

USABLE WITH THE MYTHIC GAME MASTER EMULATOR OR ANY RPG



# THE ADVENTURE CRAFTER

CREATE ADVENTURE OUTLINES, SEEDS, AND EVENTS  
FOR ANY RPG, IN ADVANCE OR ON THE SPOT

BY TANA PIGEON

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seeds, and events for any RPG,  
in advance or on the spot**

GAME DESIGN, WRITING, & TYPESETTING

*Tana Pigeon*

ARTWORK

*Jorge Muñoz*

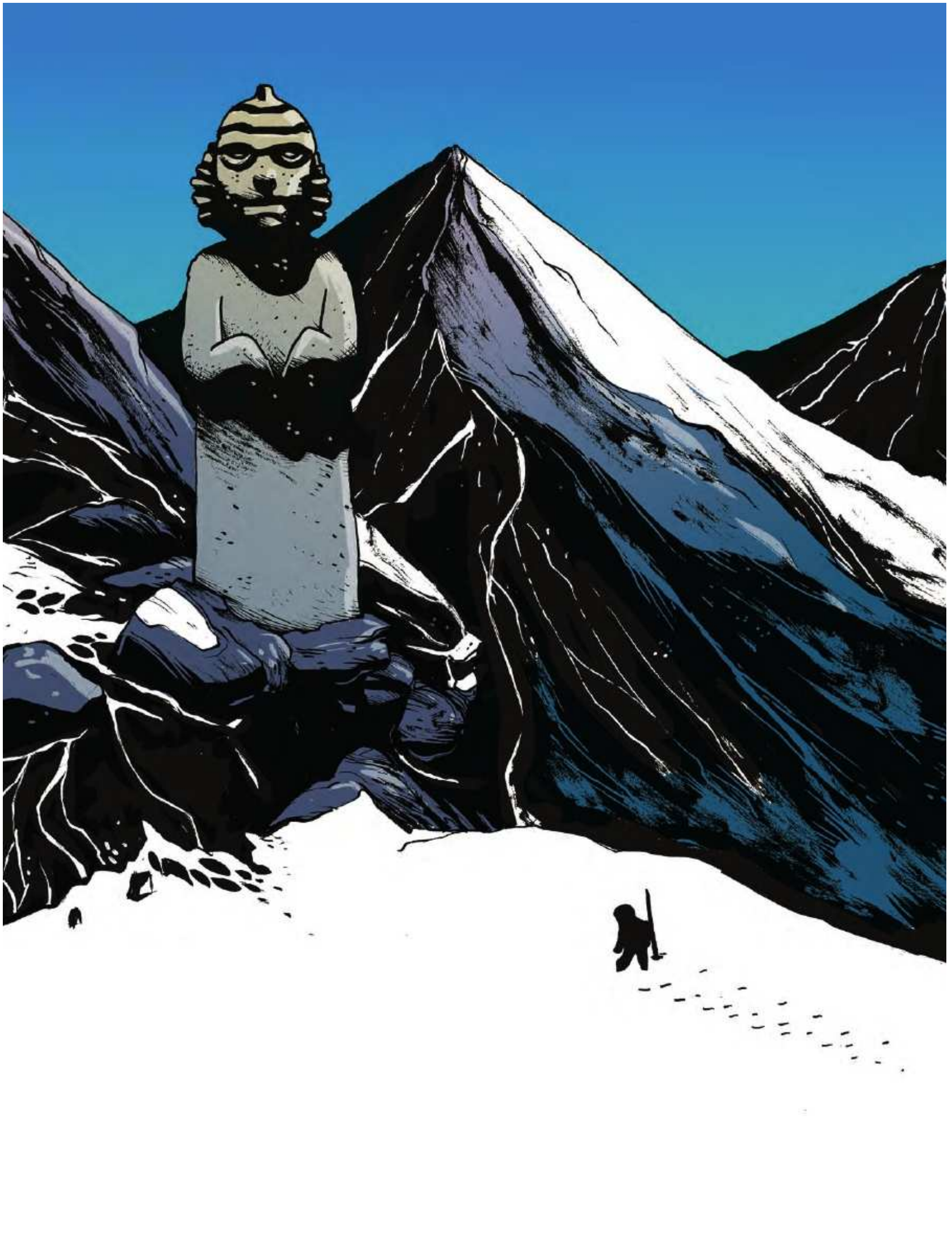


**Word Mill**

**5055 Canyon Crest Dr. • Riverside, CA 92507**

**[www.wordmillgames.com](http://www.wordmillgames.com)**

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# THE ADVENTURE CRAFTER

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*“You get a wonderful view from the point of no return.”*

*Terry Pratchett, Making Money*

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# Adventure Awaits!

Welcome to *The Adventure Crafter*, the third book in the Crafter series by Word Mill Games! *The Adventure Crafter* presents a system for randomly generating story outlines, adventure seeds, random events, and plot twists for your role playing gaming pleasure.

Although *The Adventure Crafter* plugs in nicely with the Mythic line from Word Mill Games, it can be used with any RPG system. *The Adventure Crafter* isn't about the system but the Adventure.

Before we get into the nitty gritty, let's cover some key concepts you need to know about *The Adventure Crafter*.

## PLOT POINTS

A Plot Point is the basic building block of everything that happens in *The Adventure Crafter*. Plot Points are discreet story units that offer a point of detail that will go into the stew that is your Adventure. Some Plot Points are instructional, such as telling you to add a new Character to the Adventure, and some sound like story tropes, like “Betrayed!” or “Something Lost Has Been Found.” Anywhere from two to five Plot Points are combined to form ...

## TURNING POINTS

Turning Points are the pivotal Scenes in your Adventure that propel the story along. They are the plot twists within your Adventure. A Turning Point is composed of a group of Plot Points put together. You figure out what actually happens during a Turning Point by using interpretation and combining what you already know about the Adventure with a group of Plot Points.

Each Turning Point serves a major plot thread in your Adventure. That thread will either begin in a Turning Point, develop in a Turning Point, or reach its conclusion in a Turning Point. *The Adventure Crafter* refers to these Adventure threads as ...

## PLOTLINES

A Plotline is an open thread in your Adventure. It is the reason your Characters are adventuring. They are the conflicts to resolve, the goals to achieve. An Adventure may have one Plotline or many, it may have a main Plotline and some lesser Plotlines, or they may all be of equal merit. A Plotline develops through an Adventure's Turning Points. Each Turning Point is focused on a Plotline and will either create the New Plotline, develop the Plotline further through an Advancement, or end the Plotline and remove it from the Adventure through a Conclusion.

You will keep track of your Plotlines, putting them all in a List that will sometimes be rolled to get a random Plotline, usually at the start of a new Turning Point to determine what Plotline the Turning Point is focusing on.

The creation, Advancement, and Conclusion of Plotlines are what make up your ...



## ADVENTURE

The Adventure is exactly what you would think it is: it's your story, what the Characters are doing. An Adventure is composed of one or more Plotlines, the resolution of which form the Adventure itself. An Adventure is over when all Plotlines, or the main Plotline, is resolved, or you just decide that the Characters have taken it far enough. Not all Plotlines in an Adventure need to be resolved; it's okay to have Plotlines remain open for use in future Adventures so that the story continues or to just let them remain unresolved.

## SCENES

The word "Scenes" will be used in this book to describe moments in an Adventure where something definable happens. For instance, the fantasy adventurers meet in a tavern to discuss the upcoming expedition; the secret agent hangs out in an apartment building with binoculars spying on the double agent across the street; the hero strides up to the villain to do battle. Turning Points are special Scenes that are the main sections of an Adventure, but the Adventure itself will likely be made up of many more Scenes that take place between those points. Using the term "Scene" just gives us a way to think about all of this.

## CHARACTERS

The Characters are all of the people and entities in your Adventure. They include the Characters you play, the Player Characters, as well as Non-Player Characters who are the supporting cast of your Adventure.

Characters can also be non-persons, such as organizations or objects. Basically, anything that can act independently in your Adventure or that Player Characters will have to interact with can be considered a Character. Characters could be the orc chieftain, the citizens of a village, the artificial intelligence running a building, a starship, a jungle, etc.

Like with Plotlines, Characters are placed in Lists for use with The Adventure Crafter.

Let's talk about ...

## LISTS

There are a few Lists you'll have to maintain when using The Adventure Crafter: Plotlines and Characters. Whenever a new Plotline or new Character enters your Adventure, they get added to their respective List. When a Plotline is concluded, it gets struck off the Plotlines List. More rarely, Characters will also exit the Characters List.

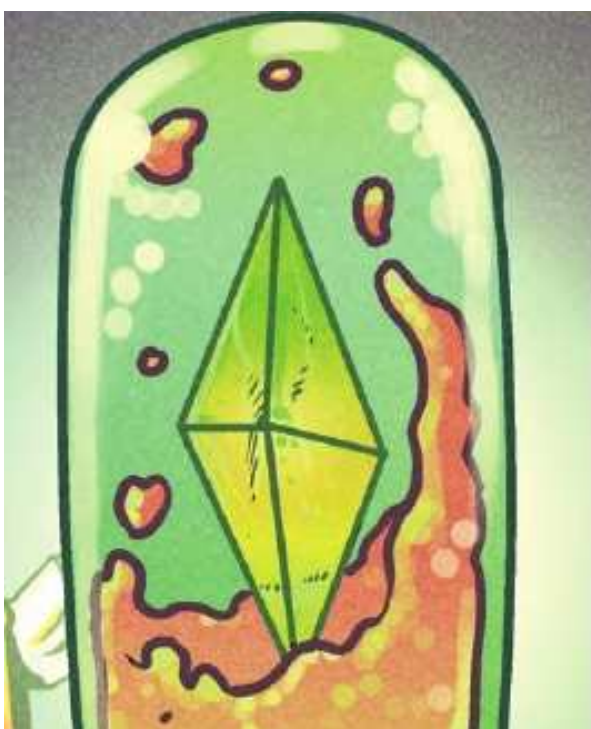
Lists serve the dual purpose of keeping track of the important story threads and actors in your Adventure, and also serve as random tables for when a Plotline or Character needs to be rolled up.

## THEMES

Plot Points come in various flavors, which are described as Themes. The Themes are: Tension, Action, Mystery, Social, and Personal. Each Theme has Plot Points tailored to that Theme. At the start of an Adventure, Themes are prioritized for that Adventure so you can adjust the tone of your story. For instance, a horror Adventure may have Tension as its most important Theme, while a dungeon crawl may have Adventure as its most important Theme. Themes can be arranged in any order of priority to achieve a wide range of Adventures that retain a consistent feel throughout. For instance, an Adventure strong in Tension and Mystery may be a psychological horror story with lots of detective work and dark corners, but not a lot of direct physical action or interpersonal events.

The Themes, and the kinds of Plot Points associated with them, could be characterized as:

- **Action:** These Plot Points focus on direct, physical action like combat and chases.
- **Tension:** These are Plot Points that create anxiety for Characters, and are common in horror Adventures.
- **Mystery:** These Plot Points raise and answer lots of questions.
- **Social:** These are Plot Points that involve the interaction of people, or the machinations of social institutions.
- **Personal:** These are Plot Points where the focus is on an individual Character, whether a Player Character or a Non-Player Character. Other Themes involve Characters, of course, but the Plot Points of the Personal Theme tend to be more personally oriented, such as involving Character backstories and people who are close to those Characters.



# Ways To Use The Adventure Crafter

The Adventure Crafter is designed to create Adventures for your Role-Playing Games from start to finish. This means giving you the opening Turning Point which provides your first Plotline, taking you through Turning Points to create more Plotlines, make twists to ongoing Plotlines, and ultimately resolve Plotlines until the Adventure is complete.

However, this is not necessarily how you have to use The Adventure Crafter. There are various ways this system can be put to good use.

## Adventure Outline

An Adventure outline is what was just described above, creating an Adventure from start to finish. This can be done ahead of time by a Game Master to create the skeleton of an Adventure that they then fill in with additional information and how to play it all out.

For instance, The Adventure Crafter may kick out an outline that looks like this: The Characters come across an ancient tomb in the jungle that supposedly contains the carcass of a god (the first Turning Point that gives them their first Plotline, “Find the body of the god, if it exists.”). The Characters explore the tomb, and discover it is full of traps (another Turning Point in the Plotline). The Characters reach the heart of the tomb and discover the body of the god, who isn’t fully dead and is less than happy to have visitors (the Conclusion of the Plotline).

This is what The Adventure Crafter might give you before you begin play. The Game Master can take that plot summary and craft a full Adventure from it. The Adventure is going to have more to it than just those bullet points most likely; the GM will come up with Scenes in between the Turning Points of the Adventure that move the Characters from one part of the Adventure to the next. What The Adventure Crafter provides is the big picture outline of the Adventure and an idea for how the story of the Adventure moves along.

For instance, the Adventure described above may begin in a sleepy South American village where the Player Characters gather. That’s where they meet a professor who tells them of the temple. The Characters spend a few days exploring the jungle until they discover the tomb, reaching the first Turning Point in the outline above. The GM crafts various traps and encounters to find within the tomb, which the Characters spend the Adventure overcoming. The Adventure concludes with them discovering the nearly dead god, and it results in an epic battle.

The Adventure outline is meant to provide just enough information for you, the Game Master, to know what’s going on. It will give you the Plotlines of the Adventure, the important Characters involved, what they are doing and why, the major twists and turns of the Adventure, and how it’ll all likely pan out. From there, you take this framework and add whatever additional details you need to flesh it all out and turn it into a workable Adventure for your game.

An Adventure Outline will give you a linear story with many of the Adventure conflicts spelled out, both in how they begin and in how they end. Of course, you don’t have to run your Adventure linearly, but having it laid out that way makes it easy to work with and manipulate as you need. The actual events of your Adventure may not play out exactly as The Adventure Crafter defines them. You can use the details The Adventure Crafter makes as building blocks for your Adventure, shifting them as you wish.

## Adventure Seed

Instead of an entire outline describing an Adventure from start to finish, you can use The Adventure Crafter to create just enough Turning Points to give you a Plotline, a few Characters, and an idea for an Adventure. From there, you take over.

This is a simpler way to use The Adventure Crafter, making it a treasure trove of infinite Adventure seeds.

## Opening Scene

Maybe you don't want an entire Adventure outline, and not even an Adventure seed. Maybe you're engaging in a solo game, or using the Mythic Game Master Emulator (from Word Mill Games), and the details of the Adventure will unfold as you play. However, you want the opening Scene that gets that Adventure moving.

You can use The Adventure Crafter to create this first Scene. It's much the same as producing the first Turning Point in an Adventure outline that gives you your first Plotline. It's also similar to producing an Adventure seed, but even more minimal in the information generated.

## As You Go

You can generate an entire Adventure outline beforehand and flesh it out, or, you can generate that outline as you play. In this way, you can use The Adventure Crafter to build an Adventure on the go so that you are surprised at each new Turning Point. This can be done by a Game Master who wishes to develop her Adventure without prior preparation, by a group of players who aren't using a Game Master at all, or for a solo player who has The Adventure Crafter act as the Game Master for story generation purposes.

This is very similar to making an Adventure outline, you just do it as you play.

## As Needed

You can also use The Adventure Crafter when you want to generate a twist in your own, custom-made Adventure. For instance, maybe you're a Game Master creating an Adventure and you're feeling, midway through the process, that the story is stalling out. Some new ideas would be nice. You may use The Adventure Crafter to toss in a surprise to add some unexpected flavor to your Adventure.

## With Mythic

Mythic Role Playing and the Mythic Game Master Emulator are products of Word Mill Games designed to create Adventures as you go, with or without a Game Master. You can combine The Adventure Crafter with Mythic in a number of ways. The Adventure Crafter can generate the first Scene in a Mythic Adventure, replacing the default method of doing so. You can also use The Adventure Crafter to replace how Mythic makes Altered Scenes and Scene Interrupts.

How to combine The Adventure Crafter with Mythic is described in detail later in this book (starting on page 73).



## As A Writing Tool

Finally, I want to mention that not only can The Adventure Crafter be used to make role-playing Adventures, it can be used by those of you who enjoy writing. The Adventure Crafter is a story idea generator, with the summaries created being as much story outlines as Adventure outlines. These outlines can be used to help you construct ideas for your fiction.

# Adventure Themes

Every Adventure generated using The Adventure Crafter is defined by a set of five Themes. These Themes are used to help randomly roll Plot Points that are associated with those Themes. They also help define and shape the overall tone of the Adventure.

As mentioned previously, the Themes are Action, Tension, Mystery, Social, and Personal. Like Characters in an RPG, your Adventure has statistics, and you can think of Themes as the Adventure's defining stats. Every Adventure is strong in some Themes and weak in others.

When creating an Adventure, all five Themes will be assigned to the Adventure in order of their importance, with the first Theme being the most important and the last Theme being the least. The order of the Themes determines the likely frequency with which Plot Points associated with those Themes will appear in your Adventure, with the top priority Themes' Plot Points most likely to appear, and the lowest priority Themes' Plot Points least likely to appear.

## ASSIGNING THEME PRIORITY

There are two ways you can assign Theme priorities for an Adventure: you can choose, or you can determine them randomly. Choosing is your best option if you know exactly what kind of tone you want for your Adventure. For instance, if the Adventure is a group of space marines landing on a planet to investigate a loss of communication from settlers only to discover a nest of nasty aliens to fight, you might decide on the following Theme order: Action, Tension, Mystery, Social, Personal.

You can also combine choosing with random selection if you know what you want as your top Themes but you aren't particular about the rest. Maybe with our space marines Adventure, we know we want lots of combat, so we decide that Action is the top Theme. However, we aren't as picky about the rest of it, so we roll randomly for the remaining Themes.

## RANDOM THEME PRIORITY SELECTION

To select the priority of Theme's for your Adventure randomly, roll 1d10 on the Random Themes Table for each Theme, starting with the first priority Theme and working your way down through to number five. If, when rolling for the next priority Theme, you roll a Theme that has already been selected, then continue down the table until you get to the next available Theme. If you reach the end of the table while continuing down it, return again to the start of the table until you find an available Theme. Continue on in this way until you are done and have all five Themes in place.

For instance, let's say you're crafting an Adventure for a group of occult investigator Player Characters. Deciding to randomly select the Themes, you start rolling 1d10, your first roll being a 4. Consulting the Random Themes Table, we see a 4 gives us Tension.

That seems appropriate that our top priority Theme for a horror Adventure is Tension. We're off to a good start.

Continuing down the priorities to number 2, we roll a 5 for Mystery. The third priority rolled is a 4 again, but we already have Tension, so we can't use that. Going down the Random Themes Table from Tension, next is Mystery. That also has already been taken. The next down the table is Social, that's available so that becomes priority three. Rolling for the priority four Theme, we get a 3, Tension again. We look down the table, with the next available Theme being Personal, which takes slot four. The only remaining Theme is Action, which takes Theme priority five.

Starting our occult Adventure, we know that it's going to be Tension heavy with doses of Mystery. There may also be some scattered Social elements, and it's unlikely that there will be many Personal or Action Plot Points.

### Random Themes Table

1-2	<b>ACTION</b>
3-4	<b>TENSION</b>
5-6	<b>MYSTERY</b>
7-8	<b>SOCIAL</b>
9-10	<b>PERSONAL</b>

## THE THEMES

### Action

Action Themed Plot Points focus on elements that promote instant activity in the Adventure. These Plot Points will often call upon Characters to get busy and do something right away, like fight off opponents or deal with a deadly catastrophe.

Adventures with Action as the top Theme will feature lots of activity, such as combat and emergencies to handle.

### Tension

Tension Plot Points are Adventure elements designed to make Characters nervous. This is the horror movie Theme, where Adventures that feature Tension as the top Theme will have plenty of elements to frighten and make Characters sweat.

### Mystery

Mystery Plot Points are all about raising and answering questions. Adventures with Mystery as the top Theme will likely feature a lot of investigation on the part of the Characters.

### Social

The Social Theme is all about people interacting with each other and the presence of social institutions. An Adventure with Social as the top Theme will likely involve a lot of elements that invoke the goals and aspirations of individuals and groups, and how those ambitions interact with others. A Social Themed Adventure may include a lot of negotiation and intrigue.

### Personal

The Personal Theme is all about drawing individual Characters into the Adventure personally, with their backgrounds and personal stories having direct connections with the Plotlines of the Adventure. Adventures with Personal as the top Theme will likely include elements that tie at least one Character directly into a Plotline.

## WHAT THE THEMES ARE USED FOR

Aside from helping to frame the Adventure in your mind, Themes have a practical use in The Adventure Crafter. You create Plot Points for each Turning Point in your Adventure with Themes guiding this process. Plot Points are specific elements that direct the course of your Adventure, for instance indicating that a Character gets attacked or revealing that a Character has discovered a clue to a mystery.

Plot Points are broken up into the five different Theme categories. When rolling for a Plot Point, you also roll to see which Theme you are drawing your Plot Point from. Higher priority Themes are more likely to come up than lower priority Themes.



# Lists And The Adventure Sheet

To keep your Adventure organized, you're going to need to maintain two Lists: Plotlines and Characters. As Plotlines and Characters are introduced into the Adventure through Turning Points, they are added to the relevant List. Likewise, when a Plotline is finished or a Character is removed from the Adventure, they are removed from their List.

Not all Plotlines and Characters have equal weight, with some receiving more importance on their List than the other items in the List. This is represented by that Plotline or Character taking up more than one line on the List, repeating itself up to three times.

The Lists aren't just to help you keep track of what's going on in your Adventure, they are also used to randomly determine which Plotline is involved in each Turning Point, and which Characters are Invoked when a random Character is needed. They also determine when new Plotlines develop and when new Characters enter the Adventure.

The nuts and bolts of how to use Lists will be handled later in the Plot Points And Turning Points chapter (see page 18). For now, let's look at how to put your Lists together and how to manage them.

## WHEN TO ADD TO A LIST, WHEN TO REMOVE

The Plotlines List and the Characters List keep track of the open storylines of your growing Adventure and the important Characters running around in it. They are not only lists, they are also tables used to randomly determine which Plotline a Turning Point will focus on and which Characters a Plot Point is referring to.

### Invoking

A Plotline or Character gets added to their List when that Plotline or Character gets Invoked. An Invoked Plotline or Character means it has been included in a Turning Point and is an important part of that Turning Point's action. There are two ways a Plotline or Character can be Invoked: when they are first created, and when an existing Plotline or Character is called upon.

A Plotline gets created when you roll for a Plotline at the start of a Turning Point and get a result of "New Plotline". You won't know exactly what the new Plotline is until after you've determined what happens in the Turning Point, but once you figure out what the new Plotline is, name it and write it onto your Plotlines List in the next available slot down the sheet, starting from the top of the List.

Each slot on the list has a faint line of text on it, either "Choose Most Logical Plotline" or "New Plotline". When you write a Plotline onto a List, it is overwriting the text already there. When rolling randomly on the Plotlines List, you use the Plotline listed if one is written in or the default text if one is not.

The Lists can be printed directly from The Adventure Crafter PDF file or copied from the printed book (you can find them on page 16 and at the back of the book on page 121).

A Plotline gets Invoked when, at the start of a Turning Point, you roll 1d100 to see what Plotline the Turning Point is about and you either roll a line on the Plotlines List that has a Plotline written on it, or you roll a result of "Choose Most Logical Plotline." At this point, an existing Plotline has been chosen for this Turning Point, Invoking it. Write the name of the Plotline on the Plotlines List again on the next available line unless it already appears on the List at least three times.

The more often a Plotline gets Invoked, the more it appears on the Plotlines List, making it more important to the Adventure and more likely to be featured again during a later Turning Point. Writing a Plotline on the List again after it is Invoked is a way for

Plotlines List		Characters List	
1-4	CHOOSE MOST LOGICAL PLOTLINE	1-4	NEW CHARACTER
5-8	NEW PLOTLINE	5-8	NEW CHARACTER
9-12	CHOOSE MOST LOGICAL PLOTLINE	9-12	NEW CHARACTER
13-16	CHOOSE MOST LOGICAL PLOTLINE	13-16	CHOOSE MOST LOGICAL CHARACTER
17-20	CHOOSE MOST LOGICAL PLOTLINE	17-20	NEW CHARACTER
21-24	NEW PLOTLINE	21-24	NEW CHARACTER
25-28	CHOOSE MOST LOGICAL PLOTLINE	25-28	NEW CHARACTER
29-32	CHOOSE MOST LOGICAL PLOTLINE	39-32	CHOOSE MOST LOGICAL CHARACTER
33-36	CHOOSE MOST LOGICAL PLOTLINE	33-36	NEW CHARACTER
37-40	NEW PLOTLINE	37-40	NEW CHARACTER
41-44	CHOOSE MOST LOGICAL PLOTLINE	41-44	NEW CHARACTER
45-48	CHOOSE MOST LOGICAL PLOTLINE	45-48	CHOOSE MOST LOGICAL CHARACTER
49-52	CHOOSE MOST LOGICAL PLOTLINE	49-52	NEW CHARACTER
53-56	NEW PLOTLINE	53-56	CHOOSE MOST LOGICAL CHARACTER
57-60	CHOOSE MOST LOGICAL PLOTLINE	57-60	CHOOSE MOST LOGICAL CHARACTER
61-64	CHOOSE MOST LOGICAL PLOTLINE	61-64	CHOOSE MOST LOGICAL CHARACTER
65-68	CHOOSE MOST LOGICAL PLOTLINE	65-68	NEW CHARACTER
69-72	NEW PLOTLINE	69-72	CHOOSE MOST LOGICAL CHARACTER
73-76	CHOOSE MOST LOGICAL PLOTLINE	73-76	CHOOSE MOST LOGICAL CHARACTER
77-80	CHOOSE MOST LOGICAL PLOTLINE	77-80	CHOOSE MOST LOGICAL CHARACTER
81-84	CHOOSE MOST LOGICAL PLOTLINE	81-84	NEW CHARACTER
85-88	NEW PLOTLINE	85-88	CHOOSE MOST LOGICAL CHARACTER
89-92	CHOOSE MOST LOGICAL PLOTLINE	89-92	CHOOSE MOST LOGICAL CHARACTER
93-96	CHOOSE MOST LOGICAL PLOTLINE	93-96	CHOOSE MOST LOGICAL CHARACTER
97-100	CHOOSE MOST LOGICAL PLOTLINE	97-100	NEW CHARACTER

The Plotlines and Characters Lists are not just lists they are also tables to randomly determine Plotlines and Characters. See page 16 for full size Lists for your use. They are also available at the back of this book.

the Plotline to gain additional weight in the Adventure the more it is called into action.

A new Character is introduced into the Adventure in a similar fashion. There are many Plot Points that need to be associated with one or more specific Characters. For instance, if a Plot Point calls for a Character to argue with another Character, you need to figure out who is arguing with whom. When a Character needs to be Invoked for a Plot Point, roll 1d100 on the Characters List. If you get a result of “New Character,” then this Plot Point introduces a brand new Character into your Adventure. You may not know exactly who this Character is until after you determine all of your Plot Points for the Turning Point, but when you do determine who it is write their name onto the next available open slot on the Characters List and on the Adventure Sheet next to the Plot Point that generated them. This is discussed more in the Plot Points And Turning Points chapter (page 18) and in the Character Crafting chapter (page 60).

An existing Character is Invoked when you roll on the Characters List and either get a specific Character or a result of “Choose Most Logical Character.” This indicates an already

existing Character is Invoked for this Plot Point. That Character is recorded on the Adventure Sheet next to the Plot Point that Invoked them and is written in again on the Characters List on the next available open slot, as long as the Character is not already on the Characters List at least three times.

As with Invoked Plotlines, the more often a Character gets Invoked the bigger their presence will be felt in the Adventure as they become more important and more likely to be Invoked again. In this way, The Adventure Crafter will sort Characters into main Character and side Characters.

## Removing

Plotlines and Characters come off of the Lists too, sometimes. A Plotline is crossed off its List when it reaches a Conclusion in a Turning Point. A Conclusion is a special Plot Point that indicates this Plotline has come to an end (we’ll get more into that later).

Characters come off their List more rarely. No matter what happens to a Character in an Adventure, even if they die, they remain on the Characters List. This is because Characters can influence an Adventure even when they are technically no longer around. For instance, a Character may perish in a fantasy campaign, but the Character being Invoked again might mean the Player Characters come across something that the lost Character left behind, or an old enemy has come looking for them, etc.

Characters only come off of the Characters List as a result of Meta Plot Points that indicate it. There are a number of Plot Points that reduce or entirely eliminate Characters from the List.

When a Plotline or a Character is removed from their List, cross them out. If you roll that crossed out line later when Invoking a Plotline or Character, consider the result an automatic “Choose Most Logical Plotline” or “Choose Most Logical Character”.

## The List Is Full

It’s unlikely, but possible, that your Adventure will be so chock full of Plotlines or Characters that you fill every line on the List. If you need to add a Plotline or Character to its List, and the List is full, then look to see if the List has any crossed out elements. If it doesn’t, then nothing else can be added to the List; new Invoked Plotlines and Characters won’t get slots on the List.

If the List does have crossed out elements, then pull out a fresh, blank List and copy all of the elements from the current List onto it, omitting the crossed out Lines. You’re clearing out the crossed out lines to make room for new elements.

## THE ADVENTURE SHEET

Crafting an Adventure involves collecting a lot of details about that Adventure. There aren't just the Plotlines and Characters, there's the Themes, Plot Points, and accumulating notes about your Adventure to record.

To make this easy, you can copy or print out an Adventure Sheet (found on page 14 and at the back of this book).

The sheet contains:

- **Adventure:** A line for entering a title for your Adventure.
- **Date:** In case you need it, a place to record the date you're playing your Adventure.
- **Notes:** A space for writing ideas and thoughts about your Adventure.
- **Themes:** Every Adventure is composed of five Themes (Action, Tension, Mystery, Social, and Personal) that are listed in priority from most important to least. You can list them on the Adventure Sheet in these spaces. On the right hand side of the spaces are numbers from 1 to 10. This is listed for your convenience when randomly rolling for which Theme a Plot Point will draw from.
- **Turning Point:** A place to record the number of the Turning Point you're on. Turning Points are like the chapters of a book, or the order of scenes in a movie.
- **Plotline:** A listing of three boxes to place a check mark in to indicate when the Plotline for this Turning Point is a New Plotline, a Development, or a Conclusion. There is a space to the right of this to enter the title of your Plotline that this Turning Point is focusing on.
- **Plot Points:** Below the Turning Point box are five numbered lines for you to enter the title of each Plot Point as you roll them.
- **Characters Invoked:** To the right of each space for Plot Points is another space to record any Characters who are Invoked for that Plot Point.
- **Notes:** Finally, at the bottom of each Turning Point is a space to record notes about that Turning Point. This is where you may jot down a summary of how you interpreted the Plot Points or any additional thoughts you may have about the Turning Point.

## DESCENT INTO THE KRAGAN PIT

Let's take a look at an example Adventure and how the Lists and Adventure Sheet get filled out. This example will use Plot Points and information discussed further in this book, so don't worry too much about that; we'll get to it.

Drew is a Gamemaster. She has friends coming over tomorrow to play in their ongoing fantasy role playing campaign. Drew

**ADVENTURE SHEET**

Adventure: \_\_\_\_\_ Date: \_\_\_\_\_

Notes: \_\_\_\_\_

Themes	
1	1-4
2	5-7
3	8-9
4	10
5	10

TURNING POINT:  PLOTLINE:  NewPlotline  Development  Conclusion

Plot Points	Characters Invoked
1	
2	
3	
4	
5	

Notes: \_\_\_\_\_

You can use an Adventure Sheet to record all the growing details about your developing Adventure to keep easy track of it. See pages 14-15 for a full size version of the sheet for your use. It is also available at the back of this book.

hasn't prepared a darn thing yet, and so she needs an Adventure to throw at the Players.

To start with, all she knows are the Characters of her Players and that she wants the Adventure to be a dungeon crawl. The campaign from previous Adventures so far has spent a lot of time in the wilderness and in a city, and everyone is itching for a good old fashioned, monster and trap filled cavern delve.

She fills out the Character List with her Player's Characters. There are three Characters in total. She writes them on the Characters List, starting at the top:

**Characters List**

1-4	<i>Eric the knight</i>
5-8	<i>Rico the sorcerer</i>
9-12	<i>Ethenia the cleric</i>

Drew prints out an Adventure Sheet and randomly determines the Themes for this Adventure (as discussed on page 8).

Drew is happy with these results. She sees this Adventure is going to be heavy with Tension and Personal elements.

It's sounding like a horror Adventure to her, so maybe it'll be lighter on the monsters and heavier on the traps and scares.

She doesn't know any specifics about the Adventure itself, so it's time to get to the first Turning Point and find out what this Adventure is all about. Creating Turning Points and generating Plot Points will be discussed fully in the next chapter (starting on page 18).

Since Drew is just getting started, there are no Plotlines for this Adventure yet, so the first Turning Point is automatically a New Plotline. She rolls the Plot Points and Invoked Characters (as described in the next chapter). Filling out her Adventure Sheet with her results, Drew gets this for her first Turning Point:

TURNING POINT <b>1</b>		PLOTLINE <small>New Plotline Development Conclusion</small>	
PLOT POINTS		CHARACTERS INVOKED	
1	<i>None</i>		
2	<i>A high energy gathering</i>		
3	<i>Framed</i>		<i>Eric/Kagal</i>
4	<i>Quiet catastrophe</i>		
5	<i>None</i>		
Notes			

Drew rolled up a number of interesting Plot Points, including: A high energy gathering, Framed, and Quiet catastrophe. The Framed Plot Point required her to Invoke Characters for the Plot Point to refer to: someone who is framed, and someone doing the framing. She rolled and determined that the Player Character Eric is being framed by a new Character. She decides the new Character is a local hero named Kagal.

Putting all of this together Drew decides that, following the party's last adventure, the heroes wandered off to a nearby village to rest. Unknown to them, the village has been troubled lately by a local dungeon, the ancient and foul temple known as the Kragan Pit. It's been stirring and releasing evil creatures into the lands. The people need someone to enter the temple and deliver a holy relic to the heart of the cavern, cleansing the place of its evil. The only problem is, no one wants to go in and do it.

Themes		
1	<i>Tension</i>	1-4
2	<i>Personal</i>	5-7
3	<i>Social</i>	8-9
4	<i>Mystery</i>	10
5	<i>Action</i>	10

So Kagal, the local hero and the one most people expect to perform the quest, sees an opportunity in having a roving band of adventuring strangers in town. He frames Eric, claiming the knight stole the village's relic with the intention to sell it elsewhere. The Characters are surprised to find themselves wrested from their tavern rooms in the morning and dragged out to a boisterous mob in the town square. Kagal and a village court quickly find Eric and his companions guilty of theft. Their punishment is to deliver the relic into the evil temple.

Drew filled out the Adventure Sheet with the Plot Points she generated, noting the one Plot Point that required Characters to be Invoked. Since Eric was Invoked in this Turning Point, and a new Character was generated, she adds them to the Characters List.

Characters List	
1-4	<i>Eric the knight</i>
5-8	<i>Rico the sorcerer</i>
9-12	<i>Ethenia the cleric</i>
13-16	<i>Eric</i> CHOOSE MOST LOGICAL CHARACTER
17-20	<i>Kagal</i> NEW CHARACTER
21-24	UNINVOKED CHARACTER

This Turning Point called for the creation of a new Plotline, the Adventure's first. Drew decides that the Plotline is "Deliver the relic." She notes this on the Adventure Sheet then she adds it to the first open line on the Plotlines List ...

Plotlines List	
1-4	<i>Deliver the relic</i> CHOOSE MOST LOGICAL PLOTLINE
5-8	NEW PLOTLINE
9-12	CHOOSE MOST LOGICAL PLOTLINE
13-16	NEW PLOTLINE

This example gives you an idea of how Plotlines and Characters make their way onto their Lists and how the Adventure Sheet helps you record your growing Adventure.

The next chapter will go into more detail on how all of this actually works.

**THE ADVENTURE CRAFTER**

**ADVENTURE SHEET**

Adventure

Date

Notes

**Themes**

1	1-4
2	5-7
3	8-9
4	10
5	10

**TURNING POINT**  **PLOTLINE**  New Plotline  Development  Conclusion

PLOT POINTS	CHARACTERS INVOKED
1	
2	
3	
4	
5	

Notes

**TURNING POINT**  **PLOTLINE**  New Plotline  Development  Conclusion

PLOT POINTS	CHARACTERS INVOKED
1	
2	
3	
4	
5	

Notes

**TURNING POINT**  **PLOTLINE**  New Plotline  
 Development  
 Conclusion

PLOT POINTS	CHARACTERS INVOKED
1	
2	
3	
4	
5	

Notes

**TURNING POINT**  **PLOTLINE**  New Plotline  
 Development  
 Conclusion

PLOT POINTS	CHARACTERS INVOKED
1	
2	
3	
4	
5	

Notes

**TURNING POINT**  **PLOTLINE**  New Plotline  
 Development  
 Conclusion

PLOT POINTS	CHARACTERS INVOKED
1	
2	
3	
4	
5	

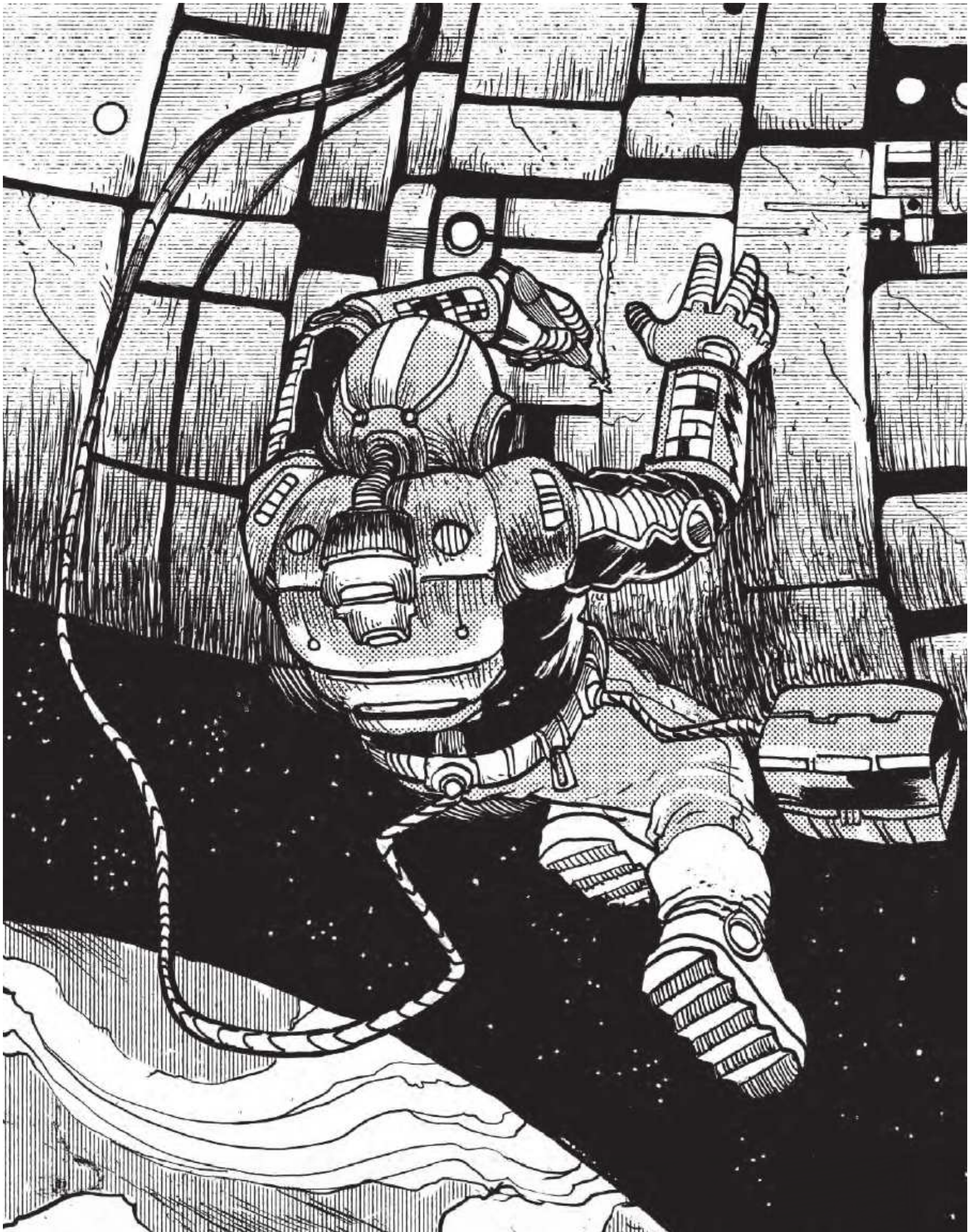
Notes

**Plotlines List**

- 1-4** CHOOSE MOST LOGICAL PLOTLINE
- 5-8** NEW PLOTLINE
- 9-12** CHOOSE MOST LOGICAL PLOTLINE
- 13-16** CHOOSE MOST LOGICAL PLOTLINE
- 17-20** CHOOSE MOST LOGICAL PLOTLINE
- 21-24** NEW PLOTLINE
- 25-28** CHOOSE MOST LOGICAL PLOTLINE
- 29-32** CHOOSE MOST LOGICAL PLOTLINE
- 33-36** CHOOSE MOST LOGICAL PLOTLINE
- 37-40** NEW PLOTLINE
- 41-44** CHOOSE MOST LOGICAL PLOTLINE
- 45-48** CHOOSE MOST LOGICAL PLOTLINE
- 49-52** CHOOSE MOST LOGICAL PLOTLINE
- 53-56** NEW PLOTLINE
- 57-60** CHOOSE MOST LOGICAL PLOTLINE
- 61-64** CHOOSE MOST LOGICAL PLOTLINE
- 65-68** CHOOSE MOST LOGICAL PLOTLINE
- 69-72** NEW PLOTLINE
- 73-76** CHOOSE MOST LOGICAL PLOTLINE
- 77-80** CHOOSE MOST LOGICAL PLOTLINE
- 81-84** CHOOSE MOST LOGICAL PLOTLINE
- 85-88** NEW PLOTLINE
- 89-92** CHOOSE MOST LOGICAL PLOTLINE
- 93-96** CHOOSE MOST LOGICAL PLOTLINE
- 97-100** CHOOSE MOST LOGICAL PLOTLINE

**Characters List**

- 1-4** NEW CHARACTER
- 5-8** NEW CHARACTER
- 9-12** NEW CHARACTER
- 13-16** CHOOSE MOST LOGICAL CHARACTER
- 17-20** NEW CHARACTER
- 21-24** NEW CHARACTER
- 25-28** NEW CHARACTER
- 29-32** CHOOSE MOST LOGICAL CHARACTER
- 33-36** NEW CHARACTER
- 37-40** NEW CHARACTER
- 41-44** NEW CHARACTER
- 45-48** CHOOSE MOST LOGICAL CHARACTER
- 49-52** NEW CHARACTER
- 53-56** CHOOSE MOST LOGICAL CHARACTER
- 57-60** CHOOSE MOST LOGICAL CHARACTER
- 61-64** CHOOSE MOST LOGICAL CHARACTER
- 65-68** NEW CHARACTER
- 69-72** CHOOSE MOST LOGICAL CHARACTER
- 73-76** CHOOSE MOST LOGICAL CHARACTER
- 77-80** CHOOSE MOST LOGICAL CHARACTER
- 81-84** NEW CHARACTER
- 85-88** CHOOSE MOST LOGICAL CHARACTER
- 89-92** CHOOSE MOST LOGICAL CHARACTER
- 93-96** CHOOSE MOST LOGICAL CHARACTER
- 97-100** NEW CHARACTER



# Turning Points And Plot Points

An Adventure is crafted along a series of Turning Points. Each Turning Point either advances a Plotline, concludes a Plotline, or generates a brand new Plotline. Turning Points are the girders of your Adventure that everything else is built upon.

