Upon his death, his daughter Camille came to Camelot.

Camille was a strange girl. Her outland grandmother, a mongoose Lady herself, taught her many secret spells. That witchcraft was not always welcomed in the Land. For this reason she was never regarded as a Lady of high position.

But that didn't stop Aravur from falling for her. As soon as this knight laid eyes on Camille he would not leave her alone. He wasn't a bad looking young hound, the trouble was she didn't love him. In fact, Camille regarded all knights as liars and brutes. She felt that if they were as heroic as they claimed, there would be no trouble in the Land.

So months went by and Aravur grew more and more bold even going as far as to announce at a feast that he would one day marry Camille. This did not please her.

She created a potion and secretly fed it to him in his wine. The potion made Aravur see Camille as an ugly, loathsome thing. It worked so well that the knight thought his love had been transformed into a demon. He fled her sight but later returned with priests determined to rid her of the witchery.

At this time in the Kingdom the Old Ways were under some strain. Witchcraft was beginning to fade into memory and the new priests called it evil. They didn't take long to call Camille evil as well.

Arthur defended her as best as he could, but eventually relinquished his role as protector and became her judge. He asked that any knight willing to defend her honor on his life should step forward. None did for many long moments. Then a rather clumsy frog named Gilmit stepped forward. He said he would gladly champion the lovely Camille. His task was to take the Lady to the ancient and abandoned church within the forest Broceliande and once there she would be cleansed of all evil by the holy water found within.

She doesn't want to go to the church, but she knows she must complete the silly "cleansing" to keep herself from being killed or worse.

Motifs:

Mongoose +1 (free) - courage, tenacity, cunning

Beautiful lady +1 (2 dice)

Barbarian heritage +1 (2 dice)

Barbarian witchcraft +1 (2 dice)

Gilmit the clumsy brave knight +2 (4 dice)

Aravur loves her +1 (2 dice)

The ancient church in Broceliande +1 (2 dice)

Spent 14 dice, 6 dice left in Pool.

THE TALE OF GAHERIS



In the north they say giants still walk the Land. No one knows this better than Sir Gaheris, son of a minor King.

Before his fifteenth birthday his father's castle was destroyed by wicked giants who came screaming out of the mists. They killed everyone except the king's daughters who they took with them. Gaheris, the sole survivor, took his father's sword and cloak and steeled himself to go hunt the murdering monsters down. But try as he might, he could find no trace of them. The mists had swallowed them up as fast as they had come.

Gaheris wandered the north for many months in search of some clue. He asked both sage and madman but no one knew how to find the killers.

His search finally led him to another castle, also destroyed. In it he found a mouse Lady, still alive, but very frightened. She said she saw the giants leave in the shadows and climb a great rope into the sky. Gaheris, a clever bobcat, was doubtful. But he agreed to investigate her claim.

When the mists came again, he went into them, looking for any kind of rope or ladder that would lead up to who-knows-where. To his surprise, he found one.

He climbed the old rope up, up and up until he stood on a dirty landing with an ancient stone house of great proportions looming over him. Drawing his sword, he entered.

There were three giants in the house. The same giants he had seen before. Startled at his appearance, they were taken off-guard and Gaheris slew them with a few well-placed blows.

Sadly, he found nothing of his sisters besides some of their garments and a pile of bones. Among the bones he also found a shield bearing the dragon emblem of King Arthur, High King of the Land.

Gaheris set fire to the wicked place and climbed back to earth, torching the rope as he dropped. His vengeance was complete.

With the shield on his back, he set out toward Camelot, many miles to the south.

Motifs:

Bobcat +2 (2 dice and +1 free) - hunter, free, nimble

Skilled knight +2 (4 dice)

Honor and duty are priorities for him +2 (4 dice)

Slew a family of giants +1 (2 dice)

Carries his father's sword +1 (2 dice)

Spent 14 dice, 6 dice left in Pool.

AGRAVAIN'S TALE

I am Agravain, daughter of Sir Aravain, now dead.



When my father was killed by invaders, I took his armor and led his troops into battle with his helmet hiding my face. I fought well and led them to victory. When I unveiled my true identity the other warriors were stunned. Most of them were angry and quickly rode away. But a few of them remained. I had proven myself worthy in their eyes.

One of the soldiers happened to be a cousin of one of King Arthur's loyal knights. He bade me come with him to Camelot so that Arthur himself could knight me, for only he could do it.

We were greeted by grim façades in the halls of Camelot. The King was ill. I asked him what I could do to help and his answer perplexed me. "The cup. Only the cup can help," he said.

I had no idea what he meant, but I promised I would find out.

With the help of my friend, who's name was Galder, I gained access to the great library of Camelot. I poured over many old books searching for some mention of a cup. Only one entry did I find. It read "The Grail came also into the Land, and the Land was healed by it. No mortal now knows where it is."