The building blocks of Turning Points are Plot Points. A Turning Point is determined by generating a number of Plot Points, combining the Plot Points into a narrative that makes sense, and combining that with the Plotline and Characters involved to get your Turning Point. Apply an interpretation to come up with an explanation that makes sense within the context of your Adventure.

It sounds more complicated than it is.

The method of generating a Turning Point goes like this:

- Roll 1d100 on your Plotlines List for the Plotline focused on in this Turning Point. If you currently have no Plotlines for this Adventure, then skip the roll and consider it an automatic result of New Plotline.
- If the Plotline is an existing Plotline, you start by treating this Turning Point as a Plotline Advancement, meaning the action of this Turning Point is to further the story of that Plotline. Later, while rolling for Plot Points, this Turning Point may turn into a Plotline Conclusion.
- Roll Plot Points for your Turning Point. Roll 3d10, with one die designated to determine which Theme your next Plot Point will be drawn from and the remaining two dice giving you a 1-100 result on the Plot Point Table, finding your Plot Point under that Theme. If a Plot Point requires Characters to be Invoked, then roll on the Characters List.
- Continue rolling for Plot Points until you are done, finishing with between two to five Plot Points total for this Turning Point.
- Combine the Plot Points into a meaningful narrative that makes sense to you by considering the Plotline and Characters involved and the context of the Adventure so far, and come up with an interpreted answer as to what it all means for this Turning Point.

Let's take a closer look at each of these steps in order ...

## ROLL FOR THE PLOTLINE

Roll 1d100 and consult the Plotlines List. You will get one of three possible results: an existing Plotline that you have already written into the List, a "New Plotline" result, or a "Choose Most Logical Plotline" result.

If the result is an existing Plotline, this will be the Plotline addressed in this Turning Point. If you're recording your Adventure using an Adventure Sheet, then write in the Plotline for this Turning Point. At this time you can also update your Plotlines List by writing this Plotline in again since it's been Invoked, unless it already appears on the list three times. By adding the Plotline again to the List when it's called upon, it gives the Plotline more weight in the Adventure and a higher chance of appearing in more Turning Points.

If you get a result of "New Plotline," then this Turning Point adds a new problem or goal to your Adventure. Leave the Plotline space of the Adventure Sheet blank for this Turning Point until you are done generating the Turning Point and have figured out what the new Plotline is and have named it. Also, when you have finished generating the results of this Turning Point, add the new Plotline to the Plotlines List.

A result of "Choose Most Logical Plotline" requires you to choose the most appropriate Plotline for this Turning Point from the already existing Plotlines. If there is only one Plotline, then you have no choice but to select that one. If there are more than one, you may choose the Plotline any way you wish. Maybe you want to do the same Plotline as the previous Turning Point addressed to continue the action, maybe the previous Turning Point suggested that another Plotline should be given attention at this Turning Point, or maybe there's a Plotline you are most interested in getting back to and you want to make that the focus of this Turning Point.

## ADVANCEMENT OR CONCLUSION

If the Plotline you rolled is an existing Plotline, it starts the Turning Point off as a Plotline Advancement. An Advancement pushes the Plotline forward, giving new twists and information for the Player Characters to deal with.

While rolling Plot Points for this Turning Point, it's possible for this Turning Point to turn from a Plotline Advancement into a Plotline Conclusion. The first result of the Plot Point Table is "Conclusion," rolled on a 1-8.

We'll discuss more about New Plotlines, Plotline Advancements, and Plotline Conclusions later in this chapter on page 22, All About Plotlines.

## ROLL ON THE PLOT POINT TABLE

You know your Plotline for this Turning Point. Now it's time to assemble various Plot Points to figure out what, exactly, is happening in this Turning Point.

The Plot Point Table is large, spanning multiple pages with a couple of hundred Plot Points separated into Themes. To use the Plot Point Table, roll 3d10. One of the dice will be used as a 1d10 to determine the Theme of this Plot Point, while the other two dice will be used as a 1d100 to generate the Plot Point itself. It's a good idea to use different colored dice so you know which is which when tossing them.

The 1d10 die for the Theme will tell you which priority Theme of the Adventure this Plot Point is for. Remember at the outset of

your Adventure you determined the Themes of this Adventure, ordered by Priority. The Themes are Action, Tension, Mystery, Social, and Personal. The roll of the Theme die will tell you to choose the First, Second, Third, or Fourth/Fifth priority Theme.

A result of 10 gives you the Fourth and Fifth Themes together. This result is staggered each time you roll it. The first time a 10 is rolled, choose the Fourth Priority Theme. The second time a 10 is rolled, choose the Fifth Priority Theme. When a 10 is rolled again, it's back to the Fourth Priority Theme, and so on. These

**Plot Point Theme Table**

<b>1-4</b>	<b>FIRST PRIORITY - 1</b>
<b>5-7</b>	<b>SECOND PRIORITY - 2</b>
<b>8-9</b>	<b>THIRD PRIORITY - 3</b>
<b>10</b>	<b>FOURTH/FIFTH PRIORITY - 4/5</b>

results span across Turning Points. For instance, if on the last Plot Point of Turning Point 3 you rolled a 10 and got the Fourth Priority, then when you started Turning Point 4 you rolled a 10 again, the Theme would be the Fifth Priority.

If you roll a 10 and forget what the last priority Theme was that you selected, then just start the cycle over with the Fourth Priority.

The other two dice are used to determine your Plot Point from the Plot Point Table. Go down the numbers in the column under the Theme you rolled, and find your Plot Point on the left. Each Plot Point has a title that indicates what it is about and gives you something you can write on the Adventure Sheet. They also include some explanation and sometimes an example. A few Plot Points require additional explanation and will be discussed further in this chapter.

Some Plot Points will require Characters to be Invoked to go along with the Plot Point. This means the Plot Point directly involves those Characters, and their names would be listed on the Adventure Sheet beside the Plot Point. We will talk about this more later in this chapter.

Every Turning Point must have no fewer than two Plot Points, and no more than five. This means you will roll five times on the Plot Point table. Some of the rolls will give you a result of "None". This means there is no Plot Point for the slot you just rolled for and it would be entered on your Adventure Sheet as a "None" on that line. You can have no more than three "None" results. If you roll a fourth, then disregard it and roll again.

You are done rolling Plot Points for this Turning Point when you have rolled your fifth Plot Point, including the "None" results.

## PUT IT ALL TOGETHER

At this point you have a Plotline in mind, you know if it's an Advancement or a Conclusion, and you have anywhere between two and five Plot Points for your Turning Point. Combine all of this and interpret what you think this means for your Adventure. This is your Turning Point.

For instance, let's say you're crafting an Adventure for a group of space-faring explorers aboard the rogue ship Stardrifter. You're working up a Turning Point, the Plotline is, "Return the rescued hostage home safely." The crew of the Stardrifter rescued the hostage from a group of pirates after a skirmish earlier in the Adventure. The Stardrifter is making its way through space, trying to avoid the pursuing pirates and return the hostage to her home planet ... and her wealthy family, hopefully with a substantial reward as a result.

Rolling up the Plot Points, they get the following: A High Energy Gathering, None, None, Bad News, and Escort Duty.

You decide that this means the crew of the Stardrifter had made arrangements to meet a member of the hostage's family on a space station at a busy nightclub (A High Energy Gathering). The Player Characters are nervous bringing the hostage off the ship and into the station, fearing the pirates may have agents there, but they were instructed to bring her to the meeting. They bring her, guarding her carefully along the way (Escort Duty). Once they reach the club, however, they find that their point of contact has not shown up, and they learn that the emissary was intercepted by pirates and was killed in space before arriving (Bad News). The Game Master decides to use this Turning Point to show the Player Characters how much danger they are in, and to what lengths the pirates will go to get their hostage back. They also know they have no choice, there are no short cuts: they need to get the hostage all the way home.

## INVOKING PLOTLINES AND CHARACTERS

At the beginning, and throughout, the creation of a Turning Point, you will have need to refer to Plotlines and Characters on the Lists. When a Plotline or Character is called upon, they are considered Invoked. This will happen, for instance, at the start of a Turning Point when you determine which Plotline this Turning Point addresses.

Similarly, during the rolling and determining of Plot Points, many Plot Points will need to refer to Characters. These are determined by rolling on the Characters List. When one or more Characters have been associated with a Plot Point, they are considered to have been Invoked.

An Invoked Plotline or Character is considered to be an important element in a Turning Point. The more Plotlines and Characters are Invoked in an Adventure, the more important they become to the Adventure overall. This is represented in The Adventure Crafter by writing the Invoked Plotline or Character down on the Plotlines or Characters List again, earning them another slot on the List whenever they are Invoked in a Turning Point. This means that a specific Plotline and individual Characters can appear in their List more than once, giving them a greater chance of being Invoked again in the future.

There are a few guidelines to follow when Invoking:

- A Character may be Invoked more than once during a single Turning Point, for instance being Invoked in two separate Plot Points. However, the Character is only written down on the

Characters List one time during any given Turning Point where they are Invoked. In other words, a Character is written down on the Characters List for being Invoked during a Turning Point, whether Invoked once or any number of times.

- A Plotline or Character can only appear on a List a maximum of three times through being Invoked. For instance, a Plotline is placed on the Plotlines List when it is first created. In the next Turning Point it gets Invoked, so the Player writes that Plotline down again on the Plotlines List. A couple of Turning Points later it again is Invoked, earning its third placement on the Plotlines List. If the same Plotline gets Invoked in any succeeding Turning Points it will not be recorded on the Plotlines List again since it has already maxed out at three listings. The same goes for Characters. The only exception to this rule are results on the Meta Plot Points table that instruct you to add Plotlines and Characters to the Lists, which can bring you above the usual three listing maximum.

- When a Plot Point Invokes a Character, it means that Plot Point is about that Character. However, it doesn't necessarily mean it is only about that Character. For instance, a Plot Point that calls for someone to be attacked may cause you to roll to see which Character is attacked. However, you may decide that the Character is the first one attacked, and that the attackers also attack others in the Turning Point. Or maybe you decide that the Character you rolled represents a group of people, and the entire group is attacked. You should follow the logical path that makes the most sense, whether it makes sense to apply a Plot Point only to the Invoked Character or to the Invoked Character and others associated with them.

## MAKING IT INTO SOMETHING MEANINGFUL

At the end of this chapter is the Plot Points table, which sprawls out across 26 pages. Yes, that's a lot of table (there is also a four page summary of the entire table for quicker reference if you don't wish to see the full text of each Plot Point). There are hundreds of Plot Points, each with their own descriptions. Once you are done making your rolls for a Turning Point, you're going to end up with a nice little pile of Plot Points, Invoked Characters, and an Invoked Plotline.

So what do you do with that?

Interpretation is the key here. Take all that you have rolled and make it meaningful for your Adventure. The Plot Points give you just enough information to be suggestive of adventuring content, but they are not so specific that they can't be applied to

your particular Adventure and Storylines in all kinds of ways. It's your task as the Gamemaster to hammer all of these results into its final form. There are various ways you can go about doing this, which is discussed more in the chapter Paths Of The Adventure Crafter starting on page 68.

Later in this chapter we'll return to the adventurer's in Kragan Pit for an example of how the Plot Points are turned into something meaningful.

## HOW TO USE TURNING POINTS

As stated previously, Turning Points are the building blocks of your Adventure. A series of Turning Points associated with a Plotline detail how that Plotline begins, how it develops, and how it ends. One or more Plotlines, each with their own arcs developed through Turning Points, combined make up your total Adventure.

There are various ways in which you can think of your Turning Points and how to use them.

### Scripting

When you create a series of Turning Points for a Plotline, the end result will appear very linearly scripted. For instance, let's say you are running a fantasy Adventure and the Plotline is "Rescue the princess from the dragon." This Plotline ends up being made up of five Turning Points. In each Turning Point something distinct happens. For instance, let's say the Turning Points end up like this:

1. The heroes are hired by King Drundor to rescue his beloved daughter from the dragon Ylogor, who abducted her to spite the King for refusing to pay him tribute.
2. The heroes travel through the Fasmore Woods where they encounter and battle cultists who worship Ylogor and wish to hinder the heroes assault on his cavern.
3. After getting past the cultists, the heroes have to make their way through the treacherous forest, where they encounter several dangers such as a rickety bridge across a chasm.
4. The heroes discover the dragon's cavern and make their way inside, battling a nest of giant spiders that serve as guardians to their dragon lord's home.
5. The heroes make it to the heart of the cavern and encounter the dragon, where they defeat it in battle and rescue the princess.

Here we have a completed Storyline for "Rescue the princess" composed of five Turning Points. The action described is very specific, and this is typical of how the Adventure Crafter works. Each Turning Point will offer detail and specificity. This gives you



the clearest picture of a Turning Point, and it is now up to you, as the Gamemaster, how much of this detail you wish to use.

If you wanted to go with a completely linear and almost fully scripted Adventure, you could go with the results as is. In the example of our band of princess-rescuing heroes, you have the Adventure neatly laid out for you as the GM, ready to run the Players through.

### Using Turning Points As Inspiration

A level of detail below following a script would be using the Turning Point results as a guideline or inspiration. For instance, in our rescue Adventure, the GM decides that all of these results are the most likely courses of action, but things may change midway through and the GM makes plans for that. The GM may also change details to suit her tastes as the Adventure takes shape in her mind, and she may add additional Scenes and elements to her Adventure to flesh it out more.

For instance, in the first Turning Point, the GM decides to spice up the initial encounter with the king with an additional event at his palace that involves a Ylogor cultist who attempts to assassinate a Player Character. The GM may decide to do this to add some action to the first Turning Point since there isn't a lot going on besides setting up the Plotline, and that encounter could also serve as foreshadowing for the troubles they will face later in the woods.

This encounter was not indicated by The Adventure Crafter, but was inserted by choice by the Gamemaster. When working with the script that the Adventure Crafter provides, you are using it as inspiration and raw material for you to play with as you wish.

Similarly, the GM may decide to throw additional encounters into the woods or the cavern, inspired by the events generated by the Plot Points. Maybe the GM wants more dangers encountered in the forest, such as a guardian elemental who tries to stop the heroes. Maybe the GM also inserts some passive dangers into the cavern, such as traditional pit traps or the like.

When using Turning Points as a script for your Adventure, the Turning Points become almost a scene by scene description of events. When using Turning Points as inspiration, you are more likely to insert additional Scenes into your Adventure, effectively creating your own Turning Points that are inspired by the ones generated by the Adventure Crafter.

## Adventure Seeds

You don't have to use The Adventure Crafter to work up an entire Adventure. You can use it to create an Adventure idea, a seed, that you then run with as you please. To do this, you only need to make a couple of Turning Points, or maybe no more than the first one. Make enough Turning Points until you have a workable idea that you can then develop yourself.

For instance, with our rescue example, the GM may have stopped after the very first Turning Point. This is going to be a classic Adventure about heroes rescuing a princess from an evil dragon. That's a fairly thin seed, but it is a specific idea that the GM can run with on his own. If he wants more information, he can generate more Turning Points, stopping when he thinks he has enough and his creative juices are flowing.

## ALL ABOUT PLOT LINES

Your Plotlines are the challenges and goals the main Characters in your Adventure are facing. They are the problems to solve and the reasons why the Adventure is taking place. Every Turning Point is about a Plotline. We've covered how to maintain your Plotlines in the Plotlines List, and how to roll to determine which Plotline will be the focus of a Turning Point. We're going to look a little closer at the three different ways Plotlines will present themselves in a Turning Point: New, Advancement, and Conclusion.

## New Plotlines

A New Plotline occurs when you start an Adventure and have no Plotlines to begin with or, when rolling for a Plotline for a new Turning Point, the Plotlines List gives you a result of "New Plotline". There are also a couple of Plot Point results that will cause a New Plotline to appear.

When a Turning Point is about a New Plotline, it is establishing that Plotline in the overall Adventure. Remember that even though all your Plotlines appear in the same Adventure, they are each separate issues for the Characters to resolve. New Plotlines may be connected to a current Plotline, or they may be completely unrelated.

For instance, in the last chapter's example of the heroes entering Kragan Pit, the Plotline that developed in the first Turning Point was called, "Deliver the relic." This is likely going to be the main Plotline for that Adventure, as it is what compels the heroes to enter the caverns and is their mission.

A few Turning Points later, the Adventure Crafter may call for the formation of a New Plotline. Let's say by now the Characters are deep within Kragan Pit. They've encountered and overcome some dangers and are on their way to fulfilling the primary mission of delivering the relic. In a new Turning Point, they encounter a group of goblins which they slay. The heroes find a villager crumpled on the ground, nearly dead. He says the goblins abducted him and his daughter. He implores the Characters to find and save his daughter before the goblins have her for stew.

The GM decides that this is the New Plotline: "Save the villager girl." She would write the new Plotline on the Plotlines List, and now the Adventure has two Plotlines. Future Turning Points may Invoke either Plotline, depending on how the dice land.

The new Plotline of rescuing the villager has nothing to do with the initial Plotline, but it becomes part of the overall Adventure anyway.

A few Turning Points later, you may have yet another "New Plotline" result. In this Turning Point, maybe the Characters encounter a chamber with part of the roof caving in. The GM uses this to decide that the Kragan Pit is crumbling the deeper the Characters bring the relic into it, and at some point it will fully collapse. This gives the Characters the added challenge of not only completing their quest, but of also getting out alive. The GM decides to call this New Plotline, "Escape the pit before it collapses," and writes it on the Plotlines List. This New Plotline is directly related to the first Plotline, but it presents a new challenge to the Player Characters.

By now, the Plotlines List might look something like this:

Plotlines List	
1-4	<i>Deliver the relic</i>
5-8	<i>Deliver the relic</i>
9-12	<i>Save the villager girl</i>
13-16	<i>Deliver the relic</i>
17-20	<i>Save the villager girl</i>
21-24	<i>Escape the pit before it collapses</i>
25-28	CHOOSE MOST LOGICAL PLOTLINE
29-32	CHOOSE MOST LOGICAL PLOTLINE
33-36	CHOOSE MOST LOGICAL PLOTLINE

The Players are likely about seven Turning Points into their Adventure by now. You'll notice that "Deliver the relic" has appeared three times in the List. It may have been Invoked in more than three Turning Points, but a Plotline maxes out at three entries on the List.

## Plotline Advancements

As our heroes descend into Kragan Pit and generate more Turning Points, most of the time the Plotline Invoked for a Turning Point is going to be an existing Plotline on the Plotlines List. When this happens, the Turning Point is all about advancing that Plotline, perhaps giving it some new twists and turns or fleshing it out more.

For instance, the "Deliver the relic" Plotline appeared in the first Turning Point and got the Adventure started. Maybe in Turning Point 2 it was Invoked again. That Turning Point may have been about the heroes fending off a group of goblins as they fire arrows down at them from high up on the walls. A few Turning Points later, "Deliver the relic" may be Invoked again, sending yet another danger at the heroes as they make their way through the Adventure.

A Turning Point that's a Plotline Advancement is all about discovering the next turn of events for that Plotline, allowing the Player Characters to take another step toward resolving it.

## Plotline Conclusions

At some point a Plotline is going to end. This happens when you get a result of "Conclusion" on the Plot Points table. This means that this Turning Point is all about the Invoked Plotline coming to a finish. In Kragan Pit, this most likely means the heroes have reached the heart of the cavern and have delivered the relic, concluding the first Plotline.

When you get a result of "Conclusion," that is considered to be a Plot Point item itself. You can use it to mean any details that are necessary to help draw your Plotline to an end.

For instance, let's say your Adventure is about a superhero who has been battling a wolfman type of monster in town. Through the course of the Adventure, the hero has determined that the wolfman is a scientist named Derrek Raines who accidentally caused his condition, where he turns into the wolfish monster at night and goes on a rampage. Raines, despairing about his condition, is hiding somewhere in town. Each night he appears, he is stronger and more ferocious than the night before, giving our hero strong motivation to capture him quickly.

Through several Turning Points, the hero discovers that Raines is hiding in an abandoned funhouse at the edge of town. When rolling for the next Turning Point, the Player gets, "Nowhere to run," "Remote location," "Chase," "Conclusion," and "None." As the GM generated the Plot Points, she may have been thinking that "Nowhere to run" means the hero corners Raines in the funhouse, the "Remote location" seems pretty obvious as the funhouse itself. She decides that "Chase" means that, when first discovered, Raines will flee until cornered. Then she rolls "Conclusion," causing her to rethink this Turning Point a little. Whatever happens in this Turning Point, the wolfman is not going to escape. She decides that this means Raines, once cornered, will not find a way out and he and the hero will have their final, climactic battle.

Had the GM not rolled "Conclusion," she might build into the Turning Point a way for Raines to escape so that the chase wouldn't be over for the hero just yet.

TURNING POINT 5		PLOTLINE <input checked="" type="checkbox"/> New Plotline Development <input checked="" type="checkbox"/> Conclusion		Plotline: <i>Capture the wolfman</i>	
PLOT POINTS		CHARACTERS INVOKED			
1	<i>Nowhere to run</i>	<i>Raines</i>			
2	<i>Remote location</i>				
3	<i>Chase</i>	<i>Capt. Awesome / Raines</i>			
4	<i>Conclusion</i>				
5	<i>None</i>				

When a Plotline Concludes, it can be a surprise. You had initially been developing the Turning Point as a Plotline

Development, then it turns into a Conclusion. This may cause you to rethink how you'd been conceptualizing your Turning Point up until that time. That's okay. In fact, this is a good opportunity to talk about ...

## BRINGING ORDER TO YOUR TURNING POINT

As you generate Plot Points, you'll likely be thinking what they mean and how they fit into your Adventure, but your ideas may be vague to begin with. New Plot Points will suggest new ideas. There is no hard and fast rule that says you must decide what a Plot Point means as soon as you generate it versus when you are done. It may be preferable to you to wait until you've generated all of your Plot Points first, then take a step back and look at them and decide what they all mean.

Feel free to decide what a Plot Point means and then to change your mind if you get a better idea or if a later Plot Point in the Turning Point suggests another course. The creation of a Turning Point should be considered a fluid, active, and evolving exercise, just like the entire creation of your Adventure. It's as much about your own personal style as it is about mechanical rules, and you should allow yourself to gravitate to what works best for you. Generating Plot Points is kind of like being in a writing room with people discussing ideas for a script. Plot Points are ideas and suggestions being thrown out there to be included in the Scene. You, as the Artistic Director, are in charge of stringing all of these ideas together into something that makes sense.

Once you decide what a Turning Point is all about, you may want to jot down a few thoughts on the notes section under the Turning Point on the Adventure sheet to remind yourself if it isn't obvious from the Plot Points when looking back on it later.

Let's try an example of a Turning Point developing. We're back to our Kragan Pit heroes. They are on Turning Point number four, and the Plotline rolled is "Rescue the villager." The heroes have already been sentenced to enter the pit, they have already had a dangerous encounter with goblins firing arrows at them. They had the encounter with the roving goblins where they found the dying villager and learned about his abducted daughter. Now, deeper into the Adventure, something else happens and the GM needs to determine what it is.

Entering the fourth Turning Point, our Characters List looks like this:

Characters List	
1-4	<i>Eric the knight</i>
5-8	<i>Rico the sorcerer</i>
9-12	<i>Ethenia the cleric</i>
13-16	<i>Eric</i> CHOOSE MOST LOGICAL CHARACTER
17-20	<i>Kagal</i> NEW CHARACTER
21-24	<i>Eric</i> NEW CHARACTER
25-28	<i>Goblins</i> NEW CHARACTER
29-32	<i>Villager father</i> CHOOSE MOST LOGICAL CHARACTER
33-36	<i>Ethenia</i> NEW CHARACTER
37-40	<i>Goblins</i> NEW CHARACTER
41-44	NEW CHARACTER
45-48	CHOOSE MOST LOGICAL CHARACTER
49-52	NEW CHARACTER

The Themes list looks like this:

Themes		
1	<i>Tension</i>	1-4
2	<i>Personal</i>	5-7
3	<i>Social</i>	8-9
4	<i>Mystery</i>	10
5	<i>Action</i>	10

Our Turning Point summary is nice and blank, waiting for us to fill it in with Plot Points. So let's get started!

The GM rolls 3d10 for the first Plot Point of this Turning Point. The Theme die roll is 1. Consulting the list of Themes for this Adventure, we see that a 1 result gives us "Tension," this Adventure's primary Theme.

The other two dice gave us a result of 75. Checking the Plot Points table (which we'll be getting to later in this chapter) under the Tension column, we get a result of "A Need to Hide." This Plot Point requires a Character to be Invoked to see who needs to hide. Rolling 1d100 and consulting the Characters List, we get 83 for "New Character". Using the Character crafting rules (we'll go over that later in this book as well, starting on page 60) the GM determines that the new Character in question is the villager's daughter who was mentioned in a previous Turning Point. Maybe the girl has escaped her goblin captors and is hiding from them. The GM decides to Invoke another Character for this Plot Point to see who the girl, whom we'll name Dreana, is hiding from. Rolling 1d100 and checking the Characters List, we get 24 for Eric. For some reason, Dreana is hiding from the Player Character Eric in this Turning Point. The GM doesn't know why yet, but figures the later Plot Points in this Turning Point will clear it up.

So far, the Turning Point on the Adventure Sheet looks like this:

TURNING POINT <b>4</b>		PLOTLINE <input checked="" type="checkbox"/> New Plotline Development <input type="checkbox"/> Conclusion		<i>Rescue the villager</i>	
PLOT POINTS				CHARACTERS INVOKED	
1	<i>A need to hide</i>			<i>Dreana / Eric</i>	
2					
3					
4					
5					
Notes					

Since two Characters were Invoked, we need to update the Characters List. Dreana is a new Character, having no mentions on the List previously, so she goes on there in the next available slot. Eric already appears in the Characters List the maximum of three times, so he doesn't get added again.

### Characters List

1-4	<i>Eric the knight</i>
5-8	<i>Rico the sorcerer</i>
9-12	<i>Ethenia the cleric</i>
13-16	<i>Eric</i> CHOOSE MOST LOGICAL CHARACTER
17-20	<i>Kagal</i> NEW CHARACTER
21-24	<i>Eric</i> NEW CHARACTER
25-28	<i>Goblins</i> NEW CHARACTER
29-32	<i>Villager father</i> CHOOSE MOST LOGICAL CHARACTER
33-36	<i>Ethenia</i> NEW CHARACTER
37-40	<i>Goblins</i> NEW CHARACTER
41-44	<i>Dreana</i> NEW CHARACTER
45-48	CHOOSE MOST LOGICAL CHARACTER
49-52	NEW CHARACTER
53-56	

On to the second Plot Point. Rolling 3d10, we get a Theme roll of 9 and a Plot Point roll of 12. Normally, this would indicate the Theme is Social, but a result of 12 on the Plot Point table gives us a result of "None", meaning nothing happens with the second Plot Point.

Now our Turning Point summary looks like this:

TURNING POINT <b>4</b>		PLOTLINE <input checked="" type="checkbox"/> New Plotline Development <input type="checkbox"/> Conclusion		<i>Rescue the villager</i>	
PLOT POINTS				CHARACTERS INVOKED	
1	<i>A need to hide</i>			<i>Dreana / Eric</i>	
2	<i>None</i>				
3					
4					
5					
Notes					

The GM moves on to the third Plot Point, rolling a 3 for Theme and a 47 on the Plot Point table. That gives us a Theme of Tension again, and a Plot Point of "A Character Is Incapacitated." This calls for us to Invoke another Character to see who gets

## TURNING POINTS AND PLOT POINTS

incapacitated. The GM rolls 1d100, gets 40, consults the Characters List, and gets “Goblins”.

This gives the GM some ideas about this Turning Point. Dreana appears to be free and hiding, and there are incapacitated goblins. The GM is thinking now that Dreana did something to knock out or kill a pair of goblins who were taking her somewhere. She heard the Player Characters approaching and thought they were more goblins, so she hid.

Since goblins got Invoked, and they only appear on the Characters List twice, the GM adds them again to the List. Our Turning Point 4 summary looks like this now:

TURNING POINT	4	PLOTLINE	New Plotline Development Conclusion	Rescue the villager
PLOT POINTS		CHARACTERS INVOKED		
1	A need to hide	Dreana / Eric		
2	None			
3	A character is incapacitated	Goblins		
4				
5				
Notes				

Moving on to the fourth Plot Point, the GM rolls a 7 for the Theme, getting Personal, and a 66 for the Plot Point, getting “Character Connection.” This Plot Point requires you to Invoke two Characters to see whom a connection forms between. Rolling 1d100 twice on the Characters List, we end up with 49 for a new character and 22 for Eric. This Turning Point calls for yet another new Character to be generated. The GM determines that the new Character is a warrior by the name of Drago. (There are rules for generating New Characters, which we’ll get to later on page 60).

At this point, the GM is thinking that Drago is a local warrior who was in pursuit of the goblins after they attacked the villagers. He entered Kragan Pit in an effort to rescue the girl. He succeeded in slaying the goblins transporting her, but was wounded in the process. He and the girl are both hiding when the Player Characters enter this area. The GM decides that the Character connection that the Plot Point is calling for between him and Eric is because both of them are fighters, and Eric has heard of Drago. He knows the man by reputation and respects him. This is going to make things difficult for the party, however, since Drago is going to urge them to abandon their mission and help him escort the girl out of the Pit. If they refuse, then Drago will have no choice but to continue on with the party. This will cause some concerns for the party, since Drago is badly wounded and may be more of a liability than an aid. The girl, also, will slow them down, giving them something else to worry about. However, if they leave the Pit now, they may be viewed as having

failed their mission by the locals who sentenced them into the Pit, which could cause troubles for them outside.

This is how the GM is thinking of this Turning Point now, with the summary looking like this:

TURNING POINT	4	PLOTLINE	New Plotline Development Conclusion	Rescue the villager
PLOT POINTS		CHARACTERS INVOKED		
1	A need to hide	Dreana / Eric		
2	None			
3	A character is incapacitated	Goblins		
4	Character connection	Eric / Drago		
5				
Notes				

The Characters List looks like this:

Characters List	
1-4	Eric the knight
5-8	Rico the sorcerer
9-12	Ethenia the cleric
13-16	Eric CHOOSE MOST LOGICAL CHARACTER
17-20	Kagal CHOOSE MOST LOGICAL CHARACTER
21-24	Eric CHOOSE MOST LOGICAL CHARACTER
25-28	Goblins CHOOSE MOST LOGICAL CHARACTER
29-32	Villager father CHOOSE MOST LOGICAL CHARACTER
33-36	Ethenia CHOOSE MOST LOGICAL CHARACTER
37-40	Goblins CHOOSE MOST LOGICAL CHARACTER
41-44	Dreana CHOOSE MOST LOGICAL CHARACTER
45-48	Goblins CHOOSE MOST LOGICAL CHARACTER
49-52	Drago CHOOSE MOST LOGICAL CHARACTER
53-56	CHOOSE MOST LOGICAL CHARACTER

There is one more Plot Point to go for this Turning Point. The GM rolls 3d10 and gets a 9 for the Theme, Social, and 67 for the Plot Point, “Injustice.” The GM decides to interpret this as a motive that the goblins have for abducting the villagers in the first

place. They've been terrorizing the locals ever since the Pit "woke up" and began emanating evil energy. The goblins take local humans to make them work as slave labor deep in Kragan Pit, expanding its caverns and trying to build it into a fortress.

As the fifth Plot Point, that's the last one for this Turning Point. The summary now looks like this:

TURNING POINT <b>4</b>		PLOTLINE <input checked="" type="checkbox"/> New Plotline <input checked="" type="checkbox"/> Development <input checked="" type="checkbox"/> Conclusion		<i>Rescue the villager</i>	
PLOT POINTS			CHARACTERS INVOKED		
1	<i>A need to hide</i>	<i>Dreanna / Eric</i>			
2	<i>None</i>				
3	<i>A character is incapacitated</i>	<i>Goblins</i>			
4	<i>Character connection</i>	<i>Eric / Drago</i>			
5	<i>Injustice</i>				
Notes					

The Gamemaster takes all of this and considers what she's already thought about her growing Plot Points. She decides that this Turning Point means this: As the Player Characters delve deeper into the Pit, they will come across a large corridor littered with cages and chains, as well as the body of two dead goblins. If the Characters check, they will discover that the goblins were freshly slain, within the last quarter hour even. If they search the area, a wounded man armed with a sword, Drago, will surge out of his hiding place behind a barrel and threaten the Characters. Eric will recognize this man, which will give him the chance to calm hostilities and talk with Drago, who will settle down when he discovers that the Player Characters don't work for the goblins. They'll find that the girl they learned about from the fatally wounded villager is with Drago, who urges the Player Characters to help take her back to the surface outside. The GM at this point decides to give the Player Characters a moral dilemma. The relic they're carrying is no passive holy object. Before entering the Pit, priests had to imbue it with divine power. The charged relic will only last for 24 hours before it becomes defunct and can never be charged again. If the Player Characters do as Drago insists and escort the girl back out, they're going to lose valuable time backtracking and then re-entering the Pit, putting their mission at risk.

The Gamemaster used the Plot Points she rolled and put a few twists of her own into the mix to come up with the above scenario for this Turning Point. It gives another interesting wrinkle to her Adventure as well as some fresh challenges to hinder the Player Characters' progress.

## THE 'I DUNNO' RULE

The Adventure Crafter uses a random process to get results. You use your own imagination, through logic and interpretation, to make sense of the results of that random process. However, sometimes The Adventure Crafter is going to kick something out to you that either makes no sense or that you just don't want for your Adventure.

For instance, if you roll a Plot Point that indicates one Character betrays another, and you roll up two Player Characters betraying each other, this may make no sense to you. For one thing, the Player Characters are controlled by the Players, not the GM, so you can't really tell them what to do. Also, it maybe just doesn't work for the Adventure no matter how it's interpreted.

In this case, you can invoke the "I Dunno" rule, which is a blanket way of saying, "That makes no sense, let's forget about it and move on." Either treat those Plot Point results as "None", re-roll, or feel free to change it however you wish.



## TURNING POINTS AND PLOT POINTS

I would suggest only ignoring random results when it truly makes no sense, you can't think of any good interpretations for it quickly, or it would somehow wreck your Adventure. It may be tempting to ignore an outcome when you get a result that is a little difficult to interpret. Sometimes it's worth it to make the extra effort to see how a new piece of the Adventure could possibly fit with the rest. If you still can't make it work, or the effort is diminishing your enjoyment of creating or running the Adventure, then feel free to toss it aside and move on.

## SPECIAL PLOT POINTS

The Plot Points on the 26 pages at the end of this chapter each have a title and a short description. Many of the titles are self explanatory, such as, "A crucial life support system begins to fail." The description will give more detail, sometimes with examples to illustrate ideas in how to apply it to an Adventure. Also, a description may help you decide if the Plot Point needs to Invoke a Character to attach to it. For instance, the description for Persuasion says, "A Character tries to persuade another Character to do something. This persuasion can take many forms, from pleading with them to threatening them, for instance." This description makes it clear that two Characters will need to be Invoked for this Plot Point: the Character doing the persuading, and the Character who is the target of the persuasion.

It won't always be obvious if a Plot Point needs to Invoke a Character. It's ultimately up to you if it does or doesn't. For instance, if you roll the Plot Point "Impending Doom," you may decide that this applies to all of the Characters in the Adventure or to everyone in the current Turning Point, without any need to check for a specific Character to Invoke.

Some of the Plot Points are complicated enough that their title and description may not be enough to explain all that the Plot Point is about. In that case, following are a number of Plot Points with additional explanation.

### Conclusion

The first entry on the Plot Points Table is "Conclusion." Should you role this, and the Plotline for this Turning Point is a Plotline Advancement (which is the default for an existing Plotline in a Turning Point) it then turns into a Plotline Conclusion. The "Conclusion" is considered a Plot Point in and of itself. It would be added to the Plot Points line on your Adventure Sheet, like this ...

TURNING POINT	6	PLOTLINE	New Plotline Development Conclusion	Slay the beast
PLOT POINTS		CHARACTERS INVOKED		
1	A character is attacked in a non-lethal way	Nathan / the beast		
2	Rescue	Sgt. Coker		
3	Conclusion			
4	The secret to the power			
5	None			
Notes				

The reason "Conclusion" is considered a Plot Point itself, and not just a change in condition of the Plotline from Advancement to Conclusion, is that it requires you to engineer the Turning Point to bring about the end of that Plotline. This means the "Conclusion" itself brings elements to the table.

For instance, let's say you have an Adventure where a party of WWII soldiers are hunting a beast that has been killing people. The bulk of the Adventure has been about the Player Characters figuring out what's going on and tracking the monster to its lair. In the process, a Character gets abducted by the monster, giving the Player Characters pressure to locate the beast so they can rescue that person before the monster kills them.

As the GM rolls up Plot Points for this Turning Point, she gets "A character is attacked in a non-lethal way" and "Rescue" for her first two Plot Points. The Plot Point Invokes one of the Player Characters, Nathan, as being the target of the attack and the beast as being the attacker. The rescue is for Sgt. Coker, the soldier who was taken.

So far, the GM is thinking that as the Player Characters hunt a bombed out building for the beast (since the Plotline for this Turning Point is "Slay the beast"), the monster makes a quick hit and run attack on Nathan then flees, presumably toward its lair where Sgt. Coker is stashed.

Then the GM rolls "Conclusion." This changes things. The Plotline for this Turning Point is "Slay the beast," so now the GM has to think that this Plotline will be drawn to a conclusion.

She continues with her original thinking, that the soldiers are exploring a bombed out building and the monster attacks Nathan. It's a quick hit and run, requiring the Player Characters to chase after it. Like the GM figured, she decides the monster retreats to its lair deeper within the building.

The next Plot Point she rolls is "The secret to the power." She already knows, from other events that happened previously in the Adventure, that the monster is supernatural in origin. She decides that its nest has a glowing orb that gives the beast power. The creature abducts humans and encases them in webbing near the orb, which slowly drains away their life essence. This stored power is then the beast's energy source, making it nearly indestructible.

The GM decides that the key to killing the beast is destroying the orb. If that's done, then it dies. She decides that this Turning Point is the culmination of the previous Turning Points, leading the Player Characters to the thing's lair for the final showdown.

If the GM had not rolled "Conclusion," the events may have been similar, but she may have decided that destroying the orb doesn't kill the monster. Instead, after the Player Characters destroy the orb the monster flees. It is less powerful now and will be easier to hunt.

Once a Plotline reaches a Turning Point where it is Concluded, cross out that Plotline on all the lines where it's listed on the Plotlines List. That Plotline is now done. If you roll a Plotline later and get a line that is crossed out, treat it as a "Choose most logical Plotline" result.

## Locations

Most of the Plot Points can be thought of as fiction tropes. There are lots of entries like "Wanted by the law" and "A secret weapon". These Plot Points are meant to be evocative of ideas to inspire you, worded specifically enough to make you think of something in particular but also worded generally enough that you can shape the idea into many different forms. There are some entries, however, that indicate a location instead of a plot concept.

The Adventure Crafter deals a lot with Plotlines, Characters, Turning Points, the motives of people and the turning of events. What it doesn't touch on much are locations. Locations are usually assumed to be inferred when you interpret a Turning Point and to come naturally from the other events of the Adventure. Some locations, however, bring with them a certain mood or opportunities for story elements to develop. This is why the Plot Points Table consists of some general locations, such as "Remote location" or "Shady places".

When a location Plot Point pops up, enter it on the line of the Adventure Sheet just like any other Plot Point. This Plot Point means the activity of the Turning Point will take place at a location like that indicated by the Plot Point.

If you roll more than one location Plot Point for the same Turning Point, you can try to either combine the two locations into a single location, or consider that this Turning Point involves some of the action occurring at one location then moving to another. For instance, "Remote location" and "Shady places" may be a magical street corner that can only be accessed by special doors and is a place where forbidden lore is sold. Or, you may decide that the Turning Point initially takes place in a remote location, let's say the outskirts of town. The Characters gain a clue

there to a mystery they are trying to solve which leads them to a shady place, a hidden nightclub in town where you can only enter if you have the password.

## Tone

Similar to locations, some Plot Points will suggest a tone for the Turning Point. For instance, the Plot Point "Grisly tone" doesn't specify anything in particular happening, what it does indicate that whatever is happening in the Turning Point be given a macabre flavor. Tone Plot Points also take up a slot on the Adventure Sheet just like any other Plot Point.

An example of how to incorporate a tone into a Turning Point might be if your Turning Point calls for some Characters to encounter someone in a forest who then attacks them. If the GM rolls "Grisly tone" as another Plot Point, he might change the Turning Point a bit and say that the stranger they encounter is wearing blood spattered clothing, implying this encounter is not his first murderous enterprise of the evening.

There are also a few Plot Points that specify a time of day, such as the Plot Point "At night". These exist to lend a certain tonal atmosphere to your Turning Point.

## Characters

Some Plot Points, in their descriptions, will specifically say that the Plot Point applies to one or more Characters. In this case, you need to roll on the Characters List to figure out who the Characters are whom the Plot Point is referring to. However, whether the description of a Plot Point calls for it or not, it is up to you if you need to Invoke a Character for a Plot Point. Generally, if the Plot Point would make no sense unless it was attached to a Character then roll for someone on the Characters List. If it doesn't make sense unless there are two Characters Invoked ... for instance, if one Character has to be interacting with another ... then roll for two Characters.

For example, the Plot Point "Character has a clever idea" needs a Character Invoked quite clearly. The Plot Point "Suspicion" needs two Characters Invoked; one Character to be feeling suspicious and another for the first Character to be suspicious of.

You will rarely Invoke more than two Characters, even if the Plot Point would involve more than the two specific Characters Invoked. Feel free to use your discretion in interpreting what a Plot Point means when it Invokes a Character. The one, lone

Character may be the only one involved in that Plot Point, or that Character may represent others.

For instance, let's say "Suspicion" was a Plot Point rolled for a Turning Point in a spy Adventure. The Player Characters are undercover agents, acting as art dealers, trying to gain entry into a foreign government's museum so they can get close to a high ranking official and steal his computer full of secrets. In the Turning Point, the Characters are trying to con their way past a security checkpoint and get into the museum. The GM rolls the Plot Point "Suspicion", now needing to Invoke two Characters to attach to it. She rolls the first Character, "Foreign agent". This Character is a catchall Character for any foreign agent, spy, or security officer they may run across. Essentially, the common mooks and grunts of the Adventure. For the second Character, she rolls "Natasha," one of the Player Character agents. The GM decides that the officer at the security checkpoint is looking over Natasha's identification and doesn't like what he sees. The GM decides that the guard is not only suspicious of Natasha, but also of everyone she's with.

It's a judgement call on the part of the GM how far to extend what Invoking a Character actually means. You should allow yourself a lot of leeway to get the most interesting result for your Turning Point and Adventure.

### Invoked Character Doesn't Fit

There are some Plot Points that may need an Invoked Character attached to them, but one of a certain variety. For instance, the Plot Point "Fame" calls for a Character who is famous, the Plot Point "An Organization" calls for a Character that's an organization.

When this happens, roll on the Characters List as normal. If you get a Character that fits the description, then you're good to go. If you get a Character who does not fit the description, then you have a few options. You could use the Invoked Character as inspiration and have the Plot Point reflect a Character associated with the one you rolled. For instance, with "Fame", if you roll a Player Character mage, maybe the Character the Plot Point refers to is a famous wizard this mage idolizes. Your second option is to consider this rolled result to be "Choose most logical character". Finally, if that doesn't work, consider the result to be "New Character" and come up with a new Character who does fit the description.

### Nonsense Results

Sometimes you're going to get results that make no sense no matter how you interpret them. For instance, if the Plot Point calls for one Character to attack another, and you roll for the Characters and get the same Character twice, there may be no way to spin this where it makes sense.

Whenever a roll on the Characters List gives you a result you just can't work with, change that result to "Choose most logical character".

If a Plot Point Table gives you a Plot Point that makes no sense when combined with the other Plot Points, then change that result to "None," wiping it out. If that would leave you with fewer than 2 total Plot Points for the Turning Point, then instead roll for another Plot Point (you need a minimum of 2 Plot Points per Turning Point).

Having said that, allow yourself to stretch your interpretation of a result before you decide that it's nonsense. For instance, if a Plot Point says that one Character rescues another one, but the Character doing the rescuing is at a far distant location, maybe the rescue comes in a less obvious fashion. Maybe a group of mercenaries show up and rescue the Character, who discovers that the mercs were hired by the Invoked Character.

### Duplicates

The Plot Points are purposefully worded generally enough so that they can be interpreted in many ways to fit into your Adventure. They are meant as much as inspiration as they are as instruction. As such, there is usually more than one Plot Point that could be used to describe the same events in an Adventure.

For instance, "A work related gathering" and "Headquarters" could very likely both describe the exact same event: a group of similarly employed people gathering at a place they commonly gather at.

Although many Plot Points overlap with each other in their meaning, each still has its own unique flavor that can be used to sway your interpretation. For instance, with "Headquarters" the event pretty much has to take place at a formally recognized headquarters, while "A work related gathering" opens the possibility for a more social gathering and not necessarily at their primary place of work.

## Characters List Alteration

There are a few Plot Points that call for an adjustment to be made on the Characters List. For instance, “A figure from the past” automatically adds a new Character to the Characters List.

When a Plot Point makes a direct change to the Characters List the description of the Plot Point will clearly state so. These results are uncommon.

## Meta Plot Points Table

A result of 96-100 on the Plot Points Table will have you roll again on the Meta Plot Points Table. These Plot Points are separated from the main table since their results are rare and are qualitatively different than the main Plot Points. Meta Plot Points alter the Characters List and offer a chance to have combined Plotlines in a Turning Point. The results that impact the Characters List all revolve around increasing a Character’s presence on the List or reducing it, sometimes completely.

Although Meta Plot Points are still Plot Points and take up a Plot Point slot in a Turning Point, it is optional whether you want the Meta Plot Point to be reflected in the Turning Point or not as actual Adventure events.

For instance, let’s say we have a group of space explorers hurtling through the cosmos looking for wrecked ships in a battlefield to find valuable salvage. In this Turning Point, the GM has interpreted the various Plot Points rolled to mean that they discover an energy signature on a ship that they investigate only to discover that the energy is emanating from a battledroid that is still active and has gone insane from damage. It attacks the exploration crew as they make their way through the damaged ship.

At this point, for the last Plot Point of the Turning Point, the GM rolls a Meta Plot Point and gets “Character Steps Up”. She Invokes a Character to apply this to and gets one of the Player Characters. The GM will increase that Character’s presence on the Characters List by writing him in again, and she has the additional option of either working this into the narrative of the Turning Point or not. If she doesn’t, then she proceeds with the Turning Point as already imagined. If she wishes to give story meaning to the Meta Plot Point result, she may decide that the action of the Turning Point focuses on that Character. Maybe the battledroid hones in on him, for instance.

Meta Plot Points are unique in this way, that they may or may not have a story impact on the Turning Point. Meta Plot Points primarily exist to change the importance of Characters in an Adventure without them having to be Invoked, and they are the

only way that a Character’s presence on the Characters List can be reduced or eliminated.

The Meta Plot Points that call for a change to a Character listing are Invoking a Character just like any other Plot Point, except that the Character isn’t automatically added to the List again; the Meta Plot Point table will randomize how they are treated on the List. This means you roll on the Characters List to see who this Meta Plot Point affects. Most Meta Plot Points that pertain to a Character either require that the Character have one or more entries on the Character List removed, or one or more entries added. There are a few rules that apply to Meta Plot Points to help you carry them out:

- The Meta Plot Points that apply to Characters only apply to existing Characters in the Adventure. Results of “New Character” when Invoking a Character for a Meta Plot Point are treated as “Choose The Most Logical Character”.
- If the Character Invoked is a Player Character, and the Meta Plot Point either calls for that Character to be removed completely from the Characters List or to have so many slots removed that they are removed completely, then treat the result as “Choose The Most Logical Character” and choose another Character. A Player Character cannot be removed from the framework of the Adventure in this way. If there are no viable Characters in the Characters List to choose from, then roll again on the Meta Plot Points Table until you get a workable result.
- Although Meta Plot Points Invoke a Character, don’t add the Character to another listing on the Characters List like you would with a normally Invoked Character. The results of the Meta Plot Point table bypass the normal List management for Invoked Characters.

The “Plotline Combo” result requires you to roll on the Plotlines List for another Plotline to combine with the Turning Point’s original Plotline and make the Turning Point about both of them. It’s possible to get “Plotline Combo” more than once in a Turning Point, calling on you to combine three or even more Plotlines.

For instance, going back to our space explorers, let’s say the Plotline for their Turning Point was “Repair the ship.” Earlier in the Adventure, the explorers had a disastrous encounter with pirates that left their vessel badly damaged. They are trying to repair the ship, which is what has brought them to the battle debris in hopes of finding useful spare parts.

As one of the Plot Points for this Turning Point, the GM rolls “Plotline Combo”. She consults the Plotlines List and rolls on it, getting “Choose The Most Logical Plotline”. As there was only one other Plotline, she has no choice but to choose it.

## TURNING POINTS AND PLOT POINTS

The second Plotline of “Deliver the secret weapon schematics to Admiral Lenn” is Invoked and combined with the first Plotline. The GM thinks about this a bit. This Turning Point was initially about fixing the ship, so it made sense to have it take place in the battlefield to find useful wreckage. Now she needs to figure out a way to incorporate the second Plotline into the Turning Point too. The GM decides that the Character who handled the stolen schematics got a chemical residue left on them that the battledroid can detect. The war machine is focusing on that Character and is now aware of the stolen document, attacking the Character while crying out, “RELINQUISH THE SCHEMATICS OR DIE!”

If “Plotline Combo” is rolled and there is no additional Plotline on the Plotlines List, then treat it as a “New Plotline”. This can be an opportunity to have an existing Plotline spawn a new Plotline branching out from it in a Turning Point instead of developing separately in another Turning Point.

For instance, with the example above, maybe when the GM rolled “Plotline Combo” there was no second Plotline to choose from, so she had to make a new one. Based on the events transpiring in the Turning Point, she decides that after the battledroid takes a certain amount of damage, it’s circuits overload and much of its programming and memory is wiped out. This causes the droid to undergo a factory reset, and the Characters realize they can now take the battledroid and attempt to reprogram and retrain it to serve them. This creates the new Plotline of “Retrain the battledroid to serve us.” The GM decides this will be a time consuming and uncertain process, hence why it deserves to be a Plotline all by itself.

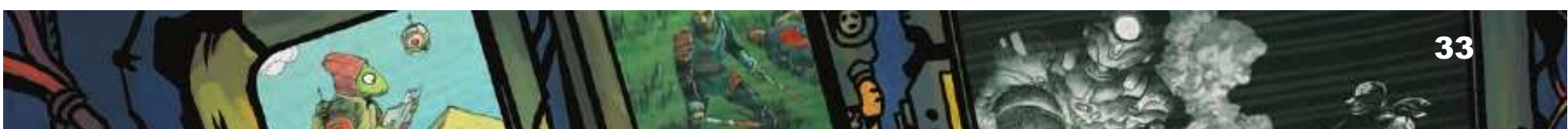
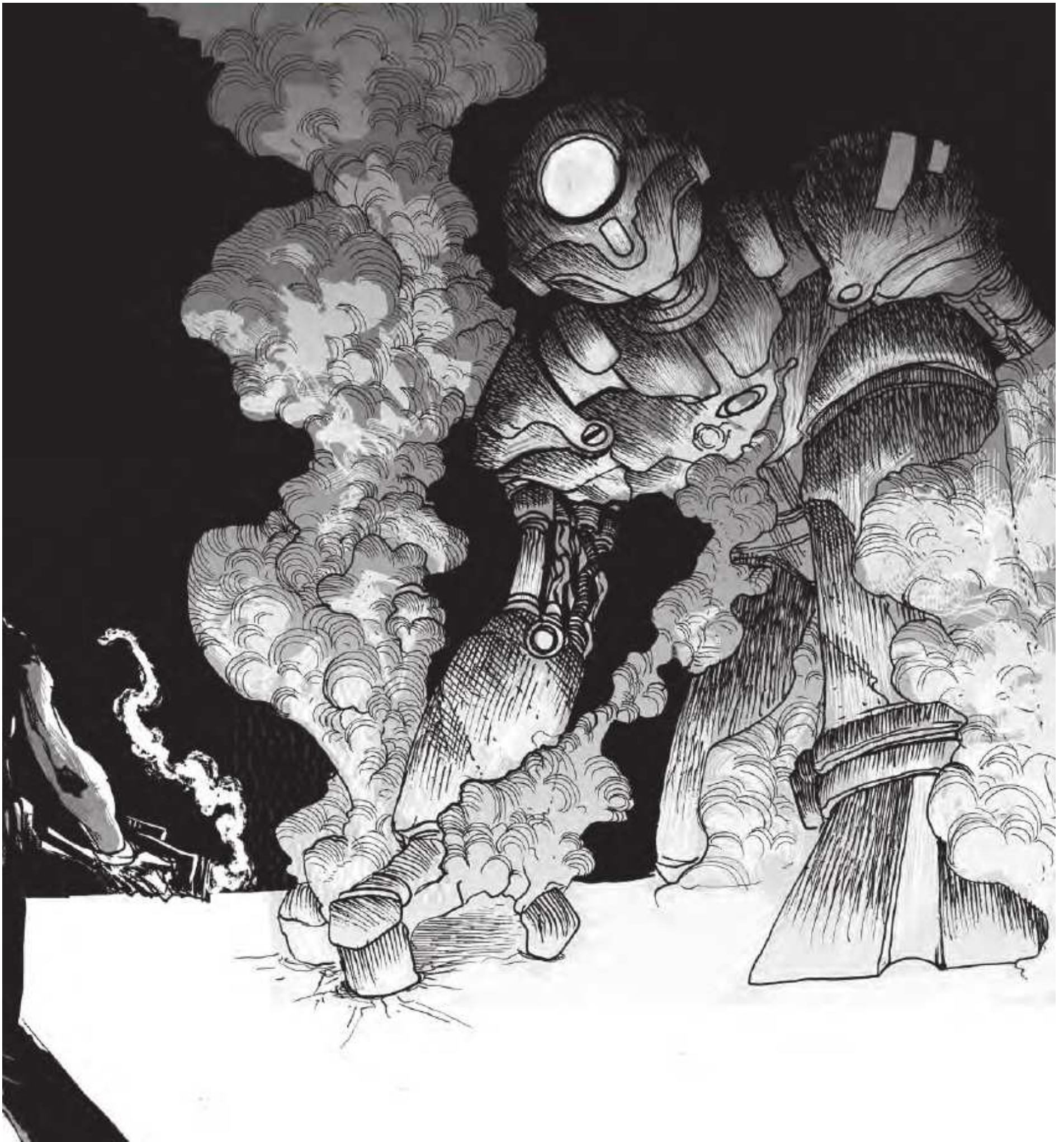
Generating a Turning Point can be involved. You are juggling a lot of details, from a Plotline to multiple Plot Points, Characters, and the overall course of the entire Adventure itself. A result of “Plotline Combo” can make things more complicated. If you get this result and have no idea what to do with it ... maybe the second Plotline rolled has no logical way to have it occur simultaneously with the original Plotline, or you end up with two results of “New Plotline” and you just don’t want to come up with two entirely new directions for the Adventure ... feel free to invoke the I Dunno rule and ignore this result. If you do this, then treat it as a Plot Point result of “None” and move on. The random results generated by The Adventure Crafter are meant to inspire your creativity, not stifle them, so whenever you feel you have run into a wall ignore the result for the good of the Adventure.

## Plot Points Table Reduction

The Plot Points Table is big. Really big. It spans 22 pages with a total of 184 Plot Points, each with a description. The descriptions of each Plot Point will be helpful to explain what the title of the Plot Point means and give you guidance in how to interpret the answer. After some usage, however, you’ll get used to the various Plot Points and you’ll read the descriptions less and less and rely more and more on the titles alone.

To make rolling on the Plot Points Table faster and easier, at the very end of the pages of tables (starting on page 56) you will find a reduced version of the table. This table, which spans only 4 pages, lists just the titles of each Plot Point and the numbers needed to roll them.





## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>CONCLUSION:</b> If this Turning Point is currently a Plotline Development, then it becomes a Plotline Conclusion. Incorporate anything necessary into this Turning Point to end this Plotline and remove it from the Plotlines List. If this Turning Point is a New Plotline or already a Conclusion, then consider this Plot Point a None.	1-8	1-8	1-8	1-8	1-8
<b>NONE:</b> Leave this Plot Point blank and go on to the next Plot Point, unless it would leave you with fewer than 2 Plot Points in this Turning Point, in which case re-roll.	9-24	9-24	9-24	9-24	9-24
<b>INTO THE UNKNOWN:</b> This Turning Point involves Characters entering a situation with unknown factors. To know the unknown, you have to commit to it. For instance, a magic portal where there is no way of knowing what's on the other side except by walking through it. Or, you discover a machine that is very powerful but you have no idea what it does, except if you turn it on. The only way to discover the unknown is to engage it, when it will be too late if you regret it.	-	25-26	25-26	-	-
<b>A CHARACTER IS ATTACKED IN A NON-LETHAL WAY:</b> A Character is attacked, but the assailant will not attack to kill.	25-26	-	-	-	-
<b>A NEEDED RESOURCE RUNS OUT:</b> A resource a Character needs has run out. The lack will cause problems. For instance, traveling a dinosaur filled jungle and running out of ammunition.	-	27	-	-	-
<b>USEFUL INFORMATION FROM AN UNKNOWN SOURCE:</b> A Character receives useful information from an anonymous source. Perhaps a note is found laying on your doorstep, or an email appears in your inbox with a photo that reveals something to the Character. Whatever the information is, it should impact the Plotline.	-	-	27-28	-	-
<b>IMPENDING DOOM:</b> Something terrible is going to happen, and it is approaching. For instance, an enemy army is advancing to invade and will be at the borders in a week.	-	28	-	-	-
<b>OUTCAST:</b> A Character is considered an outcast by other Characters for some reason. Maybe the Character is part of an ethnic group that is disliked in the area, or perhaps the Character is popularly believed to be the perpetrator of a heinous crime.	-	-	-	25-26	-
<b>PERSUASION:</b> A Character tries to persuade another Character to do something. This persuasion can take many forms, from pleading with them to threatening them, for instance.	-	-	-	-	25-26
<b>A MOTIVE FREE CRIME:</b> A crime is committed either in this Turning Point or is learned about in this Turning Point, with no clear reason why the crime was committed. Maybe someone was murdered for no obvious reason, or a building was broken into with nothing stolen.	-	29	29-30	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>COLLATERAL DAMAGE:</b> Whatever is going on in this Turning Point, the activity will spill over from the focus of that activity to things around it. This is particularly true for damaging events. For instance, a superhero defeats a villain in a downtown brawl, but doing significant damage to the buildings around them in the process. The collateral damage does not have to be physical. For instance, it could be the legal fallout from a major court decision.	27	30	-	-	-
<b>SHADY PLACES:</b> This Turning Point involves a location that is less than legitimate, such as a back alley where drug deals are commonly transacted or a secret gambling hall in a bar.	-	31-32	-	-	-
<b>A CHARACTER IS ATTACKED IN A LETHAL WAY:</b> An assailant is trying to kill a Character.	28-29	-	-	-	-
<b>DO IT, OR ELSE:</b> A Character is being given a task, and is being pressured into completing the task with a threat. For instance, a spy is forcing a diplomat to hand over technology secrets or he will expose the diplomat's illegal activities and send him to jail. Of course, probably the most common form of this Plot Point is "Do this or I will kill you".	-	33	-	-	27
<b>REMOTE LOCATION:</b> This Turning Point involves a remote location, such as a cave or a cabin in the woods.	-	34	-	-	-
<b>AMBUSH:</b> Whatever is happening in this Turning Point involves sudden action at an unexpected time.	30-31	-	-	-	-
<b>SOLD!:</b> This Turning Point involves a sale of some kind. Maybe goods are being sold, or information is being bought. Whatever is happening, goods and money are exchanging hands.	-	-	-	27-28	-
<b>CATASTROPHE:</b> Just about the worst thing that can happen does happen, and it happens spectacularly and with much action. This could be the impregnable fortress that gets sacked, the unstoppable superhero who gets defeated, the unsinkable ship that starts to sink.	32	35	-	-	-
<b>GRISLY TONE:</b> Whatever is going on in this Turning Point, the tone of it is grisly, something that causes horror or disgust. For instance, if a note is discovered with a grisly tone it may be smeared in blood or be accompanied by a severed hand.	-	36	-	-	-
<b>CHARACTER HAS A CLEVER IDEA:</b> A Character has an idea that has an impact on this Turning Point. For instance, the con man speaks up and just happens to know a secret way through the sewers into the walled city.	33	-	-	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>SOMETHING IS GETTING AWAY:</b> This Turning Point involves a time limit where, at the end of it, something will get away. For instance, a ship carrying a magic artifact is about to leave the dock and a Character has to fight their way through a pack of armed goons to board the ship before it sets sail.	34	37	-	-	-
<b>RETALIATION:</b> Whatever is happening in this Turning Point, it involves an element of retaliation or revenge.	-	38-39	-	29-30	28
<b>A CHARACTER DISAPPEARS:</b> A Character is nowhere to be found. Whether there is evidence or not as to what happened to the Character is up to you depending on the other Plot Points involved in this Turning Point.	-	40	31-32	-	-
<b>HUNTED:</b> A Character is being hunted by someone or something that is not strictly legitimate. In other words, as opposed to Wanted By The Law, Hunted may mean a hit man is pursuing a Character to fulfill a mafia contract on them, or a ghost may be after a Character. The hunter doesn't have to be seeking to kill.	35-36	41	-	-	-
<b>A HIGH ENERGY GATHERING:</b> This Turning Point involves a social gathering with a great deal of energy or activity. This could be a busy nightclub, a loud party, or a sporting event, for instance.	-	-	-	31	-
<b>A RARE OR UNIQUE SOCIAL GATHERING:</b> This is a social gathering for a specific and rare purpose. Examples would include funerals or a wedding.	-	-	-	32	-
<b>BAD DECISION:</b> A decision a Character made has turned out to be a very bad one. This can be a decision made earlier in the Adventure, or it can be something from before the Adventure. This earlier decision may not have seemed like a bad one at the time, but it has turned out to be bad, either for the Character, for others, or both. For instance, maybe a ship's captain decided to investigate a distress beacon in deep space, only to find it's a trap laid by pirates.	-	42	-	-	29
<b>THIS ISN'T WORKING:</b> Something that is supposed to be working is not for some reason, causing a problem. For instance, a binding spell is failing to hold a demon, or a crime boss is delivering stolen goods through a shipping port that is supposed to be secure but turns out to be swarming with police. Whatever isn't working is something that was assumed would work.	-	-	33	-	-
<b>DISTRACTION:</b> A Character is distracted in this Turning Point in such a way that it impacts events. For instance, before a villain delivers his killing blow he's distracted by an image of his lost love, giving the hero time to escape.	37	-	-	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>ILL WILL:</b> A Character harbors ill will toward another Character for some reason. The animosity should be deep seated and color the Character's reactions when it comes to the unliked Character. The dislike may be reciprocated or not.	-	-	-	-	30-31
<b>AN ORGANIZATION:</b> This Turning Point involves an organization of some kind. This can be an organization already in the Characters List or not. Whatever is happening in this Turning Point, the organization is formally involved in some way. For instance, a crime has been committed and a local guild had knowledge of it and covered it up to protect its own interests.	-	-	-	33-34	-
<b>WANTED BY THE LAW:</b> A Character is wanted for a crime. It doesn't matter if they actually did the crime, but the law is after them as the main suspect either way.	-	43	-	-	32-33
<b>A RESOURCE DISAPPEARS:</b> An important object or resource is stolen by an unknown thief. The resource should be something either useful to a Character, or it should pertain to the Plotline in question.	-	-	34-35	-	-
<b>IT IS YOUR DUTY:</b> A Character is charged with carrying out a duty. This should be something that the Character has little choice in the matter, whether they want to do it or not. Whoever the duty is coming from, that source has authority over the Character. For instance, a soldier wants to join in the pivotal battle but his commander gives him the duty of guarding the fortress gate instead.	-	-	-	-	34-35
<b>FORTUITOUS FIND:</b> A Character runs across something very useful for resolving the Plotline. This may be a piece of information, a useful tool, a resource that is needed, a person who can help, etc. Whatever it is, it's the right thing at the right time, and it falls into the Character's lap.	-	-	36	-	-
<b>CHARACTER CONNECTION SEVERED:</b> A Character who has a connection with another Character severs that connection. This can happen for any of a number of reasons, from the Character dropping out of the story to the Character getting angry at the other Character for something. The severed connection does not have to be permanent.	-	-	-	-	36-37
<b>ALL IS REVEALED!:</b> A source in this Turning Point gives a lot of detail about something. For instance, a guard is captured and tells where the king has hidden the Sacred Scrolls.	-	-	37	-	-
<b>HUMILIATION:</b> This Turning Point involves a Character being humiliated or facing humiliation. Whatever is happening, it should be something deeply embarrassing to the Character. For instance, a member of an unpopular community is being bullied and mocked, or a public figure has something personal publicly exposed.	-	-	-	-	38

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>PEOPLE BEHAVING BADLY:</b> This Turning Point involves someone behaving in a socially unacceptable way. For example, a group of drunks throwing bottles, or a heckler in a crowd yelling at a speaker.	-	-	-	35	-
<b>USEFUL INFORMATION FROM A KNOWN SOURCE:</b> A Character acquires useful information from a known source. For instance, a detective investigating a homicide gets a tip from an informant she sometimes uses, giving her a clue.	-	-	38-39	-	-
<b>CRYPTIC INFORMATION FROM A KNOWN SOURCE:</b> A Character acquires information that is not immediately useful from a known source. The information is cryptic, the Character doesn't know what it means. For instance, a crewmember leaves behind a note to be found that simply says, "Kraton," where the Character receiving the note has no idea what "Kraton" is.	-	-	40	-	-
<b>LIE DISCOVERED:</b> This Turning Point involves the discovery of a lie. The lie could have happened within this Turning Point, or it could have happened earlier in the Adventure or even before the Adventure. For instance, Characters may learn that the detective did not destroy the cult artifact like he said he did, but instead took it home to try and summon the Beast From Beyond.	-	-	41-42	-	-
<b>A CHARACTER IS ATTACKED TO ABDUCT:</b> An assailant is attempting to abduct a Character.	38-39	-	-	-	-
<b>SOMETHING EXOTIC:</b> Whatever is happening in this Turning Point it involves an unusual or exotic element. For instance, if the Turning Point is about someone being attacked by an assassin, the assassin may have a very unusual identity or mode of attack (maybe he's disguised as a clown and attacks with exploding balloons, or he is a martial artist with fantastic moves).	40	44	43	-	-
<b>IMMEDIATELY:</b> Immediate action is required in this Turning Point, whatever is going on. For instance, if this Turning Point involves engine failure on a starship, the Character doesn't have days to resolve the issue, he may only have an hour. Whatever is going on, it requires immediate action.	41-42	45	-	-	-
<b>FAME:</b> Whatever is happening in this Turning Point involves someone famous to some extent. This doesn't necessarily mean that a famous Character is Invoked, just that the Turning Point has some connection to fame. For instance, if this Turning Point involves learning a secret about another Character, you may learn that they were once a member of a famous superhero group decades ago.	-	-	-	36	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>CHASE:</b> This Turning Point involves a chase, where one Character is pursuing another.	43-44	-	-	-	-
<b>BETRAYAL!:</b> A Character, who was thought to be an ally or to be benign, turns on another Character. This can be a fundamental betrayal, such as they are actually on opposing sides, or it can be a momentary betrayal, such as attacking someone out of a fit of anger.	-	46	-	-	39-40
<b>A CRIME IS COMMITTED:</b> A crime is committed either in this Turning Point or is learned about in this Turning Point.	-	-	44-45	-	-
<b>A CHARACTER IS INCAPACITATED:</b> A Character is rendered out of commission for some reason. Perhaps they are wounded badly, they lose their powers, are trapped somewhere, etc.	-	47	-	-	41-42
<b>IT'S A SECRET:</b> This Turning Point involves an activity that is done in secret, such as smuggling or embezzlement. The activity doesn't have to be illegal, but whatever it is, it is something hidden or being done behind an otherwise legitimate front. For instance, a fast food chain is using it's delivery trucks to smuggle drugs across the border.	-	-	46-47	-	-
<b>SOMETHING LOST HAS BEEN FOUND:</b> Something that has been lost turns up in this Turning Point. The thing could have been lost in this Adventure or before. It can be an object, a person, or anything. For instance, a ring of power suddenly turns up in a creek bed, or a Character who disappeared early in the Adventure suddenly makes a reappearance.	-	-	48	-	-
<b>SCAPEGOAT:</b> This Turning Point involves an innocent Character accused of wrongdoing to throw suspicion off of the real culprit. For instance, the woman who took all the ammo blames the newcomer to the zombie survivalist group, or the mayor of the little New England town blames the practitioners of a religion for the bizarre events going on when he is actually at fault.	-	-	-	37	-
<b>NOWHERE TO RUN:</b> A Character faces a peril with no means to escape.	-	48	-	-	-
<b>AT NIGHT:</b> This Turning Point takes place at night.	-	49-50	-	-	-
<b>THE OBSERVER:</b> Whatever is happening in this Turning Point that is presumed to be private from someone, is actually being witnessed or observed. The observed are not aware of this observer. For instance, two enemy generals are meeting in secret to form an alliance and betray their respective kings, but the meeting is observed by a princess who knows exactly what it means.	-	-	49	38	43

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>ESCAPE:</b> This Turning Point involves an escape of some sort. For instance, a Character who was captured by brigands in an earlier Turning Point manages to slip away from his captors and escape into the forest.	45-46	-	-	-	-
<b>A SECRET WEAPON:</b> This Turning Point involves the reveal of a secret weapon in possession by a Character. This weapon should be significant enough to sway the balance of power or to otherwise require a solution to resolve. For instance, the motley band of orcs is unexpectedly backed by a large ogre whose aid they enlisted. Or, the galactic empire unveils a new, planet-busting warship that changes everything	-	51	50	-	-
<b>HEAVILY GUARDED:</b> This Turning Point involves entering a heavily guarded and dangerous location. For instance, this could be needing to infiltrate a high tech security facility to steal information, or breaking into the necromancers lair full of guardian zombies to destroy his magic crystal.	47-48	52	-	-	-
<b>RESCUE:</b> A Character needs to be rescued in this Turning Point.	49-50	-	-	-	-
<b>LIAR!:</b> This Turning Point involves an active lie. The lie is being committed in this Turning Point. Something someone said or claimed is false. For instance, a vampire lord claims he knows nothing of a magic book, when actually he is seeking it himself. The lie may or may not be detected in this Turning Point.	-	-	51-52	39	-
<b>HOME SWEET HOME:</b> This Turning Point takes place in the private home of a Character.	-	-	-	-	44-45
<b>A CHARACTER ACTS OUT OF CHARACTER:</b> A Character does something that runs counter to that Character's perceived goals or personality. The action may seem at odds to how they've been acting (such as a trusted member of a team sabotaging a crucial resource) or the action is vague with no discernible purpose (such as a Character meeting with an unknown person in secret).	-	-	53	-	-
<b>HEADQUARTERS:</b> A setting in this Turning Point is a Character's main headquarters. For instance, it may be the ritzy bar where the mob boss runs his empire, or the wizard's wilderness tower.	-	-	-	40-41	46
<b>PHYSICAL CONTEST OF SKILLS:</b> This Turning Point involves Characters squaring off against each other in a physical contest of skills. This can be anything such as combat, a sporting event, duel, arm wrestling contest, etc.	51-52	-	-	-	-
<b>DEAD:</b> A Character is dead. This can either be expected or unexpected, but whatever the circumstances, this Turning Point involves a dead Character.	-	53	54	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>A COMMON SOCIAL GATHERING:</b> This Turning Point involves a social gathering. This can be any gathering of people, generally for a common purpose, such as gathering for dinner at a home or restaurant, or an afternoon at a mall. The social gathering itself should be considered of a mundane nature, although what else transpires at the gathering doesn't necessarily have to be.	-	-	-	42-43	-
<b>LIGHT URBAN SETTING:</b> This Turning Point takes place in a light urban setting, such as a small town or village.	-	-	-	44-45	-
<b>MYSTERY SOLVED:</b> A mystery is solved. This can be a large, unanswered question in the Adventure or something minor, but it is not a Plotline resolved unless this Turning Point is also a Plotline Conclusion. A Mystery Solved could be any number of things, from finally figuring out what a device does to locating the missing Chancellor.	-	-	55-56	-	-
<b>A WORK RELATED GATHERING:</b> This is a social gathering that involves professionals or workers. The gathering itself may or may not involve their actual work. For instance, police officers gathering at a "cop bar" or a team of super heroes gathering at their headquarters would both count.	-	-	-	46-47	-
<b>FAMILY MATTERS:</b> This Turning Point involves a family member or members of a Character. For instance, an occult investigator is about to head off on a mission when his sister unexpectedly appears on his doorstep, or one of the Characters has an uncle who is a feudal lord and is summoning them for their help in defending his land because no one else will stand by him.	-	-	-	-	47-48
<b>SECRET INFORMATION LEAKED:</b> Information that should not have gotten into the wrong hands has. For instance, outlaws always seem to know when the stagecoach is coming through Gateway Gulch with the railroad payroll. How are they finding out? Or, an enemy spy has learned of the realm's secret military plans.	-	-	57	-	-
<b>SUSPICION:</b> This Turning Point involves a Character being suspicious of another Character for some reason. For instance, a beloved leader on a space station is murdered and suddenly every newcomer on board is viewed with suspicion.	-	54	58-59	48	-
<b>LOSE LOSE:</b> This Turning Point involves a choice where both or all options are bad in some way.	-	55	-	-	-
<b>A FIGURE FROM THE PAST:</b> A new Character joins the Adventure, someone from a Character's past. This Plot Point requires a new Character to be added to the Characters List and Invoked.	-	-	-	-	49

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>MASS BATTLE:</b> This Turning Point involves a combat between many combatants. This can be a throw down between two teams or a battle in a war, for instance.	53-54	-	-	-	-
<b>OUT IN THE OPEN:</b> Whatever is happening in this Turning Point, it is happening out in the open for all to see. For instance, a Character is attacked at a public festival in the middle of the day, or, something a Character is doing that they thought is private is actually being filmed and viewed by others.	-	56	-	-	-
<b>EVIDENCE:</b> A Character finds something that helps settle an existing question. For instance, the gun that killed a victim is found stashed under a suspect's bed.	-	-	60-61	-	-
<b>A CHARACTER IS DIMINISHED:</b> A Character is reduced in some way that makes them less effective. Perhaps they are wounded, or their energy is low, or they lose some authority, etc. The Character is not entirely powerless, but loses a significant portion of their power or utility.	-	57-58	-	-	50-51
<b>THE PLOT THICKENS:</b> A promising lead or clue to solving an open question turns out to be a dead end. For instance, Characters follow through on a tip to go to a warehouse to find an abducted heiress, but instead of finding a nest of bad guys they just find an empty building.	-	-	62-63	-	-
<b>ENEMIES:</b> This Turning Point involves enemies of a Character. Whatever activity is going on in this Turning Point, those enemies play an important role.	-	59	-	49	52-53
<b>DUBIOUS RATIONALE:</b> A Character does something that is in keeping with their Character, but the action could also have been for another reason and it is not clear which reason the Character acted on. For instance, the CEO goes into his office late at night, as he sometimes does, on the same night another executive is murdered. The action should seem innocent, except for other events or information that cast doubt on it.	-	-	64	-	-
<b>MENACING TONE:</b> This Turning Point involves a menacing tone of some kind. For instance, one Character may be threatening another Character, or a villain may be gloating over a captured opponent.	-	60	-	-	-
<b>A CRUCIAL LIFE SUPPORT SYSTEM BEGINS TO FAIL:</b> This can be an actual life support system, like the oxygen ventilation of a starship, or a safety system, like the brakes on a car. The failure will constitute an emergency for the Characters involved.	55	61	65	-	-
<b>DENSE URBAN SETTING:</b> This Turning Point takes place in a heavily urban area, such as a large city.	-	-	-	50-51	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>DOING THE RIGHT THING:</b> A Character who is acting in bad faith in some way has a change of heart and decides to do the right thing. For instance, a con man stealing medicine from a diseased community decides he can't leave all those people to die.	-	-	-	-	54
<b>VICTORY!:</b> A Character achieves a victory over another Character in this Turning Point. For instance, a band of marauders successfully waylay the king's couriers, or a hacker worms his way into a corporate computer system.	56-57	62	-	-	-
<b>TAKING CHANCES:</b> A Character acts in a very risky way. For instance, a Character may suddenly show no regard for their life as they walk out across a narrow beam above a valley to save a friend. Or, the villain you are fighting takes a drug that makes him go into a battle frenzy where he loses all caution.	58-59	63	-	-	-
<b>A GROUP IS IN TROUBLE:</b> A group, such as a community, is in trouble in this Plot Point. The group or community is facing a difficulty. For instance, maybe a village is being harassed by monsters, or a corporation is facing a lawsuit that could destroy it. Whatever the trouble is, it should be something that can be solved and will likely constitute a problem for a Character.	-	-	-	52-53	-
<b>SOLE SURVIVOR:</b> This Turning Point involves some kind of process of elimination where there is only one left. This can be a battle, but doesn't have to be. For instance, maybe a sinking ship has a single survivor who washes up on shore, or a group of crewmen from a starship playing chess with an alien intelligence is down to their last crewmember who is now chosen for the alien's ultimate challenge.	60-61	64	-	-	-
<b>TOKEN RESPONSE:</b> A Character or organization acting in this Turning Point does the bare minimum to address a problem, or makes just a token effort, as opposed to doing something truly effective. For instance, a notorious space pirate has been captured, but instead of receiving serious prison time, the federation government goes very lenient on him and releases him from prison in a week.	-	-	-	54	-
<b>CRYPTIC INFORMATION FROM AN UNKNOWN SOURCE:</b> Information that is unclear what it means is received from an anonymous source. Maybe an odd word is found scrawled on a mirror, or a stranger's diary is found talking about events similar to the Plotline.	-	-	66-67	-	-
<b>A COMMON THREAD:</b> It is learned that events that appeared to be unrelated have a commonality after all. For instance, a rash of crimes has beset the city, from car jackings to break ins. It turns out the culprits all work as security guards in the same building.	-	-	68-69	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>A PROBLEM RETURNS:</b> A problem that had been thought resolved returns in some fashion. This can be a problem from this Adventure, from a previous Adventure, or something inferred from the past. For instance, a kingdom may be enjoying a decade of peace following the vanquishing of the Dark Lord, but it is discovered that he is not dead and is now returning. The magnitude of the problem is open to interpretation and can range from large to minor, such as a previously sealed leak in a boat has sprung open again.	-	65-66	-	-	-
<b>STUCK:</b> A Character is stuck in this Turning Point, unable to act, while the events of the Turning Point transpire. Whatever has them stuck is not necessarily permanent, but at the moment it renders them powerless or mostly powerless. For instance, maybe the character is bound or trapped in a jail cell.	-	67-68	-	-	-
<b>AT YOUR MERCY:</b> A Character is helpless and desperate for some reason, and must rely on the mercy of another Character who has the power to address their problem. For instance, a Character is afflicted with a magical curse that only one sorcerer can cure.	-	-	-	-	55-56
<b>STOP THAT:</b> A Character takes action to stop something from happening in this Turning Point. The action could be expected, such as a hero putting an arrow through the executioner before he drops his axe. Or, it could be unexpected, like a Character suddenly shooting a captured villain right before he was about to reveal crucial details.	62-63	-	-	-	-
<b>NOT THEIR MASTER:</b> A Character in this Turning Point who is assumed to be working for one source turns out to be working for another. For instance, the hitman who's been trying to kill a Character doesn't work for the mafia like you thought, but for a corporation who has an interest in that Character.	-	-	70	55	-
<b>FALL FROM POWER:</b> A Character loses their power in this Turning Point. For instance, a king is found to be a fraud by his brother, who asserts his own claim to the throne and takes it.	-	-	-	-	57-58
<b>HELP IS OFFERED, FOR A PRICE:</b> A Character offers to help another Character in exchange for something. What's being asked for could be anything, from mutual aid to a fee. Whatever the price, it should be steep enough to be of real significance to the paying Character.	-	-	-	-	59-60
<b>PUBLIC LOCATION:</b> This Turning Point involves a public location, such as a town square or a park in the middle of the day.	-	-	-	56-57	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>THE LEADER:</b> This Turning Point involves the leader of someone or some organization.	-	-	-	58-59	-
<b>PRIZED POSSESSION:</b> Whatever is happening in this Turning Point, it involves an important possession of a Character. For instance, if the Turning Point is about something being stolen, maybe a sorcerer's magic staff is taken.	-	-	-	-	61-62
<b>SAVIOR:</b> A Character is involved in this Turning Point who offers to save the day.	-	-	-	60-61	-
<b>DISARMED:</b> A Character loses their primary method of defending themselves. This could mean the loss of a weapon, or maybe a powerful bureaucrat is powerless in another's kingdom, etc. The disarmament should be temporary for the Turning Point and deprive the Character of crucial defenses.	-	69-70	-	-	63
<b>THE SECRET TO THE POWER:</b> There is a power, and it has a secret source. For instance, an evil wizard may derive his abilities from his ancient staff, or the warship hurtling through space may be dependent on a simple power core inside that will cripple the ship if it is damaged. This secret gives Characters an option to stop an otherwise overwhelming or powerful problem.	-	-	71-72	-	-
<b>HIDDEN AGENDA:</b> A Character either reveals, or is found out to have, a motive that they had not previously exposed. For instance, maybe the detective isn't investigating the murder out of dedication to his job, but the victim used to be a love interest of his. Classically, this can also be the ally who turns out to be an enemy. The hidden agenda doesn't have to be something nefarious, although it can be. Whichever the case, the agenda now becomes known to others.	-	-	73-74	-	-
<b>DEFEND OR NOT TO DEFEND:</b> This Turning Point involves a confrontation between two Characters, where another Character views it and has the option to intervene or not. The observing Character is not directly part of the confrontation, but will become so if they step in. This Plot Point calls for three Characters to be Invoked.	64-65	-	-	-	-
<b>CRASH:</b> This Turning Point involves a vehicle carrying a Character to crash or threaten to crash. The Character(s) involved must either mitigate the damage of the crash, prevent the crash in the first place, and/or survive the crash. The vehicle can be anything from a plane to a car to a snow sled ... anything that can transport a Character and its crashing would be dangerous.	66-67	-	-	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>REINFORCEMENTS:</b> A Character who is running low on a human resource gets a boost. For instance, the battle is going poorly for King Leonard, but just before they lose King Ferdinand appears on the hill with his forces ready to save the day.	-	-	-	62-63	-
<b>GOVERNMENT:</b> This Turning Point involves government in some way. Maybe a Character has to deal with a border crossing checkpoint, or a starship needs to get proper authorization to leave port.	-	-	-	64-65	-
<b>PHYSICAL BARRIER TO OVERCOME:</b> A Character faces a physical barrier of some sort that must be overcome. It could be a cliff that needs to be climbed, a rickety bridge to cross, a door that needs to be knocked down, etc. Whatever the barrier is, it will require physical action to get past.	68-69	-	-	-	-
<b>INJUSTICE:</b> This Turning Point involves a social injustice of some kind. For instance, a corrupt politician uses a civic ordinance to foreclose on an apartment building where friends of a certain hero, who has upset the politician, live.	-	-	-	66-67	-
<b>QUIET CATASTROPHE:</b> Just about the worst thing that can happen does happen. This is similar to the Action Plot Point Catastrophe, except that it is accompanied by less action. For instance, a colonizing spaceship stops midway through a 40 year journey, waking everyone up from their cryo sleep. Or, the investigator discovers the ancient vampire he had destroyed is, somehow, back.	-	71	-	-	-
<b>AN OBJECT OF UNKNOWN USE IS FOUND:</b> A Character finds something that they think is useful, but they do not know in what way. This may be a magic wand that they don't know how to use, a key that they don't know the lock it goes to, a device with an unknown purpose but currently has no power, etc.	-	-	75	-	-
<b>IT'S ALL ABOUT YOU:</b> Whatever the main action of this Turning Point, it is focused primarily on one Character.	-	-	-	-	64-65
<b>A CELEBRATION:</b> This Plot Point involves a celebration of some sort, such as a birthday party or a high school graduation party.	-	-	-	68-69	-
<b>STANDOFF:</b> This Turning Point involves two or more Characters in a tense standoff. For instance, a group of mercenaries have the Characters pinned down behind rubble with gunfire, while the Characters fire back. Neither side can take out the other, but neither can they leave without resolving the conflict.	-	72	-	70	-
<b>DOUBLE DOWN:</b> Whatever is happening in this Turning Point, those events will intensify. For instance, if a ship is leaking on the high seas during a storm, maybe torrential winds tear down the sails.	70-71	-	-	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>HIDDEN THREAT:</b> There is a threat in this Turning Point that has been in the Adventure previous to this Turning Point but went undetected. This could be anything from an evil spirit lurking in an ancient vase to a virus in a person's body to a good guy who turns out to be a bad guy, etc.	-	73	-	-	-
<b>CHARACTER CONNECTION:</b> A Character forms a connection with another Character. This connection can be anything from showing a personal interest in the Character to asking them to become a business partner, etc. Whatever the connection is, it will have a lasting impact beyond this Turning Point.	-	-	-	-	66-67
<b>RELIGION:</b> This Turning Point involves some aspect of religion or religious belief. For instance, maybe an event is taking place at a church, or Characters stumble upon a cult preparing a magic ritual for their otherworldly god.	-	-	-	71	-
<b>INNOCENCE:</b> This Turning Point involves an element of innocence, usually an innocent person in an otherwise less than innocent situation. For instance, an average citizen finds herself in the middle of two vampires battling. This can also be considered a "fish out of water" Plot Point, where someone who does not belong in a situation finds themselves in that situation.	-	-	-	72	68
<b>CLEAR THE RECORD:</b> A Character is given the task of clearing someone or something of a false claim. For instance, a friend says they are wrongly convicted of a crime and that the evidence is out there to prove it. The task may come to the Character officially, given by another Character, or it may be something that falls into their lap, such as discovering the truth themselves and only they know it. For instance, a foreign power has staged a catastrophe to start a war, but a handful of Characters know the truth ... if only they can reach headquarters in time to tell them before warships are launched.	-	-	76	-	-
<b>WILLING TO TALK:</b> A Character is in a mood to talk. Whatever it is they have to say, it's important to furthering the Plotline.	-	-	-	-	69-70
<b>THEFT:</b> This Turning Point involves a theft, whether attempted or successful. What is being stolen is an object of some kind, or information, or anything that can be taken. This Turning Point involves the actual activity and action of the theft or attempted theft. For instance, the Character is strolling through a museum when a group of men burst in to steal a ritual mask.	72-73	-	-	-	-
<b>CHARACTER HARM:</b> A Character hurts another Character in some personal way. For instance, a villain harms a wizard's familiar or a Character hurls a personal insult at another Character.	-	-	-	-	71-72