I now find myself immersed in this quest. The knights at Camelot laugh at me, but I have made a vow. My efforts are proving fruitful, too, because I have it on good faith that Arthur has confided in the Queen that he wishes to make me a knight.

We shall see.

Motifs:

Cat +2 (2 dice and +1 free) - aloof, sensual, free

Seeks Knighthood +1 (2 dice)

Independent +2 (4 dice)

Looked down on because of gender +1 (2 dice)

Good leader +1 (2 dice)

Spent 12 dice, 8 dice left in Pool.

THE BOOK OF BALIN

This last character example is a bit of a departure from the others. Balin's tale is whimsical in nature and is probably much more at home in "The Sword in the Stone" Accord well before darkness begins to fall on the land, when the knights of the Round Table are at their height of power and popularity.



It is my pleasure to bring you a doleful tale of one of the most mis-understood knights of all the land. Balin was his name and no finer a raccoon was there in all of Arthur's dungeon.

At King Arthur's court in Camelot there was a feast held meant to draw in all knights of the land to fight against the king's enemy, King Rience. Rience had betrayed Arthur and was going about the business of sacking towns and killing good folk who were loyal to the Pendragon. Of course, King Arthur was rightly upset about the whole affair.

Sometime during the merriment and boasting a young damsel entered the hall and clutched to her chest was a massive sword in an ornate scabbard. When asked what she wanted, she replied "My King, this sword has been nothing but a curse to me. It was my father's sword and he was slain by your enemy, King Rience. The King wanted it, but was unable to draw it from its sheath. I took it back and later that day my brother also perished. Now only a knight of the truest, purest Knightly virtues may draw the sword forth and take it from me."

Now, this damsel was a striking ferret who cut a feminine figure that was to die for. All the knights feasted their eyes upon her and upon her wonderful sword. But Arthur stood first and made an attempt to draw it. He failed to free it. Next came all the knights, each tugging, pulling, and being as masculine as possible in the presence of this lovely creature. But none could wrest the sword from its sheath.

Arthur demanded that all knights in Camelot who might not be at the feast come forward. It was from the prison that Balin was brought forth.

He was dressed poorly for a knight, having spent the last month in the lock-up for killing another knight. "Surely this cannot be a noble knight..." said the ferret as Balin strode forth. With a grin he snatched the sword from the scabbard with not a problem. The maiden gasped and all the knights were agape. Then Arthur cheered and called for Balin's possessions to be returned to him. He had proven himself true and honest.

All the knights were astonished except one. Kay, the king's foster-brother, who had been leaning in to see the sword-pulling attempts (well, perhaps he wasn't really looking at the sword the whole time) had seen the trickery. The scabbard was rigged with a lock which the damsel could trigger to open. This she did only when Balin made his pull. Balin saw that they had been found out. Just as Kay started to shout out, he smashed the pig in the snout so hard Kay fell in a heap without so much as a snort.

"What's this?!" shouted Arthur as he reached for his own sword.

"My King" said the damsel, "This knight was reaching for my..."

"Your what? Speak up, girl!"

"My bosom, my King. Balin was a true knight and was only defending my honor." (with much batting of the eyes).

Arthur stood silent a moment, then laughed and returned his sword to its sheath. "It isn't the first time Kay has made a fool of himself." he said.

The maiden took her leave of the court saying that the sword would bring Balin nothing but pain and sorrow. He strapped it to his hip beside his own sword, put on his armor, and bowed to the King. "And now I must leave your company, my King."

Arthur made much ado about his leaving, beseeching him to stay on for a while. But Balin would not have it. "I am off to make my name in the world. I will make Camelot proud." And as Kay's snorts signaled his slow return to consciousness, Balin rapidly bowed out of the hall.

And as he left, the King proclaimed to all that Balin, the knight of Two Swords, was the champion of the feast. And then they went back to eating and planning the nasty death of Rience the Idiot Betrayer, as he was being called.

By the time Kay came to his senses and told everyone what had actually happened, Balin and his rescuer - who was actually a daughter of Morgan le Fey - were well on their way north heading into the shadier parts of the Narrow Wood.

Motifs:

Raccoon +2 (2 dice and +1 free) - curious, dexterity, mischief

Clever and daring +2 (4 dice)

Wanted for killing a knight +1 (2 dice)

Knight of two swords +1 (2 dice)

Relationship with a daughter of Morgan le Fey +1 (2 dice)

Spent 12 dice, 8 dice left in Pool.

CONTINUING THE SAGA

Between each game session you may add one page to your Romance. You may also add new Motifs following the same rules you did when creating your Hero.