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>A NEED TO HIDE:</b> A Character must hide from something or someone in this Turning Point. For instance, the Character may have escaped from a bounty hunter but must hide long enough to recover their wounds. Or, a terrible storm has struck and the Character must take shelter, hiding from the storm.	-	74-75	-	-	-
<b>FOLLOWED:</b> A Character is being followed by another Character.	-	76-77	-	-	-
<b>FRAMED:</b> A Character is unfairly framed by another Character. For instance, a mob boss plants evidence to make it look like a police detective has committed a crime.	-	-	77	-	73
<b>PREPARATION:</b> This Turning Point involves a Character needing to prepare for something. For instance, a wizard must study up on how to banish demons before a villain arrives, or a town of prospectors and merchants must learn how to fight before the band of outlaws arrives to exact their revenge for hanging a comrade.	-	-	-	73-74	74-75
<b>AN IMPROBABLE CRIME:</b> This Turning Point involves a crime that seems either improbable or impossible to have occurred, such as someone found murdered in a secure room or a piece of artwork stolen from a museum with no visible break in.	-	-	78	-	-
<b>FRIEND FOCUS:</b> Whatever the main action of this Turning Point, it is focused on a friend or someone close to a Character. This friend can be an already existing Character in the Adventure or someone not on the Characters List. Whoever the friend is attached to, that is the Character Invoked, not the friend.	-	-	-	-	76
<b>UNTOUCHABLE:</b> A Character is, in some manner, untouchable by others in this Turning Point. For instance, a villain who is a world leader and thus can't be directly attacked without triggering an international incident, or a superhero who is nearly impervious to harm. The untouchableness should serve a plot purpose, so that Characters are forced to take other actions to advance the Plotline.	-	-	-	-	77
<b>BRIBE:</b> A Character is offered a bribe by another Character to do something that is not legitimate. For instance, a villain may offer money to a Character if they walk away from a murder scene.	-	-	-	-	78
<b>DEALING WITH A CALAMITY:</b> This Turning Point involves a Character having to "fight" a calamity of some kind. For instance, maybe the Character is battling a fire to put it out, or he must fight his way through an ancient stone temple as it collapses around him.	74-75	-	-	-	-
<b>SUDDEN CESSATION:</b> Whatever is happening in this Turning Point, it will suddenly cease. This could occur at any time and the causes may be unknown. For instance, if Characters are attacked by a group, the group may suddenly break off and run away.	76-77	-	-	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>IT'S A TRAP!:</b> This Turning Point involves a trap of some kind. This can be a physical trap, such as adventurers falling prey to a pit in a hallway, to other kinds of traps, such as the summons to the peace negotiation was really just a ruse to get the leader in sights for an assassination.	-	78-79	-	-	-
<b>A MEETING OF MINDS:</b> This Turning Point involves two Characters coming together for a discussion of importance.	-	-	-	75	-
<b>TIME LIMIT:</b> A task must be accomplished within a certain amount of time or a Character will suffer consequences. The time limit does not need to expire within this Turning Point and could extend beyond it further into the Adventure, but it should terminate within this Adventure to give the Characters a reason to accomplish the task. Failure to accomplish the task should be significant. For instance, if a cure to a toxin isn't found within a day, the prince will die.	-	80-81	-	-	-
<b>THE HIDDEN HAND:</b> Whatever is happening in this Turning Point it is clear that it was caused on purpose by someone of unknown identity. For instance, if a Character is ambushed by bandits, the bandit leader may make a mysterious reference to their "benefactor" having paid for the attack. Or, an engine failure on a ship may be found to have been caused by obvious tampering.	-	-	79-80	-	-
<b>A NEEDED RESOURCE IS RUNNING SHORT:</b> A resource a Character needs is running low and will need to be replenished. This causes problems for the Character. For instance, a starship's warp engine functions on crystals that are running out.	-	82-83	-	-	-
<b>ORGANIZATIONS IN CONFLICT:</b> This Turning Point involves two or more organizations that are at odds with each other. For instance, two rival mafia organizations may be trying to capture a master counterfeiter to use for their own purposes.	-	-	-	76	-
<b>BAD NEWS:</b> Something negative that happens in this Turning Point doesn't happen directly in the Turning Point but is delivered in the form of information. The event happened remotely, and a Character is learning of it. For instance, Characters may learn their allies lost a crucial battle elsewhere.	-	84-85	-	-	-
<b>CHARACTER ASSISTANCE:</b> A Character assists another Character in some way. This assistance can be anything from coming to their aid in battle to giving them a shoulder to cry on.	-	-	-	-	79-80
<b>ASKING FOR HELP:</b> A Character approaches another Character to ask for help.	-	-	-	-	81-82

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>HUNKER DOWN:</b> This Turning Point involves a Character needing to fortify a place of refuge. For instance, a baron must shore up his castle defenses against an impending attack, or a generator must be fueled up to increase a force field's power before a meteor storm rains down on the planet surface.	-	86	-	-	-
<b>ABANDONED:</b> Something needs to be abandoned or has been abandoned already in this Turning Point. For instance, a heavily damaged starship is going to explode in two hours and must be evacuated. Or, a Character comes upon an empty village in a forest.	-	87-88	-	-	-
<b>FIND IT OR ELSE:</b> Something needs to be found in this Turning Point to help resolve the Plotline. The act of finding the thing could take place in this Turning Point, or a Character learns of the need to find something. The thing to be found can be just about anything, from an object such as a magic ring to open a portal, to a special person like the lone witness to a crime that proves an accused person is innocent.	-	-	81-82	-	-
<b>USED AGAINST THEM:</b> A resource owned or aligned with one Character is somehow turned against them in this Turning Point. For instance, a small starship is being pursued by three massive battle cruisers. By skillful piloting, the smaller ship causes the larger ships to collide with each other, using their size against them. Or, a wizard may command a powerful golem, but another wizard casts a spell to make the golem attack its master.	78	89	-	-	-
<b>POWERFUL PERSON:</b> This Turning Point involves a powerful person. The Character's power can be of any nature, from a physically powerful warrior to a government figure with a lot of influence. Invoke a Character. If the Character is powerful, then that is the powerful person. If they are not, then the powerful person is someone associated with that Character in some way.	-	-	-	77	-
<b>CREEPY TONE:</b> This Turning Point involves a creepy tone, such as a dark and forbidding place or a Character who is extremely menacing in a disturbing way.	-	90-91	-	-	-
<b>WELCOME TO THE PLOT:</b> A Character learns that they are connected to this Plotline somehow in a personal way. Maybe it involves something from their past or someone in their life. For instance, a detective may discover that the crime syndicate he is trying to take down is run by his long lost brother.	-	-	-	-	83
<b>TRAVEL SETTING:</b> This Turning Point takes place in a traveling vehicle. For instance, a ship at sea, a train, a ship hurtling through space, etc.	79	92	83	78	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>ESCORT DUTY:</b> A Character must escort another Character somewhere. For instance, this could be a bodyguard transporting a high powered executive to a remote location, or a band of warriors trying to get a princess through a valley full of monsters.	-	-	-	79	-
<b>AN OLD DEAL:</b> This Turning Point involves an agreement made long ago, probably even before this Adventure began. For instance, occult investigators researching a mysterious death discover that the deceased person sold his soul to a demon ten years ago, and they suspect the death is the demon having come to collect.	-	-	84	80	-
<b>A NEW ENEMY:</b> This Turning Point presents a new threat to a Character. It is a threat that may or may not be directly related to any Plotlines but must be dealt with all the same. For instance, explorers deep under the earth are moving through an ancient ruin to find their lost comrade when they are beset upon by dinosaurs who nest in the area. This results automatically in a New Character.	-	93	-	-	-
<b>ALLIANCE:</b> One group offers to ally with another. This may be a surprise alliance, such as an enemy wanting to join with another enemy to take on a common foe, or it could be something less dramatic, such as the FBI offering to assist local law enforcement in solving a crime. The "groups" in question can be formal organizations or something looser, such as groups of individuals.	-	-	-	81-82	-
<b>POWER OVER OTHERS:</b> A Character has power over other Characters in some way, shape, or form in this Turning Point. This power puts the Character in a commanding position in regards to the others. For instance, the lord of a land demands all the peasants pay high taxes or else his men will oppress them. Or, the producer of an anti-toxin for a disease that an entire village has demands they give him whatever he wants in order to receive the medicine.	-	-	-	83-84	-
<b>A MYSTERIOUS NEW PERSON:</b> This Turning Point automatically Invokes a New Character, added to the List, whose identity or purpose is not fully known. Maybe they are a shadowy visitor at a meeting, or someone who seems to have authority over someone else.	-	-	85	-	-
<b>FRENETIC ACTIVITY:</b> This Turning Point involves action coming fast and furious at a Character. It should be a rapid fire succession of action, for instance a series of attackers, an out of control boat rocketing down a rapids approaching peril after peril, running a gauntlet of some kind through a series of traps, etc.	80-81	-	-	-	-
<b>RURAL SETTING:</b> This Turning Point involves a rural setting, such as out in the country or at a farm.	-	94	86	85	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>LIKEABLE:</b> This Turning Point involves a Character who is very likable to another Character. Whoever it is, it should be someone who generates sympathy. The Character's likability should be strong enough to motivate the other Character's actions. For instance, a jaded cop thought he has seen it all, but a kidnapped girl kindles in him a desire to save her and redeem himself.	-	-	-	-	84
<b>SOMEONE IS WHERE THEY SHOULD NOT BE:</b> A Character is at a location where they should not normally be. For instance, an ally is seen at the headquarters of an enemy, a wealthy socialite is found meeting with a mafia boss at a restaurant, etc.	-	-	87-88	-	-
<b>SNEAKY BARRIER:</b> A barrier needs to be overcome through stealth or dexterity. For instance, a monster lives in a cave that is only accessible by climbing a high, treacherous cliffside. Or, there are too many ninjas guarding the villain to fight your way through, but you can slip past them unseen if you are skilled enough.	82-83	-	-	-	-
<b>CORRUPTION:</b> This Turning Point involves corruption of a social apparatus of some kind. For instance, a police officer on the take from the mob, or the villain of the Adventure turns out to be a local bureaucrat using his position to give smugglers access to a dock at night.	-	-	-	86-87	-
<b>VULNERABILITY EXPLOITED:</b> This Turning Point involves a vulnerability of some kind being exploited by a Character. For instance, someone knowing of another's crime and blackmailing them, Characters learning of a starbase's secret vulnerability that allows it to be destroyed, etc. This Turning Point can either involve learning about the vulnerability or actively exploiting it.	-	95	89	-	-
<b>THE PROMISE OF REWARD:</b> This Turning Point involves a Character faced with a substantial reward for their participation. For instance, maybe a village is willing to give a group of adventurers everything they have if they fight off a band of marauding goblins. The reward should be for doing something that is considered legitimate or good.	-	-	-	-	85-86
<b>FRAUD:</b> A Character is a fraud. Whatever it is they are presenting themselves as, or whatever story they have told of themselves, is false. This result differs from Hidden Agenda, where in Hidden Agenda the Character may legitimately have both motives in mind, whereas in Fraud the image or story they are presenting is completely fake. For instance, the prince claiming he is the rightful ruler of a kingdom is actually a shapeshifting doppelgänger assuming the role.	-	-	90-91	-	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>IT'S BUSINESS:</b> This Turning Point involves business or commerce in some way. It can either be a business transaction, or a business is involved in the Turning Point. For instance, a corporation hires a super hero to protect an important shipment, or a book of antiquity containing a needed spell has to be purchased from an auction house.	-	-	-	88-89	-
<b>JUST CAUSE GONE AWRY:</b> This Turning Point involves something that began as a just cause but has spiraled into something unjust. For instance, a hero takes down a group of orcs terrorizing a town, saving the people, but now the hero has installed himself as the overlord of the town and is demanding tribute.	-	-	-	90	-
<b>EXPERT KNOWLEDGE:</b> This Turning Point involves a Character who has very specific and specialized knowledge or skills that come into play during the Turning Point. For instance, only the genius of Dr. Rayder can figure out the intricacies of the alien device, or it's discovered that a killer is murdering people with his knowledge of exotic poisons.	-	-	-	-	87
<b>A MOMENT OF PEACE:</b> Whatever else is going on in this Turning Point, it should overall be a peaceful time for a Character. For instance, there is a lull in the war where the combatants have a chance to enjoy a drink together and relax before they must fight again.	84-85	-	-	-	-
<b>A FOCUS ON THE MUNDANE:</b> This Turning Point involves a focus on something mundane and ordinary, such as a person's living room or a meal. This mundane thing may be coupled with something extraordinary in the Turning Point. For instance, a Character is killed when his nightly dinner is poisoned, or a family portrait is found to be a cursed item.	-	-	-	-	88-89
<b>RUN AWAY!:</b> A Character flees or has fled. The actual flight may occur in this Turning Point or it may be learned of. For instance, a Character runs screaming as a horrible monster appears on the scene, or, a Character who disappeared earlier in the Adventure is learned to have left town fearing for his life.	-	-	-	-	90-91
<b>BEAT YOU TO IT:</b> Whatever is happening in this Turning Point that involves arriving at a location for some purpose, a Character discovers that someone else has arrived before them. For instance, a Character goes to the morgue to check out a clue and learns that another investigator already showed up and took the body.	86-87	-	92-93	-	-
<b>CONFRONTATION:</b> This Turning Point involves Characters meeting in a confrontation that may turn physical if things don't go well. For instance, a Character meets the leader of a street gang to get information, but the gang is notoriously twitchy and violent.	88-89	-	-	91	-

## Plot Points Table

PLOT POINT	ACTION	TENSION	MYSTERY	SOCIAL	PERSONAL
<b>ARGUMENT:</b> A disagreement between two Characters leads to a conflict in this Turning Point.	-	-	-	92-93	-
<b>SOCIAL TENSION SET TO BOILING:</b> An element of extreme social tension is near the breaking point. This Turning Point involves some aspect of that, such as an event that increases the tension or an event that is a result of the tension. For instance, two nations at the brink of war have a border skirmish as pressure rises among soldiers.	-	-	-	94	-
<b>PROTECTOR:</b> A Character must protect someone or something in this Turning Point. If this is an Action Plot Point, the Character must actively protect in this Turning Point from a threat. If it is a Personal Plot Point, then the Character receives the protection duty in this Turning Point.	90-91	-	-	-	92-93
<b>CRESCENDO:</b> A series of events that has taken place in this Adventure culminates in this Turning Point. If this is early in the Adventure or in this Plotline, then instead the Adventure or Plotline gets off to a fiery start. For instance, Characters following clues to track a cult finally discover their lair, resulting in a mass battle. Or, a Plotline about retrieving a stolen gem begins with a very elaborate theft	92-93	-	-	-	-
<b>DESTROY THE THING:</b> A Character must destroy or try to destroy something in this Turning Point. Maybe a party of dungeon delvers reaches the heart of the cavern where they must break a mystic seal.	94-95	-	-	-	-
<b>CONSPIRACY THEORY:</b> A Character believes in a scenario that explains a problem in this Adventure. The Character may be right or wrong, but the theory may cause action on the part of the Character. For instance, a group is holed up in a mall during a zombie apocalypse. One Character believes it's just a disease, so they encourage the others not to shoot the zombies.	-	-	94	-	-
<b>SERVANT:</b> This Turning Point involves a servant or proxy of another Character. Invoke a Character for the servant to represent.	-	-	-	95	94-95
<b>AN OPPOSING STORY:</b> A Character learns of an alternate version of something they already know about from this Adventure. For instance, while investigating a starship that had been waylaid by aliens, Characters discover a crewmember who claims the attackers were members of a rival guild and not aliens.	-	-	95	-	-
<b>META:</b> This is a special Plot Point category with Plot Points that change the Characters List or combine Plotlines. Go to the Meta Plot Points Table and roll 1d100 on it for your Plot Point.	96-100	96-100	96-100	96-100	96-100

## Meta Plot Points Table

PLOT POINT	META
<p><b>CHARACTER EXITS THE ADVENTURE:</b> A Character, who is not a Player Character, is removed from the Characters List completely. Cross out all references to that Character on the Characters List. If there are no non-Player Characters, then re-roll for another Meta Plot Point. This change can be reflected in the activity in this Turning Point or not. For instance, you may explain the Character being removed from the Adventure by having that Character die in the Turning Point. Or, you simply remove them from the Characters List and decide that their involvement in the Adventure is over. If, when rolling on the Characters List to determine who this Character is, you roll a Player Character or “New Character”, then consider it a result of “Choose The Most Logical Character”.</p>	1-18
<p><b>CHARACTER RETURNS:</b> A Character who previously had been removed from the Adventure returns. Write that Character back into the Characters List with a single listing. If there are no Characters to return, then treat this as a “New Character” result and use this Plot Point to introduce a new Character into the Turning Point. If there is more than one Character who can return, then choose the most logical Character to return. This change can be reflected in the activity in this Turning Point or not.</p>	19-27
<p><b>CHARACTER STEPS UP:</b> A Character becomes more important, gaining another slot on the Characters List even if it pushes them past 3 slots. When you roll on the Characters List to see who the Character is, treat a result of “New Character” as “Choose The Most Logical Character”. This change can be reflected in the activity in this Turning Point or not.</p>	28-36
<p><b>CHARACTER STEPS DOWN:</b> A Character becomes less important, remove them from one slot on the Characters List even if it removes them completely from the List. If this would remove a Player Character completely from the List, or if when rolling for the Character you get a result of “New Character”, then treat this as a result of “Choose The Most Logical Character”. If there is no possible Character to choose without removing a Player Character completely from the List, then roll again on the Meta Plot Points Table. This change can be reflected in the activity in this Turning Point or not.</p>	37-55
<p><b>CHARACTER DOWNGRADE:</b> A Character becomes less important, remove them from two slots on the Characters List even if it removes them completely from the List. If this would remove a Player Character completely from the List, or if when rolling for the Character you get a result of “New Character”, then treat this as a result of “Choose The Most Logical Character”. If there is no possible Character to choose without removing a Player Character completely from the List, then roll again on the Meta Plot Points Table. This change can be reflected in the activity in this Turning Point or not.</p>	56-73
<p><b>CHARACTER UPGRADE:</b> A Character becomes more important, gaining 2 slots on the Characters List even if it pushes them past 3 slots. When you roll on the Characters List to see who the Character is, treat a result of “New Character” as “Choose The Most Logical Character”. This change can be reflected in the activity in this Turning Point or not.</p>	74-82
<p><b>PLOTLINE COMBO:</b> This Turning Point is about more than one Plotline at the same time. Roll again on the Plotlines List and add that Plotline to this Turning Point along with the original Plotline rolled. If when rolling for an additional Plotline you roll the same Plotline already in use for this Turning Point, then treat the result as a “Choose The Most Logical Plotline”. If there are no other Plotlines to choose from, then create a new Plotline as the additional Plotline. If a Conclusion is rolled as a Plot Point during this Turning Point, apply it to the Plotline that seems most appropriate. If another Conclusion is rolled, continue to apply them to the additional Plotlines in this Turning Point if you can. It is possible with repeated results of “Plotline Combo” to have more than two Plotlines combined in this way.</p>	83-100

Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Conclusion	1-8	1-8	1-8	1-8	1-8
None	9-24	9-24	9-24	9-24	9-24
Into The Unknown	-	25-26	25-26	-	-
A Character Is Attacked In A Non-Lethal Way	25-26	-	-	-	-
A Needed Resource Runs Out	-	27	-	-	-
Useful Information From An Unknown Source	-	-	27-28	-	-
Impending Doom	-	28	-	-	-
Outcast	-	-	-	25-26	-
Persuasion	-	-	-	-	25-26
A Motive Free Crime	-	29	29-30	-	-
Collateral Damage	27	30	-	-	-
Shady Places	-	31-32	-	-	-
A Character Is Attacked In A Lethal Way	28-29	-	-	-	-
Do It, Or Else	-	33	-	-	27
Remote Location	-	34	-	-	-
Ambush	30-31	-	-	-	-
Sold!	-	-	-	27-28	-
Catastrophe	32	35	-	-	-
Grisly Tone	-	36	-	-	-
Character Has A Clever Idea	33	-	-	-	-
Something Is Getting Away	34	37	-	-	-
Retaliation	-	38-39	-	29-30	28
A Character Disappears	-	40	31-32	-	-
Hunted	35-36	41	-	-	-

PLOT POINT	ACT	TEN	MYS	SOC	PER
A High Energy Gathering	-	-	-	31	-
A Rare Or Unique Social Gathering	-	-	-	32	-
Bad Decision	-	42	-	-	29
This Isn't Working	-	-	33	-	-
Distraction	37	-	-	-	-
Ill Will	-	-	-	-	30-31
An Organization	-	-	-	33-34	-
Wanted By The Law	-	43	-	-	32-33
A Resource Disappears	-	-	34-35	-	-
It Is Your Duty	-	-	-	-	34-35
Fortuitous Find	-	-	36	-	-
Character Connection Severed	-	-	-	-	36-37
All Is Revealed!	-	-	37	-	-
Humiliation	-	-	-	-	38
People Behaving Badly	-	-	-	35	-
Useful Information From A Known Source	-	-	38-39	-	-
Cryptic Information From A Known Source	-	-	40	-	-
Lie Discovered	-	-	41-42	-	-
A Character Is Attacked To Abduct	38-39	-	-	-	-
Something Exotic	40	44	43	-	-
Immediately	41-42	45	-	-	-
Fame	-	-	-	36	-
Chase	43-44	-	-	-	-
Betrayal!	-	46	-	-	39-40

## Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER	PLOT POINT	ACT	TEN	MYS	SOC	PER
A Crime Is Committed	-	-	44-45	-	-	Suspicion	-	54	58-59	48	-
A Character Is Incapacitated	-	47	-	-	41-42	Lose Lose	-	55	-	-	-
It's A Secret	-	-	46-47	-	-	A Figure From The Past	-	-	-	-	49
Something Lost Has Been Found	-	-	48	-	-	Mass Battle	53-54	-	-	-	-
Scapegoat	-	-	-	37	-	Out In The Open	-	56	-	-	-
Nowhere To Run	-	48	-	-	-	Evidence	-	-	60-61	-	-
At Night	-	49-50	-	-	-	A Character Is Diminished	-	57-58	-	-	50-51
The Observer	-	-	49	38	43	The Plot Thickens	-	-	62-63	-	-
Escape	45-46	-	-	-	-	Enemies	-	59	-	49	52-53
A Secret Weapon	-	51	50	-	-	Dubious Rationale	-	-	64	-	-
Heavily Guarded	47-48	52	-	-	-	Menacing Tone	-	60	-	-	-
Rescue	49-50	-	-	-	-	A Crucial Life Support System Begins To Fail	55	61	65	-	-
Liar!	-	-	51-52	39	-	Dense Urban Setting	-	-	-	50-51	-
Home Sweet Home	-	-	-	-	44-45	Doing The Right Thing	-	-	-	-	54
A Character Acts Out Of Character	-	-	53	-	-	Victory!	56-57	62	-	-	-
Headquarters	-	-	-	40-41	46	Taking Chances	58-59	63	-	-	-
Physical Contest Of Skills	51-52	-	-	-	-	A Group Is In Trouble	-	-	-	52-53	-
Dead	-	53	54	-	-	Sole Survivor	60-61	64	-	-	-
A Common Social Gathering	-	-	-	42-43	-	Token Response	-	-	-	54	-
Light Urban Setting	-	-	-	44-45	-	Cryptic Information From An Unknown Source	-	-	66-67	-	-
Mystery Solved	-	-	55-56	-	-	A Common Thread	-	-	68-69	-	-
A Work Related Gathering	-	-	-	46-47	-	A Problem Returns	-	65-66	-	-	-
Family Matters	-	-	-	-	47-48	Stuck	-	67-68	-	-	-
Secret Information Leaked	-	-	57	-	-	At Your Mercy	-	-	-	-	55-56

Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Stop That	62-63	-	-	-	-
Not Their Master	-	-	70	55	-
Fall From Power	-	-	-	-	57-58
Help Is Offered, For A Price	-	-	-	-	59-60
Public Location	-	-	-	56-57	-
The Leader	-	-	-	58-59	-
Prized Possession	-	-	-	-	61-62
Savior	-	-	-	60-61	-
Disarmed	-	69-70	-	-	63
The Secret To The Power	-	-	71-72	-	-
Hidden Agenda	-	-	73-74	-	-
Defend Or Not To Defend	64-65	-	-	-	-
Crash	66-67	-	-	-	-
Reinforcements	-	-	-	62-63	-
Government	-	-	-	64-65	-
Physical Barrier To Overcome	68-69	-	-	-	-
Injustice	-	-	-	66-67	-
Quiet Catastrophe	-	71	-	-	-
An Object Of Unknown Use Is Found	-	-	75	-	-
It's All About You	-	-	-	-	64-65
A Celebration	-	-	-	68-69	-
Standoff	-	72	-	70	-
Double Down	70-71	-	-	-	-
Hidden Threat	-	73	-	-	-

PLOT POINT	ACT	TEN	MYS	SOC	PER
Character Connection	-	-	-	-	66-67
Religion	-	-	-	71	-
Innocent	-	-	-	72	68
Clear The Record	-	-	76	-	-
Willing To Talk	-	-	-	-	69-70
Theft	72-73	-	-	-	-
Character Harm	-	-	-	-	71-72
A Need To Hide	-	74-75	-	-	-
Followed	-	76-77	-	-	-
Framed	-	-	77	-	73
Preparation	-	-	-	73-74	74-75
An Improbable Crime	-	-	78	-	-
Friend Focus	-	-	-	-	76
Untouchable	-	-	-	-	77
Bribe	-	-	-	-	78
Dealing With A Calamity	74-75	-	-	-	-
Sudden Cessation	76-77	-	-	-	-
It's A Trap!	-	78-79	-	-	-
A Meeting Of Minds	-	-	-	75	-
Time Limit	-	80-81	-	-	-
The Hidden Hand	-	-	79-80	-	-
A Needed Resource Is Running Short	-	82-83	-	-	-
Organizations In Conflict	-	-	-	76	-
Bad News	-	84-85	-	-	-

### Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Character Assistance	-	-	-	-	79-80
Asking For Help	-	-	-	-	81-82
Hunker Down	-	86	-	-	-
Abandoned	-	87-88	-	-	-
Find It Or Else	-	-	81-82	-	-
Used Against Them	78	89	-	-	-
Powerful Person	-	-	-	77	-
Creepy Tone	-	90-91	-	-	-
Welcome To The Plot	-	-	-	-	83
Travel Setting	79	92	83	78	-
Escort Duty	-	-	-	79	-
An Old Deal	-	-	84	80	-
A New Enemy	-	93	-	-	-
Alliance	-	-	-	81-82	-
Power Over Others	-	-	-	83-84	-
A Mysterious New Person	-	-	85	-	-
Frenetic Activity	80-81	-	-	-	-
Rural Setting	-	94	86	85	-
Likeable	-	-	-	-	84
Someone Is Where They Should Not Be	-	-	87-88	-	-
Sneaky Barrier	82-83	-	-	-	-
Corruption	-	-	-	86-87	-
Vulnerability Exploited	-	95	89	-	-
The Promise Of Reward	-	-	-	-	85-86

PLOT POINT	ACT	TEN	MYS	SOC	PER
Fraud	-	-	90-91	-	-
It's Business	-	-	-	88-89	-
Just Cause Gone Awry	-	-	-	90	-
Expert Knowledge	-	-	-	-	87
A Moment Of Peace	84-85	-	-	-	-
A Focus On The Mundane	-	-	-	-	88-89
Run Away!	-	-	-	-	90-91
Beat You To It	86-87	-	92-93	-	-
Confrontation	88-89	-	-	91	-
Argument	-	-	-	92-93	-
Social Tension Set To Boiling	-	-	-	94	-
Protector	90-91	-	-	-	92-93
Crescendo	92-93	-	-	-	-
Destroy The Thing	94-95	-	-	-	-
Conspiracy Theory	-	-	94	-	-
Servant	-	-	-	95	94-95
An Opposing Story	-	-	95	-	-
Meta	96-100	96-100	96-100	96-100	96-100

### Meta Plot Points Table Reduced

Character Exits The Adventure	1-18
Character Returns	19-27
Character Steps Up	28-36
Character Steps Down	37-55
Character Downgrade	56-73
Character Upgrade	74-82
Plotline Combo	83-100

# Character Crafting

When generating Plot Points to construct Turning Points, many of the Plot Points will make reference to Characters. When a Plot Point calls for a Character to be Invoked, roll on the Characters List to see who it is. If you get a result of “New Character” you have to figure out who that person is. This chapter is about helping you do that.

Establishing a new Character in an Adventure is about determining what’s special about this Character, figuring out the Character’s overall Identity, plus tossing in a few interesting facts about the Character. You mix all of this together and interpret what it means and who this Character is.

For instance, you need to introduce a new Character into your Adventure and you determine that this Character is antagonistic to your Plotline about your superheroes rescuing a kidnapped reporter, the Character is determined to have an Identity of a “protector”, and has Characteristics of “inept” and “dangerous.” You decide that the Character is another hero, but a new and inexperienced one. This hero has decided to try to save the reporter himself, but his attempts will only get in the way of the main superheroes and will be a source of trouble for them.

## The Character Crafting Process

The steps to crafting a new Character for your Adventure are:

- **ROLL 1D100 ON THE CHARACTER SPECIAL TRAIT TABLE:** Start by determining a special nature to this Character, such as is the Character an individual or an organization, does the Character help or hinder the resolution of the Plotline, etc.
- **ROLL 1D100 ONCE ON THE CHARACTER IDENTITY TABLE:** This table will give you a general identity to assign to the Character, lending you some idea about what their role is in the Adventure. Roll for one Identity unless results indicate to roll for two.
- **ROLL 1D100 ONCE ON THE CHARACTER DESCRIPTORSTABLE:** This table fleshes out the Character with personality traits and a bit of color. Roll once on the table, unless results indicate to generate two Descriptors.

By the time you’re done, you’ll know this about the Character: A defining trait as to the Character’s place in the Adventure, what their primary Identity is, and their most interesting Descriptors. Combine these elements with what you already know about the Turning Point and the Plot Point that Invoked the Character, and make an interpretation of who this Character is.

Once you know who the Character is, name them and write them next to the Plot Point that generated them on the Adventure Sheet and add them to the Characters List.

## CHARACTER SPECIAL TRAIT

A Character’s Special Trait defines the nature of this Character within the Adventure. This is a starting point to guide you in deciding who this Character is. This table (found on page 65) gives a variety of results, from defining the Character as an individual or an organization, to determining if they have a connection with an existing Character or if they are a help to resolving the current Plotline.

When you roll a Special Trait for a Character, you should try to incorporate that Trait into the Character if you can. However, this doesn’t mean you can’t use other Traits on the table that you didn’t roll. For instance, if you roll the Special Trait of The Character Is Not Connected To This Plotline, that doesn’t mean you can’t also make them an organization or a hindrance to resolving the Plotline just because you didn’t roll those. The result of this table is meant to give you a starting place to defining who this Character is.

## The Character Is An Individual

This is the most common result of the Special Trait Table, and the Character as an individual is usually the default Trait for any new Character. This means that the Character is a named individual entering your Adventure, as opposed to representing an organization, community, or object.

## The Character Is An Organization

The Character is a group of people, an organization or community. For instance, in a fantasy Adventure this Character may be “Tribe of marauding orcs”. When a collective is listed as a Character, it means actions taken by that Character are performed by representative members of the community, often unnamed individuals who represent the community’s personality and values as a whole.

For instance, if the tribe of orcs is Invoked in a Plot Point about a battle, it might mean that a raiding party of the orcs is attacking. Or, it could mean a single member of the tribe is taking action.

It’s possible for individual Characters in a group to also be established separately outside of the group. For example, later in the Adventure the Player Characters may come up against the orc’s tribal leader, Grumsh, who earns his own place on the Characters List as an individual Character.

## The Character Is An Object

Just like Character’s can be communities instead of individuals, a Character can also be an object or non-living thing. Anything that can appear to take independent action or to impact the lives of other Characters on its own can be considered a Character. For instance, the “Mystic Silverthorn Woods” could be listed as a Character. When the woods gets Invoked, the results of the Plot Point would be interpreted as “actions” taken by the forest. For example, a Plot Point of Hunted, where a Player Character is Invoked to be the prey and the Silverthorn Woods is the hunter, may mean that a pack of wild wolves is chasing the Character.

Characters as objects can also be used to simulate more exotic Characters, such as robots, constructs, and intelligent inanimate things like magic swords or sentient rings.

## The Character Is Connected To This Plotline

This new Character enters the Adventure already connected to the Plotline of this Turning Point. They are an active part of the Plotline, generated by the Adventure because of the Plotline. For instance, if the Plotline is “Track down the bank robbers”, and a new Character is generated who is connected to this Plotline, the Character would be someone associated with the bank robbers or their robberies. This could be a member of the bank robbery gang, or maybe a law enforcement officer chasing them, or

someone who was hurt by the gang. Whoever this Character is, they enter this Turning Point because of the Plotline and as an active part of it.

## The Character Is Not Connected To This Plotline

This new Character enters the Adventure without an existing connection to the Plotline. They aren’t generated into the Adventure because of the Plotline, but for some other reason not associated with the Plotline. This result usually represents Characters who wander unwittingly into an Adventure. Although they enter the Adventure as unconnected to the Plotline, they can become part of the Plotline thanks to the events of the Turning Point.

For example, a group of federal marshals are tracking bank robbers across the old west. They enter a dusty town and stop at a saloon to ask questions. The bartender of the saloon becomes a new Character in the Adventure, one who is not connected to the Plotline. He has nothing to do with the bank robbers or their crimes, he’s just some guy tending bar who can answer some questions. The bartender may become embroiled in the Adventure, perhaps he has seen strangers ride into town and he decides to personally guide the marshals to where the strangers are staying. However, the bartender starts his existence in the Adventure independent of the events of the Plotline.

## The Character Assists In Resolving This Plotline

Whoever this Character is, they will be helpful to the Player Characters in resolving the Plotline of this Turning Point. This result represents the kind of Character who is helpful to the Players, and will probably be instrumental in moving the story of the Adventure along.

For example, a group of explorers who have bungled their way into a hidden world of dinosaurs and weird magic deep at the center of the Earth encounter a beautiful native woman. She speaks no English, but she knows the terrain and she makes it clear she is offering to help guide the hapless adventurers through the danger-laden valley.

## The Character Hinders Resolving This Plotline

The opposite of the previous result, this Character is a hindrance to resolving this Plotline. This might mean the Character is a villain or an agent of the Adventure’s main antagonist, or it may be someone else who happens to be standing in the way.

For instance, with our center of the Earth explorers, a new Character with a Special Trait of Hinders Resolving This Plotline could be a pesky Tyrannosaurus Rex who prowls the valley. He's the biggest, most dangerous thing in the jungle, and a foe the Player Characters will have to avoid if they plan to make it to the other side alive.

### Character Is Connected To An Existing Character

This new Character is, in some way, connected to another existing Character in the Adventure. Roll on the Characters List to see who it is. A result of New Character is turned into Choose Most Logical Character.

This connection can be anything, from the Character is the existing Character's sister to the new Character happens to drive a



similar car as the existing Character. The nature of the connection is wide open to interpretation. This allows you to use an existing Character as inspiration for deciding who the new Character is. This also gives Gamemasters a chance to incorporate some personal elements into an Adventure for the Player Characters. For instance, if a Player Character is a cleric of a particular sect, he may discover that the villain he's tracking down is a rogue member of his own religion.



Since the nature of this connection is so open to interpretation, you may want to consider holding off on deciding what it means until after you've rolled the new Character's Identity and Descriptors. For example, if you generate a new Character and find they have a connection to a Player Character in the Adventure, you may first decide that this new Character is a family member of the existing Character. When rolling for Identity, you get Fixer, and you may change your mind and decide that the new Character is a blacksmith who routinely repairs the Player Character's gear, which is how they are connected.

## CHARACTER IDENTITY

Now it's time to determine specifics about the new Character. Character Identity is about what this Character's role is in the Adventure. To determine Character Identity, roll 1d100 on the Character Identity Table to get a simple phrase. If you roll 1-33 and get "Roll for two Identities", then roll again on the table and combine the results. Ignore the "Roll for two Identities" if you get it again and keep rolling until you have both Identities determined.

The Identities listed are very general, such as "Warrior" and "Farmer". They are meant to be specific enough to give you some idea of what this Character does, but general enough that they can be flexibly interpreted. If you end up rolling for more than one Identity, combine them together to determine what the final Identity is.

For instance, in an adventure about super hero characters tracking down a mutant with a super powered intellect who is creating astonishing devices to commit crimes, a new Character comes into a Turning Point. We've determined that this person is a hindrance to the Plotline of "Capture the mutant". Rolling for Identity, we get "Explorer". Putting this together, the GM decides that the new Character is a scientist who studies super powers. He is attracted to the case because he wants to know more about how the mutant's super mind works. He's a hindrance to the Plotline because he is not interested in stopping the villain, only in learning more about him in an effort to perhaps exploit his talents. The "Explorer" aspect of his Identity is interpreted as being his scientific curiosity about the workings of superpowers.

If we had rolled 13, "Roll for two Identities," we would have had to roll for an additional Identity. Continuing to roll, we get 95, "Organizer". In this case, the GM interprets this to mean the Character searches out super powered individuals (as per "Explorer") but recruits them as mercenaries for hire ("Organizer" for mercenary recruiter). He is very interested in the mutant's abilities and wants to recruit him for his organization.

## CHARACTER DESCRIPTORS

Almost done, the final step is to give your Character some character. Roll 1d100 on the Character Descriptors Table. This will give you a simple, descriptive word to lend some color and personality to the Character. If you roll 1-22 and get “Roll for two Descriptors” then increase the number of total Descriptors to two. Any additional results of “Roll for two Descriptors” are ignored and you re-roll until you have all the Descriptors.

Whereas Identity is all about the role the Character plays in your Adventure, Descriptors are about the kind of person this Character is. Maybe they’re commanding or primitive. Interpret results as you wish. Most likely, especially when combined with the other details you know about this Character, what the Descriptors mean to your Character will become clear and obvious.

So what do you do if you get a pair of Descriptors that seem contradictory? Can someone be intelligent and ignorant? Exotic and common? If you really can’t place what a set of Descriptors means for the Character, then disregard it (remember the I Dunno Rule). However, don’t give up too quickly. People are complex, and your Characters should be too. They can have Descriptors that mean different things, applying to different parts of their personality, or come out in different circumstances.

For instance, an intelligent and ignorant Character may be brilliant at one topic, and very slow at everything else. Someone who is exotic and common may seem very mundane and ordinary, but they can do something extraordinary that isn’t immediately obvious.

Feel free to flex your imagination with Descriptors. Remember, the Descriptors are meant more to inspire than to direct.

## FINISHING UP

Once you have your new Character all figured out, give them a name and slip them into the Characters List. Most likely, this Character was generated as a response to a Plot Point, so write their name next to the Plot Point on the Adventure Sheet where they were Invoked.

Feel free to interpret the information you rolled as strictly or as loosely as you wish. You’re not only taking into account the results of the Special Trait, Identity, and Descriptor tables, but also the nature of the Plot Point that Invoked this Character, the events of the Turning Point containing that Plot Point, and the Plotline that the Player Characters are trying to resolve. It all flows together, so allow yourself the latitude to interpret the random results in the most interesting and useful way you can for the Adventure.

## A KILLER IN CAPE TOWN

Let’s run Character creation through its paces and see what we get. We’ll continue with the super hero example. The Player Characters in this Adventure have made their way through five Turning Points as they investigate the mysterious villain who can make wondrous machines. They’ve learned that he is killing wealthy, influential members of the city’s elite, often in their high security homes. The Player Characters have encountered a police detective who is also hot on the case, and a mercenary who is trying to recruit the killer for his organization.

The Player Characters have now hit a Turning Point where they learn where the killer is hiding out. With help from the police detective, the heroes learn that the villain has taken up residence at the home of one of his earlier targets in a high rise, exclusive apartment in the posh downtown area. This Turning Point will involve the team of heroes stealthily breaking into the apartment to search it.

The Plotline for this Turning Point is “Capture the mutant”. When generating this Turning Point, the GM rolled “Confrontation” as one of the Plot Points. The Invoked Characters for this Plot Point are one of the Player Characters and “New Character”. The Player Characters are going to have a confrontation with someone in the killer’s apartment.

The GM starts rolling for the new Character to figure out who it is. Starting with the Special Trait, the GM rolls 87 for The Character Hinders Resolving This Plotline. Right from the start the GM has been thinking that the Character they encounter is the mutant himself. So far in the Adventure, the killer has been a shadowy figure that the heroes have been tracking but had yet to actually meet. It would make sense to run into him at his lair, taking him by surprise. This result reinforces this idea, since obviously the mutant would want to hinder the resolution of the Plotline to capture him.

Now it’s time to get into specifics about the Character themselves. The GM rolls for the Identity, and gets 71, “Guard”. This is interesting, but the GM reserves judgement on this for a moment until she finishes the Character. She rolls for Descriptors and gets 7, “Roll for two Descriptors”. The GM rolls again, getting 71, “Crazy”. That seems appropriate for our super inventor villain. Rolling again, the GM gets 62, “Different”.

Taking the Identity and Descriptor rolls into consideration, the GM determines the following: She interprets “Guard” to mean that the killer is, or at least used to be, a hero. From the Descriptor roll of “Crazy,” she determines that the mutant is unhinged, obsessed with killing some of the city’s most influential members because of a betrayal that occurred in his past that

## Character Special Trait

SPECIAL TRAIT	ROLL
<b>THE CHARACTER IS AN INDIVIDUAL:</b> The Character is an individual, as opposed to an organization or object.	1-50
<b>THE CHARACTER IS AN ORGANIZATION:</b> This Character is not a specific individual, but an organization or community. General members of this organization are considered part of the Character as a community.	51-57
<b>THE CHARACTER IS AN OBJECT:</b> This Character is something other than a typical, living individual or group organization. The Character is an object of some kind that could also be considered a Character unto itself. Examples might include a spaceship that is old and temperamental, or a city teeming with culture.	58-64
<b>THE CHARACTER IS CONNECTED TO THIS PLOTLINE:</b> This Character enters the Adventure somehow connected with the Plotline of this Turning Point.	65-71
<b>THE CHARACTER IS NOT CONNECTED TO THIS PLOTLINE:</b> This Character enters the Adventure not connected to this Turning Point's Plotline. The Character may become part of the Plotline in the course of this Turning Point, but does not start off that way. Examples include bystanders to the main events of a Turning Point or people outside the events of the Plotline who get drawn into the Adventure.	72-78
<b>THE CHARACTER ASSISTS IN RESOLVING THIS PLOTLINE:</b> This Character is someone who can help resolve the current Plotline in some way, likely serving as an aid to the Player Characters.	79-85
<b>THE CHARACTER HINDERS RESOLVING THIS PLOTLINE:</b> This Character gets in the way of resolving the current Plotline in some way, likely serving as a complication to the Player Characters.	86-92
<b>THE CHARACTER IS CONNECTED TO AN EXISTING CHARACTER:</b> This Character has some relationship to another, existing Character in this Adventure. Roll on the Characters List to see who. A result of New Character is changed to Choose The Most Logical Character. The connection can be anything, from the two Characters are related, they know each other, they were former friends, they both work in the same occupation or belong to the same organization, they look or act similarly, they have similar skills or equipment, etc. The connection can be as close or as distant as you like.	93-100

sidelined him as a hero. He has been stewing in obscurity for years, only now coming out to exact his revenge. For “Different,” the GM interprets this to represent how the killer looks. The source of his super-inventing intellect is that he’s a mutant, and he doesn’t look completely human. He is slightly misshapen with green tinged skin.

The GM decides to flesh out the killer more by deciding that, in his heyday, he was a hero known as Jersey Devil. Inventing amazing tools was his signature ability, designing devices to help him capture villains. He was known as an foe to the mob, and helped to bring in some of the city’s worst underworld criminals. This, however, earned him many enemies among the town’s

wealthy elite, some of whom profited heavily from the people he brought to justice. Some of those people used their influence to frame Jersey for a heinous crime he didn’t commit. They also used his disturbing appearance to smear him in the public eye, painting him as a villain.

The campaign worked and Jersey Devil was forced to flee from both the law and the public that once adored him. Crushed in spirit, Jersey has been laying low all these years, dwelling on the injustices wrought against him and slowly discovering who it was that brought him to ruin. Today, ready to act on his revenge, he is crazed and obsessed with killing those responsible and he won’t let anyone get in his way.

### Character Identity

ROLL	IDENTITY	ROLL	IDENTITY	ROLL	IDENTITY	ROLL	IDENTITY
1-33	<b>Roll for two Identities</b>	50	<b>Mediator</b>	67	<b>Thief</b>	84	<b>Scientist</b>
34	<b>Warrior</b>	51	<b>Entertainer</b>	68	<b>Radical</b>	85	<b>Gatherer</b>
35	<b>Healer</b>	52	<b>Socialite</b>	69	<b>Executive</b>	86	<b>Foreigner</b>
36	<b>Protector</b>	53	<b>Athlete</b>	70	<b>Thug</b>	87	<b>Survivor</b>
37	<b>Assistant</b>	54	<b>Performer</b>	71	<b>Guard</b>	88	<b>Gambler</b>
38	<b>Dependent</b>	55	<b>Representative</b>	72	<b>Guardian</b>	89	<b>Rogue</b>
39	<b>Ruler</b>	56	<b>Merchant</b>	73	<b>Explorer</b>	90	<b>Farmer</b>
40	<b>Administrator</b>	57	<b>Trader</b>	74	<b>Hero</b>	91	<b>Killer</b>
41	<b>Victim</b>	58	<b>Creator</b>	75	<b>Villain</b>	92	<b>Professional</b>
42	<b>Scholar</b>	59	<b>Artist</b>	76	<b>Deceiver</b>	93	<b>Driver/Pilot</b>
43	<b>Expert</b>	60	<b>Servant</b>	77	<b>Engineer</b>	94	<b>Student</b>
44	<b>Elite</b>	61	<b>Laborer</b>	78	<b>Scout</b>	95	<b>Organizer</b>
45	<b>Investigator</b>	62	<b>Religious</b>	79	<b>Fixer</b>	96	<b>Deliverer</b>
46	<b>Criminal</b>	63	<b>Hunter</b>	80	<b>Wanderer</b>	97	<b>Lackey</b>
47	<b>Supporter</b>	64	<b>Leader</b>	81	<b>Subverter</b>	98	<b>Teacher</b>
48	<b>Helpless</b>	65	<b>Fighter</b>	82	<b>Soldier</b>	99 - 100	<b>Exotic</b>
49	<b>Outsider</b>	66	<b>Crafter</b>	83	<b>Law Enforcement</b>		

## Character Descriptors

ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC
1-21	Roll for two Descriptors	41	Small	61	Armed	81	Naive
22	Ugly	42	Large	62	Different	82	Confident
23	Beautiful	43	Quiet	63	Young	83	Surprising
24	Foul	44	Loud	64	Old	84	Passive
25	Sweet	45	Fast	65	Difficult	85	Bold
26	Unusual	46	Slow	66	Helpful	86	Careless
27	Common	47	Exotic	67	Harmful	87	Cautious
28	Intelligent	48	Uniformed	68	Disciplined	88	Sneaky
29	Ignorant	49	Interesting	69	Erratic	89	Intimidating
30	Educated	50	Colorful	70	Wild	90	Powerful
31	Skilled	51	Informative	71	Crazy	91	Powerless
32	Trained	52	Dangerous	72	Commanding	92	Hurt
33	Rude	53	Inept	73	Meek	93	Rough
34	Polite	54	Clumsy	74	Humorous	94	Gentle
35	Fancy	55	Capable	75	Frightened	95	Caring
36	Rough	56	Intrusive	76	Brave	96	Principled
37	Dirty	57	Respectful	77	Strong	97	Arrogant
38	Clean	58	Primitive	78	Weak	98	Curious
39	Wealthy	59	Sophisticated	79	Impulsive	99	Supportive
40	Poor	60	Elegant	80	Strategic	100	Heroic

# Paths Of The Adventure Crafter

Way back on page 6 we briefly went over various ways to use The Adventure Crafter to help create role playing Adventures. Now that we've gone over the nitty gritty of actually using the system, let's revisit those approaches and delve into them with more detail.

## TURNING YOUR ADVENTURE SCRIPT INTO A FINAL ADVENTURE

The Adventure Crafter is an idea generator. By the time you are done crafting an Adventure the story laid out follows a very linear course with Characters doing specific things and Plotlines following a clear arc. This is meant to give you something to work with, it doesn't mean you have to go with exactly what was generated. Think of it as much as inspiration as a script.

Your final Adventure outline will tell you everything you need to know to set up your Adventure: what the goals and conflicts are, who the Characters are, what they are up to, how they will react under certain circumstances, who friends and enemies are, what surprises lurk around the corners, and what events will happen and when. You can take any of these details and use them as they were generated, or you could discard whatever you wish. The Adventure Crafter gives you the framework of your Adventure to base everything off of.

How much work and tinkering you decide to do is entirely up to you. You may take the Adventure as randomly created and run with it, dealing with course changes as they occur. Or, you may use the randomly generated Adventure as a starting point and construct additional Plotlines, Scenes, and Characters to flesh the Adventure out more fully.

The next chapter is full of examples of using the Adventure Crafter and turning randomly generated Adventures into final

Adventures. However, let's take a quick look at doing this with a single Turning Point.

In this example, our Adventure takes place in a post-apocalyptic setting. There is a single Player Character, a wasteland warrior with super speed and incredible martial arts skills. In the first Turning Point, the GM generated a Plotline about rescuing an abducted leader of a peaceful village. The warrior Character gets involved when the village helps tend to his wounds, and he feels indebted to retrieve their leader from the clutches of a wild group of mutants.

The next few Turning Points involve a series of encounters along the road to the hilly region where the mutants reside. The GM fashioned these Turning Points into a couple of combat and trap encounters for the Player Character to resolve.

For Turning Point 4, the GM generated the following Plot Points: Rural Setting, A Character Steps Up: Mutant, A Celebration, A Rare Or Unique Social Gathering, None.

When constructing the Adventure, the GM interpreted this to mean that the warrior stumbles upon a farm at the base of a hill. The farm is a community operated by the mutants to grow food for themselves. Considering that the Turning Point generated two separate Plot Points about special events, the GM decides that the mutants happen to be celebrating an important annual harvest festival. She interprets "A Character Steps Up: Mutants" to mean that there are more mutants out here than just a single group of them, there's an entire community of them living in these hills.

To turn this into something she can use for her Adventure, the GM mocks up a quick sketch of the farmlands and the road that wends through it on the way through the hills. She marks an area for where the main festivities will take place. Considering that the mutants are wild and fairly primitive, she decides that the festival is a brutal affair, with ritual combat around a bonfire at night. The large numbers of mutants will likely cause the warrior Character to have to abandon his vehicle, since it'll make

too much noise. However, the festival will afford a great deal of distraction, giving the Character a chance to slip through unseen.

The GM populates the farmstead area with a couple of points of interest if the Player Character decides to poke around. There's a main house with various items inside, as well as a potential encounter with a guard dog. There's a cellar with the human bones of victims the mutants have killed and eaten, along with many of their belongings including a few useful items. The GM decides to include a shed on the farm filled with fuel; she included this to give the Player Character a chance to perhaps use that to create explosives or a fire. She dots the area with several guard positions, but decides they are not paying attention due to the festival.

The GM also decides that if the Player Character fails to sneak through the farm and gets captured, that he'll be forced to participate in a ritual combat before the assembled mutants. If he wins the battle, tradition dictates that the mutants must let him go, however as soon as he sets foot beyond the boundaries of the farm they can begin to pursue him. This will set up a potential chase encounter in the Adventure where the Character will have to flee through the hills at night while being pursued by blood thirsty mutants.

All in all, the GM is happy with this new addition to her Adventure. She took the elements provided by The Adventure Crafter and embellished them further to create the most interesting encounter she could think of her for Adventure.

TURNING POINT <b>4</b>		PLOTLINE <small>New Plotline Development Conclusion</small> <i>Rescue the leader</i>	
PLOT POINTS	CHARACTERS INVOKED		
1 <i>Rural setting</i>			
2 <i>A character steps up</i>	<i>Mutants</i>		
3 <i>A celebration</i>			
4 <i>A rare or unique social gathering</i>			
5 <i>None</i>			
Notes			

## YOUR STARTING POINT

There are many ways your Player Characters may approach an Adventure. Perhaps this group of Characters are freshly developed and this is their first Adventure. Maybe they've been around the block, but are at a point in their ongoing campaign where they are ready for new quests. Maybe they are hip deep in an ongoing campaign where every Adventure is an outgrowth of the Adventure before.

Representing this when using The Adventure Crafter to create an Adventure involves how blank your slate is when you begin. In other words, when you create an Adventure, do you start with completely blank Plotlines and Characters Lists, or do you populate them with Plotlines and Characters before you begin Adventure creation?

The Adventure generation rules so far assume that you're starting from a blank slate. You have an empty Adventure Sheet in front of you, and blank Plotlines and Characters Lists. However, they don't need to be blank.

If you are approaching an Adventure with ideas already in mind, or you want to carry over elements from previous Adventures, then feel free to write these elements into the Lists.

For instance, maybe your group of Player Characters in their previous Adventure saved the day by slaying a dragon. You concluded your Adventure after the Plotline of "Kill the dragon" was resolved. What if there were other Plotlines still open, however, that weren't resolved? Maybe there was still a "Recover the holy artifact" and "Track down the traitor and bring him to justice" Plotlines open.

You could make this next Adventure an extension of the previous Adventure by writing those two Plotlines into the top slots of the blank Plotlines List before you begin creating your new Adventure.

If you do this, then Turning Point 1 of the new Adventure does not automatically cause a result of "New Plotline" when rolling for the first Plotline. You would roll on the Plotlines List just like you would on any of the later Turning Points.

If this Adventure is a direct continuation of a previous Adventure, then you should write the Plotlines into their List slots as many times as those Plotlines appeared in the previous Adventure Plotlines List. So, if you finished the previous Adventure with "Recover the holy artifact" occupying 2 slots and "Track down the traitor" occupying 1, those two Plotlines would take the same number of slots at the beginning of this new Adventure.

If this Adventure is a continuation, but is not directly picking up from where it left off, then have the Plotlines only occupy a single line on the Plotlines List. This helps simulate how much distance the Player Characters have from the previous Adventure, and lets you decide how fresh of a start this new Adventure will be.

This applies not just to Plotlines but to Characters as well. If your Adventure is a continuation of the previous Adventure, then write in the Characters onto your Characters List from the previous List. As with Plotlines, give the Characters an equal number of List slots if this Adventure is a close continuation of the previous Adventure, and only a single slot if it's a more distant continuation.

Feel free to edit any of the Plotlines or Characters out, if you wish. Maybe you want the new Adventure to focus on “Recover the holy artifact” and you want to let the “Track down the traitor” Plotline go. That’s fine. This is your chance to prune and focus events from the previous Adventure.

By the same token, you may want to edit out some of the Characters from the Characters List. Maybe there were one or two who weren’t important enough to carry over, or you only want the main Characters to spill over into this new Adventure.

Carry-over Plotlines and Characters don’t have to come from previous Adventures. They can originate from the Player Characters’ backgrounds, too. For instance, this may be this party’s first Adventure, but those Player Characters have backstories that you want reflected as possibilities in this Adventure. Maybe one Character is wanted by the law for a crime. You might add this to the Plotlines List of “Stay ahead of the law”. You might populate the Characters List with people important to the Player Characters, like a knight’s feudal lord or an occult investigator’s arch-nemesis.

By placing Plotlines and Characters into the Lists before you begin, you open the Adventure up to pre-existing possibilities. Those Plotlines and Characters may never enter the Adventure, or the Adventure may end up focusing on those elements. You don’t know until you generate the Adventure, but you’ve allowed for the possibility for those elements to play a part.

## EDITING YOUR ADVENTURE

Assuming you’re starting an Adventure with a blank set of Lists, you have roughly equal odds of a randomly generated Adventure being a short one, of medium length, or sprawling out. It’s entirely possible to have one as short as acquiring a Plotline in Turning Point 1 and concluding it in Turning Point 2. It’s also possible to hit Turning Point 10 and beyond with 3 or more Plotlines and no end in sight.

This is all well and good if you’re okay with The Adventure Crafter deciding the length and scope of your Adventure, but you can take some control of this if you wish. Following are a few tips and guidelines.

The amount of activity that takes place in a single Turning Point can vary widely, but generally an Adventure that would span about two hours of actual play time would be comprised of about 4 to 6 Turning Points. Each of these Turning Points would likely comprise a Scene in your Adventure, with a few smaller additional Scenes stuck in between them to fill in gaps and account for Player Character decisions.

When creating your Adventure, if you have a Plotline that ends sooner than you want it to, feel free to ignore random results of Plotline Conclusion and keep it as a Plotline Advancement. If you do this, treat Plot Point rolls of “Conclusion” as “None”.

By the same token, if a Plotline is stretching out further than you would like, feel free to assign a Turning Point as the automatic end to a Plotline. If you do this, then consider the first Plot Point of that Turning Point to be “Conclusion”.

Keep in mind that when ending an Adventure, you don’t have to have all the Plotlines wrapped up. In fact, you really don’t even have to have any wrapped up. You could end an Adventure at any Turning Point and then pick the Adventure up later. However, if, when designing your Adventure, you want more of a sense of completion then feel free to assign ahead of time a Turning Point as an automatic Plotline Conclusion.

When The Adventure Crafter is finished, you’ll have what amounts to an outline of an Adventure with each Turning Point detailing the major twists and turns of the Adventure. After looking at the finished product, you may want to edit the Adventure further. Maybe you feel that it needs an additional Plotline, or that a Plotline that developed randomly just doesn’t fit.

Feel free to look through the Adventure and make adjustments. Maybe there’s a stretch of the Adventure where it dwells too much on a single Plotline and you think that would be a good place to inject a new twist. You could create a new Turning Point, assign it automatically to be a New Plotline, and see what you get. When creating new Plotlines like this, keep generating Turning Points for the new Plotline until you feel the Plotline is fleshed out enough or you run into a Plotline Conclusion for it, then inject those Turning Points into the Adventure where you think they best fit.

Chronological order of Turning Points is not something you have to stick to for your final Adventure. It’s more for your convenience when randomly generating the Adventure to help keep everything straight and establish some sense of order. In terms of actual game events and timeline, you can rearrange the timing of your Turning Points any way you like.

For instance, you may have a Turning Point in your Adventure that you decide sets the backstory for an important NPC. Instead of considering this a part of the Adventure, you may pull it out and consider it all background material that happened before the actual Adventure begins to give the NPC more meaning.

The Adventure Crafter is a toolkit, and the Adventure it makes is meant to be inspirational parts for you to manipulate as you wish. Maybe what you produce is perfect and all you need to do now is assemble your Players and start playing. Or, maybe you think the final Adventure is a mess, but it has elements you really like that you’ll pull out and fashion into something you can work with.

## ADVENTURE FRAMEWORK

There are various ways you can use The Adventure Crafter, from building complete Adventure outlines to working up an Adventure seed idea. Following are the most common frameworks for using The Adventure Crafter. The next chapter, beginning on page 76, shows detailed examples of each Framework in action.

### Adventure Script

The default assumption when using The Adventure Crafter is that you're using the system to create a full Adventure script. This gives you the start of an Adventure, the middle, and the end, including the important Plotlines and important Characters involved and how they fit into it all.

### Adventure Seed

You don't have to use The Adventure Crafter to construct an entire Adventure. Maybe all you want is a basic Adventure idea, a seed. An Adventure seed is a starting point that includes some kind of action that will draw the Characters into a larger Adventure. An Adventure seed can be as simple or as complicated as you want it to be.

To create an Adventure seed using The Adventure Crafter, start as you would when developing a full Adventure script. You begin with Turning Point 1. That alone may give you all that you need. The first Turning Point should provide a Plotline, and maybe a Character or two and some direction about what's going on. If you want more, proceed to Turning Point 2.

Continue on in this way into more Turning Points until you have just enough information to have a workable Adventure idea.



Maybe you produce three Turning Points, which gives you a handful of NPC Characters, a Plotline, and an important Plotline Development you can include later in the Adventure. This is a handful of Scenes for your budding Adventure that gives you the inspiration to expand on.

Combine what you know into an Adventure idea, and then run with it on your own to develop your Adventure.

## Opening Scene

Reducing and simplifying it even further, you can just produce an opening Scene for your Adventure using The Adventure Crafter. Unlike making an Adventure seed, this is even less information, probably a single Turning Point or at most two. Going this route just gives you the very first Scene of your Adventure, most likely when your Player Characters step into the story. Whereas a full Adventure Script tells you about everything important that occurs in your Adventure, and an Adventure seed tells you what you need to know to launch a Plotline, an opening Scene will just tell you how it all begins.

For instance, your opening Scene may be a Character meeting with a lawyer in his office to discuss the contents of a will, with a Plotline of “Disburse the estate of Uncle Wilber”. If you were developing this as an Adventure Seed, you might go a few Turning Points further to find out what kind of story wrinkles develop, who else is involved, why a conflict may erupt, etc. For an Opening Scene, you just go with it as is and decide what it means from there.

## As Inspiration

So far in this book it’s assumed that you are starting your use of The Adventure Crafter at the beginning of your Adventure. However, you could also use it to help spice up an Adventure you’re developing on your own.

You may already have an Adventure all planned out, with your conflicts and plots, NPCs, important places, events, etc. Thinking you want to see what new twists The Adventure Crafter might put into your Adventure, start by filling out the Plotlines List with all the Plotlines that you think are relevant in your Adventure. Write each Plotline into the list anywhere from one to three times, depending on how important you think that Plotline is, from one listing being less important and three listings being very important.

Do the same with the Characters List, going through and listing all of the important NPCs as well as the Player Characters. These are also rated by importance with one, two, or three listings on the List.

Next, make a Turning Point. This is done in exactly the same way as making any other first Turning Point for an Adventure, except that you have a filled out Plotlines and Characters List. Also, you won’t necessarily be placing the events of this Turning Point at the start of your Adventure. You’re creating this Turning Point for inspiration. Whatever it comes up with, you can decide where it fits into your Adventure, if it fits at all.

If you like it, develop it further with more Turning Points. If you don’t like it, then discard it and try again.

## As You Go

Instead of using The Adventure Crafter to make an Adventure before you play, you can use it as an Adventure oracle to play your Adventure as you go. In this case, you would create Turning Points as you play, starting with the beginning. Since each Turning Point gives you a fleshed out Scene, use it as inspiration to decide what happens and what your Player Characters need to do. As your Player Characters move from event to event, you would continue developing Turning Points as they move along.

Using The Adventure Crafter as an Adventure Game Master probably works best if you are playing solo, since generating a Turning Point takes time. If playing with a group, you aren’t going to want to stop the action as the GM and have them wait while you decide what happens next. However, if you are playing as a group, you can go without having a GM and let The Adventure Crafter fill that role. In this case, generating Turning Points and deciding what they mean could be a group activity and is fun in itself.

As an oracle, The Adventure Crafter is best at creating big ideas, inspiration for events, and providing structure to your Adventure. It doesn’t answer specific questions. Everything that happens within that more general framework created by The Adventure Crafter would be up to you to decide on and adjudicate.

## USING THE ADVENTURE CRAFTER WITH MYTHIC

Many of you reading *The Adventure Crafter* are likely familiar with *Mythic Role-Playing* and the *Mythic Game Master Emulator*, also from Word Mill Games. There are similarities between the two systems, the most obvious being that both are used to generate random Adventures. Where they differ mostly is in that *The Adventure Crafter* is for making a general structure for an Adventure, an outline, whereas *Mythic* takes it from the other end and focuses on answering specific questions and building an Adventure up from the details. You can think of it as *The Adventure Crafter* starts from the outside and works in, *Mythic* starts from the inside and works outward.

The two can be used together, however.

### Mythic Opening Scene

The standard way to create a first Scene in *Mythic* is to treat it like a Random Event, rolling on the Event Focus and Meaning tables and interpreting your results. This is a quick method but it gives few details, instead relying on providing you with general concepts that you interpret into a specific event.

You can use *The Adventure Crafter* to construct the first Scene of a *Mythic* Adventure instead of using the standard method. You would build the Scene just like any other one-shot Scene generated with *The Adventure Crafter*.

The advantage to using *The Adventure Crafter* is that it will likely create more detail for you to work with. The disadvantage is that it takes longer and may slow down a GM-free game. If you're going to use *The Adventure Crafter* to create an opening Scene for a *Mythic* Adventure, you may want to do it ahead of time.

The Plotline generated from an opening Scene made with *The Adventure Crafter* would be added to the *Mythic* Threads List, and Characters added to the *Mythic* Character List.

### Replacing Altered And Interrupt Scenes

*Mythic* Adventures are broken up into Scenes, starting with an Expected Scene concept that you then roll against to see if the Scene happens as expected, or it is Altered or Interrupted. An Altered Scene is a variation of the Expected Scene, while an Interrupt is a Random Event that creates a new, unexpected Scene.

You can use *The Adventure Crafter* to replace the way *Mythic*

generates Altered and Interrupt Scenes in the same way you can use it to replace making the opening Scene.

Again, the advantage to using *The Adventure Crafter* is you will get a more detailed version of the new Scene, the downside is that it takes longer. Also, combining *The Adventure Crafter* with *Mythic* will change the way you handle your Lists in *Mythic* and it will impact how Random Events are rolled in response to a Fate Roll.

To use *The Adventure Crafter* to create Altered and Interrupt Scenes, when playing out a *Mythic* Adventure and you roll the Chaos Die in a new Scene against the Expected Scene idea and get an Altered or Interrupt result, you would then generate the Scene using *The Adventure Crafter* as if making a Turning Point.

Even though Turning Points are generated for both Altered and Interrupt Scenes, you should interpret your results differently. If the Scene is Altered, you should use the Expected Scene idea as the basis for your Turning Point, using the Plot Points you generate to alter the Scene from what you thought it would be. If the Scene is an Interrupt, then use the Turning Point as inspiration for an entirely new Scene.

Before you combine *The Adventure Crafter* with *Mythic*, however, you need to get your Lists in order. The two systems mesh together well, but not perfectly, so it will change the way your *Mythic* game plays out. The easiest way to go about this is to adopt the way *The Adventure Crafter* handles Plotlines and Characters Lists into *Mythic*. *Adventure Crafter* Plotlines and *Mythic* Threads are the same thing, so consider the two terms interchangeable when rules refer to them.

Use *The Adventure Crafter* Plotlines and Characters Lists sheets for your *Mythic* Adventure. Plotlines and Characters will be added to your Lists at the end of a Scene as normal in a *Mythic* Adventure, just like with *Mythic* Lists. However, since we're using *The Adventure Crafter* List method, we'll also be using how it weights items on the List.

After a *Mythic* Scene, you'll not only add a Plotline or a Character to its List when it is new, but when a Plotline or Character is featured in the Scene up to a maximum of three entries on the List. This is identical to *The Adventure Crafter* populating Lists as Plotlines and Characters are Invoked, only you're doing it now as *Mythic* Scenes play out. Just like with *Adventure Crafter* Turning Points, you will only add a Plotline or a Character to a List once for a Scene even if that Plotline or Character is represented more than once in the Scene.

At the end of a Scene, if a Plotline is wrapped up or a Character drops out of the Adventure, you would remove them from their List just like you would in a typical *Mythic* Adventure. Cross out all instances of the Plotline or Character from their List.

When a Mythic Fate Roll generates a Random Event and you roll on the Event Focus table, it may reference a Thread or Character. Results that point to a Character, whether Non-Player or Player, are rolled on the Character List to see which Character is Invoked. All references on the Event Focus table to Player and Non-Player Characters are now treated as just Characters. Whether the result is a PC or NPC is now determined by the Character List and who you roll on it.

Since in Mythic the Characters List only includes NPCs, don't forget to also add your Player Characters to the Character List.

The rest of the Event Focus table result still applies. So, a result of NPC Action would call for a random Character to take an action. A result of Introduce A New NPC would be equivalent to The Adventure Crafter generating a New Character result. PC/NPC Negative/Positive results would mean something negative or something positive happens to the random Character rolled. Move Toward A Thread and Move Away From A Thread would call for you to Invoke a Plotline to move toward or away from. Likewise, Close a Thread would be equivalent to The Adventure Crafter generating a Plotline Conclusion.

Remote Event and Ambiguous Event would still be handled as Mythic typically handles them since these don't call for rolls on the Lists.

The results of NPC Action, Move Toward A Thread, Move Away From A Thread, Close A Thread, PC Negative, PC Positive, NPC Negative, and NPC Positive would all still be followed up with rolls on the Event Meaning tables after you determine which Plotline or Character is being Invoked. Also, when the Event Focus table Invokes a Plotline or Character, it gets added to their List again up to a maximum of three times.

If you roll Introduce A New NPC, the Character would be generated using The Adventure Crafter Character Crafting rules.

If an Altered or Interrupt Scene generates a result of Conclusion on the Plot Points table, it means that Plotline concludes in this Scene just like it would in a regular Adventure Crafter Turning Point. You'll need to engineer the Scene in such a way where the Plotline comes to an end, and it would be removed from the Plotline List after the Scene is over.

When Invoking Plotlines or Characters, whether in response to an Altered or Interrupt Scene or as the result of a Random Event, treat the Lists as you would when Invoking them when making a Turning Point. Roll 1d100 on the Lists like normal. Results of New Plotline, New Character, Choose Most Logical Plotline, And Choose Most Logical Character all still apply.

This opens up additional possibilities of New Plotlines and New Characters appearing at Random Events during a Mythic Scene as a result of rolling on the Lists, which is a change for Mythic. It also

adds in the new mechanic to Mythic of choosing the most logical List item sometimes instead of directly rolling it.

To see an example of combining Mythic with The Adventure Crafter in action, see page 103.

Using The Adventure Crafter with Mythic diminishes the role of Event Focus tables in your Mythic Adventure since The Adventure Crafter will be replacing their use in Interrupts. However, the Event Focus tables are still used to determine Random Events and Event Checks (if you are using Mythic Variations 2 rules).

If you are using a special Themed Event Focus table (as described in Mythic Variations), you can help tailor it to the Themes of The Adventure Crafter to make the results of the two come in line together for your Adventure.

## Themes

Both The Adventure Crafter and Mythic use the concept of Themes in generating Adventures. Mythic Variations introduced the idea to Mythic of having genre specific Themes to make new Event Focus Tables for use with generating Random Events.

Whether you're using The Adventure Crafter just to create an opening Scene for your Mythic Adventure, or using it to create Altered and Interrupt Scenes, you'll still have to assemble your Adventure Crafter Themes for the Adventure like you would for any Adventure Crafter project.

If you are using Mythic without Themes, then generate Adventure Crafter Themes as you normally would. The Themes will only come into play when creating an opening Scene or Altered and Interrupt Scenes, using The Adventure Crafter.

If you are using Themes from Mythic Variations, you can bring the Mythic and Adventure Crafter Themes into line with each other so that Opening Scenes, Altered Scenes, and Interrupt Scenes will have the best chance of having tones similar to Mythic Random Events.

Check the Theme Translation Table on the next page. Mythic Themes from Mythic Variations are linked to the closest matching Adventure Crafter Theme. This would become the First Priority Theme for your Adventure Crafter generated Scenes. The rest of the Themes would be chosen randomly, as the normal Adventure Crafter rules.

Most of the Themes use the same names, so their connection is obvious (the only Theme that uses a different name is the Mythic Horror Theme, which corresponds to the Tension Theme in The Adventure Crafter). The Mythic Variations Themes of Standard and Epic don't have a corresponding Adventure Crafter Theme

associated with them as those Themes are so open ended that they can be applied to any genre. In those cases, you would roll your Adventure Crafter First Priority Theme randomly as per the normal rules.

It doesn't matter which one you choose first for your Adventure, the Mythic Theme or the Adventure Crafter Themes. If you select the Mythic Theme first, then you automatically have your First Priority Theme for Adventure Crafter Scenes. If you generate your Adventure Crafter Themes first, then you automatically have your Mythic Theme set based on the First Priority Adventure Crafter Theme.

If you are using the Mythic Variations rules for allowing more than one Theme at a time, then have the additional Themes correspond to the additional Mythic Themes in order. For instance, after the first Mythic Variations Theme is matched to the First Priority Adventure Crafter Theme, the second Mythic Variations Theme would be matched to the Second Priority Adventure Crafter Theme, the third Mythic Variations Theme to the third Adventure Crafter Theme, etc. After you are done matching, roll randomly for the remaining Adventure Crafter Themes.

If you're using a Custom Theme of your own creation in your Mythic Adventure, then when determining the Adventure Crafter Themes, for the First Priority Theme choose the one that most closely corresponds to the flavor of your Custom Theme. If there isn't a match, then choose the Adventure Crafter Themes randomly.

Let's run this through the paces! Jill's whipping up a Mythic Adventure for her game group. The campaign setting is the American old west with supernatural elements thrown in. She decides to use the Mythic Variations Theme rules and is going to combine the Adventure with the Adventure Crafter for creating the first Scene and for figuring out Altered and Interrupt Scenes. She rolls 1d100 on the Number of Themes Table and gets a 67 for two Themes.

She decides that the most likely Theme is Horror, and the second most likely is Action. Rolling 1d100 on the Theme Choice Table in the Mythic Variations book, she gets 49 for

Theme Translation Table	
MYTHIC THEME	ADVENTURE CRAFTER THEME
Standard Theme	Any Theme
Horror Theme	Tension
Action Adventure Theme	Action
Mystery Theme	Mystery
Social Theme	Social
Personal Theme	Personal
Epic Theme	Any Theme

“Most Likely Theme”. This makes the first Theme be Horror. Rolling for the second Theme, she gets 93 for Standard Theme. She has her two Themes as generated by Mythic Variations. Since she plans to use The Adventure Crafter as well, she needs to figure out those Themes to use when rolling on the Plot Points Table.

The First Priority Theme is automatically Tension, since the first Mythic Theme is Horror. The second Theme can be anything, since the Mythic Theme is Standard. She rolls 1d10 for the remaining four Themes. She gets an 8 for Social as the Second Priority Theme.

Now that Jill has The Adventure Crafter Themes matched to her Mythic Themes, she rolls for the remaining three Themes. She rolls 8 again for the next Theme. Since Social is already taken, she goes down the list to the next available Theme which is Personal. The roll for Theme four is 3 for Tension, which is taken, so the next available Theme is Mystery. Finally, the last Theme is taken by the only remaining Theme, which is Action.

Jill has her Themes now: Horror and Standard to use when rolling on Mythic Event Focus Tables, and Tension, Social, Personal, Mystery, and Action when rolling on the Plot Points Table for the first Scene and for Altered and Interrupts.

## USING THE ADVENTURE CRAFTER AS A BACKGROUND GENERATOR

Another way you can use The Adventure Crafter is to create backstories for your Characters or for NPCs in an Adventure. By rolling up a couple of Turning Points, you can use the narrative this conjures up to be inspiration for important events in a Player Character's history, the story of how a starship became lost in deep space, the historical background of a metropolis, or just about anything where a story is involved.

Although The Adventure Crafter is designed to help you make amazing Adventures, at the end of the day it's a story generator. Stories come at us from all directions, from a person's history to tales of mythology and even the backgrounds of objects and important possessions.

If using The Adventure Crafter to come up with a background or side story, start generating Turning Points like you would for any new Adventure. Keep developing Turning Points until you have enough to give the inspiration for a cohesive narrative. Odds are good that you'll only need from one to three Turning Points.

# The Big Chapter Of Examples

This section of the book is made up of nothing but play examples. Lots and lots of play examples. The Adventure Crafter is one of those role-playing supplements that benefits greatly from seeing it in action.

So let's get to it!

This chapter is broken up into six examples, each one highlighting one of the major ways to use The Adventure Crafter:

- A complete Adventure outline
- An Adventure seed
- An opening Scene to an Adventure
- Turning Points as inspiration for your own Adventure
- Using The Adventure Crafter as you go
- Using The Adventure Crafter with Mythic

## A COMPLETE ADVENTURE OUTLINE

### Aboard The Cavalier

We're back to our hard working Game Master Jill. This time she's preparing an Adventure for a group of Players in an ongoing science fiction campaign. Jill is using her favorite space faring role-playing game, and needs a new Adventure for her Players to romp through.

The Characters have been around for a while, rocketing through the galaxy aboard their starship Cavalier. In the course of their travels, they've battled space pirates, discovered alien artifacts on forgotten worlds, and got embroiled in a plot to overthrow the Imperium. After this last Adventure, the Characters find themselves on the run from a hostile intergalactic government. They are in deep space, the fringes of all that is known.

Jill is turning to The Adventure Crafter to help her put together something that's new and different for her Players.

With all of their background, she could populate Plotline and

Characters Lists with elements of her Players' past exploits, but she wants to start with a clean slate for this one. She takes out a fresh Adventure Sheet and Lists. Jill starts by placing the Player Characters on the Characters List, since these are the only Characters she knows will be involved in this Adventure so far.

Characters List	
1-4	<i>Captain Reegan</i>
5-8	<i>Science Officer Rin</i>
9-12	<i>Major Jarella</i>
13-16	<i>Cavalier</i> MOST LOGICAL CHARACTER
17-20	NEW CHARACTER
21-24	NEW CHARACTER
25-28	NEW CHARACTER

The Players Characters are the crew of Cavalier: Captain Reegan, Science Officer Rin, and Major Jarella. The Cavalier itself is a fully automated ship with a sophisticated artificial intelligence, so Jill decides to include the ship in the Characters List as well.

Jill starts with the Themes. Consulting the Random Themes Table, she rolls 1d10. Her first result is 9, for Personal. Next she rolls 4 for Tension. Then 10, which would be Personal again so she continues through the table, going back to the top and finding the next unused Theme, which is Action. She rolls a 1 for the next Theme, which would be Action again so she moves on through the table to Tension, also taken, then on to Mystery. There's only one Theme remaining, Social, so that becomes the Fifth Priority Theme.

## Themes

1	<i>Personal</i>	1-4
2	<i>Tension</i>	5-7
3	<i>Action</i>	8-9
4	<i>Mystery</i>	10
5	<i>Social</i>	10

Jill moves on to the first Turning Point. There's no need to roll for the Plotline, since there are none so the Plotline is automatically a New Plotline. She rolls 3d10 for the first Plot Point, with one die designated to determine the Theme and the other two to determine the specific Plot Point. The Theme die is 5, for Tension. The Plot Point roll is 93, "A New Enemy".

Jill grins; this is already interesting. She needs to create a new Character to determine who the enemy is. Rolling 1d100 on the Character Special Trait Table, she gets 89 for "The Character Hinders Resolving This Plotline." Jill doesn't even know what the Plotline is yet, but she keeps in mind that whatever Plotline this first Turning Point generates the enemy is going to be a problem for the Player Characters.

Rolling for Character Identity, we get 2, "Roll for two Identities". Jill rolls 37, "Assistant", and 47, "Supporter".

Interesting. Jill is thinking that the new Character used to crew with Captain Reegan before as an underling. Perhaps the two had a disagreement and went their separate ways. For "Supporter," Jill figures the enemy is a supporter of the Imperium which would give him an additional reason to be enemies with the Cavalier crew, since they are on the outs with the stellar government.

Rolling the new Character's Descriptors, Jill gets 7 for "Roll for two Descriptors." She rolls 9, which she ignores since this new Character already is at the maximum of two Descriptors. Rolling, she gets 72 for "Commanding" and 36 for "Rough".

Thinking about all of this, Jill decides that the new Character is Captain James Rill, a former crewmate of Reegan's before they had a falling out. Rill now commands his own ship, part of the Imperial Navy. Most likely, he's out hunting down the Cavalier.

Jill adds "Captain Rill" to the Characters List and continues to the next Plot Point.

She rolls 9 for the Theme, which is Action, and 68 for the Plot Point, which is "Physical barrier to overcome". She rolls on the Characters List to see who this applies to, and gets 96 for "Choose Most Logical Character". She selects Captain Reegan, although most likely he's going to represent the crew for this. Since she Invoked Reegan for a Plot Point, she writes his name down again on the Characters List.

Jill has no idea what this result means at this point. She decides to continue with more Plot Points and see if a clearer picture starts to develop.

The next Plot Point roll is 4 for Theme, which is Personal, and 78 for the Plot Point, "Bribe". Jill rolls on the Characters List to see who is bribing whom. She gets 11 for "Major Jarella" and 51 for "New Character". Rolling for the new Character, Jill learns that this new person will be a hindrance to the Plotline. The Character's Identity is "Gambler" and Descriptor is "Wealthy".

Jill thinks about this a bit. She decides that the Adventure will start at a space station out at the fringes of Imperium territory. The station is a near lawless place owned and operated by a shady



## THE BIG CHAPTER OF EXAMPLES

underworld thug known as Skeeve. The Cavalier needed to dock for fuel and supplies before heading out further into space to hide from Imperium forces.

Jill adds another entry on the Characters List for Jarella and adds the new Character, Skeeve, to the List.

She rolls for the next Plot Point, getting a Plot Point of “None”. On to the next and final Plot Point, she rolls Tension for the Theme and “Time Limit” for the Plot Point. Jill has all of her Plot Points for the first Turning Point.

TURNING POINT	1	PLOTLINE	New Plotline Development Conclusion
PLOT POINTS			CHARACTERS INVOKED
1	<i>A new enemy</i>		<i>Captain Rill</i>
2	<i>Physical barrier to overcome</i>		<i>Captain Reegan</i>
3	<i>Bribe</i>		<i>Jarella / Skeeve</i>
4	<i>None</i>		
5	<i>Time limit</i>		
Notes			

Since this is the first Turning Point, it’s going to largely define the Adventure and give the first Plotline. Jill decides this is the scenario: Fleeing from the Imperium after the last Adventure, the crew of Cavalier head to deep space to lose themselves in the lawless frontier beyond the edges of Imperium control. Before they can do that, however, they need to resupply. The only dock in sight is the space out post Morgane; a space station with rough, dangerous residents all commanded by underworld crime boss Skeeve.

Jill constructs the beginning of the Adventure to give the crew of the Cavalier some time to explore the Morgane. She builds a few key sites, such as a pub, the docks, and the administrative offices. She encourages the crew to split up, organizing a few separate small encounters for each of them.

The crew will be at the station for a few days when Captain Reegan gets word that his former friend and now Imperial Navy ship captain Rill is en route to the Morgane to apprehend the outlaws of the Cavalier. They will need to leave quickly to stay ahead of their pursuer.

Skeeve also notices the warrant out for them, and the reward. Jill prepares an encounter where the Player Character Jarella, who’s the crew’s muscle, must deal with Skeeve as he informs her that he isn’t going to open the bay doors and let the Cavalier leave.

Jill is going to give the Players a few ways out of this predicament. Jarella can attempt to bribe Skeeve with something more valuable than the reward. Jill gives Skeeve some personality, deciding that he is wealthy and powerful, but at heart he’s a gambling man. If Jarella can talk him into a game of chance ...

maybe something like shooting the apple off of the head of one of Skeeve’s lackeys ... then Skeeve will let them go.

Failing that, the ship and its crew can attempt to force their way out through the docking doors. This would involve either overwhelming guards to get into the control room to open the doors or using the Cavalier’s weapon systems to blast their way out.

The closed docking doors is the “physical barrier” from the Plot Point, and the urgency to escape before Rill arrives is the “time limit”.

Jill is happy with this interpretation of the Turning Point. She decides that the Plotline will be “Escape from Rill” and writes that on the Plotline List.

Her Lists look like this now:

Characters List	
1-4	<i>Captain Reegan</i>
5-8	<i>Science Officer Rin</i>
9-12	<i>Major Jarella</i>
13-16	<i>Cavalier</i>
17-20	<i>Captain Rill</i>
21-24	<i>Reegan</i>
25-28	<i>Jarella</i>
29-32	<i>Skeeve</i>
33-36	NEW CHARACTER
37-40	NEW CHARACTER

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	NEW PLOTLINE
9-12	CHOOSE MOST LOGICAL PLOTLINE
13-16	CHOOSE MOST LOGICAL PLOTLINE

This is exactly the kind of adventuring space romp Jill was hoping for. She likes the personal angle that the enemy pursuing them is a former subordinate of Captain Reegan’s. That may give some additional plot twists later.

Jill designs the opening scenario so it's not too difficult to escape from the Morgane. She wants the crew of the Cavalier out in the depths of space with Rill hot on their heels.

Jill moves on to the second Turning Point. She rolls on the Plotline List to see what Plotline this Turning Point will be about. Since there's only one Plotline, there's only two possibilities: it's either going to be "Escape from Rill" or "New Plotline". She rolls 94, "Choose Most Logical Plotline". "Escape from Rill" it is. Since this is an existing Plotline being Invoked, she writes it into another entry on the Plotline List.

Jill rolls the first Plot Point, getting a Theme of Tension and a Plot Point of "Do It, Or Else". She rolls to see which Character this Invokes, and gets "Choose Most Logical Character". Jill doesn't know what the "Do It Or Else" relates to, but figures it's going to be something that the whole crew must do in their escape from Rill. Since the Player Character Rin didn't get a lot to do earlier in the Adventure, she chooses that Character to Invoke for this Plot Point. She records this on the Adventure Sheet and adds Officer Rin to another entry on the Characters List.

Jill rolls Plot Point 2, getting the Personal Theme and the Plot Point "It Is Your Duty". She rolls on the Characters List to see who this Plot Point Invokes and gets Jarella, the Player Character. Jarella is a former military woman, a battle hardened soldier, and is largely the brawn of the crew. Her duties revolve around physically protecting everyone. Jill isn't sure what this Plot Point means for the Turning Point, so she reserves judgement on it just yet.

Jill moves on to the third Plot Point, rolling Tension and "A Crucial Life Support System Begins To Fail". This gives Jill some ideas of what to do with the other two Plot Points. She's thinking that this Turning Point will be about the Cavalier fleeing through space from Rill's ship. The crew is going to have to push the Cavalier hard to maintain its distance, and Jill decides that the engines will begin to strain. This will create a problem for Rin, the Player Character science officer, who will have to go down into engineering and figure out how to keep the engines from exploding while they run at maximum capacity. Jill imagines a classic "Scotty, we need more power!" situation, where Rin will have to use his science smarts to keep the ship together. It's a "Do it or else" situation since it's going to be dangerous in the engine room, and failure is not an option.

For Major Jarella, she will have to contend with the possibility that they may not be able to outrun Rill. If the Cavalier is boarded, she may have to face down an armed party of trained soldiers. Jill decides that she'll make this clear to Jarella's Player in this part of the Adventure, and give her a chance to prepare.

She rolls the next Plot Point, getting "None". Jill rolls the final Plot Point and gets "None" again, completing this Turning Point.