You may add one to any Motif Bonus at any time by spending two dice from your Pool. You may decrease a Bonus and add dice to your Pool equal to the subtracted amount. If you decrease a Bonus to zero, that Motif must be removed from your list.

Increases and decreases in Motif Bonuses should tie in with key developments in your Romance. Changing numbers should reflect a changing Hero.

When adding pages to your Romance you have a lot more to draw from than just describing the events that happen during play. Here are some other options:

- Add history. Your Hero's entire history is not fully detailed. Try writing a paragraph or two about something that happened in the past, prior to the beginning of the game. Add flashbacks and new Motifs based on them.
- Add parallel Scenes. Scene-hopping and time jumps may be common in your game. Other things can happen between these Scenes. Add a few here and there to pepper your Romance with elements that weren't introduced during play.

SCENES

Like a movie or play, a game session is series of Scenes. The Guide determines how to set the first Scene. He can do this by deciding exactly who is in the Scene and what is happening, or by using a Scene suggested by a Bard.

The Guide has as many options for setting a Scene as his imagination allows. Scenes can open quietly or they can open in the heat of conflict. A Scene can start abruptly, with your Hero already in trouble. A Scene can even take place with none of the Heroes present.

Once a Scene has reached it's natural end, the Guide will announce a Scene change. Bards who have something more to add can extend a Scene by announcing an Idea.

Bards may also request special Scenes. A Scene request can come from anyone at any time, but should not be enacted until the current Scene is finished or paused. You do not have to roll dice to suggest a Scene.

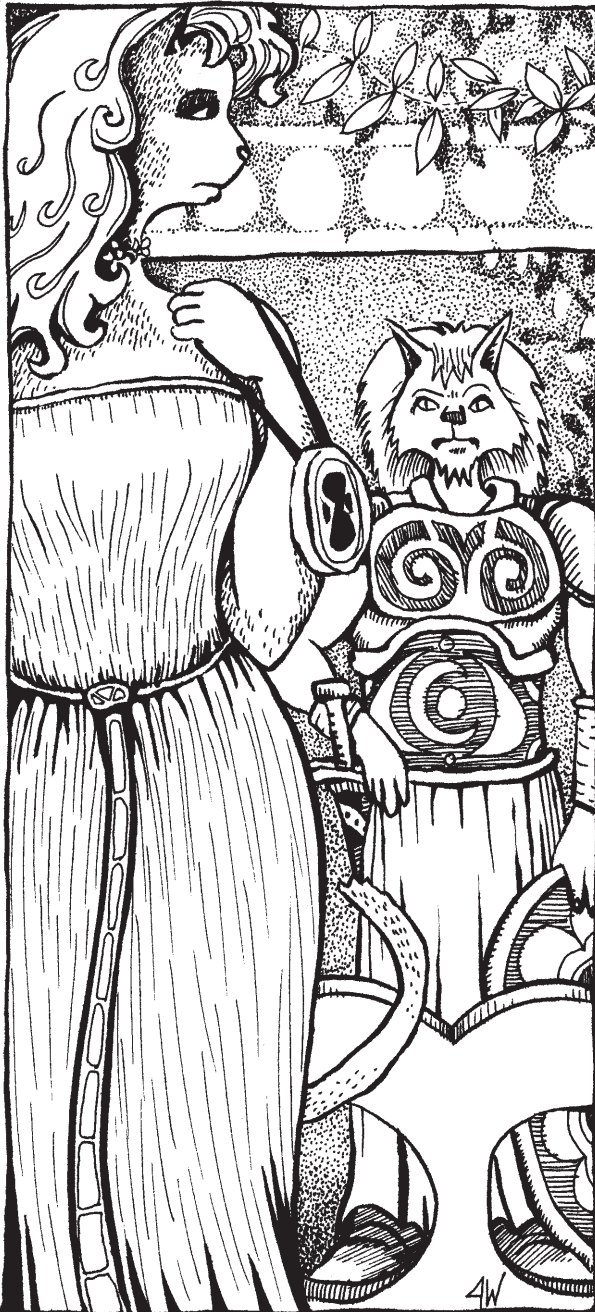
More than one Scene can happen at once. The Heroes probably won't be together all the

time. They may not even know each other. If more than one Scene is happening at once, the Guide will cut between them at natural pauses or cliffhanger moments, keeping each player as involved as possible.

EVENTS: CONFLICTS AND IDEAS

Events push the game forward by determining narration privileges through the rolling of dice. The two types of Events are Conflicts and Ideas.

A Conflict occurs when at least two forces are at odds with one another. In classic RPGs, this could be anything from a character trying to jump a ravine to a giant snake trying to strike someone. In this game you don't always have to roll dice if you want to jump a ravine - you can just say you do it. But if you or the Guide decide that the act is of some importance to



the story, or if you simply have an interest in it, you roll dice to determine who gets to describe it.

An Idea is different from a Conflict because it comes into play right out of your head rather than out of an obstacle in the game. Ideas can be as simple or complex as you want. They can come into play at any time, just like a Conflict. If you have an Idea, announce it and the Guide will let you roll for the chance to describe it.

The Guide deals with Ideas on a first-come, first-served basis. If you have an Idea, speak up! Unless someone else is ahead of you, you're up for the die roll and the opportunity to describe your thought.

If two Heroes come into opposition in the story, the Guide will narrate the event accordingly. There is never a need to roll against another player.

PROCESS OF EVENTS

An Event is something important enough to the story that you want to roll the dice to see who will get to describe it. It isn't necessary to cast dice for every situation that comes up, but some will bear more significance than

others. Either the Guide or the Bard involved will want to roll the dice to determine how narration will proceed.

The Guide deals with Conflicts as they arise while managing Ideas on a first-come, first-served basis. Anyone can declare an Idea at any time except during a Monologue.

Example: Steve is giving a Monologue in which his Hero, Agravain, is dealing with some woman-hating knights from a foreign court. During the Monologue, Karen gets an Idea. Because Steve is in the middle of narrating his MOV, she politely waits until he's finished before requesting to roll the dice and introduce her Idea.

Even if your Hero and his Motifs are not present in a scene, you may still call for a roll to introduce a new Idea.

Example: Karen's character, Camille, is not present in the Scene in which Steve gave Agravain's MOV in the previous example. However she may still introduce her new Idea. When Steve's MOV is finished, she successfully rolls and introduces a rather malicious new knight into the story who immediately gives Steve's Hero some trouble.

There are three steps to any Event leading to a die roll:

Intent - State your Intent, as detailed below, and determine if you are going to use a Motif.

Actual roll - Make your die roll including any Bonus dice.

Resolution - Follow through on the results, modifying your Intent as needed to

INTENT

When you give your Intent for an Event, you are stating three things: what you want to happen, what you *don't* want to happen, and what Motif, if any, you're using as a basis.

What you want to happen is what you'll get to describe if your die roll is successful. What you don't want to happen is what you'll have to describe if your die roll is not successful. Coming up with what you want to happen is easy, but coming up with the opposite of that can sometimes be a challenge. Just think like a writer. What kind of hindrance, problem, or complication can you invent that will make the story even more interesting than it already is?

If one of your Motifs seems fitting for the event you have in mind, you can use it to help increase your chances of a successful die roll. If no Motif seems fitting, don't use one.

Intent should be kept very brief since full narration comes next. Simply make a flat statement like "I want Sir Gerois to drop his sword and submit." Or, if you're using a Motif, "I'm going to use my *Inspires honesty in others +1* to have Lady Riana declare her love for Sir Gerois."

You may only use one Motif per die roll.

Example: There is a gathering of young knights at Camelot to compete for a place of honor at an upcoming feast. Two of the knights - Ranald and Aravour - are in love with the same person. Gaheris has become friends with Ranald but doesn't get along with Aravour. Chris, playing the role of Gaheris, has announced an Idea and is stating his Intent. "If I win this roll Ranald challenges Aravour to a real fight. If I fail the roll then Ranald's nerves don't hold out and he avoids contact with Aravour during the rest of the event."

Chris' Idea has little to do with his Hero, Gaheris. Instead, he is introducing the potential for more conflict or for more tension between rivals - both of which are important to creating the kind of story he wants.

ACTUAL ROLL

There are three sources from which dice are added to a roll: Motif Bonuses, Bonus dice from the Guide, and Gambling.

Motif Bonuses - If you're using a Motif, add to your roll a number of dice equal to the Motif's Bonus.

Bonus Dice - The Guide will award 1-3 Bonus Dice per roll, as he sees fit. This is not based on difficulty, but merely on the Guide's discretion.

Gambling - In addition to Bonus dice, you may choose to roll dice from your own Pool. This is called Gambling, because you will lose those dice if you make an unsuccessful roll. You can Gamble up to nine dice from your Pool.

The result of any roll is read as follows:

Victory - Roll any number of 1s and your roll is successful. You get to give a Monologue of Victory (what you wanted to happen, as per your Intent).

Defeat - Roll any number of 6s in the absence of any 1s and your roll is unsuccessful. You lose all the dice you Gambled (if any) and you must give a Monologue of Defeat (what you didn't want to happen, per your Intent).

Guided Event - Roll no 1s or 6s and your roll is neutral. This results in a Guided Event - the Guide narrates the outcome as he sees fit, regardless of your Intent. You get to add a die to your Pool.

RESOLUTION OF EVENT

Once the dice are cast and the result determined, narration begins. If your roll was positive or negative you'll be the one describing the event based on your Intent. If it was a neutral roll, the Guide will describe what happens.