TURNING POINT	2	PLOTLINE	New Plotline Development Conclusion	Escape from Rill	CHARACTERS INVOKED
1	Do it or else				Rin
2	It is your duty				Jarella
3	A crucial life support system begins to fail				
4	None				
5	None				
Notes					

Jill decides that this Turning Point is going to be a tense chase Scene, with the Imperial Navy pursuing the Cavalier. She adds a few extra challenges to the Scene, such as a light meteor field they need to speed through and a long range missile fired from Rill's ship that catches up to them that the Cavalier will need to outfox.

Most of the piloting and tactical moves are in Reegan's hands. Officer Rin will have to contend with the engine when the ship can no longer handle the strain, and Jarella will have to prepare for the possibility of a boarding party. Jill is happy with this Turning Point as it provides a nice degree of tension to the Adventure and gives all of the Player Characters something to do with consequences for each based on the outcomes of their actions.

Her Lists look like this:

Characters List	
1-4	Captain Reegan
5-8	Science Officer Rin
9-12	Major Jarella
13-16	Cavalier MOST LOGICAL CHARACTER
17-20	Captain Rill
21-24	Reegan CHARACTER
25-28	Jarella CHARACTER
29-32	Skeeve MOST LOGICAL CHARACTER
33-36	Rin CHARACTER
37-40	Jarella CHARACTER
41-44	LOW CHARACTER

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	<i>Escape from Captain Rill</i>
9-12	CHOOSE MOST LOGICAL PLOTLINE
13-16	CHOOSE MOST LOGICAL PLOTLINE

Jill moves on to Turning Point 3. She rolls for the Plotline and gets “Choose The Most Logical Plotline”. There’s only one Plotline still, so “Escape from Captain Rill” is the Plotline for this Turning Point again. She writes another entry for it on the Plotlines List. This is the third entry for that Plotline, maxing it out on the Plotlines List.

She rolls for the first Plot Point, getting Personal as the Theme and “Character Connection”. This Plot Point requires two Characters to make a connection of some kind, so Jill rolls on the Characters List to Invoke two Characters. She gets “New Character” and “Choose Most Logical Character”. This Turning Point will involve adding a new Character who forms a connection with an existing Character. Jill decides this will most likely be one of the Player Characters. Depending on how events turned out after the last Turning Point, the Cavalier either evaded Captain Rill or was overtaken and boarded. Jill knows she’ll need to make preparations for either eventuality. She decides she’ll develop this Turning Point further to see which scenario it applies to.

Rolling for the new Character, she gets that the new Character is not connected to the Plotline. Whoever this is, they have nothing to do with Rill’s pursuit. The new Character’s Identity is “Rogue” and “Supporter”. Jill decides that the new Character is a stowaway, someone who snuck on board the Cavalier while it was docked at the Morgane. This person is wanted by the Imperium for crimes against the government, making them a supporter of the Cavalier crew since they’re in the same situation. Jill decides to use this new Character as a tool. If the Cavalier fails to evade Rill, then this Character will do something to make sure they aren’t captured and boarded. Jill will decide what when she knows more about this Turning Point.

Rolling for the new Character’s Descriptors, she gets “Passive”. She decides that the new Character is an engineer who used to work for the Imperium but is now on the run. He’s a soft spoken man who is terrified of his predicament and is enthusiastically supportive of the Cavalier crew in order to get their help in protecting him. Jill names him Grissom and adds him the Characters List.

Jill decides that the most logical Character for Grissom to connect with will be Science Officer Rin. Since the Cavalier’s escape in Turning Point 2 largely depends on Rin being able to keep the ship’s engines running at peak performance, Jill decides that Grissom will be a backup plot device and will offer help to Rin if Rin fails to keep the engines running.

Even with this in mind, Jill wants to see what other Plot Points spring up in this Turning Point. So far, this Turning Point appears to be about the introduction of Grissom to the crew and the immediate aftermath of the chase with Rill.

She rolls the next Plot Point, getting Personal as the Theme again and a Plot Point of “None”, so nothing new with this Plot Point.

Plot Point 3 is “None” again.

Plot Point 4 is a Theme of Action and a Plot Point of “Victory!” This Plot Point calls for one Character to be victorious over another, so Jill rolls for the two Characters, getting “Cavalier” and “Choose Most Logical Character”. Jill chooses Captain Rill. She writes both “Cavalier” and “Rill” onto the Characters List again since they’re being Invoked.

This is an easy Plot Point for Jill to figure out. This ties in with what she was already thinking. The Cavalier will escape from Rill, either because Rin managed to maintain the engines, or if he fails Grissom steps in from the shadows and helps.

Jill has one more Plot Point, rolling a Theme of Personal and a Plot Point of “Help Is Offered, For A Price”. Jill rolls for two Characters to Invoke for this Plot Point, getting “Reegan” and “Cavalier”. Hmm, that’s an interesting one. Captain Reegan offers to help his own ship, for a price? Jill thinks about this for a moment, and decides it makes no sense. Using the “I Dunno” rule, she decides to skip that result and go with a “None” for this last Plot Point.

Jill decides on the following for this Turning Point: She’s going to drag out the chase between Captain Rill and the Cavalier. If Science Officer Rin is unable to keep the engines at full capacity, then the stowaway Grissom will step forward from his hiding place to help. He’s been laying low in the ship since they left Morgane, afraid to show himself to the crew. He’s been monitoring events, however, and he knows that being captured by Rill would be bad for everyone, including himself.

If Rin fails in the engine room, Grissom will appear there, much to the Science Officer’s surprise, and work some engineering magic to make the engines work better. If Rin succeeds on his own, Grissom will make himself known to the crew after they successfully escape Rill, offering his assistance to stay ahead of their pursuer.

TURNING POINT	3	PLOTLINE	<input type="checkbox"/> New Plotline <input checked="" type="checkbox"/> Development <input type="checkbox"/> Conclusion	<i>Escape from Rill</i>
PLOT POINTS		CHARACTERS INVOKED		
1	<i>Character connection</i>	<i>Grissom / Rin</i>		
2	<i>None</i>			
3	<i>None</i>			
4	<i>Victory!</i>	<i>Cavalier / Rill</i>		
5	<i>None</i>			
Notes				

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	<i>Escape from Captain Rill</i>
9-12	<i>Escape from Captain Rill</i>
13-16	

Characters List	
1-4	<i>Captain Reegan</i>
5-8	<i>Science Officer Rin</i>
9-12	<i>Major Jarella</i>
13-16	<i>Cavalier</i>
17-20	<i>Captain Rill</i>
21-24	<i>Reegan</i>
25-28	<i>Jarella</i>
29-32	<i>Skeeve</i>
33-36	<i>Rin</i>
37-40	<i>Jarella</i>
41-44	<i>Grissom</i>
45-48	<i>Rin</i>
49-52	<i>Cavalier</i>
53-56	<i>Rill</i>
57-60	

Jill's pretty pleased with the Adventure outline so far. It's giving her good material to work with. She doesn't see a need to pad this last wrinkle of the Adventure with any more ideas.

On to Turning Point 4. Rolling for this Turning Point's Plotline, she gets "New Plotline". So, the plot thickens. She has no idea what the new Plotline might be, but she'll figure it out when she discovers what happens in this Turning Point.

She rolls a 10 for the Theme. Since this is the first 10 she's rolled in this Adventure she goes with the first 10 result on the Theme list: Social. The Plot Point is "Powerful Person". Jill rolls on the Characters List to Invoke a Character for this and gets "Choose Most Logical Character". The most powerful Character so far in the Adventure is Rill, so Jill chooses that Character to Invoke. She writes Rill into the Characters List again.

Jill moves on to the next Plot Point, rolling "None".

She rolls a 2 for Plot Point 3, which would be "Conclusion" except for the fact that this is a New Plotline in this Turning Point, so it can't be a Conclusion. She counts this result as another "None".

She moves on to Plot Point 4, getting a Theme of Personal and a Plot Point of "Protector". She rolls to Invoke a Character to attach to this Plot Point, and gets "New Character".

Rolling for the new Character, Jill determines that this Character is an organization, the Character's Identity is "Scholar" and Descriptors are "Unusual" and "Clean".

Jill thinks about this. The Cavalier is in deep space now, beyond the borders of the Imperium. Things are a bit different out here, with rules of its own since the Imperium's laws aren't in force. Jill decides that the Cavalier will come upon a small city built upon an asteroid. This area of space is dotted with such cities. This one is a famed university of deep space lore, Armitage. It has a treaty with the Imperium, where it declares itself neutral and won't take place in disputes and the Imperium leaves it alone. This would make Armitage a safe haven for the Cavalier to land; Rill would have no legal right to apprehend the crew and would in fact be breaking the Imperium's accord with Armitage if he tried.

Jill adds Armitage to the Characters List and continues.

There's one more Plot Point to roll for this Turning Point. Jill rolls "Character Connection". Rolling to see who gets connected, she rolls "Science Officer Rin" and "New Character".

The new Character is: an individual, has Identities of "Performer" and "Mediator", and Descriptors of "Ignorant" and "Small".

Jill decides that on Armitage is a small, elf-like mutant woman named Leyla. She is a citizen of the scholar city, living in its merchant district. She is a professional singer who sells her talents to local traders because she also has a slight telepathic

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ability to make those who hear her songs become more pliable to suggestion. She hires herself out to merchants to sing in lounges while they negotiate, using her abilities to help her clients get better deals. She is a small, delicate woman who is rough around the edges and knows little beyond her own world and interests. Jill decides to create an encounter on the Armitage that will forge a bond between Rin and Leyla.

Jill decides that this is what the Turning Point means: after narrowly escaping Rill's ship, the crew of the Cavalier are desperate to find a safe haven since they won't likely be able to outrun the Imperium officer forever. They come across Armitage, a natural place for them to land where Rill can't legally touch them. Armitage welcomes the Cavalier, as it welcomes all visitors. The meteor city is a gleaming, beautiful metropolis in space devoted to academic study of the cosmos with a bustling trading district around the university. When the crew of the Cavalier lands here, they will find the place friendly, but will also discover that its doors are open to Captain Rill. The Imperium naval ship will also dock at Armitage.

Jill devises a number of locations in Armitage for the Cavalier crew to explore. She cooks up some places in the trading district where they can buy parts for the engine to help repair damage done in the pursuit, a few bars and taverns, maybe a mugging encounter to give Jarella and Reegan someone to fight.

One of the mugging encounters will involve Rin. Leyla will witness the attack, and will use her singing powers to sooth the would be attackers. She'll take an interest in Rin, wishing to accompany the crew of the Cavalier as she wants to move on from Armitage. When she discovers they are on the run from the Imperium, it makes her want to join them more as she is no friend of the government. This also makes her distrustful of their stowaway engineer, Grissom, since he's a former employee of the Imperium.

Since Rill and the Cavalier crew will be in the same area, but Rill won't be able to act because of legal restrictions, the GM also allows for the possibility of Reegan and Rill meeting at some point and talking. This would give Reegan's Player a chance to role-play the captain, and it gives Jill an opportunity to flesh out Rill's motivations for chasing his former friend.

Jill creates the new Plotline "Stay safe at Armitage" and writes it on the Plotlines List.

TURNING POINT	4	PLOTLINE	New Plotline Development Conclusion	<i>Stay safe at Armitage</i>
PLOT POINTS				CHARACTERS INVOKED
1	<i>A powerful person</i>			<i>Rill</i>
2	<i>None</i>			
3	<i>None</i>			
4	<i>Protector</i>			<i>Armitage</i>
5	<i>Character connection</i>			<i>Rin/Leyla</i>
Notes				

### Plotlines List

- 1-4 *Escape from Captain Rill*
- 5-8 *Escape from Captain Rill*
- 9-12 *Escape from Captain Rill*
- 13-16 *Stay safe at Armitage*
- 17-20
- 21-24

### Characters List

- 1-4 *Captain Reegan*
- 5-8 *Science Officer Rin*
- 9-12 *Major Jarella*
- 13-16 *Cavalier*
- 17-20 *Captain Rill*
- 21-24 *Reegan*
- 25-28 *Jarella*
- 29-32 *Skeev*
- 33-36 *Rin*
- 37-40 *Jarella*
- 41-44 *Grissom*
- 45-48 *Rin*
- 49-52 *Cavalier*
- 53-56 *Rill*
- 57-60 *Rill*
- 61-64 *Armitage*
- 65-68 *Leyla*
- 69-72

Jill's Adventure has two running Plotlines now, and she's happy with the progress. There is enough adventuring material in Armitage

to keep the Player Characters busy for a while and to develop their Characters more. Jill considers ending the development of this Adventure right here, since she figures these 4 Turning Points give her about two hours of actual game time with her Players.

Just in case, she pushes on further, deciding to generate the fifth Turning Point. Rolling for the Plotline, she gets “Choose The Most Logical Plotline”. She decides to go with “Escape from Captain Rill” since the last Turning Point likely was a long one, with the Player Characters kicking around Armitage. That part of the Adventure was a break from the pursuit, but at some point Rill will have to make his next move.

Jill doesn't make another entry for “Escape from Captain Rill” on the Plotlines List because it already has three entries.

She starts rolling Plot Points. For the first Plot Point, she rolls a Theme of “Personal”, but that doesn't matter since the Plot Point is a Meta Plot Point. Rolling on the Meta Table, she gets “Character Steps Down”. Rolling for which Character this refers to, Jill gets “Choose Most Logical Character”.

Thinking about this, Jill considers having Grissom step down a notch, which would remove him from the Characters List. She's thinking maybe she'll kill him off and set up a murder mystery. After considering this, Jill decides there's already enough going on without adding a wrinkle like that, and she decides to use this as an opportunity to house clean. She applies the “Character Steps Down” result to Skeeve, the underworld boss who runs the Morgane. This removes Skeeve completely from the list, which is fine with Jill as she doesn't expect him to be a factor any further in the Adventure. Jill scrawls a line through Skeeve on the Characters List.

Jill decides this will have no in-Adventure impact, it's just List management on her part. She writes the entries in for Plot Point 1 of this Turning Point and goes on.

For the second Plot Point, she gets “None”.

For Plot Point 3, Jill rolls a Theme of Tension and a Plot Point of “Dead”. Hmm. She rolls to Invoke a Character to see who ends up dead, and gets Jarella. Major Jarella is a Player Character, so Jill can't just kill her off. Jill decides this result doesn't make any sense, so she discards it which automatically makes this Plot Point “None”.

She's got three Plot Points done for this Turning Point and none having produced any Adventure material yet. Jill hopes the next two rolls give her some meat to work with.

Rolling for Plot Point 4, she gets Tension as the Theme and “Travel Setting” as the Plot Point. Jill doesn't know what this means yet, so she goes on to the final Plot Point to see if it brings any ideas to the table.

She rolls a Theme of Action and a Plot Point of “A Moment Of Peace”.

Jill decides to make an encounter in Armitage where at least

one Player Character is traveling on a monorail train in the city when Captain Rill attempts to arrest them, which is against the law since Armitage is a neutral city state. Jill allows for the possibility of the encounter to get heated, perhaps with combat between the Player Characters involved and Rill's soldiers. At some point, Armitage security forces will break it up and remind Rill that he is not allowed to apprehend the crew of the Cavalier.

Jill decides to use this Turning Point as an opportunity to show how desperate Rill is to capture the Characters, but also how safe they are at Armitage. The Player Characters now know that Rill can't touch them and they can stay as long as they like in the city.

Jill figures, when she plays this Adventure with her Players, she'll likely conclude the Adventure right here. She decides to keep developing Turning Points though, just to see where the Plotlines lead and to perhaps use them as a second part to this Adventure for when she meets with her group of Players again.

TURNING POINT	5	PLOTLINE	New Plotline Development Conclusion	<i>Escape from Captain Rill</i>
PLOT POINTS		CHARACTERS INVOKED		
1	<i>Character steps down</i>			<i>Skeeve</i>
2	<i>None</i>			
3	<i>None</i>			
4	<i>Travel setting</i>			
5	<i>A moment of peace</i>			
Notes				

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	<i>Escape from Captain Rill</i>
9-12	<i>Escape from Captain Rill</i>
13-16	<i>Stay safe at Armitage</i>
17-20	CHOOSE MOST LOGICAL PLOTLINE
21-24	NEW PLOTLINE

Characters List

1-4	<i>Captain Reegan</i>
5-8	<i>Science Officer Rin</i>
9-12	<i>Major Jarella</i>
13-16	<i>Cavalier</i>
17-20	<i>Captain Rill</i>
21-24	<i>Reegan</i>
25-28	<i>Jarella</i>
29-32	<i>Skeeve</i>
33-36	<i>Rin</i>
37-40	<i>Jarella</i>
41-44	<i>Grissom</i>
45-48	<i>Rin</i>
49-52	<i>Cavalier</i>
53-56	<i>Rill</i>
57-60	<i>Rill</i>
61-64	<i>Armitage</i>
65-68	<i>Leyla</i>
69-72	
73-76	
77-80	

Jill goes on to Turning Point 6. The Plotline rolled is “Stay safe at Armitage”. She writes this into another entry on the Plotlines List.

Plot Point 1 is a Theme of Tension and a Plot Point “Disarmed”. She rolls to Invoke a Character to apply to this Plot Point and gets “Cavalier”.

For Plot Point 2, she rolls “Conclusion” on the Plot Point Table. This means this Turning Point ends the Plotline of “Stay safe at Armitage”. There’s only two ways Jill can see that Plotline ending: the Cavalier leaves Armitage, or the place is no

longer safe for the crew. She decides to roll more Plot Points before she decides.

Plot Point 3 is a Theme of Action and a Plot Point of “Defend Or Not To Defend”. She rolls to Invoke a Character to see who needs defending, and gets “Science Officer Rin”. Rin is already on the Characters List three times, so Jill doesn’t add him to another entry. She Invokes another Character to see who will have to choose whether to defend him or not and gets “Rill”. That’s interesting. Jill reserves judgement on this for now.

Plot Point 4 is Theme of “Tension” and Plot Point of “A Problem Returns”.

These results are churning ideas in Jill’s head. She’s thinking that, during the previous Turning Point, the crew of the Cavalier enjoyed a short period of peace on the Armitage with a couple of opportunities for encounters and Character development. Now that peace is ending. Although Rill can’t legally arrest the crew, she decides that bounty hunters have arrived in Armitage to try and capture the crew of the Cavalier and collect on the price on their heads set by the Imperium. The bounty hunters don’t care about Armitage’s laws.

The “problem returning” in this case would be the crew’s lack of safety, which would also conclude this Plotline of staying safe at Armitage.

Jill has one more Plot Point to roll. She gets a Theme of “Tension” and a Plot Point of “Something Exotic”.

Jill decides this Turning Point means this: The crew of the Cavalier have been safe on Armitage for a week. Rill and his men have been shadowing them, discreetly following although they aren’t allowed to arrest them. Captain Reegan and his crew know that Rill is just waiting for the Cavalier to take off, and he will pounce.

While out one day, Science Officer Rin is attacked by a cloaked figure who turns out to be a bounty hunter robot (this is the “Something exotic” that Jill decided on). Rin tries to flee from the robot. Rill and his men, who have been following the Cavalier crew, see this attack and intervene, rescuing Rin and destroying the robot. Rill felt he had no choice; he wants to bring in the Cavalier crew, and not have the shame of a bounty hunter completing his job for him.

The crew of the Cavalier survive this encounter, but they now know that Armitage is no longer safe. There will be more bounty hunters coming, and staying at the scholar city will only make them sitting ducks. If they check on their ship, they will discover that the weapon system has been sabotaged, most likely by the bounty hunter before it was destroyed. Not only must the crew flee from Armitage, but they must do it with a weaponless ship and Rill waiting for them.

Jill scratches the Plotline of “Stay safe at Armitage” from the Plotlines List. She’s pleased with this plot development, as now the crew of the Cavalier are in more danger than ever.

<b>TURNING POINT</b> 6	<b>PLOTLINE</b> <small>New Plotline Development Conclusion</small>	<i>Stay safe at Armitage</i>
<b>PLOT POINTS</b>		<b>CHARACTERS INVOKED</b>
1	<i>Disarmed</i>	<i>Cavalier</i>
2	<i>Conclusion</i>	
3	<i>Defend or not to defend</i>	<i>Rin / Rill</i>
4	<i>A problem returns</i>	
5	<i>Something exotic</i>	
Notes		

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	<i>Escape from Captain Rill</i>
9-12	<i>Escape from Captain Rill</i>
13-16	<del><i>Stay safe at Armitage</i></del>
17-20	<del><i>Stay safe at Armitage</i></del>
21-24	

Characters List	
1-4	<i>Captain Reegan</i>
5-8	<i>Science Officer Rin</i>
9-12	<i>Major Jarella</i>
13-16	<i>Cavalier</i>
17-20	<i>Captain Rill</i>
21-24	<i>Reegan</i>
25-28	<i>Jarella</i>
29-32	<i>Skeeve</i>
33-36	<i>Rin</i>
37-40	<i>Jarella</i>
41-44	<i>Grissom</i>
45-48	<i>Rin</i>
49-52	<i>Cavalier</i>
53-56	<i>Rill</i>
57-60	<i>Rill</i>
61-64	<i>Armitage</i>
65-68	<i>Leyla</i>
69-72	
73-76	

The action of the last Turning Point further reinforces Jill’s idea that she was going to end the Adventure after Turning Point 5, and she would use Turning Point 6 as the start of the follow-up Adventure. It would make a nice, dramatic way to get going, with the peace at Armitage broken and bounty hunters now hot on their heels too.

Jill decides to turn up the heat on the Player Characters, filtering rumors to them that the word is out that there is a bounty on their heads. Maybe Armitage security forces will inform them, with a not so subtle hint that they want the crew of

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the Cavalier to depart their peaceful city before more bloodshed ensues. The Cavalier has run out its welcome.

Jill moves on to Turning Point 7, rolling the crossed out Plotline of “Stay safe at Armitage”. Since that Plotline has been removed, this becomes a result of “Choose Most Logical Plotline”. There is only one Plotline left, “Escape from Captain Rill”.

Plot Point 1 is a Theme of Action and a Plot Point of “Sudden Cessation”. Jill doesn’t know what this means yet, but decides she’ll figure it out after a few more Plot Points.

Plot Point 2 is “Conclusion”. So, this Plotline will end in this Turning Point. Since this is the last Plotline of her Adventure, this will end the Adventure completely.

For Plot Point 3, she rolled a 10 for the Theme. This is the second time she’s rolled a 10 when rolling Themes for this Adventure, which means she chooses the second 10 result, the fifth priority Theme of “Social”. The Plot Point is “A Celebration”.

Plot Point 4 is “None”.

Plot Point 5 is a Theme of “Action” and a Plot Point of “Victory!” She Invokes two Characters to see who is victorious over whom, and gets “Captain Reegan” and “Rin”. These are both Player Characters, so it doesn’t make much sense to Jill that Reegan would have a victory over Rin. If she thought about it long enough, she could probably come up with something, but she decides to discard the result instead and use “None”.

Jill considers the elements in front of her. The Plotline of “Escape from Captain Rill” ends in this Turning Point. That means, most likely, that they either escape from him for good or they are captured.

Jill decides that Armitage is coming upon its largest annual festival, the Rite Of Domiscus. This is a celebration of the scholar city’s founder, the monk Domiscus, who established the meteor city three hundred years earlier as a haven of cosmic study and peace. The celebration involves parades in the streets and activity all over the city. This is the perfect distraction for the crew of the Cavalier to try and slip away without Rill noticing.

Jill constructs this part of the Adventure to give the Player Characters a chance to plan a way to use the festival as a diversion. They may use crowds to lose the men following them. Maybe their are fleets of starships in formation during parts of the celebration, and the crew could disguise the Cavalier as one of these parade ships to depart Armitage unnoticed.

This Turning Point will conclude the Plotline of “Escape from Captain Rill” with either the Cavalier crew being successful in their attempts to escape, or their plans fail and Rill finally captures them. Either way, the Plotline is over, and so is the Adventure.

TURNING POINT	7	PLOTLINE	<input type="checkbox"/> New Plotline <input type="checkbox"/> Development <input checked="" type="checkbox"/> Conclusion	<i>Escape from Captain Rill</i>	CHARACTERS INVOKED
PLOT POINTS					
1	<i>Sudden cessation</i>				
2	<i>Conclusion</i>				
3	<i>A celebration</i>				
4	<i>None</i>				
5	<i>None</i>				
Notes					

Jill is pleased with the entire Adventure. It gives her plenty of room to embellish where she wishes, such as creating encounters at Morgane and Armitage. She may decide to toss in a few more bounty hunters into Turning Point 6 if the Player Characters delay. The length of the Adventure gives Jill the option of breaking it into two separate Adventures, depending on how quickly her Player Characters speed through the Turning Points.

The Non-Player Characters of Grissom and Leyla add some interesting twists and gives Jill some creative license if she wants those Characters to do actions that help move the story along. She allows for the possibility that one of them may become a casualty, dying in a bounty hunter attack.

## AN ADVENTURE SEED

### Hysteria At Stillwater

Jorge wants to prepare a fantasy Adventure for a group of Players. The Characters are fairly new, having only had one Adventure so far. Their first Adventure had a lot of pirate action on the high seas and served as a way to bring the Characters together. That Adventure ended with the party in the coastal town of Stillwater. Jorge doesn’t have much of a campaign going yet, but he views this as an opportunity to see what ideas The Adventure Crafter will come up with. He wants to design his own Adventure, but he chooses to have The Adventure Crafter develop a seed idea.

Jorge pulls out an Adventure Sheet and blank Lists. He could add items to the Lists from the previous Adventure, but he wants a fresh start so he decides not to. However, he does write down the names of the four Player Characters onto the Characters List since he knows at least that much.

### Characters List

1-4 *Nathaniel, fighter*

5-8 *Jazeel, wizard*

9-12 *Rindghast, rogue*

13-16 *Grot, barbarian*

17-20 NEW CHARACTER

21-24 NEW CHARACTER

Jorge starts rolling for the Themes. He rolls a 1, “Action”. That seems fitting since their last Adventure was also very action oriented. Next he rolls 6, “Mystery”. The third Theme is an 8, for “Social”. He rolls a 5 for the fourth Theme, but since “Mystery” is already taken he goes down the Theme list to the next available Theme, which is “Personal”. Finally, the only Theme remaining is “Tension”, so that fills the fifth slot.

It looks like this Adventure idea will mostly be an Action Mystery of some kind. That sounds good to Jorge.

He starts rolling for the first Turning Point. Since there’s no Plotline on the Plotlines List, the Turning Point automatically is a “New Plotline”.

Rolling for the first Plot Point, Jorge gets a Theme of “Action”, and a Plot Point of “Beat You To It”. Who beat whom to what? This calls for Invoking two Characters, Jorge decides. He rolls on the Characters List and gets “New Character” and “New Character”.

He rolls for the first new Character and gets that the Character is an individual. The Character has an Identity of “Thief” and “Villain” and a Descriptor of “Rough”. This sounds like an interesting Character.

Jorge decides that this new Character beat someone to something. He’s thinking right now that the Character is an orc, a leftover from a recent war that the hamlet of Stillwater had with a roving raider band from the hills. The town wiped out most of the orcs, but this one is still lurking in the woods, stealing food and supplies from townsfolk.

### Themes

1	<i>Action</i>	1-4
2	<i>Mystery</i>	5-7
3	<i>Social</i>	8-9
4	<i>Personal</i>	10
5	<i>Tension</i>	10

Jorge rolls for the second new Character involved in this Plot Point. He rolls that the new Character is helpful to the resolution of the Plotline. The Character’s Identity is “Farmer” and his Descriptor is “Impulsive”.

Jorge decides that the people of Stillwater are aware of the orc dwelling in the forest and are annoyed by his frequent thefts. The people have been on guard, including a local farmer. Nevertheless, the orc ransacks his barn one night. The farmer, hearing the commotion of his animals, runs out to check but the orc makes his escape.

Jorge names the orc Gnash and the farmer Divin and records them both on the Characters List.

Jorge doesn’t know yet what the Plotline is going to be but an idea is starting to form that involves the orc and the farmer.

He rolls for Plot Point 2 and gets “Action” for the Theme again, and a Plot Point of “A Character Is Attacked To Abduct”. Jorge Invokes Characters to see who is getting attacked by whom. He rolls “Choose Most Logical Character” for the person being attacked, and decides on Divin. For the attacker, Jorge rolls “Choose Most Logical Character” again. The only other Character on the List that makes sense is Gnash. Jorge writes the Invoked Characters on the Adventure Sheet, but he doesn’t write them onto the Characters List again because both of those Characters already got a slot on the List during this Turning Point.

The Plot Points are building a chain of events. Gnash raids Divin’s farm and gets away with it, then Gnash attacks Divin in an attempt to kidnap him.

Jorge goes on to Plot Point 3, rolling a Theme of Mystery and a Plot Point of Conspiracy Theory. Jorge rolls to Invoke a Character to see who believes in the conspiracy, and gets New Character. This Turning Point is generating lots of new Characters. Jorge rolls to see who he gets, coming up with the new Character being an organization. Jorge rolls a 19 for Identity, which means this Character has two Identities. He rolls “Subverter” and “Student”. Subverter seems perfect for someone with a paranoid conspiracy theory. For a Descriptor, Jorge rolls “Intrusive”.

Jorge decides that the new Character is a young acolyte of the local temple, a Cleric of the goddess Ishanti. The acolyte, Zianda, is only a young student but she is charismatic and has a forceful personality. She rose to local fame during the recent orc battles when she waded into battle using her powers to ignite her sword and slay a number of the marauders. This Character will be representative of the temple as a whole, serving as the voice and personality of it for this Adventure.

These results paint this picture to Jorge: The community of Stillwater is anxious about Gnash’s frequent thefts of goods. One

night, he robs Divin's farm. Divin goes after Gnash in the forest and the orc waylays the farmer, abducting him. The next day, the village is in an uproar about the apparent raid and assault on Divin. Zianda increases the tension by publicly theorizing that this is not just the work of one orc, but it signals the return of more orcs from the hills to wage war on Stillwater again. This increases local fears even higher, and paranoia sweeps Stillwater.

Jorge still has two more Plot Points to go for this Turning Point but he's liking how this is shaping up. As an Adventure seed it's giving him an idea for what he's going to do.

Jorge rolls for Plot Point 4, getting a Theme of Action and a Plot Point of Defend Or Not To Defend. This Plot Point calls for three Characters to be Invoked; two who are in a conflict with each other, and a third who observes the conflict and must choose whether to get involved or not. Jorge rolls for the three Characters on the Characters List and gets New Character, New Character, and Gnash.

For the first new Character, Jorge rolls that the Character is not part of the Plotline, has an Identity of "Explorer", and Descriptors of "Helpful" and "Frightened".

The second new Character is an individual, has an Identity of "Driver/Pilot", and a Descriptor of "Bold".

Jorge decides that this Plot Point means a wandering stranger, Gardun, stumbles into town while temperaments in the village are heating up. Gardun is well meaning but naive. The stranger observes the mounting paranoia in the village and attempts to talk some sense into the people before they do something rash

and dangerous. This leads to a confrontation with a belligerent local, a carriage driver named Castin. Gnash has been observing events in the village over the past week, becoming aware of the rising tensions. He's been getting alarmed that the hamlet may form a party and come after him, so he's been lurking near the town edges to keep an eye on things. He's surprised to see someone in the public square trying to talk them into being more calm. When he sees the stranger attacked by the man, he steps forward and defends him much to the stranger's surprise.

Jorge decides that this event is just going to escalate tensions in the village more. Zianda will seize upon this confrontation to show that orcs are gathering at the very borders of the town and will openly assault anyone who publicly stands up to them. She'll expand on her fear-mongering by implying that there are villagers who may be in league with the orcs. The tensions in the small country town will rise even higher as neighbor suspects neighbor of being an orc sympathizer.

Jorge writes Gardun and Castin onto the Characters List.

Jorge has one more Plot Point to generate, rolling a Theme of Mystery and a Plot Point of An Old Deal. Jorge decides to use this to reinforce the idea of locals conspiring by saying in the previous war with the orcs several years ago, there was a small group of villagers who betrayed everyone and helped the orcs. Zianda raises the spectre of that old betrayal to feed her conspiracy theory that it's happening again and that another war with the orcs is imminent.

Jorge looks over his Plot Points. This Turning Point got



more complicated than he thought it would, but it gives him lots of grist for an Adventure seed. The Player Characters, recovering from their previous Adventure and thinking Stillwater will be a calm place to hunker down for a while, find themselves in a community on the brink of hysteria. As strangers in town it's likely that they will be treated coldly as Stillwater residents become more and more fearful, stoked by the rhetoric of Zianda.

What's actually going on is the workings of a single orc. He keeps Divin in captivity, afraid now to release him lest the farmer run back and tell more wild tales of the orc. He can't kill him, either, as that would just reinforce the villager's fears.

Jorge's Lists look like this:

TURNING POINT <b>1</b>		PLOTLINE <input checked="" type="checkbox"/> New Plotline Development <input type="checkbox"/> Conclusion	
PLOT POINTS		CHARACTERS INVOKED	
1	<i>Bent you to it</i>	<i>Gnash / Divin</i>	
2	<i>A character is attacked to abduct</i>	<i>Gnash / Divin</i>	
3	<i>Conspiracy theory</i>	<i>Zianda</i>	
4	<i>Defend or not to defend</i>	<i>Gardin / Castin / Gnash</i>	
5	<i>An old deal</i>		
Notes			

Characters List	
1-4	<i>Nathaniel, fighter</i>
5-8	<i>Jazeel, wizard</i>
9-12	<i>Rindghast, rogue</i>
13-16	<i>Grot, barbarian</i>
17-20	<i>Gnash</i>
21-24	<i>Divin</i>
25-28	<i>Zianda</i>
29-32	<i>Gardin</i>
33-36	<i>Castin</i>
37-40	NEW CHARACTER
41-44	NEW CHARACTER

Jorge decides that his Adventure will involve encouraging the Player Characters to resolve this mess. Perhaps they receive some extra information that Zianda's wild theories are all wrong. If they enter the forest, locate Gnash, and rescue Divin, they may be able to get the truth out and stop the hysteria in the village before everyone grabs their pitchforks and burns down the entire forest, endangering everyone in the process. The degree of paranoia in Stillwater is starting to tear the social fabric of the place apart, as neighbors become more and more suspicious of each other.

Jorge considers generating another Turning Point to flesh out more information, but decides that he got so much detail from this Turning Point that it's enough of an Adventure seed to craft his Adventure from. To give the Player Characters more reason to get involved, he decides that while they've been in Stillwater they've been staying at the home of a local merchant and have befriended him and his family. This family has come under the suspicion of Zianda and her supporters and have experienced vandalism at their shop. Fearing for their safety, they beseech the Player Characters to help.

Jorge comes up with a couple of confrontation events within Stillwater to illustrate the rising tensions. The Characters will observe arguments, a fight at a tavern, and villagers being targeted by other villagers. Some of these confrontations give the Player Characters a chance to get involved. Jorge focuses his attention on the forest, however, which is where the bulk of the Adventure will play out. He places several encounters within the forest, including a wild wolf that Gnash has tamed and trained to guard the woods. He's also placed several traps throughout the forest in anticipation of villagers coming after him.

Jorge creates a cave to serve as Gnash's lair for when the Player Characters eventually find it. The cavern is fairly extensive, having once served as a base for the orcs in the previous war. Jorge maps out the cavern, making several encounters inside of it which consist mostly of traps laid by Gnash. He also places a cell deep inside where Divin is being held and Jorge creates statistics for Gnash. Jorge decides that Gnash is terrified of the villagers' hysteria and will throw himself on the mercy of the Player Characters when they finally find him.

Jorge figures that the Adventure will likely conclude with the Player Characters returning to Stillwater with Divin, shaken but alive. Gnash will either be dead at this point or in the Characters' custody. Divin will explain that this was all Gnash's doing, a single orc, deflating Zianda's wild theories of imminent orc invasion and calming tensions in the hamlet. The family whom the Player Characters are helping will be grateful for their assistance.

## AN OPENING SCENE

## War's End

Mark is constructing an Adventure for a campaign where the main Player Character is an uber-genius alien who travels through space and time having adventures with his erstwhile human companion by his side. One of the things Mark loves best about these Adventures is not knowing what, when, and where will be behind the doors of the explorer's craft when they slide open. He decides that he doesn't need to sequence out an entire Adventure, just an opening Scene. He'll take it from there.

Mark pulls out a blank Adventure Sheet and a fresh set of Lists. He knows he's likely only going to need a single Turning Point so he won't be using the Adventure Sheets much for this.

The only thing he knows ahead of time are the two Player Characters, the alien Dr. Kazoo, and his human companion Matilda. He writes those names onto the Characters List. There's no need to roll for the Plotline of the first Turning Point since there is no Plotline yet. He won't even need to record one, since he's only using The Adventure Crafter to make an opening moment.

Mark knows The Adventure Crafter won't specifically say what they see when the doors open, but it will paint a scenario that he can extrapolate a location out of. With this in mind, he starts rolling to generate the Themes. He rolls an 8 for Social for the Primary Theme. For the second Theme he rolls 1 for Action. Next is 2, but since Action is already taken he moves on down to the next available Theme, which is Tension. He rolls 3, but since Tension is taken he moves down to Mystery for Theme 4. That leaves only Personal for the last Theme.

This Turning Point, which Mark will use to construct an opening Scene of his Adventure, will most likely combine Social and Action elements, with perhaps some Tension thrown in as well.

Getting to work on the Turning Point, he rolls for the first Plot Point and gets 8 for a Theme of Tension, and 61 for a Plot Point of A Crucial Life Support System Begins To Fail.

For Plot Point 2, he rolls 5 for a Theme of Action and 12 for the Plot Point, which is None. He writes that into the Adventure Sheet and moves on.

Themes		
1	<i>Social</i>	1-4
2	<i>Action</i>	5-7
3	<i>Tension</i>	8-9
4	<i>Mystery</i>	10
5	<i>Personal</i>	10

For Plot Point 3 he rolls 10. Since this is the first 10 he's rolled, he goes with Theme 4, Mystery. For the Plot Point, he rolled 65, for A Crucial Life Support System Begins To Fail. Again.

Getting that result twice makes him think. Whatever his Character sees beyond the doors, it involves either two crucial system failures of some kind, or one system failure that's failing really, really badly. Right now, Mark is leaning toward the second option, and is thinking that having two results of A Crucial Life Support System Begins To Fail indicates some kind of apocalypse world or setting in a cataclysmic state. He goes on to the rest of the Plot Points to see what ideas they generate.

For Plot Point 4, Mark rolls a 1 for a Theme of Social, and 55 for a Plot Point of Not Their Master. This requires Invoking a Character. Mark rolls on the Characters List, getting 68 for New Character. Rolling for the new Character, Mark gets that the Character is helpful toward resolving the Plotline. For Identity, Mark rolls 8 which means two Identities. Rolling for those, he gets 35 for Healer, 32 which he ignores since it's Roll For Two Identities again, and 91 for Killer. For Descriptor, Mark rolls 32 for Trained.

Mark thinks about this for a moment. He doesn't know yet what the Plotline is going to be for this Scene, but he does know that this new Character will be helpful toward resolving it. Mark figures this means the new Character will be an information source for the Player Characters as opposed to a villain of some kind. The Identities of Healer and Killer are interesting. Mark is thinking that perhaps this is a battlefield. This new Character may be a soldier and medic. The Descriptor of Trained reinforces for Mark that this Character is a professional, so medic makes sense.

Combining this Character with the Plot Point of Not Their Master makes Mark think. Since this is only an opening Scene, and there is very little information to go on, he doesn't know who the Character serves or might serve. But, going with the concept of a war, he thinks that it makes sense for it to be unclear whose side this new Character is on. Maybe when he encounters Kazoo and Matilda he is leery of them, not knowing which faction they are with, so he keeps it unclear who he is loyal to.

Mark names the new Character Teon and writes him onto the Characters List.

Mark has one more Plot Point to generate. He rolls 1 for a Theme of Social, and 29 for a Plot Point of Retaliation. An element of retaliation makes sense with what Mark is thinking regarding this being a war zone.

Putting all this together, Mark comes up with the following interpretation: When the doors of the Doctor's craft open, they see a smoldering cityscape of devastation. They are in the

midst of a metropolis that has been blasted and blown to bits. Buildings are crumbling and smoking, billows of dust cloaking the sky. The place looks alien. It doesn't appear to be Earth of any time period but a world they have not yet visited. They see bodies laying in the street, people in military style uniforms of two distinct varieties. Most likely these are dead soldiers from two warring sides.

As they walk forward, gazing in horror at the devastation, they see a man step from hiding. He is dirty, and he isn't wearing a uniform so it's not obvious which faction he's with. After making contact, the man explains that he is Teon, a military medic. The war the explorers have stepped into is the last salvos between two enemy nations. The opposing powers have been at each other for generations, with each war getting more vicious than the last. This final battle brought on such heavy retaliation that sophisticated and terrible weapons were used that have ravaged the entire planet. Teon is looking for soldiers in the street to help, but he has found no one alive. As far as he knows, he's the last man on their world still standing and he suspects it won't be long until the entire planet succumbs to the impact of this last, great war and implodes.

Mark is happy with this opening Scene. It sets up an interesting and dramatic environment for the two Player Characters to explore, there's a bit of mystery about who Teon is, it's unknown what forces were used that now threaten the planet setting up the possibility that the Doctor and his companion may be able to reverse some of the damage. Perhaps there are survivors somewhere they can still save.

Mark is only using The Adventure Crafter to make this opening Scene, so the rest of the Adventure he will determine through play and other means.

TURNING POINT <b>1</b>		PLOTLINE <small>New Plotline Development Conclusion</small>	
PLOT POINTS	CHARACTERS INVOKED		
1	<i>A crucial life support system begins to fail</i>		
2	<i>None</i>		
3	<i>A crucial life support system begins to fail</i>		
4	<i>Not Their Master</i>		<i>Teon</i>
5	<i>Retaliation</i>		
Notes			

### Characters List

1-4 *Dr. Kazoo* CHARACTER

5-8 *Matilda* CHARACTER

9-12 *Teon* CHARACTER

13-16 CHOOSE MOST LOGICAL CHARACTER

17-20 USE CHARACTER

## AS INSPIRATION

### The Whispering Sand

Jesse is Gamemastering a horror campaign for his Players and has come up with an Adventure he thinks they'll like. The Player Characters have been working through an ongoing campaign related to a South American cult that has expanded into New Orleans. Murders and strange goings on have taken place, drawing the Player Characters deeper into the mysterious web.

The Adventures take place in the 1920s. The Player Characters are an art historian who specializes in exotic antiquities, a retired police officer, and an heiress who bankrolls their more extravagant explorations.

Jesse is fashioning an Adventure that he intends to be the culmination of the previous two Adventures. The mummified remains of a South American sorcerer have been shipped to a museum in New Orleans. The sorcerer, once worshipped as a god, is all but dust in an ornate stone box. Jesse has built most of his Adventure already, which involves the not-quite-fully-dead sorcerer animating the dust of his body, grains of the fine sand infiltrating the bodies of those who come near. The sorcerer is slowly driving his victims mad in an attempt to control them and gather more artifacts necessary for his full resurrection.

Jesse has established a chain of events, from the sarcophagus arriving at the museum, to the head curator starting to act funny, some mysterious crimes taking place around the city, a cadre of cultists who are keeping an eye on events, and several locations of importance such as the museum itself, the room housing the mummy remains, the apartment of the curator, and a jazz speakeasy that the cultists use as a base.

Jesse thinks it's a pretty good Adventure, but he wants to throw an additional wrinkle into it and he isn't sure what it

should be. He decides to tap The Adventure Crafter and see if it generates an interesting idea to slip in somewhere.