The Monologue of Victory (MOV) and Monologue of Defeat (MOD) are your tools for storytelling. During a MOV or MOD, you are in control. You can describe actions, dialogue, new characters, new events... whatever you feel would make a good addition to the story. But there are a few ground rules to keep in mind:

Focus - Make your narration appropriate to the type of Monologue you're giving. A MOV should be in line with what you stated in your Intent as what you wanted to accomplish in the event of a successful die roll. A MOD should be what you didn't want to happen. It should add complication or conflict to the story. If you used a Motif in making a die roll, your Monologue must involve that Motif.

Respect - Don't alter another Bard's Hero or significant characters in his Romance. You can certainly use their characters in your Monologues, but keep them within the parameters of behavior that have already been established.

Consistency - Don't alter elements of the Accord that have already been established. Keep your narration coherent to the story as a whole, not just to your whims. For example, if your group has already concluded that Sir Carduino is a drunken hog, don't suddenly make him a devout hamster.

Conciseness - You should end your Monologue in a timely manner. Going on for too long robs the other players of their chance to have the spotlight. The Guide may interrupt your Monologue if it goes on too long.

Learning how far you can take a Monologue may be the trickiest thing about *The Questing Beast*. Remember that you're rolling for the chance to narrate the story, *period*. When you get it, use it. Don't stop with bopping the bad knight on the head. Bop him, have a witty argument with his boisterous squire, then have the knight suddenly reveal a secret to you - something about your father's death. Keep the story moving and don't worry about how the Guide is going to keep up - that's his job.

Your Pool represents your own ability to influence the story, not your character's ability to do something. This idea is important to understand. Just because you only have a few dice left doesn't diminish your Hero's strength, skill, or other abilities. The dice Pool is about you, the Bard. It's about how easy or how difficult it will be for you to get Monologues, which are your ticket to creating the story you want.

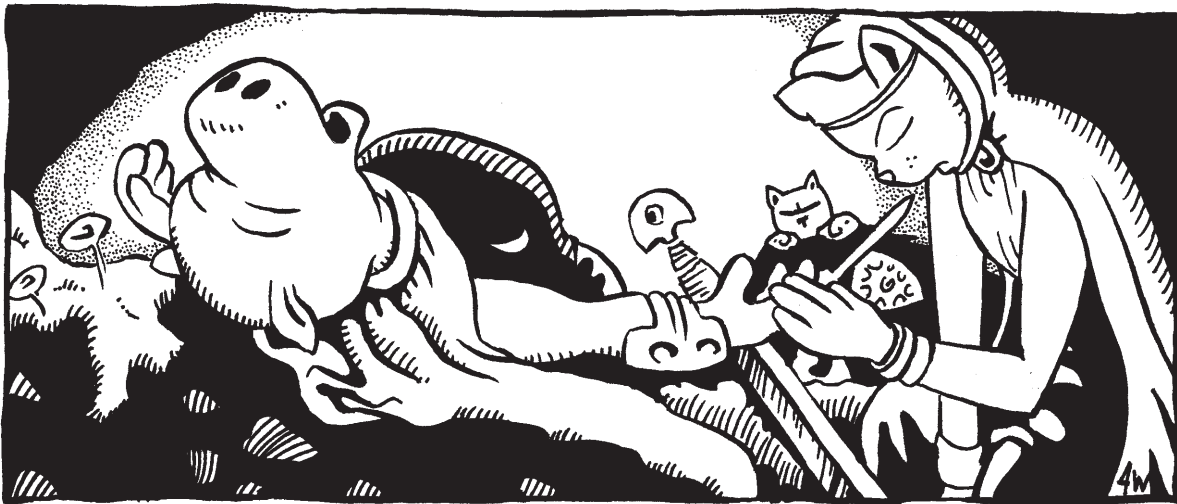
BRINGING IT ALL TO AN END

Eventually, you may want to end your story. You can choose to end your own Romance, or you and your fellow Bards may choose to end all the Romances at once. The game should continue no longer than is desirable to all players.

How your Romance ends is up to you. You can have your Hero die in a glorious battle or ride on into the mists, seeking adventure forever. Maybe he'll wed and settle into a quiet life. The choice is yours.

When you decide to end your Romance, let the Guide know as far in advance as possible. You'll get to deliver one final, epic Monologue of Victory (no dice rolling needed). Bring your story to a close and ensure your Hero a place on the tapestries of Camelot forever.

Heroes don't die by random rolls of the dice. These are characters in your story, not pawns on a battlefield. A Hero is the vehicle through which your Arthurian Romance is told. He dies only when you want him to die.



BEING THE GUIDE

If you take this challenging position you will have the honor of seeing that the game is smooth, fun, and fair to everyone.

A Guide in *The Questing Beast* is the equivalent of a Game Master in other games, yet the Guide is no master - he's a collaborator. You set scenes and thoughtfully lead your group through them as a partner in creative storytelling. You aren't in competition with the Bards, just as they are not in competition with one another.

Here are a few common tasks you'll have as the Guide:

Set Scenes - Like a good movie, a gaming session is composed of a series of Scenes, each with a beginning, middle, and end. You must set Scenes appropriately and know when to cut them. If you find this difficult at first, just imagine the game as a movie. When would a Scene end in the film? Where would the next Scene begin? How does your favorite author handle scene changes?

Guide Events - Not every roll of the dice will end with the Bard narrating. Often, you must do it. In these times you must consider the whole story so you can effectively deliver Events that are compelling and creative.

Play roles - When you are not in control of narration, the game flows in a conversational manner, each player declaring actions, speaking dialogue, asking questions, describing things. You must be prepared to respond to all of these actions not only by providing adequate responses, but by convincingly stepping into the roles of any non-player characters with whom the Heroes interact.

Make judgments - Occasionally a die roll or a simple disagreement can cause uncertainty. You must always be ready to make a fair decision about any such situations that arise. You are the authority of the group, the person who keeps order.

You should prepare a session of *The Questing Beast* in pretty much the same way you would prepare any game session. Create some interesting characters and events, all related in some way to the Heroes, and determine where everything will start. These ideas do not hinge on the Heroes being a single group. Indeed, Heroes may go about their adventures and never meet. Or maybe they do know each other by reputation, perhaps even as friends or allies. But the flow of the game will not be hindered if all their exploits are taking place miles apart.

Bards will have many opportunities to *completely alter* your vision of where the story is going during play. The players will actually be able to tell *you*, the Guide, what happens. They'll describe events in detail, adding new characters off the tops of their heads, adding details to the story that you did not envision. You must be ready to roll with the changes, so to speak. So *do* prepare, *do* create seeds for a story and *do* create lots of interesting things for the players to experience. Be prepared, though, to let the story take wild swings in directions you didn't anticipate. Be prepared to see your creations being altered before your eyes. Remember, until you make something a *reality* by bringing it into play, it isn't part of the Accord.

Some suggestions for game preparation:

Create new and interesting characters. Don't worry about going overboard with too many extra characters, just keep cranking them out. You won't use them all, for sure, but you'll have a great pool of personalities to use during play.

Create backdrops for Scenes. Ruins, towers, twisted swamps, bat-filled caves... whatever sounds good to you. Have them handy so that when you have to cut to a new Scene you will always have someplace interesting to put the characters.

Keep all previous story elements in mind. Create new elements that directly involve ideas that have come up in play. Again, you won't use them all, but you'll have plenty of ideas to draw from. This is especially important if you want a high level of coherency between all the Romances.

Keep all these ideas as mobile as possible. You won't know where a session of play will take the Heroes, so having characters and Scene sets that you can drop into just about anywhere will prove handy indeed.



EXAMPLE OF PLAY

Over the next few pages we'll sit in on a new group of players in their first session of *The Questing Beast*.

Cast:

Joe the Guide

Steve as Agravain

Karen as Camille

Chris as Gaheris

Joe and Karen have played the game before, but the others have not. Everyone is using an example character and they are playing in the setting sketched out in the Accord "The Sword in the Stone", found at the beginning of this book.

Joe: "Ok, the story opens in a garden outside the castle at Camelot. Agravain is standing under a tree with three knights facing her. The knights are Erek, Borsic, and Gunnik. The knights have just asked her to stop her quest for Knighthood and become a lady, as is her place. Agravain is standing immobile, a look of utter contempt on her face..."

Steve: "Ah, we start with jerks! I say nothing at all. I don't even want to give them the pleasure of an argument. I just stare them down."

Joe: "Erek, a rather prickly porcupine seems to be taking your silence as a sign of acceptance. 'You'll find life as a real lady much more enjoyable.'"

Steve: "What? I shake my head and turn away."

Joe: "Borsic, the rat, calls after you: 'Keep to your place, Agravain. We'll keep to ours.'"

Karen: "Hmm..."

Joe: "That's it. I turn back, drawing my sword."

Chris: "Is that wise?"

Steve: "Forget wise. I want a die roll. I can do that here, right? I want to use my Cat Motif to intimidate them, especially that rat Borsic."

Joe: "Yeah, you can do that anytime. So, your Intent is to spook them. What if your die roll fails?"

Steve: "I don't know. I guess they don't buy it. Borsic pushes back."

Joe: "Ok, so that's 2 dice to roll for your +2 Motif, and I'll pitch in 2 Bonus dice for this one. That's 4 dice."

Steve: "Four dice...are the odds good on that?"