He pulls out a blank Adventure Sheet and Lists and starts putting the Themes together. Since he's already constructed most of the Adventure, he knows the tone he's striking and he decides that the Primary Theme is Tension. He writes that in without rolling for it. Mystery is also important for his Adventure, so he writes that in as the second Theme. The remaining Themes Jesse will roll for. Using a d10, he rolls 7 for Social, making that Theme 3. Next, he rolls 4 for Tension, which he already has, so he goes down the list to the next available Theme, which is Personal. The last remaining Theme is Action, which he makes Theme 5.

Since he's making Turning Points for an Adventure he's already mostly finished constructing, Jesse thinks about the Plotlines he has already created, names them, and places them in the Plotlines List. His Adventure revolves around two mysteries, "What is the cult's goal?" and "Why are people starting to act strangely?" He lists the second one twice since it's important to his Adventure.

Jesse populates the Characters List with the Player Characters and important NPCs of his Adventure, listing each anywhere from one to three times, depending on how important they are to his Adventure. His Lists look like this:

Plotlines List	
1-4	<i>What is the cult's goal?</i>
5-8	<i>Why are people acting strange?</i>
9-12	<i>Why are people acting strange?</i>
13-16	CHOOSE MOST LOGICAL PLOTLINE
17-20	CHOOSE MOST LOGICAL PLOTLINE

Characters List	
1-4	<i>Eduardo, art historian</i>
5-8	<i>Eduardo, art historian</i>
9-12	<i>Pete, retired cop</i>
13-16	<i>Pete, retired cop</i>
17-20	<i>Lisa, heiress</i>
21-24	<i>Lisa, heiress</i>
25-28	<i>Z'Kal, dead sorcerer</i>
29-32	<i>Z'Kal, dead sorcerer</i>
33-36	<i>Bertrand, curator</i>
37-40	<i>Bertrand, curator</i>
41-44	<i>Cultists</i>
45-48	<i>Nicky, museum janitor</i>
49-52	NEW CHARACTER
53-56	CHOOSE MOST LOGICAL CHARACTER

It's time to generate Turning Points and see what we get. Even though he starts with Turning Point 1, he rolls on the Plotlines List because there are Plotlines there unlike a completely fresh Adventure where there would have been none.

Jesse rolls 37 for the Plotline, New Plotline. Good, he was hoping for a new twist in the Adventure and a fresh Plotline would help. This may be a subplot he can weave around the other events.

Moving on to the first Plot Point, he rolls 9 for the Theme, Social, and 66 for the Plot Point, Injustice.

For Plot Point 2, he rolls 9 again for the Theme of Social, and a Plot Point of 53, A Group Is In Trouble.

Jesse's thinking that these two Plot Points sound like they should go together. Whatever injustice is happening is probably occurring to a group, placing it in trouble.

For Plot Point 3, he rolls 10 for the Theme, which makes it Personal since this is the first 10 rolled. The Plot Point is 46, Headquarters. He rolls to Invoke a Character to see whose headquarters the Plot Point is referring to, and he rolls 76 for Choose Most Logical Character. The only Character in the Characters List with a real headquarters are the cultists, so

Jesse Invokes them for this Plot Point. He writes them on the Characters List again.

For Plot Point 4, he rolls 1 for the Theme, Tension, and 85 for the Plot Point, Bad News.

For Plot Point 5, Jesse rolls 2 for the Theme, Tension, and 90 for the Plot Point, Creepy Tone. That's perfect for this Adventure.

Jesse thinks about this. He decides that the group that an injustice is being done to is the cultists, believe it or not. They are loyal to the dead sorcerer and are trying to bring him back, but the sorcerer is going to betray them. Jesse decides that something horrible happens at the cultist headquarters, the jazz club. It should be something creepy, so Jesse decides that one of the cultists got a handful of the evil sand and ingested it. Taking such a large dose of the sorcerer's tainted substance has warped and mutated the cultist into a hideous, deformed creature. It lurks in the basement of the speakeasy, preying on other cultists as well as unwary patrons who wander down below.

The Bad News Plot Point is going to be how Jesse introduces this new Plotline to the Player Characters. If they are already aware that the club is the cultist's headquarters, then they hear that some deaths have happened at the location and the cultists are trying to cover it up. If the Player Characters don't know it's the headquarters, then they hear through other channels about a body that turned up near the club, horribly mauled.

This forms a new Plotline for the Player Characters, a monster they can destroy if they choose. Jesse calls the Plotline "Destroy the lurker at the club." He writes that onto the Plotlines List.

This is exactly the kind of subplot Jesse was hoping for. His Adventure was complete already, but he wanted to add some extra spice to it. The main part of his Adventure already involves some strange events going on through the town, caused by a couple of people infected by the sorcerer. A monster in a jazz club basement makes for another strange event in the city.

Jesse considers whether he wants to develop this Plotline further. He could generate more Turning Points for it and see what the Plotline grows into. However, he already has a full Adventure; he decides that expanding this Plotline any further would just be too much. It makes a good singular encounter the Player Characters can engage in at the jazz club. Depending on when the Characters discover that the club is the cultist lair, the cultist degenerating may be at different stages of corruption. Jesse decides what those stages are and when they take place during the Adventure.

Jesse's happy with this addition to his Adventure as it adds a little extra something to the jazz club location he had already written up.

Jesse's Adventure Sheet and Lists look like this after finishing:

TURNING POINT	1	PLOTLINE	4 New Plotline Development Conclusion	CHARACTERS INVOKED
<b>PLOT POINTS</b>				
1	<i>Injustice</i>			
2	<i>A group is in trouble</i>			
3	<i>Headquarters</i>			<i>Cultist</i>
4	<i>Bad News</i>			
5	<i>Creepy tone</i>			
Notes				

Plotlines List	
1-4	<i>What is the cult's goal?</i>
5-8	<i>Why are people acting strange?</i>
9-12	<i>Why are people acting strange?</i>
13-16	<i>Destroy the lurker at the club</i>

Characters List	
1-4	<i>Eduardo, art historian</i>
5-8	<i>Eduardo, art historian</i>
9-12	<i>Pete, retired cop</i>
13-16	<i>Pete, retired cop</i>
17-20	<i>Lisa, heiress</i>
21-24	<i>Lisa, heiress</i>
25-28	<i>Z'Kal, dead sorcerer</i>
29-32	<i>Z'Kal, dead sorcerer</i>
33-36	<i>Bertrand, curator</i>
37-40	<i>Bertrand, curator</i>
41-44	<i>Cultist</i>
45-48	<i>Nicky, museum janitor</i>
49-52	<i>Cultist</i>

## AS YOU GO

## The Corrupt Grimoire

Karl wants to start a new solo role playing experience with a modern, urban fantasy setting. He sketches out a secret, underground world of magic and intrigue that takes place in the shadows of our contemporary world, where magicians and monsters lurk and live within their own communities.

This is going to be a solo game for Karl. He has a role playing system he's going to use that should emulate the mechanics that he needs for his urban fantasy setting. He plans to use The Adventure Crafter as he goes to create the events of his story that his Character will play in. Since this is a solo venture, Karl isn't worried about the speed with which each Turning Point gets generated, making The Adventure Crafter a good choice for this.

Karl pulls out a blank Adventure Sheet and Lists. Since he's starting completely fresh, he has only one detail to enter on his Lists: the name of his Player Character, Christopher. Christopher is a modern mage with a touch of elf blood from a distant relative who spent time in the elven kingdom that is a displaced dimension alongside our own. In Karl's fantasy setting, Christopher is an outcast, not trusted by human mages for his mystic ancestry and not accepted by elves for his human blood.

Karl decides that Christopher operates a bookstore in New York City. Although Christopher's bookstore sells standard books to regular customers, it also has a secret back room where he sells very special books to magic wielding clients. Karl decides that this is Christopher's main focus as a Character: he is constantly in search of new tomes to add to his inventory and he is an expert on mystic lore and the volumes that contain them. Karl figures this should give The Adventure Crafter plenty of possible hooks for his off-the-cuff Adventure to grow into.

After coming up with this backstory, Karl decides to add a second Character to the Characters List: bookstore clients. He considers putting the bookstore itself as a Character, but decides that the clients would suffice for that.

Karl has his Lists ready, a blank Adventure Sheet, and his role playing game ready to adjudicate his Adventure. He rolls for the Themes. Karl rolls a 3 for Tension, making this his First Priority Theme. Next, he rolls a 2 for Action. Tension and Action as

Themes	
1	<i>Tension</i> 1-4
2	<i>Action</i> 5-7
3	<i>Personal</i> 8-9
4	<i>Mystery</i> 10
5	<i>Social</i> 10

his first two Themes should make this an exciting Adventure, perhaps a horror story. For his third roll, he gets 10 for Personal. His fourth roll is 9, Personal again, so he proceeds back to the top of the Random Themes Table moving along until he finds the next untaken Theme, which is Mystery. There's only one Theme left, Social, which takes up the fifth slot.

Karl's ready to generate his first Turning Point, which will likely be the opening Scene of his Adventure. There are no Plotlines yet, so the Plotline for this first Turning Point is automatically New Plotline.

He rolls, getting a 1 for Theme, Tension, and 8 for Plot Point. Normally this would be a result of Conclusion, but since this is a new Plotline it can't be Concluded yet, so this result turns into None. Karl writes that onto the Adventure Sheet and moves on.

For Plot Point 2, Karl rolls 7 for the Theme, Action, and 91 for the Plot Point, Protector. A Character is actively protecting something in this Plot Point. Karl rolls on the Characters List to see who the protector is, getting 95 for Choose Most Logical Character. Karl decides that he wants his Adventure to start off with a bang, so he chooses his Player Character, Christopher, as the protector. Karl doesn't know what Christopher is going to have to protect in this Turning Point, but he figures the other Plot Points will suss that out for him.

Karl writes Christopher onto another slot on the Characters List since the Character was Invoked for a Plot Point.

For Plot Point 3, Karl rolls 6 for Theme, Action, and 37 for Plot Point, Distraction. A Character is distracted in this Turning Point in a way that's important. Karl rolls on the Characters List to Invoke a Character for this Plot Point, rolling 90 for Choose Most Logical Character. Karl chooses Christopher again to Invoke for this Plot Point. Now Karl knows that Christopher needs to protect something in this Turning Point and Christopher is dangerously distracted by something. Karl still doesn't know what Christopher is protecting, or what distracts him, but he'll figure it out when he's done generating Plot Points.

Since Christopher was already Invoked in this Turning Point previously, Karl doesn't write the Character into another slot on the Characters List.

For Plot Point 4, Karl rolls 8 for Theme, Personal, and 25 for the Plot Point, Persuasion. One Character is going to try to persuade another Character to do something. Karl needs to Invoke two Characters, the persuader and the persuaded. He rolls on the Characters List and gets 22 for New Character and 57 for Choose Most Logical Character.

Rolling to see who the new Character is, Karl rolls 35 for the Character being an individual. For Identity, Karl rolls 93 for Driver/Pilot and for Descriptor he rolls 20 for Roll for two

Descriptors, 67 for Harmful and 33 for Rude.

For the second Character to Invoke, since Karl must choose, he chooses Christopher to be the target of the persuasion.

Karl interprets all of this to mean that this new Character is going to be Christopher's distraction in this Turning Point. Judging from the Character's Descriptors this is not a nice person: harmful and rude. Karl decides that the Character acts belligerently toward Christopher.

Karl decides that the new Character is Kristoff, the chauffeur and servant of a local New York mage. Kristoff has come down to Christopher's store to inquire about a tome his mistress ordered weeks ago that hasn't come in yet. Kristoff will become angry, even pushing Christopher and threatening him, because the book hasn't appeared. This isn't going to be the Plotline, which Karl decides will focus on what Christopher is protecting, but Kristoff's intrusion into the shop will make it harder for Christopher to protect whatever it is he has to protect in this Turning Point.

Karl writes Kristoff onto the Characters List and moves on to the final Plot Point.

He rolls 7 for a Theme of Action, and 75 for a Plot Point of Dealing With A Calamity. Karl rolls to Invoke a Character to attach to this Plot Point, rolling 31 on the Characters List for Choose Most Logical Character. Karl chooses Christopher.

Karl interprets this to mean that the calamity Christopher is dealing with connects with the Protector Plot Point. Christopher must protect something from a calamity. Karl decides that this will form the New Plotline of this Turning Point, effectively becoming the purpose of this Adventure.

Karl has a lot of creative leeway here in how to interpret these results. All he knows is that Karl must protect something from a calamity. He decides that, upon entering his shop one morning, Christopher notices that one of his magical warning systems is flashing red. He keeps several amulets in the shop that detect mystical dangers, such as curses and intrusions from other dimensions. Upon investigating, he realizes that one of his newest acquisitions, The Destitute Grimoire, is cursed. The book is emanating a powerful evil force and its magic is seeping into the other volumes in Christopher's collection. If he doesn't get rid of the cursed book its dark power will overwhelm his entire collection absorbing their magic into it. Because of the power of the curse the Grimoire cannot be moved and neither can the other books in Christopher's collection. He will need to break the curse soon or he'll lose everything.

While Christopher is dealing with this catastrophe, a limo pulls up to the curb and Kristoff enters the store. He is on an errand from his mage boss to collect a book she ordered. That

volume is in Christopher's special book room under the thrall of the cursed tome, so Christopher can't turn the book over.

Since Karl is playing this Adventure solo, generating events as he goes, he uses the third-party RPG system he chose to adjudicate Christopher's actions. His Player Character made several successful skill tests allowing him to figure out what was going on with his books.

When Kristoff enters the store, Christopher attempts to talk him down but fails in his diplomacy rolls. Kristoff gets violent, pushing Christopher around his store. Christopher is forced to resort to magic, using a spell to paralyze Kristoff for a moment to calm him down. Christopher is able to eventually convince Kristoff to leave. However, now Christopher not only has an evil book devouring his store to worry about, but a ticked off wealthy customer and her angry, violent servant.

Karl plays out this Turning Point until he feels it's concluded. He writes onto the Plotlines List the new Plotline of "Break the evil curse."

Karl's Adventure Sheet and Lists look like this now:

TURNING POINT <b>1</b>		PLOTLINE <input checked="" type="checkbox"/> New Plotline <input type="checkbox"/> Development <input type="checkbox"/> Conclusion	
PLOT POINTS		CHARACTERS INVOKED	
1	<i>None</i>		
2	<i>Protector</i>		<i>Christopher</i>
3	<i>Distracted</i>		<i>Christopher</i>
4	<i>Persuasion</i>		<i>Kristoff / Christopher</i>
5	<i>Dealing with a calamity</i>		<i>Christopher</i>
Notes			

Plotlines List	
1-4	<i>Break the evil curse</i> <b>OLD PLOTLINE</b>
5-8	<b>NEW PLOTLINE</b>

Characters List	
1-4	<i>Christopher</i> <b>CHARACTER</b>
5-8	<i>Bookstore clients</i>
9-12	<i>Christopher</i> <b>CHARACTER</b>
13-16	<i>Kristoff</i> <b>MOST LOGICAL CHARACTER</b>
17-20	<b>NEW PLOTLINE</b>

That took Karl about thirty minutes of real time to play out; about ten minutes to work up the details of the Turning Point and about twenty to play it through. Now that the Turning Point is done he moves on to the next Scene.

Karl knows what his Character is going to do. He needs to figure out how to break the curse. He can't use his own books as a resource since they're in the process of being corrupted, so he decides Christopher will need to visit another mystic library in New York. Karl decides that this will likely be what the next Turning Point is about.

Rolling on the Plotlines List, Karl rolls 38 for New Plotline for Turning Point 2. It looks like the plot is going to thicken.

For Plot Point 1, Karl rolls 6 for a Theme of Action and 91 for a Plot Point of Protector. Once again, someone has to protect something. Karl rolls on the Characters List to invoke a Character for this Plot Point, rolling 52 for New Character. Rolling for the new Character, Karl rolls 96 on the Character Special Trait Table for The Character Is Connected To An Existing Character. Karl rolls on the Characters List and gets Choose Most Likely Character. He chooses Kristoff, meaning that this new Character is connected to that one. For Identity, Karl rolls 13 for Roll For Two Identities. He rolls 52 for Socialite and 76 for Deceiver. For Descriptors, Karl rolls 49 for Interesting.

Karl decides that this new Character is the mistress of Kristoff. She is a wealthy woman who spends all of her time delving into magic. She's also well known as a liar and a sociopath. She's an interesting, intelligent woman with expensive tastes. For the Plot Point, what she's protecting are her own interests. She not only wants the book she ordered, she needs it for something. Since Christopher was able to repel Kristoff in the previous Turning Point with magic, his employer, Lady Lydia, has personally come to collect.

Karl decides that Lydia is not directly connected to the new Plotline developing in this Turning Point. She's another distraction Christopher must deal with. Karl decides that whatever the new Plotline is will be guided by the other Plot Points in this Turning Point. He's thinking it'll still likely be library related.

Karl writes Lady Lydia onto the Characters List and moves on to Plot Point 2. He rolls 10 for Theme. Since this is the first 10 Karl has rolled for a Turning Point Theme in this Adventure the result is Mystery, Theme Priority 4. However, he rolled an 11 for the Plot Point, which is None, so the Theme is irrelevant anyway. Karl makes a mental note that he did roll a 10. The next time he rolls it, he'll have to go with the Priority 5 Theme.

For Plot Point 3, Karl rolls 9 for the Theme, Personal. He rolls 14 for the Plot Point, another None.

For Plot Point 4, Karl rolls 2 for the Theme, Tension, and

47 for the Plot Point, A Character Is Incapacitated. Karl rolls on the Characters List to Invoke a Character for this Plot Point, rolling 18, Lady Lydia. Hmm, that's interesting. Karl is going to reserve judgement on that result for the moment until he gets his final Plot Point.

Rolling for Plot Point 5, Karl rolls 5 for Theme, Action, and 66 for the Plot Point, Crash. This means a vehicle crashes in this Turning Point, endangering a Character. Karl rolls on the Character List to Invoke who that Character is, and gets 80 for Choose Most Logical Character. He considers making it Lady Lydia, since a crash would explain her incapacitation. However, there hasn't been a Plot Point yet in this Turning Point that suggests a new Plotline to Karl, so he decides to Invoke Christopher as the Crash recipient since it generates an idea for him.

Karl writes Christopher onto another entry on the Characters List since he just Invoked him in this Turning Point.

Considering these Plot Points, Karl comes up with this scenario for the Turning Point: Given Christopher's extensive knowledge of eldritch tomes in New York City, he knows of a special library in town that is open to mages (Karl made a knowledge roll for his Character using the RPG system he's using for this Adventure to determine that Christopher had this option). Christopher doesn't often go there since he isn't well liked, but he's on a timetable and doesn't have many choices.

Christopher gets into his car and makes his way across town. As he wends his way through traffic, the air in the car shimmers and Lady Lydia appears in the passenger seat having teleported to him. As Christopher fights traffic, Lady Lydia verbally berates him about how he treated Kristoff that morning and demands her book.

Christopher has no choice but to come clean and explain to Lady Lydia what is happening. Christopher is hoping to enlist her help at this point. Making persuasion rolls in the RPG system Karl is using, Christopher makes some headway with talking Lydia into helping him to break the curse.

Unfortunately, as Christopher is driving his brakes suddenly go out. Swerving out of control, he slams into a light post, totalling his car. Making damage rolls, Christopher takes some harm, but Lady Lydia is hurt so badly she's out of commission.

Since Karl is playing this Adventure solo, he role plays out the careening out of control car and the aftermath of the crash. After an ambulance takes Lydia away, Christopher has a mechanic inspect the wreckage of his vehicle. The mechanic determines that Christopher's car was deliberately sabotaged by someone. The crash was not an accident, someone tried to kill Christopher.

Karl decides that this is the new Plotline: "Who wants Christopher dead?" Karl writes that onto the Plotlines List.

That whole Turning Point also took about a half hour to

determine and play through for Karl. He's happy with how the Adventure is going so far; his Character has a cursed book to contend with that threatens to ruin his livelihood and a mystery person is trying to kill him. Christopher is having a bad day.

Karl's Lists right now look like this:

TURNING POINT	2	PLOTLINE	<input checked="" type="checkbox"/> New Plotline <input type="checkbox"/> Development <input type="checkbox"/> Conclusion
PLOT POINTS		CHARACTERS INVOKED	
1	<i>Protector</i>		<i>Lady Lydia</i>
2	<i>None</i>		
3	<i>None</i>		
4	<i>A character is incapacitated</i>		<i>Lady Lydia</i>
5	<i>Crash</i>		<i>Christopher</i>
Notes			

Plotlines List	
1-4	<i>Break the evil curse</i> <small>NEW PLOTLINE</small>
5-8	<i>Who wants Christopher dead?</i> <small>NEW PLOTLINE</small>
9-12	<small>CHOOSE MOST LOGICAL PLOTLINE</small>
13-16	<small>CHOOSE MOST LOGICAL PLOTLINE</small>

Characters List	
1-4	<i>Christopher</i> <small>NEW CHARACTER</small>
5-8	<i>Bookstore clients</i> <small>NEW CHARACTER</small>
9-12	<i>Christopher</i> <small>NEW CHARACTER</small>
13-16	<i>Kristoff</i> <small>CHOOSE MOST LOGICAL CHARACTER</small>
17-20	<i>Lady Lydia</i> <small>NEW CHARACTER</small>
21-24	<i>Christopher</i> <small>NEW CHARACTER</small>
25-28	<small>NEW CHARACTER</small>

Karl's been playing his solo Adventure for an hour and considers calling it for the moment and picking up again later, but he decides to play through one more Turning Point to see what happens next. Christopher still needs to find his way to a library. Although someone is trying to kill him, there's little he can do about that while the cursed book is a known threat that he can do something about.

Karl decides that Christopher phones in an order of flowers to be sent to Lady Lydia's hospital room, then rents a taxi to visit a book client of his who is also a fellow New York mage and owns a decent library. It's late at night now, and the public mage library is closed. Christopher doesn't want to waste time waiting until tomorrow, even though his friend's library will be inferior. He hopes to find an answer to his cursed book there during the night, and hopefully destroy the evil book by morning.

Karl begins work on Turning Point 3. He rolls for the Plotline, getting 17 for Choose Most Logical Plotline. Given that Christopher is heading to a library to solve his evil book problem, Karl decides the most logical Plotline is "Break the evil curse." Since he's Invoking this Plotline for this Turning Point, he writes it into another slot on the Plotlines List.

Now it's time to generate Plot Points. For his Character's sake, Karl is hoping Christopher catches a break in this Turning Point. It's been one problem after another for Christopher this day, he needs a win.

Karl rolls for Plot Point 1, getting 1 for the Theme, making it Tension. He rolls 53 for the Plot Point, Dead. Well that's not good. Karl rolls to Invoke a Character to see who ends up dead, and gets 93, Choose Most Logical Character. Karl considers going with Lydia, since she's already suffering injuries in the hospital, but he doesn't see how that would impact the current Turning Point. What would make more sense is if the person Christopher is going to meet is dead. The owner of the personal library is a client of Christopher's, and "Bookstore clients" is already on the Characters List, making this a valid Character choice to Invoke. Karl goes with that. He writes "Bookstore clients" onto the Characters List again since he's Invoking this Character for this Plot Point.

Even though Christopher is going to meet an individual, Karl is abstracting this Character as a generic "bookstore client". In Adventure Crafter terms, this Character isn't important enough to have their own name and slot on the Characters List. This Character serves more as a plot device for this Turning Point.

For Plot Point 2, Karl rolls 8 for Theme, Personal, and 100 for Plot Point, a Meta Plot Point. Rolling on the Meta Plot Point Table, Karl gets 24 for Character Returns. Since no Characters have left the Adventure to return, this result turns into a New Character result.

Karl rolls for the new Character's Special Trait and gets that the Character is an object. Karl rolls for this new Character's Identity and gets 60 for Servant. For Descriptors, Karl rolls 69 for Erratic and 62 for Different.

Karl thinks about it for a moment. The idea of this Character being an object and "different" really sticks out to him, giving Karl an idea. He decides that the Character is actually another copy of the evil Grimoire itself. It would be connected to

the Plotline of “Break the evil curse”, and it wants to hinder Christopher’s efforts to resolve this Plotline. That would certainly be a “different” kind of Character, being a malignant book, and “erratic” could be used to describe the kind of magic it wields.

Karl writes Grimoire onto the Characters List and continues.

Rolling for Plot Point 3, Karl gets 6 for the Theme, Action, and 53 for the Plot Point of Mass Battle. He writes that on the Adventure Sheet and continues. Karl has an idea for this but decides to wait until the last two Plot Points are done before making up his mind.

For Plot Point 4, Karl rolls 9 for the Theme, Personal, and 42 for the Plot Point, A Character Is Incapacitated. Karl rolls to Invoke a Character for this Plot Point and gets 81 for New Character. Rolling for the new Character, Karl gets that the Character is helpful toward resolving the Plotline, has an Identity of Guard, and Descriptors of Commanding and Curious. Karl decides that the new Character is Flynn, the dead client’s personal bodyguard.

Karl works up the last Plot Point of this Turning Point, rolling 10 for the Theme. Since this is the second 10 rolled in this Adventure for a Theme, Karl goes with the Priority 5 Theme of Social. He rolled 82 for the Plot Point, Alliance. Karl considers rolling to Invoke a Character to attach to this Plot Point, but he

decides he already knows what it means: Flynn will offer to help work with Christopher, assuming he survives the Scene.

Putting all of this together, Karl decides that this Turning Point pans out like this: Christopher is anxious to get answers to the book devouring his collection, so he pays a late night call to a client of his who owns a large, personal mystic library. The man is an eccentric recluse who lives in a secluded area in a dilapidated, ruined old house. It’s near midnight as Christopher walks up the stone steps of the falling down old place that looks something like a classic haunted house. The front door is open, and is hanging from one hinge as if it was broken down.

Stepping inside the house’s dusty foyer, Christopher can smell magic in the air. Wicked magic. The place is a shambles, as if it had been ransacked by a mob.

As Christopher makes his way toward the library a figure shuffles from the darkness, lurching toward him. Christopher realizes with a shock that it’s a zombie, and there are more behind it.

Karl decides to turn this encounter into a mass combat between Christopher and a group of zombies that had invaded the house at the summons of the evil book. The battle itself can be drawn out, involving Christopher using his magic to defend himself as well as running around the house to hide when he is overwhelmed.

Eventually, Christopher prevails and destroys all of the zombies. Shaken and wounded, but alive, he heads to the library and finds the client laying dead on the floor and his bodyguard, Flynn, injured. A book sits on a desk, and it looks exactly like the cursed Grimoire that is troubling Christopher.

Christopher goes to the aid of the wounded man, weaving a spell around him to help bring him back from the brink of death. When he regains consciousness, Flynn explains that his employer had been examining a new volume when it suddenly began to throw off a great deal of magical energy. Within the hour a small horde of zombies, raised from a nearby cemetery, was battering at the front door of the house. The creatures broke in and his boss was killed. Flynn tried to save him but was mauled by the undead mob until he collapsed, surviving only because Christopher entered the house and distracted the creatures.

Christopher uses his powers to examine the Grimoire, and it appears to be a duplicate of his own. It is also cursed, but in a different way.

Someone in New York appears to be feeding the mystic community a number of these cursed volumes, placing them into established libraries and collections to ... do what? Destroy the collections? Kill their owners?

Although Flynn is still wounded and is barely able to walk, he offers his aid to Christopher. Flynn wants to know who killed his employer and to put a stop to it.



Christopher accepts his offer, thinking he's going to need all the help he can get to survive this.

Although the house is a wreck, Christopher decides to stay and peruse through the library looking for the answers he seeks. He needs to find some clues as to the nature of the Grimoires and how to break their curses.

Karl is happy with how his solo Adventure is playing out. Christopher is embroiled in a dangerous mystery. The Character has had an attempt on his life and is running against the clock to disenchant an evil book. On top of that, this appears to be part of a campaign against New York City mages. Christopher not only has to dispel the curse, but discover who wants him, and others like him, dead.

Karl's been playing his Adventure for almost an hour and a half now, and decides to end this session. He can come back to it and resume with the next Turning Point. By making task resolution rolls against Christopher's mystic knowledge, using the RPG system Karl chose for his Adventure, he determined that Christopher gleans useful information from the dead man's collection. Christopher will need to locate materials for a spell he's going to try to break the curse, and Karl figures that will be the focus of the next Turning Point when he resumes the Adventure.

His Adventure Sheet and Lists look like this now:

TURNING POINT <b>3</b>		PLOTLINE <small>New Plotline Development Conclusion</small>		<i>Break the evil curse</i>	
PLOT POINTS			CHARACTERS INVOKED		
1	<i>Dead</i>			<i>Bookstore clients</i>	
2	<i>New character</i>			<i>Grimoire</i>	
3	<i>Mass battle</i>				
4	<i>A character is incapacitated</i>			<i>Flynn</i>	
5	<i>Alliance</i>				
Notes					

Plotlines List	
1-4	<i>Break the evil curse</i>
5-8	<i>Who wants Christopher dead?</i>
9-12	<i>Break the evil curse</i>
13-16	
17-20	

Characters List	
1-4	<i>Christopher</i>
5-8	<i>Bookstore clients</i>
9-12	<i>Christopher</i>
13-16	<i>Kristoff</i>
17-20	<i>Lady Lydia</i>
21-24	<i>Christopher</i>
25-28	<i>Bookstore clients</i>
29-32	<i>Grimoire</i>
33-36	<i>Flynn</i>
37-40	
41-44	

## BACKGROUND GENERATOR

### The Kingdom of Kardusk

Keith is GMing a fantasy campaign in a homebrew world of his own creation. He wants to base the campaign in the kingdom of Kardusk, where all of the Player Characters are from and where most of the action will take place. He wants Kardusk to have a distinct and original flavor. He decides to let The Adventure Crafter have a crack at constructing Kardusk's history so he can extrapolate from that what the kingdom is like in the present day.

Keith decides he's not going to prejudice the process with any prior information, so he starts with blank Lists. He figures he'll keep making Turning Points until he feels he has a cohesive and complete history, then stop.

Making a background is just like any other Adventure storyline, so Keith starts by rolling the Themes. He rolls 5 for Mystery as the Primary Theme. Next, he rolls a 4 for Tension for Theme Priority 2. For the third

Themes		
1	<i>Mystery</i>	1-4
2	<i>Tension</i>	5-7
3	<i>Social</i>	8-9
4	<i>Personal</i>	10
5	<i>Action</i>	10

Theme, he rolls 4 again, so he goes down the list to the next available Theme, which is Social. The fourth roll is 9 for Personal. That leaves Action as the last Theme.

Moving on to the first Turning Point, he doesn't roll for a Plotline since there are none yet, defaulting to New Plotline.

For Plot Point 1, he rolls 8 for the Theme, which is Social, and 95 for the Plot Point, which is Servant. This Plot Point involves a servant of someone, so Keith decides to Invoke a Character to see whom the servant serves. Since the Characters List is blank and there is no one to roll, it defaults to a result of New Character because that's the only possible result right now.

Rolling for the new Character, Keith gets a Special Trait of Individual, Identity of Entertainer, and Descriptors of Common and Inept.

Keith thinks about this for a moment, and decides that the Character is a traveling actor from the days before the kingdom was founded. This actor and his roving troupe are ordinary for their time, nothing remarkable. In fact, he is a somewhat incompetent actor and troupe leader, just barely getting by.

Keith names the Character Ronaldo and writes him onto the Characters List. The Plot Point involves one of Ronaldo's servants, which Keith decides would be a member of his troupe of traveling entertainers. Keith at this point has no idea what these people have to do with the history of Kardusk, but he figures it'll become clear soon enough.

For Plot Point 2, Keith rolls 7 for Theme, which is Tension, and 74 for the Plot Point, which is A Need To Hide. He rolls on the Characters List to Invoke a Character to see who needs to hide, getting 68 for New Character.

The new Character's Special Trait is Hinders Resolving This Plotline, has an Identity of Socialite, and Descriptor of Commanding. Keith decides that this Character is Gasteen, a moderately successful merchant who is a patron of the arts and a frequent bankroller of Ronaldo's plays. Gasteen is a commanding man with his fingers in lots of enterprises. For some reason, probably resulting from a complication of one of his business ventures, Gasteen needs to hide. Keith decides to combine this Plot Point with the first one; the merchant has gotten himself into trouble and approaches a member of Ronaldo's troupe for help in hiding him, probably having him masquerade as a member of the cast. Since Gasteen's Special Trait is he hinders the resolution of the Plotline, Keith figures whatever trouble Gasteen is in may be the cause of the growing Plotline.

Keith writes Gasteen onto the Characters List.

For Plot Point 3, Keith rolls 10 for the Theme. This is his first 10, so he goes with Theme Priority 4, which is Personal. For the Plot Point, he rolled 69, Willing To Talk. Keith Invokes a Character

to see who wants to talk, and rolls 44 for New Character.

The new Character has a Special Trait of Hinders Resolving The Plotline, an Identity of Fighter and Student, and Descriptor of Elegant. Keith decides that "fighter" and "student" implies this Character is a soldier in training, probably young. Elegant implies that he's educated, maybe from a wealthy or noble family. He names the Character Nigel.

A picture is starting to form in Keith's mind about what's going on. Gasteen angers someone, probably someone powerful, and uses his influence with Ronaldo's troupe to talk them into letting him hide with them. A young soldier in training learns of this, and turns Gasteen in to gain favor for himself.

Keith has two more Plot Points to generate to flesh this fledgling Plotline out more. He still doesn't know what Gasteen has done, or who he has angered.

For Plot Point 4 Keith rolls 10. This is his second 10 result when rolling for the Theme, so he goes with Theme Priority 5, Action. For the Plot Point, he rolled 36, Hunted. He rolls on the Character List to Invoke the Character who is being hunted, and gets 35 for New Character. For this new Character, Keith rolls a Special Trait of The Character Assists In Resolving This Plotline, an Identity of Scientist, and Characteristics of Respectful, and Wild. Since this is a fantasy world, Keith decides that "scientist" in this regard actually means mystic and sorcerer. He interprets these results to mean this Character is a community of druids. They are respected by the locals who receive periodic aid from them, even though the druids live in the wilds of the forests and are somewhat feral and uncivilized. Keith calls them the Margan Druids.

Since the druids are being hunted, Keith decides that a local warlord who holds power over the region has a campaign against them to wipe them out, perhaps because he perceives them as a threat to his control.

The druids are helpful toward resolving the Plotline. Keith decides this means Gasteen seeks help from them for his problem. The picture this paints for Keith is that Gasteen got in trouble with the local warlord. When Nigel discovers where he's hiding, the young soldier informs on him to the warlord. Needing more protection, Gasteen goes to the druids, since they and the warlord are enemies.

Keith has one last Plot Point to generate, rolling a Theme of 7, for Tension, and a Plot Point of 50, for At Night.

Keith interprets all of this to mean: in the prehistory of Kardusk, the land was wild and inhabited by commoners working lonely farmsteads and a handful of warlords and barons operating independent feudal zones. The Margan Druids lived among the woods and sometimes gave aid to the poor, but were oppressed

by the local warlord because he feared they were a threat to his control of the region.

During one of his trips to a small town, Ronaldo's troupe of roving entertainers was approached by the merchant Gasteen, a financial backer of the actor and his plays. Gasteen was in a panic: he had angered the local warlord because of a business deal that went badly. Soldiers were coming for Gasteen, and he needed to hide, fearing for his life.

Ronaldo and his troupe agreed to hide the merchant, disguising him as a member of their acting troupe. Since they were such a bad group of actors to begin with, an unskilled member in their midst was hardly noticed.

The warlord had put a bounty out for Gasteen. One night, during a performance, a young soldier in the crowd recognized Gasteen and reported him to the nearest garrison of the warlord. When Gasteen realized he was found out, he and Ronaldo's troupe fled to the closest safety they could think of: a forest encampment of Margan Druids.

Keith likes the drama that this Turning Point has generated. He decides that the Plotline created in this Turning Point is "Escape from the warlord", and writes that onto the Plotlines List. Keith isn't exactly sure yet what this means for the history of Kardusk, but he thinks it's likely that this conflict will result in a large scale showdown between the warlord and the druids, perhaps dropping the countryside into a war. Keith can see order arising from this chaos, that may give birth to the Kardusk nation.

Keith decides he needs at least one more Turning Point to develop this storyline further. So far, his Lists look like this:

TURNING POINT	1	PLOTLINE	<small>New Plotline Development Conclusion</small>
<b>PLOT POINTS</b>			
1	<i>Servant</i>	<b>CHARACTERS INVOKED</b>	
2	<i>A need to hide</i>	<i>Ronaldo</i>	
3	<i>Willing to talk</i>	<i>Gasteen</i>	
4	<i>Hunted</i>	<i>Nigel</i>	
5	<i>At night</i>	<i>Margan Druids</i>	
Notes			

Plotlines List	
1-4	<i>Escape from the warlord</i> PLOTLINE
5-8	NEW PLOTLINE
9-12	NEW PLOTLINE

### Characters List

1-4	<i>Ronaldo</i> CHARACTER
5-8	<i>Gasteen</i> CHARACTER
9-12	<i>Nigel</i> CHARACTER
13-16	<i>Margan druids</i> LOGICAL CHARACTER
17-20	NEW CHARACTER
21-24	NEW CHARACTER

Keith moves on to Turning Point 2. Rolling for this Turning Point's Plotline, he gets 58 for Choose Most Logical Plotline. Since there is only one Plotline, there is only one choice, so Keith has to go with "Escape from the warlord". Since this existing Plotline is being Invoked, he writes it onto the Plotlines List again.

Moving on to the first Plot Point, Keith rolls 5 for the Theme, Tension, and 41 for the Plot Point, Hunted. Invoking a Character to see who is being Hunted, Keith rolls 41 on the Characters List for New Character.

Rolling the new Character, Keith gets a Special Trait of The Character Is An Organization, an Identity of Criminal, and Descriptors of Powerful and Intrusive.

Keith decides that this is a criminal organization of smugglers who works within the warlord's territory. They are a large and powerful clan of organized crime, aggressive enough to intrude into the warlord's domain and avoid paying taxes and dues to him. This makes the criminal organization another group whom the warlord hunts in an attempt to eradicate. Keith names the organization The Legion Hand and writes it onto the Characters List.

Keith sees this as an opportunity to escalate the drama from the first Turning Point. Maybe the Margan Druids team up with another enemy of the warlord, The Legion Hand. This has the makings for a full scale war that all started with a failed business deal, a scared merchant, and a mediocre actor.

Keith moves on to Plot Point 2, rolling 8 for the Theme of Social, and 18 for a Plot Point of None.

For Plot Point 3, Keith rolls 5 for a Theme of Tension, and 21 for a Plot Point of None.

For Plot Point 4, he rolls 5 again for a Theme of Tension, and 100 for a Meta Plot Point. Rolling on the Meta Plot Point Table, Keith gets 27 for Character Returns. No Characters have

been removed from this Adventure so far, so this result turns into New Character.

Keith rolls for the new Character, getting 64 for the Special Trait of The Character Is An Object, Identity of Performer, and Descriptor of Strong.

Keith decides this is a magic object. He's going with his initial estimation of what is happening, that events are escalating and the druids have sought to band together with the Legion Hand to defend themselves against the warlord and fight back. This has turned into a war. Ronaldo and his acting troupe unexpectedly find themselves in the midst of all of this, becoming unlikely heroes. The rag tag alliance army is in need of any tool they can get their hands on to fight the warlord and his soldiers. Ronaldo knows of a legend about a mythic guitar, crafted in the ancient days of Deep Magic. Hidden in a distant tomb, the guitar, named Strings of Aria, when played in the midst of a marching army will grant the soldiers fantastic strength.

Keith rolls for the last Plot Point and gets 2 for a Theme of Mystery and 35 for a Plot Point of A Resource Disappears. He decides that this means Ronaldo and a band of adventurers succeed in delving into the tomb and recovering the artifact, only to find it stolen the night before their greatest battle with the warlord's forces. The tyrant's agents had become aware of the magic object and took it in the night.

Keith could generate another Turning Point to continue this story, but he thinks he has enough now to turn this into a founding history of Kardusk. He comes up with the following summary:

A hundred years ago the land was populated by feuding warlords and barons, overseeing independent farmsteads and small, rural villages. A merchant, Gasteen, conducted a business arrangement with the area's most powerful warlord, and the deal went bad when the merchant lost the goods he was selling. Enraged, the warlord demanded Gasteen's head. Desperate to save his life, the man sought aid from a wandering band of performers whom he was a patron of. Ronaldo's troupe hid the merchant for months as the warlord put out a bounty on the man.

One night, during a performance in a village, a young soldier recognized Gasteen on stage. The soldier, eager to collect the reward and make his mark with the warlord, informed on Gasteen. Ronaldo learned in the nick of time that the warlord's forces were on their way to apprehend Gasteen. In haste, they fled the village and into the woods, encountering a group of Margan Druids and begging for their help.

As they were persecuted mercilessly by the warlord, the druids aided Gasteen and Ronaldo, keeping them safe in their hidden forest sanctuaries.

More enraged than ever, the warlord began sending soldiers into the woods to harass the druids and flush out Gasteen. As the conflict escalated the druids knew they could not fend off the warlord for long. Instead of handing Gasteen over and giving in to the tyrant they hated, they contacted another enemy of the warlord: the ruthless criminal organization known as The Legion Hand.

Together, the druids and the Legion began marshalling their numbers, attracting locals who were also opposed to the warlord's tyranny. They began to grow into an actual army, although they were rarely a match for the warlord's more organized troops.

As events unfolded toward a showdown battle, desperate for resources the allies turned to the legend of the Strings of Aria, a mystical guitar said to have the power to increase the strength and power of an army. Ronaldo the Actor and a group of stalwart heroes braved the Tomb of Aria and retrieved the magical guitar on the eve of the battle.

However, the warlord's spies were aware of the druid's secret weapon and stole it in the night. The next day, the forces of the druids and the Legion met the army of the warlord, with the Strings of Aria in their possession. The warlord defeated the combined forces of the druids and the Legion with ease, crushing the rebellion.

The battle solidified the warlord's power in the region. With this victory under his belt, his army more organized than ever, and the power of the Strings of Aria at his command, the warlord conquered the other barons in the area and cemented his power as the sole sovereign of the entire countryside. He founded the city of Kardusk to be his capitol.

Over the course of the next 100 years, Kardusk has grown in power and influence. The Margan Druids have all but been wiped out, with only remnants of the order remaining in distant hovels of the woods. The Legion Hand was also crushed, represented today only by the Guild of the Hand in Kardusk; a small, weak thieve's organization that smuggles goods in and out of the kingdom.

The magic guitar has become the symbol of Kardusk, with the royal crest dominated by a sigil of the power instrument. Kardusk soldiers are fabled for their strength in battle.

Since their source of pride is the magic guitar, Kardusk has become a mecca for the arts. The kingdom holds several annual music festivals and is thick with entertainers of all stripes. Even though Ronaldo was executed as a traitor to the land, he is held in high regard by the commoners today as the recoverer of the Strings of Aria, and even the descendents of the warlord have come to accept Ronaldo Day as a time of merriment and celebration.

This history isn't what Keith expected, but original is what he wanted for Kardusk and original is what he got. He likes the tone and flavor this gives to his capitol city, and it even suggests to him

some potential plot hooks for future Adventures for his Player Characters. Who knows, maybe the druids plan their revenge from the shadows, or maybe Aria's Tomb contains another magic artifact as yet undiscovered?