Joe: "Well, not great. Normal, I'd guess. You can Gamble if you like, up to 9 dice."

Chris: "Even if he doesn't have 9 dice?"

Joe: "I mean a maximum Gamble is always 9 dice, but you're limited to what you have in your Pool."

Steve: "Ok, I want to Gamble, let's see...I have 6 dice, I'll wager 4 dice."

(Dice falling... Steve rolls a total of 8 dice and gets a 1 on a single die. Success!)

Joe: "Cool. What happens? Just tell it like you want it."

Steve: "Ok, I pull my sword and march directly at the rat. He's physically shaken by this action. He doesn't seem to know whether he should draw or bolt. But he's in company of peers, so he draws his blade too. I march right up to him and say nothing, just staring him down with those hard cat eyes. His partners seem to be frozen, not sure what to do. I let out a low, rumbling growl. Things are tense...Just then, a voice from our left. The Queen is taking a stroll, flanked by her ladies. We all take a knee, putting our sword tips to the ground...back to you, Joe."

Joe: "Guinevere is curious about the confrontation. She gives you a knowing glance. She knows what it's like to have knights trying to put her in her place, though she is the Queen. 'Sir Borsic, back so soon from the south? What news from there?' Borsic looks up and fumbles his words a bit, still a little taken aback by your display. 'Er...not much, my lady. No attacks to the south in a month. Things are quiet.'"

Steve: "I growl again, just low enough that the Queen can't hear it."

Joe: "heh."

Karen: "I have an Idea. I'd like a die roll, no Motifs. Just thought of something cool."

Joe: "Intent?"

Karen: "My MOV will have Guinevere give something to Agravain. If I fail, I'll MOD Borsic into getting the Queen's attention and having her walk off with him, ignoring Agravain."

Joe: "Cool. I'll pitch in three dice. Let's see what's up."

Karen: (takes the three Bonus dice and grabs a few from her Pool) "I'm tossing in 3 extra from my Pool."

(Clatter! Six dice hit the table and two of them show 1s. Success!)

Karen: (Getting into her MOV mode) "Ok, we see the scene from the side, widescreen-style. Guinevere is addressing the three male knights. 'To the north, a day's ride south of the wall, a town was raided and burnt recently. Arthur is sending soldiers there immediately to track the invaders. You three are to accompany them. You leave at once.'"

The three knights rise, bowing, and scuttle off on their mission - although none of them seem to be thrilled about it. The Queen looks at Agravain and asks her to rise. We switch angles now, seeing the two of them in close-up. 'Agravain, though you are not a knight...yet...I have a mission for you as well.'"

Steve: "'Anything, my Lady...'" (It's perfectly ok to interject dialogue during a Monologue!)

Karen: "The Queen looks around to make sure no one is listening in. 'You're aware of the recent trouble with the Lady Camille?' (Nods from Steve.) 'Well, I worry about her safety in Broceliande. It is a dangerous place. But the knights are honor-bound to follow Arthur's decree that she go alone with Sir Gilmit. He's a kind knight, but not a skilled one. Would you ride after them and see to her safe return?'"

Steve: "I will do this."

Karen: "Then she offers Agravain a token...a small bronze coin, very old, and foreign in nature. 'A good luck charm.' she says."

(Karen ends her MOV, relinquishing control to the Guide.)

Joe: "A token from the Queen, not a light gift. And a mission!"

Steve: "I study the coin for a moment, then clutch it tightly and put it into my pocket, thanking her kindness."

Joe: "And now we end that Scene. New Scene: The forest of Broceliande where Camille and Gilmit have been riding for, what, about two days? The forest is incredibly dense and full of brambles. The two of you are leading your horses through a mushy, muddy section of earth, flanked by walls of briars. Strange noises call to you from all around. The creatures of this forest are bizarre, dangerous. Yesterday you were threatened by a growling thing from the bushes. Gilmit, not the bravest of knights, pulled you away and you fled quickly...leaving many of your supplies behind."

Karen: "I'm not too happy with him right now. I follow as closely as possible, fearing the forest, but I make no indication that I trust him."

Joe: "Gilmit turns to you and says the old church isn't far."

Chris: "I wonder how he knows?"

(Everyone looks at Chris, who has been pretty quiet. Joe glances at Chris' pool of dice.)

Chris: "Hmm...Ok, so I have an Idea. I want Gilmit to have been at the church before, and he saw giants there. I can do that here, right? Roll for it?"

Joe: "Yeah, but what if you fail the roll? What's your MOD going to be about?"

Chris: "Well, Gilmit will only have seen maps or something."

Joe: "How much do you want to Gamble? Are you using a Motif?"

Chris: "Which one would work?"

Karen: "I'm not sure if any of them are obvious...but you could stretch it."

Joe: "I'll give you three dice."