After Turning Point 2, Keith's Lists look like this:

TURNING POINT	2	PLOTLINE	Escape from the warlord
PLOT POINTS		CHARACTERS INVOKED	
1	Hunted		The Legion Hand
2	None		
3	None		
4	New Character		Strings of Aria
5	A resource disappears		
Notes			

Plotlines List	
1-4	Escape from the warlord
5-8	Escape from the warlord
9-12	CHOOSE MOST LOGICAL PLOTLINE
13-16	CHOOSE MOST LOGICAL PLOTLINE

Characters List	
1-4	Ronaldo
5-8	Gasteen
9-12	Nigel
13-16	Margan druids
17-20	The Legion Hand
21-24	Strings of Aria
25-28	NEW CHARACTER
29-32	CHOOSE MOST LOGICAL CHARACTER

## WITH MYTHIC

### Nathan Sorenson And The Planet Of Mystery!

Some of you reading this book will be familiar with other titles from Word Mill Games, in particular *Mythic Role Playing* and *Mythic Game Master Emulator*. Mythic is a solo role playing tool designed to replace the decision making of a living Gamemaster with a system that serves as the GM for any role playing game. At its core, it answers Yes/No questions as you present them, furthering the story and plot as you go.

Elements of the Mythic system include generating an Adventure as you go, coming up with an opening Scene, and developing Scenes as the Adventure progresses. Mythic has tools to handle all of those steps, but The Adventure Crafter can be plugged in with Mythic to replace some of those mechanisms. Specifically, The Adventure Crafter can be used to replace the generation of an opening Scene for a Mythic Adventure, and it can be used to generate Interrupt and Altered Scenes. The Adventure Crafter will produce more specific results than Mythic, at the cost of being slower to produce them. Both systems rely on your interpretation of the results, but combining The Adventure Crafter with Mythic gives you the option of having an alternative method for creating opening Scenes and Interrupt and Altered Scenes.

Let's give it a spin and see what happens!

Patrick is playing a solo game with his Character Nathan Sorenson, a pulp style adventurer in the spirit of Buck Rogers or John Carter. In Patrick's campaign world Nathan was a British World War II pilot who inadvertently flew his plane into a strange cloud during a storm. The cloud turned out to be a freak, dimensional rift, and Nathan flew out the other end on an alien desert world populated by primitive warlords, rampaging beasts, nefarious serpent folk, and human-like villagers distressed and constantly in need of saving. Nathan Sorenson has become a hero in this world, standing up to the tyrant Zun Marga and his cult of weird scientists.

Patrick has already played two Adventures with his hero, including the first where he was introduced to the fantasy desert world of Zyra and saved a village from an incursion of Serpent Folk, and the second Adventure where he faced the forces of Zun Marga and defeated his plot to usurp the Valley Of Torq in a quest for Zyra Stones which his scientists use to create horrific devices.

Patrick is ready for a new Adventure with Nathan, and is going to use Mythic to serve as the emulated Game Master along with The Adventure Crafter to generate the Opening Scene, as well as Scene Interrupts and Altered. Patrick isn't going to use Mythic Themes, so he'll go with Adventure Crafter Themes randomly generated.

Rolling for Themes, Patrick gets a 7 for Social as the first Theme, 8 for the next Theme which is also Social so he moves to the Theme of Personal. The third Theme rolled is 3 for Tension, then 6 for Mystery. The last remaining Theme is Action, filling up the fifth slot.

Themes		
1	<i>Social</i>	1-4
2	<i>Personal</i>	5-7
3	<i>Tension</i>	8-9
4	<i>Mystery</i>	10
5	<i>Action</i>	10

Next up, Patrick gets his Adventure Sheet and Lists in order. He leaves the Plotlines List blank because he's starting this Adventure with a clean slate. However, he wants to populate the Characters List with important personalities from his previous two Adventures. He writes Characters in, starting with his own, Nathan Sorenson.

His Characters List looks like this:

Characters List	
1-4	<i>Nathan Sorenson</i>
5-8	<i>Zura villagers</i>
9-12	<i>Rhonda, village queen</i>
13-16	<i>Serpent folk</i>
17-20	<i>Random wild beast</i>
21-24	<i>Zun Marga</i>
25-28	<i>Zun's soldiers</i>
29-32	<i>Zun's scientist priests</i>
33-36	NEW CHARACTER
37-40	NEW CHARACTER

Since Patrick is combining Mythic with The Adventure Crafter, he'll be managing his lists using The Adventure Crafter's methods.

Patrick is running his Adventure as a solo game, writing out the story as he goes. Speed isn't an issue with him, so he decides to take his time with generating the Opening Scene. To get going, he makes a Turning Point to act as the first Scene and starts rolling for Plot Points. There's no need to check for the Plotline as there are no Plotlines yet in this Adventure, defaulting to a New Plotline.

For Plot Point 1, Patrick rolls 9 for the Theme of Tension, and 51 for a Plot Point of A Secret Weapon. He rolls to Invoke a Character to see who has a secret weapon, getting 31 for "Zun's scientist priests". That's appropriate. Patrick records this on the Adventure Sheet and gives the priests another entry on the Characters List for being Invoked. He's glad to get this result, as it's always fun to see what evil weapon the scientists come up with.

For Plot Point 2, he rolls 3 for a Theme of Social, and 35 for a Plot Point of People Behaving Badly. He rolls to Invoke a Character for this and gets Choose Most Logical Character, and he chooses the scientists.

For Plot Point 3, Patrick rolls 1 for a Theme of Social and 84 for a Plot Point of Power Over Others. Again, Invoking a Character generates Choose Most Logical Character. Patrick has an idea forming, so he chooses Zun Marga's scientists again.

Zun's scientists have come up with a new, strange device that gives them power over people. They are the ones behaving badly, as this tool is meant to control a population, probably villagers somewhere. Patrick will flesh this idea out more, but this is his working theory for now.

For Plot Point 4, he rolls 9 for a Theme of Tension and 32 for a Plot Point of Shady Places.

For Plot Point 5, Patrick rolls 2 for a Theme of Social and 38 for a Plot Point of The Observer.

Patrick doesn't have to think of this for long as he has an idea for what all of this means. He decides that his Opening Scene is this: A stranger staggers into Rhonda's village where Nathan is currently living. The stranger is exhausted from apparently having run through the desert. The villagers tend to the man, and as he comes to, he has a strange tale to tell. The night before, he was cooking in the kitchen of a tavern at a nearby township when a group of men in Zun Marga's uniforms walked in. The tavern went silent as the men closed and barred the door, then set up a strange looking machine. As bar patrons began to become afraid and protest, Zun's agents turned the machine on, bathing the room in a weird green light. Suddenly, everyone felt the machine taking command of their bodies. Against their wills, they began to attack each other as the scientists watched in dispassionate interest.

Being in the kitchen, the stranger was spared from the malicious ray and the attention of the cold scientists. He escaped from the tavern out a back door, running into the desert and fleeing all night until he came to the village.

Nathan Sorenson knows what this means: Zun's scientists have come up with a new weapon, a mind control ray. They were clearly testing the device the night before. Nathan has to find the



scientists and their diabolical new toy and destroy it before they can perfect it and use it against a helpless population.

Patrick plays out this Opening Scene, making Mythic checks as Nathan Sorenson questions the man to try and persuade more information out of him. Using Mythic, Patrick determines that Nathan can gather a pair of hardy village warriors to accompany him to track down the scientists. They have at their disposal a trio of beast riding mounts which they saddle up. It's Nathan's intention to head to the township and investigate, starting at the tavern where the mayhem took place.

As Patrick concludes the Scene, he writes the Plotline of "Destroy the machine" onto the Plotlines List. Since nothing was resolved in this Opening Scene, just questions raised, Patrick decides this means he needs to increase the Mythic Chaos Factor from 5 to 6.

His Adventure Sheet and Lists at the end of this Scene look like this:

TURNING POINT		PLOTLINE	
		<input type="checkbox"/> New Plotline <input type="checkbox"/> Development <input type="checkbox"/> Conclusion	
PLOT POINTS		CHARACTERS INVOKED	
1	<i>A secret weapon</i>	<i>Zun's scientists</i>	
2	<i>People behaving badly</i>	<i>Zun's scientists</i>	
3	<i>Power over others</i>	<i>Zun's scientists</i>	
4	<i>Shady Places</i>		
5	<i>The observer</i>		
Notes			

Plotlines List	
1-4	<i>Destroy the machine</i> PLOTLINE
5-8	NEW PLOTLINE
9-12	NEW PLOTLINE

Characters List	
1-4	<i>Nathan Sorenson</i>
5-8	<i>Zun villagers</i>
9-12	<i>Rhonda, village queen</i>
13-16	<i>Serpent folk</i> LOGICAL CHARACTER
17-20	<i>Random wild beast</i>
21-24	<i>Zun Marga</i> CHARACTER
25-28	<i>Zun's soldiers</i> CHARACTER
29-32	<i>Zun's scientist priests</i> CHARACTER
33-36	<i>Zun's scientist priests</i>
37-40	NEW CHARACTER

Patrick likes the start his pulp Adventure has gotten off to. Since he's using Mythic to guide his Adventure, he proceeds to the next Scene and comes up with what he expects: Nathan rides into town in the morning with his two companions and finds the

tavern in shambles. Patrick plans to have Nathan search the place and question locals who may have seen what happened.

Patrick rolls 1d10 against his Expected Scene to see if that's how it plays out. He rolls a 1, which is well within the Chaos Factor of 6, and means his Expected Scene is Altered.

Normally in Mythic Patrick would shift his idea to something similar but different, whatever the next most likely expectation would be. This time, he's going to let The Adventure Crafter do it.

Creating a new Turning Point, he rolls against the Plotlines List and gets 70 for New Plotline. This should be interesting, the plot is already thickening for Nathan.

Patrick moves to generating the Plot Points, rolling 10 for the Theme, which gives him a Theme of Mystery since this is his first 10 rolled in this Adventure. For the Plot Point, he rolled 4. Normally that would be Conclusion, but since this is a New Plotline in this Turning Point, the result turns into None. Patrick writes None for Plot Point 1 and moves on.

For Plot Point 2, he rolls 10 again for the Theme, which is Action since this is his second 10 for a Theme rolled. For the Plot Point, he rolled 39, for A Character Is Attacked To Abduct. Now things are getting interesting! Patrick decides to Invoke two Characters to see who gets attacked by whom. He rolls on the Characters List, getting 63 for Choose Most Logical Character and 93 for Choose Most Logical Character. Patrick keeps in mind that this is an Altered Scene, it's still his original Expected Scene but with changes. Thinking about it a moment, he decides that it would make sense that the scientists may have left a trap behind. Using the power of their mysterious ray, they left some locals who have been mind controlled to abduct anyone who comes by investigating the tavern fight. Patrick Invokes Nathan for this Plot Point as the Character attacked, and "Zyra villagers" as the other Invoked Character to represent the people of the town who are being manipulated. He writes them onto the Characters List again.

For Plot Point 3, Patrick rolls 8 for the Theme, Tension, and 79 for the Plot Point, It's A Trap! This result makes perfect sense with what Patrick has already thought of, and he decides this Plot Point just reinforces his existing idea.

For Plot Point 4, Patrick rolls 4 for a Theme of Social and 20 for a Plot Point of None.

For Plot Point 5, Patrick rolls 4 again for the Theme, Social, and 29 for the Plot Point Retaliation. Again, Patrick uses this Plot Point to reinforce his original idea that the evil scientists have left a trap behind of mind controlled villagers who will attack those who come snooping around. Since Patrick rolled yet another Plot Point that pushes the idea of the town being trapped, he decides to make it more dramatic. There aren't just a few villagers who

have been mind controlled, but dozens, maybe even hundreds. Nathan is going to face a mob.

Patrick plays out the Scene with Nathan and his companions riding into the town. People on the street stare at them strangely, the place more silent than Nathan would have thought. They arrive at the tavern to find it a wreck, with bodies strewn about the floor. It looks like the site of a riot.

Using questions Patrick is putting to Mythic, he determines that this is when a pair of villagers burst into the tavern and attack Nathan and his companions. Nathan is aware that these people are likely being controlled, so he doesn't want to use deadly force against them. This puts him at a disadvantage as he and his companions get into a fist fight with their attackers.

More mind controlled villagers enter the fray as Nathan and his friends try to fight their way back to their mounts to escape. Patrick is resolving the confrontations using Mythic. He determines that Nathan and one of the warriors with him get back to their beasts, but the other companion is overwhelmed and dragged away. There are too many people for Nathan to fight, so he and the remaining companion gallop swiftly out of town.

Nathan isn't giving up on his friend, however. He rides out and to the rise of a hill to watch the town below. Nathan reasons that if the villagers have been mind controlled to abduct intruders then perhaps they've been instructed to bring their prisoners to the scientists. Nathan hopes he can observe and see where they bring his companion.

Patrick plays out his Altered Scene using Mythic. Since things did not go Nathan's way in this Scene, Patrick increases the Chaos Factor another point to 7.

The new Plotline established in this Turning Point is, "Rescue captured companion."

TURNING POINT <input type="checkbox"/>		PLOTLINE <input type="checkbox"/> <small>New Plotline Development Conclusion</small>	
PLOT POINTS		CHARACTERS INVOKED	
1	<i>None</i>		
2	<i>A character is attacked to abduct</i>	<i>Nathan / Zyra villagers</i>	
3	<i>It's a trap!</i>		
4	<i>None</i>		
5	<i>Retaliation</i>		
Notes			

## Plotlines List

1-4 *Destroy the machine* PLOTLINE5-8 *Rescue captured companion*

9-12 CHOOSE MOST LOGICAL PLOTLINE

13-16 CHOOSE MOST LOGICAL PLOTLINE

## Characters List

1-4 *Nathan Sorenson*5-8 *Zyra villagers*9-12 *Rhonda, village queen*13-16 *Serpent folk* LOGICAL CHARACTER17-20 *Random wild beasts*21-24 *Zun Marga* CHARACTER25-28 *Zun's soldiers* CHARACTER29-32 *Zun's scientist priests* CHARACTER33-36 *Zun's scientist priests*37-40 *Nathan* CHARACTER41-44 *Zyra villagers*

45-48 CHOOSE MOST LOGICAL CHARACTER

49-52 NEW CHARACTER

Patrick is ready for the next chapter of his Adventure. During the previous Scene, while Nathan was perched on the hill spying on the town below, through a series of Mythic roles Patrick determined that Nathan was able to observe the people who abducted his companion bundle him into a cart pulled by a Zyran beast and drive away.

The Expected Scene for the next Scene is Nathan following the cart through the desert, trying to maintain his distance so as not to be detected, and see where they end up.

Patrick rolls 1d10 against the Chaos Factor to test his Expected Scene, and gets 8, which is outside the range of the Chaos Factor so the Scene starts off just as he expects.

Patrick plays out the Scene, using Mythic to answer his questions and guide events. During the Scene, the villagers travel for two days through the desert with their prisoner in the cart. Nathan and his companion shadow the travelers and succeed in going undetected.

During their first night camping they are attacked by a pair of Serpent Folk. Nathan and his warrior friend succeed in defeating the intruders, fighting as quietly as possible so as not to make noise that would be heard by the nearby mind controlled agents of Zun Marga.

By the second day, the captors deliver their prisoner to what appears to be the opening of an abandoned mine in a hillside. There are signs of activity outside the mine, leading Nathan to suspect that the scientists have converted the caverns into a lab for themselves to work on their machine.

As Patrick wraps this Scene up, he lowers the Chaos Factor by one point down to 6 because Nathan had events under control for this Scene. Also, even though the Scene was not generated by The Adventure Crafter, for purposes of the Lists Patrick treats it like it was. He decides that the main Plotline of this Scene was "Rescue captured companion," so he gives that Plotline another entry on the Plotlines List.

Also, since Serpent Folk made an appearance in this Scene, he considers that Character Invoked and gives them another entry on the Characters List.

Patrick's Lists look like this now:

## Plotlines List

1-4 *Destroy the machine* PLOTLINE5-8 *Rescue captured companion*9-12 *Rescue captured companion*

13-16 CHOOSE MOST LOGICAL PLOTLINE

Characters List

- 1-4 *Nathan Sorenson*
- 5-8 *Zyra villagers*
- 9-12 *Rhonda, village queen*
- 13-16 *Serpentfolk*
- 17-20 *Random wild beast*
- 21-24 *Zun Marga*
- 25-28 *Zun's soldiers*
- 29-32 *Zun's scientist priests*
- 33-36 *Zun's scientist priests*
- 37-40 *Nathan*
- 41-44 *Zyra villagers*
- 45-48 *Serpentfolk*
- 49-52

Patrick decides that Nathan and his companion are going to sneak into the cavern, attempt to rescue his friend, and destroy the machine and any plans they discover for it inside. The Expected Scene is entering the cavern and discovering what's inside.

Patrick rolls against this expectation and gets 8, the Scene goes off as expected.

Using Mythic to play out the Scene, Nathan and his fellow warrior successfully sneak into the mine, discovering that it is old but shows signs of new construction. They subdue a pair of guards near the entrance and take a rickety elevator down to the lower levels. They get into all kinds of trouble down there, encountering and fighting a few patrols and even defeating a lizard creature that had been trained as a lethal watchdog. Nathan's companion is wounded in the battle, but they are able to rescue the warrior who was abducted. They found him locked in a cell. The man tells Nathan that the scientists were going to use him for experiments with their Mentatum Vortex device, which is what they call the mind control machine.

Patrick decides that rescuing the companion is the end of this Scene. He reviews the events of the Scene and decides that the Chaos Factor goes down another point since Nathan made headway in this Scene. The Chaos Factor is now back to 5.

Since they rescued the companion, Patrick crosses out the Plotline "Rescue captured companion" from the Plotlines List.

Patrick decides that this Scene saw three Characters prominently Invoked: Nathan's rescued companion, Zun's soldiers who were guards in the underground complex, and the introduction of a new Character in "trained attack lizards". Patrick gives another entry on the Characters List to Zun's soldiers and adds the companion (which he decides to just generalize as "warrior companions") and lizards.

Patrick's Lists look like this:

Plotlines List

- 1-4 *Destroy the machine*
- 5-8 ~~*Rescue captured companion*~~
- 9-12 ~~*Rescue captured companion*~~
- 13-16

Characters List

- 1-4 *Nathan Sorenson*
- 5-8 *Zyra villagers*
- 9-12 *Rhonda, village queen*
- 13-16 *Serpentfolk*
- 17-20 *Random wild beast*
- 21-24 *Zun Marga*
- 25-28 *Zun's soldiers*
- 29-32 *Zun's scientist priests*
- 33-36 *Zun's scientist priests*
- 37-40 *Nathan*
- 41-44 *Zyra villagers*
- 45-48 *Serpentfolk*
- 49-52 *Zun's soldiers*
- 53-56 *Nathan's warrior companions*
- 57-60 *Attack lizards*
- 61-64

By asking Mythic Questions, Patrick decides that Nathan's captured companion saw enough of the underground complex and heard enough of what the villagers and scientists said that he has a good idea of where the Mentatum machine is being kept. Patrick decides that the next Expected Scene is Nathan and his group making their way through the caverns to the machine in an attempt to destroy it.

Patrick rolls against the Chaos Factor of 5 to see if this is how it plays out, and gets 2, an Interrupt. Not only does the Expected Scene not occur, but something new and unexpected happens.

Patrick turns to The Adventure Crafter again to come up with this new Scene. Rolling for the Plotline, he gets a roll of 45 for Choose Most Logical Plotline. Since there is only one Plotline left, "Destroy the machine," that's the Plotline he goes with.

Patrick starts rolling the Plot Points, starting with the first one and getting 7 for a Theme of Personal and 15 for a Plot Point of None.

Plot Point 2 is 10 for Theme. Since this is the third time Patrick has rolled a 10 for a Theme in this Adventure, he's back to the Theme of Mystery. The Plot Point he rolled is 27, Useful Information From An Unknown Source. Patrick has no idea what this might mean just yet, waiting to see what further light is shed by the rest of the Plot Points.

For Plot Point 3, Patrick rolls 1 for a Theme of Social, and 9 for a Plot Point of None.

For Plot Point 4, he rolls 9 for a Theme of Tension, and 75 for a Plot Point of A Need To Hide. Patrick Invokes a Character to see who needs to hide, and gets 27 for "Zun's soldiers". Patrick has some ideas about what this could mean, but he decides to wait and see what the final Plot Point of this Turning Point is before making any decisions.

For Plot Point 5, Patrick rolls 8 for a Theme of Tension, and 43 for a Plot Point of Wanted By The Law. He Invokes a Character to see who is wanted, and gets 16 for "Serpent Folk".

Patrick ponders these Plot Points, and decides that the "law" in this case is Zun and his soldiers. They are apparently after Serpent Folk, probably rounding up local ones they find for experimentation. Patrick decides this makes sense considering that Nathan encountered Serpent Folk in the desert so they probably have a colony near. Zun's scientists must be nabbing anyone they can find to experiment on.

If Zun's soldiers have a need to hide in this Turning Point, Patrick figures something has gone wrong with their operation in the caverns. He decides what happens in this Turning Point is that Nathan's invasion of the mines has caused enough chaos to create an opportunity for the captured Serpent Folk to escape. They are attacking and hunting the soldiers, who are finding

themselves overwhelmed and on the run, hiding from the physically superior Serpent Folk.

Patrick has no idea what Useful Information From An Unknown Source means in this context, so he invokes the I Dunno rule and ignores it, turning that Plot Point into a None.

Patrick uses Mythic to play out this Scene, involving Nathan and his two warrior companions delving deeper into the caverns. They battle another set of guards, and finally the place is ringing with alarms. As Nathan makes his way forward, he sees guards running for their lives, being pursued by Serpent Folk armed with spears and makeshift weapons culled by grabbing tools at hand.

This Scene ends up becoming a chaotic mess as Nathan and his party attempt to avoid the panicked guards and the Serpent Folk, battling when they have to.

Patrick updates the Characters List with the newly Invoked Characters, as well as the Plotlines List. He increases the Chaos Factor to 6 because of how crazy this Scene got; Nathan and his friends barely made it through the Scene alive.

TURNING POINT	PLOTLINE	CHARACTERS INVOKED
	<i>Destroy the machine</i>	
1	<i>None</i>	
2	<i>None</i>	
3	<i>None</i>	
4	<i>A need to hide</i>	<i>Zun's soldiers</i>
5	<i>Wanted by the law</i>	<i>Serpent folk</i>
Notes		

Plotlines List	
1-4	<i>Destroy the machine</i> PLOTLINE
5-8	<i>Destroy the machine</i>
9-12	CHOOSE MOST LOGICAL PLOTLINE
13-16	CHOOSE MOST LOGICAL PLOTLINE

Characters List

1-4	<i>Nathan Sorenson</i>
5-8	<i>Zyra villagers</i>
9-12	<i>Rhonda, village queen</i>
13-16	<i>Serpent folk</i>
17-20	<i>Random wild beasts</i>
21-24	<i>Zun Marga</i>
25-28	<i>Zun's soldiers</i>
29-32	<i>Zun's scientist priests</i>
33-36	<i>Zun's scientist priests</i>
37-40	<i>Nathan</i>
41-44	<i>Zyra villagers</i>
45-48	<i>Serpent folk</i>
49-52	<i>Zun's soldiers</i>
53-56	<i>Nathan's warrior companions</i>
57-60	<i>Attack lizards</i>
61-64	<i>Zun's soldiers</i>
65-68	<i>Serpent folk</i>

Patrick moves on to the next Scene, expecting once again for Nathan and his party to find the room holding the machine. All three of them are wounded now and tired; Patrick hopes he doesn't run into any more trouble for his Character.

He rolls against the Chaos Factor and gets a 9, meaning the Scene is as Expected. Using Mythic, Patrick plays out the Scene. Nathan and his companions end up discovering the laboratory where the Mentatum mind control machine is housed. They encounter a few bodies laying in the corridor along the way, guards and scientists who fell victim to the rampaging Serpent Folk.

Nathan has a tense moment when a group of Serpent Folk wander into the lab as they are about to destroy the machine. Nathan attempts to communicate with the reptile people, and convinces them that they are all on the same side this time. Everyone wants the machine destroyed. Nathan succeeds in convincing the leader of the freed Serpent People not to attack them, and together they destroy and dismantle the lab, the machine, and all traces of the scientist's work on it.

Nathan and his warrior companions are able to leave the cavern, setting it on fire and collapsing it on their way out. They return to Rhonda's village for a celebration, glad that they have once again foiled the nefarious schemes of the Tyrant Zun Marga.

This Scene concluded the Plotline of "Destroy the machine", the last Plotline left in this Adventure, so Patrick calls this Adventure done. His Character has survived yet another crisis on the alien world Zyra, with more thrilling tales yet to come for sure.



### Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Conclusion	1-8	1-8	1-8	1-8	1-8
None	9-24	9-24	9-24	9-24	9-24
Into The Unknown	-	25-26	25-26	-	-
A Character Is Attacked In A Non-Lethal Way	25-26	-	-	-	-
A Needed Resource Runs Out	-	27	-	-	-
Useful Information From An Unknown Source	-	-	27-28	-	-
Impending Doom	-	28	-	-	-
Outcast	-	-	-	25-26	-
Persuasion	-	-	-	-	25-26
A Motive Free Crime	-	29	29-30	-	-
Collateral Damage	27	30	-	-	-
Shady Places	-	31-32	-	-	-
A Character Is Attacked In A Lethal Way	28-29	-	-	-	-
Do It, Or Else	-	33	-	-	27
Remote Location	-	34	-	-	-
Ambush	30-31	-	-	-	-
Sold!	-	-	-	27-28	-
Catastrophe	32	35	-	-	-
Grisly Tone	-	36	-	-	-
Character Has A Clever Idea	33	-	-	-	-
Something Is Getting Away	34	37	-	-	-
Retaliation	-	38-39	-	29-30	28
A Character Disappears	-	40	31-32	-	-
Hunted	35-36	41	-	-	-

PLOT POINT	ACT	TEN	MYS	SOC	PER
A High Energy Gathering	-	-	-	31	-
A Rare Or Unique Social Gathering	-	-	-	32	-
Bad Decision	-	42	-	-	29
This Isn't Working	-	-	33	-	-
Distraction	37	-	-	-	-
Ill Will	-	-	-	-	30-31
An Organization	-	-	-	33-34	-
Wanted By The Law	-	43	-	-	32-33
A Resource Disappears	-	-	34-35	-	-
It Is Your Duty	-	-	-	-	34-35
Fortuitous Find	-	-	36	-	-
Character Connection Severed	-	-	-	-	36-37
All Is Revealed!	-	-	37	-	-
Humiliation	-	-	-	-	38
People Behaving Badly	-	-	-	35	-
Useful Information From A Known Source	-	-	38-39	-	-
Cryptic Information From A Known Source	-	-	40	-	-
Lie Discovered	-	-	41-42	-	-
A Character Is Attacked To Abduct	38-39	-	-	-	-
Something Exotic	40	44	43	-	-
Immediately	41-42	45	-	-	-
Fame	-	-	-	36	-
Chase	43-44	-	-	-	-
Betrayal!	-	46	-	-	39-40

## Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER	PLOT POINT	ACT	TEN	MYS	SOC	PER
A Crime Is Committed	-	-	44-45	-	-	Suspicion	-	54	58-59	48	-
A Character Is Incapacitated	-	47	-	-	41-42	Lose Lose	-	55	-	-	-
It's A Secret	-	-	46-47	-	-	A Figure From The Past	-	-	-	-	49
Something Lost Has Been Found	-	-	48	-	-	Mass Battle	53-54	-	-	-	-
Scapegoat	-	-	-	37	-	Out In The Open	-	56	-	-	-
Nowhere To Run	-	48	-	-	-	Evidence	-	-	60-61	-	-
At Night	-	49-50	-	-	-	A Character Is Diminished	-	57-58	-	-	50-51
The Observer	-	-	49	38	43	The Plot Thickens	-	-	62-63	-	-
Escape	45-46	-	-	-	-	Enemies	-	59	-	49	52-53
A Secret Weapon	-	51	50	-	-	Dubious Rationale	-	-	64	-	-
Heavily Guarded	47-48	52	-	-	-	Menacing Tone	-	60	-	-	-
Rescue	49-50	-	-	-	-	A Crucial Life Support System Begins To Fail	55	61	65	-	-
Liar!	-	-	51-52	39	-	Dense Urban Setting	-	-	-	50-51	-
Home Sweet Home	-	-	-	-	44-45	Doing The Right Thing	-	-	-	-	54
A Character Acts Out Of Character	-	-	53	-	-	Victory!	56-57	62	-	-	-
Headquarters	-	-	-	40-41	46	Taking Chances	58-59	63	-	-	-
Physical Contest Of Skills	51-52	-	-	-	-	A Group Is In Trouble	-	-	-	52-53	-
Dead	-	53	54	-	-	Sole Survivor	60-61	64	-	-	-
A Common Social Gathering	-	-	-	42-43	-	Token Response	-	-	-	54	-
Light Urban Setting	-	-	-	44-45	-	Cryptic Information From An Unknown Source	-	-	66-67	-	-
Mystery Solved	-	-	55-56	-	-	A Common Thread	-	-	68-69	-	-
A Work Related Gathering	-	-	-	46-47	-	A Problem Returns	-	65-66	-	-	-
Family Matters	-	-	-	-	47-48	Stuck	-	67-68	-	-	-
Secret Information Leaked	-	-	57	-	-	At Your Mercy	-	-	-	-	55-56

## Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Stop That	62-63	-	-	-	-
Not Their Master	-	-	70	55	-
Fall From Power	-	-	-	-	57-58
Help Is Offered, For A Price	-	-	-	-	59-60
Public Location	-	-	-	56-57	-
The Leader	-	-	-	58-59	-
Prized Possession	-	-	-	-	61-62
Savior	-	-	-	60-61	-
Disarmed	-	69-70	-	-	63
The Secret To The Power	-	-	71-72	-	-
Hidden Agenda	-	-	73-74	-	-
Defend Or Not To Defend	64-65	-	-	-	-
Crash	66-67	-	-	-	-
Reinforcements	-	-	-	62-63	-
Government	-	-	-	64-65	-
Physical Barrier To Overcome	68-69	-	-	-	-
Injustice	-	-	-	66-67	-
Quiet Catastrophe	-	71	-	-	-
An Object Of Unknown Use Is Found	-	-	75	-	-
It's All About You	-	-	-	-	64-65
A Celebration	-	-	-	68-69	-
Standoff	-	72	-	70	-
Double Down	70-71	-	-	-	-
Hidden Threat	-	73	-	-	-

PLOT POINT	ACT	TEN	MYS	SOC	PER
Character Connection	-	-	-	-	66-67
Religion	-	-	-	71	-
Innocent	-	-	-	72	68
Clear The Record	-	-	76	-	-
Willing To Talk	-	-	-	-	69-70
Theft	72-73	-	-	-	-
Character Harm	-	-	-	-	71-72
A Need To Hide	-	74-75	-	-	-
Followed	-	76-77	-	-	-
Framed	-	-	77	-	73
Preparation	-	-	-	73-74	74-75
An Improbable Crime	-	-	78	-	-
Friend Focus	-	-	-	-	76
Untouchable	-	-	-	-	77
Bribe	-	-	-	-	78
Dealing With A Calamity	74-75	-	-	-	-
Sudden Cessation	76-77	-	-	-	-
It's A Trap!	-	78-79	-	-	-
A Meeting Of Minds	-	-	-	75	-
Time Limit	-	80-81	-	-	-
The Hidden Hand	-	-	79-80	-	-
A Needed Resource Is Running Short	-	82-83	-	-	-
Organizations In Conflict	-	-	-	76	-
Bad News	-	84-85	-	-	-

## Plot Points Table Reduced

PLOT POINT	ACT	TEN	MYS	SOC	PER
Character Assistance	-	-	-	-	79-80
Asking For Help	-	-	-	-	81-82
Hunker Down	-	86	-	-	-
Abandoned	-	87-88	-	-	-
Find It Or Else	-	-	81-82	-	-
Used Against Them	78	89	-	-	-
Powerful Person	-	-	-	77	-
Creepy Tone	-	90-91	-	-	-
Welcome To The Plot	-	-	-	-	83
Travel Setting	79	92	83	78	-
Escort Duty	-	-	-	79	-
An Old Deal	-	-	84	80	-
A New Enemy	-	93	-	-	-
Alliance	-	-	-	81-82	-
Power Over Others	-	-	-	83-84	-
A Mysterious New Person	-	-	85	-	-
Frenetic Activity	80-81	-	-	-	-
Rural Setting	-	94	86	85	-
Likeable	-	-	-	-	84
Someone Is Where They Should Not Be	-	-	87-88	-	-
Sneaky Barrier	82-83	-	-	-	-
Corruption	-	-	-	86-87	-
Vulnerability Exploited	-	95	89	-	-
The Promise Of Reward	-	-	-	-	85-86

PLOT POINT	ACT	TEN	MYS	SOC	PER
Fraud	-	-	90-91	-	-
It's Business	-	-	-	88-89	-
Just Cause Gone Awry	-	-	-	90	-
Expert Knowledge	-	-	-	-	87
A Moment Of Peace	84-85	-	-	-	-
A Focus On The Mundane	-	-	-	-	88-89
Run Away!	-	-	-	-	90-91
Beat You To It	86-87	-	92-93	-	-
Confrontation	88-89	-	-	91	-
Argument	-	-	-	92-93	-
Social Tension Set To Boiling	-	-	-	94	-
Protector	90-91	-	-	-	92-93
Crescendo	92-93	-	-	-	-
Destroy The Thing	94-95	-	-	-	-
Conspiracy Theory	-	-	94	-	-
Servant	-	-	-	95	94-95
An Opposing Story	-	-	95	-	-
Meta	96-100	96-100	96-100	96-100	96-100

Meta Plot Points Table Reduced	
Character Exits The Adventure	1-18
Character Returns	19-27
Character Steps Up	28-36
Character Steps Down	37-55
Character Downgrade	56-73
Character Upgrade	74-82
Plotline Combo	83-100



## Random Themes Table

1-2	<b>ACTION</b>
3-4	<b>TENSION</b>
5-6	<b>MYSTERY</b>
7-8	<b>SOCIAL</b>
9-10	<b>PERSONAL</b>

## Plot Point Theme Table

1-4	<b>FIRST PRIORITY - 1</b>
5-7	<b>SECOND PRIORITY - 2</b>
8-9	<b>THIRD PRIORITY - 3</b>
10	<b>FOURTH/FIFTH PRIORITY - 4/5</b>

## Theme Translation Table

MYTHIC THEME	ADVENTURE CRAFTER THEME
<b>Standard Theme</b>	Any Theme
<b>Horror Theme</b>	Tension
<b>Action Adventure Theme</b>	Action
<b>Mystery Theme</b>	Mystery
<b>Social Theme</b>	Social
<b>Personal Theme</b>	Personal
<b>Epic Theme</b>	Any Theme

## Character Special Trait

SPECIAL TRAIT	ROLL
<b>THE CHARACTER IS AN INDIVIDUAL:</b> The Character is an individual, as opposed to an organization or object.	1-50
<b>THE CHARACTER IS AN ORGANIZATION:</b> This Character is not a specific individual, but an organization or community. General members of this organization are considered part of the Character as a community.	51-57
<b>THE CHARACTER IS AN OBJECT:</b> This Character is something other than a typical, living individual or group organization. The Character is an object of some kind that could also be considered a Character unto itself. Examples might include a spaceship that is old and temperamental, or a city teeming with culture.	58-64
<b>THE CHARACTER IS CONNECTED TO THIS PLOTLINE:</b> This Character enters the Adventure somehow connected with the Plotline of this Turning Point.	65-71
<b>THE CHARACTER IS NOT CONNECTED TO THIS PLOTLINE:</b> This Character enters the Adventure not connected to this Turning Point's Plotline. The Character may become part of the Plotline in the course of this Turning Point, but does not start off that way. Examples include bystanders to the main events of a Turning Point or people outside the events of the Plotline who get drawn into the Adventure.	72-78
<b>THE CHARACTER ASSISTS IN RESOLVING THIS PLOTLINE:</b> This Character is someone who can help resolve the current Plotline in some way, likely serving as an aid to the Player Characters.	79-85
<b>THE CHARACTER HINDERS RESOLVING THIS PLOTLINE:</b> This Character gets in the way of resolving the current Plotline in some way, likely serving as a complication to the Player Characters.	86-92
<b>THE CHARACTER IS CONNECTED TO AN EXISTING CHARACTER:</b> This Character has some relationship to another, existing Character in this Adventure. Roll on the Characters List to see who. A result of New Character is changed to Choose The Most Logical Character. The connection can be anything, from the two Characters are related, they know each other, they were former friends, they both work in the same occupation or belong to the same organization, they look or act similarly, they have similar skills or equipment, etc. The connection can be as close or as distant as you like.	93-100

## Character Identity

ROLL	IDENTITY	ROLL	IDENTITY	ROLL	IDENTITY	ROLL	IDENTITY
1-33	<b>Roll for two Identities</b>	50	<b>Mediator</b>	67	<b>Thief</b>	84	<b>Scientist</b>
34	<b>Warrior</b>	51	<b>Entertainer</b>	68	<b>Radical</b>	85	<b>Gatherer</b>
35	<b>Healer</b>	52	<b>Socialite</b>	69	<b>Executive</b>	86	<b>Foreigner</b>
36	<b>Protector</b>	53	<b>Athlete</b>	70	<b>Thug</b>	87	<b>Survivor</b>
37	<b>Assistant</b>	54	<b>Performer</b>	71	<b>Guard</b>	88	<b>Gambler</b>
38	<b>Dependent</b>	55	<b>Representative</b>	72	<b>Guardian</b>	89	<b>Rogue</b>
39	<b>Ruler</b>	56	<b>Merchant</b>	73	<b>Explorer</b>	90	<b>Farmer</b>
40	<b>Administrator</b>	57	<b>Trader</b>	74	<b>Hero</b>	91	<b>Killer</b>
41	<b>Victim</b>	58	<b>Creator</b>	75	<b>Villain</b>	92	<b>Professional</b>
42	<b>Scholar</b>	59	<b>Artist</b>	76	<b>Deceiver</b>	93	<b>Driver/Pilot</b>
43	<b>Expert</b>	60	<b>Servant</b>	77	<b>Engineer</b>	94	<b>Student</b>
44	<b>Elite</b>	61	<b>Laborer</b>	78	<b>Scout</b>	95	<b>Organizer</b>
45	<b>Investigator</b>	62	<b>Religious</b>	79	<b>Fixer</b>	96	<b>Deliverer</b>
46	<b>Criminal</b>	63	<b>Hunter</b>	80	<b>Wanderer</b>	97	<b>Lackey</b>
47	<b>Supporter</b>	64	<b>Leader</b>	81	<b>Subverter</b>	98	<b>Teacher</b>
48	<b>Helpless</b>	65	<b>Fighter</b>	82	<b>Soldier</b>	99 - 100	<b>Exotic</b>
49	<b>Outsider</b>	66	<b>Crafter</b>	83	<b>Law Enforcement</b>		

## Character Descriptors

ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC	ROLL	CHARACTERISTIC
1-21	Roll for two Descriptors	41	Small	61	Armed	81	Naive
22	Ugly	42	Large	62	Different	82	Confident
23	Beautiful	43	Quiet	63	Young	83	Surprising
24	Foul	44	Loud	64	Old	84	Passive
25	Sweet	45	Fast	65	Difficult	85	Bold
26	Unusual	46	Slow	66	Helpful	86	Careless
27	Common	47	Exotic	67	Harmful	87	Cautious
28	Intelligent	48	Uniformed	68	Disciplined	88	Sneaky
29	Ignorant	49	Interesting	69	Erratic	89	Intimidating
30	Educated	50	Colorful	70	Wild	90	Powerful
31	Skilled	51	Informative	71	Crazy	91	Powerless
32	Trained	52	Dangerous	72	Commanding	92	Hurt
33	Rude	53	Inept	73	Meek	93	Rough
34	Polite	54	Clumsy	74	Humorous	94	Gentle
35	Fancy	55	Capable	75	Frightened	95	Caring
36	Rough	56	Intrusive	76	Brave	96	Principled
37	Dirty	57	Respectful	77	Strong	97	Arrogant
38	Clean	58	Primitive	78	Weak	98	Curious
39	Wealthy	59	Sophisticated	79	Impulsive	99	Supportive
40	Poor	60	Elegant	80	Strategic	100	Heroic



## Plotlines List

<b>1-4</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>5-8</b>	<b>NEW PLOTLINE</b>
<b>9-12</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>13-16</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>17-20</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>21-24</b>	<b>NEW PLOTLINE</b>
<b>25-28</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>29-32</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>33-36</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>37-40</b>	<b>NEW PLOTLINE</b>
<b>41-44</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>45-48</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>49-52</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>53-56</b>	<b>NEW PLOTLINE</b>
<b>57-60</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>61-64</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>65-68</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>69-72</b>	<b>NEW PLOTLINE</b>
<b>73-76</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>77-80</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>81-84</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>85-88</b>	<b>NEW PLOTLINE</b>
<b>89-92</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>93-96</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>
<b>97-100</b>	<b>CHOOSE MOST LOGICAL PLOTLINE</b>

## Characters List

<b>1-4</b>	<b>NEW CHARACTER</b>
<b>5-8</b>	<b>NEW CHARACTER</b>
<b>9-12</b>	<b>NEW CHARACTER</b>
<b>13-16</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>17-20</b>	<b>NEW CHARACTER</b>
<b>21-24</b>	<b>NEW CHARACTER</b>
<b>25-28</b>	<b>NEW CHARACTER</b>
<b>29-32</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
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<b>37-40</b>	<b>NEW CHARACTER</b>
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<b>45-48</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>49-52</b>	<b>NEW CHARACTER</b>
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<b>57-60</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
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<b>65-68</b>	<b>NEW CHARACTER</b>
<b>69-72</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
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<b>77-80</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>81-84</b>	<b>NEW CHARACTER</b>
<b>85-88</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>89-92</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>93-96</b>	<b>CHOOSE MOST LOGICAL CHARACTER</b>
<b>97-100</b>	<b>NEW CHARACTER</b>

# THE ADVENTURE CRAFTER

## ADVENTURE SHEET

Adventure

Date

Notes

### Themes

1	1-4
2	5-7
3	8-9
4	10
5	10

TURNING POINT

PLOTLINE  New Plotline  
 Development  
 Conclusion

### PLOT POINTS

### CHARACTERS INVOKED

1  
2  
3  
4  
5

Notes

TURNING POINT

PLOTLINE  New Plotline  
 Development  
 Conclusion

### PLOT POINTS

### CHARACTERS INVOKED

1  
2  
3  
4  
5

Notes

**TURNING POINT**

**PLOTLINE**  New Plotline  
 Development  
 Conclusion

Grey bar for plotline description

**PLOT POINTS**

**CHARACTERS INVOKED**

1 Grey bar for plot point 1

Grey bar for characters invoked 1

2

3 Grey bar for plot point 3

Grey bar for characters invoked 3

4

5 Grey bar for plot point 5

Grey bar for characters invoked 5

Notes

**TURNING POINT**

**PLOTLINE**  New Plotline  
 Development  
 Conclusion

Grey bar for plotline description

**PLOT POINTS**

**CHARACTERS INVOKED**

1 Grey bar for plot point 1

Grey bar for characters invoked 1

2

3 Grey bar for plot point 3

Grey bar for characters invoked 3

4

5 Grey bar for plot point 5

Grey bar for characters invoked 5

Notes

**TURNING POINT**

**PLOTLINE**  New Plotline  
 Development  
 Conclusion

Grey bar for plotline description

**PLOT POINTS**

**CHARACTERS INVOKED**

1 Grey bar for plot point 1

Grey bar for characters invoked 1

2

3 Grey bar for plot point 3

Grey bar for characters invoked 3

4

5 Grey bar for plot point 5

Grey bar for characters invoked 5

Notes

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