Chris: "Ok, I'll gamble... All of them. Six. No Motif."

(Chris rolls his 6 dice plus the 3 Bonus dice. There are no 1s, but there is a 6. That's a failed roll resulting in a Monologue of Defeat and Chris loses all his dice!)

Chris: "Man, that stinks. I have NO DICE!"

Joe: "Ouch...first roll and you're drained. But don't sweat it, you can build it back up. It's ok. Do your MOD."

Chris: "Let's see. So I can't have the Event like I wanted it, right? So, how about this. Gilmit has seen maps of the forest. Old maps. He has always wanted to make a journey to the old church because it is the place where his father and mother first met. He tells Camille about it."

Joe: "How did they meet?"

Chris: "Um, well, at that time there was a small town in the forest and that's where his mother lived. His father was a knight and all and he was dispatched there by King Arthur to check on them from time to time. They just sort of met and fell in love."

Karen: "Cool. Camille smiles at Gilmit for revealing that to her. He seems nice, though she still doesn't trust him."

Joe: "Cut Scene. We go now to Gaheris. He's entering the streets of Camelot with the shield of a knight on his back. Some of the people seem to recognize the shield because he's getting a lot of looks. Ahead, the walls of the castle rise high above."

Chris: "Ok, he goes on up to the castle. Is there a guard?"

Joe: "The doors are always open, but two guard dogs - literally, heh - stand watch. They nod to him as he passes."

Chris: "So, where do I go? I look around. Is anyone in the entry hall?"

Steve: "Idea! I want to use Agravain's "good leader" Motif to help this newcomer. If I fail, I'll have Agravain get up-staged by one of the knights."

Joe: "Here's two dice. Roll for it."

(Steve gets two dice from the Guide, one for his Motif, and decides to gamble three dice from his Pool for a total roll of 6 dice. The result shows neither a 1 nor a 6 - a neutral roll indicating a Guided Event. He adds a die to his Pool, putting it up to 7 dice and the Guide begins to narrate what happens.)

Joe: "Well, Agravain is passing out of the castle when she sees Gaheris who seems to be uncertain where to go. He turns to look down a hall and she sees the shield... The shield of a missing knight named Orudain. Orudain was one of the knights who actually welcomed Agravain into Camelot. He was a friend of Arthur, sent north months ago."

Steve: "I go up to him ask where he found it."

Chris: "I am Gaheris, a knight of a northern realm destroyed by...giants. I've returned this shield - which belonged to a knight - to the King. May I see him, Lady?"

And so it goes until the session is over...



END NOTES

For anyone who is a King Arthur buff I hope you find something in this game that you like. I expect that it won't hold anything new for the die-hard aficionado. It's pretty loose, pretty laid-back when it comes to Arthuria. I'm going for a feeling here more than anything. That feeling of romantic, heroic quests so eloquently explored by the great old authors and by the new ones as well.

This game is the result of my desire to expand upon the system I presented with *The Pool*. Response to that game has been both exciting and diverse and I consider any suggestions and comments regarding *The Pool* to be just as appropriate for *The Questing Beast*.

Therefore, many, many thanks are in order. First of all, special thanks goes to the community at The Forge (<http://www.indie-rpgs.com>). Ron Edwards, Clinton R. Nixon - you guys are the best. Without the folks who post at The Forge, I might never have had the confidence and ability to create *The Questing Beast*. Also, I'd like to thank RPG.net (<http://www.rpg.net>) for being the first sounding-board for *The Pool*.

Here's to Ron Edwards, Clinton R. Nixon, Paul Czege, Scott Knipe, Matt Gwinn, Michael Bowman, D. L. Hall, Kirt A. Dankmyer, Emily Shoop, James Spahn, Russ, Tom Fitch, Blake Hutchins, Matt Snyder, Mike Holmes, Bob McNamee, Raven, Rene Vernon, Chris "bankuei", Tim Denee, David Farmer, Jerome Peters, John Daulton (and the other folks at Collector Comics), Cassidy, Shawn Martin, James Perrin, Phillip Keeney, etc. Special thanks to my muse, Dawna Keeney (wink). Special thanks to Nathan Banks for incredible editorial support. All of you were instrumental in making this happen in some way or another. If I left someone out, you have my humble apologies.

I can be reached at kellblackfoot@yahoo.com if you have any comments or questions. My address is POB 241, Somerset, KY, 42502. For updates, alternate rules, and cool stuff check out my website: <http://www.randomordercreations.com>.



Random Order Comics and Games

Swords. Skulls. Doom. What more do you need?

How about an RPG in every issue, cool artwork, and 4 issues a year?

Visit my website for more info, or just throw caution to the wind and send \$2.00 for a sample issue!

Make check or money order payable to : James V. West, POB 241, Somerset, KY, 42502-0241