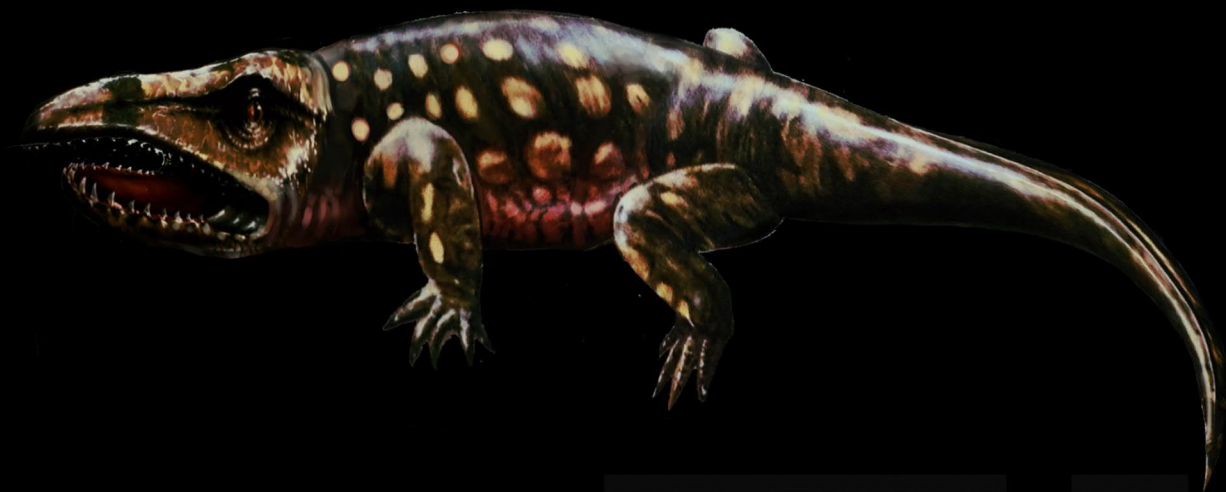
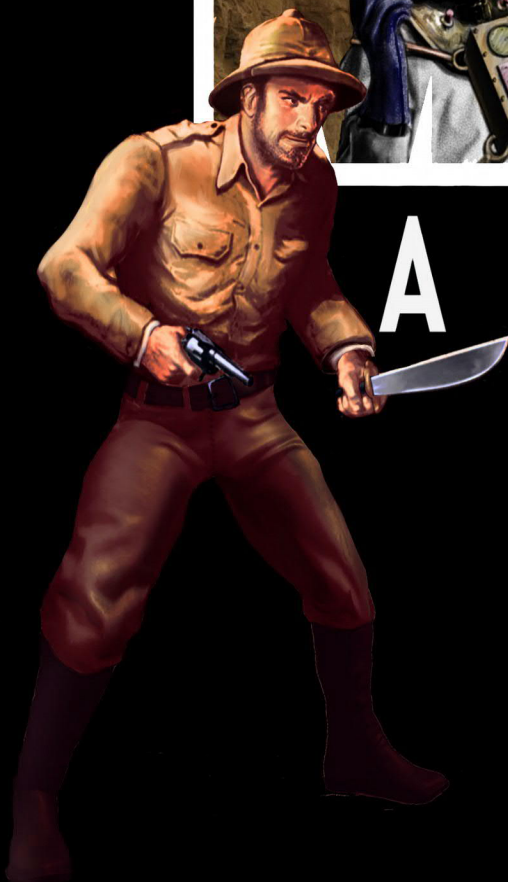


ADVENTURE WALKER A GAME MASTERS GUIDE



By Steve Young © 2019

The Adventure Maker

The Adventure Maker is an adventure creation guide, developed by me Steve Young over 35 years.

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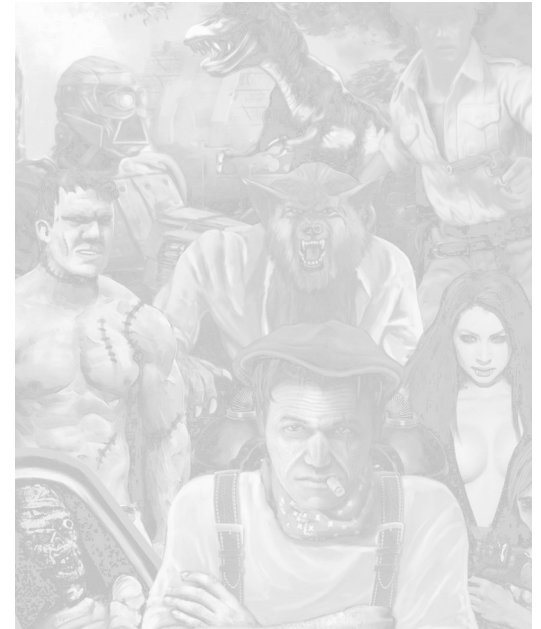
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Editor

Sue Young

Artwork and Design

Steve Young



Dedication

This adventure creation guide is primary dedicated to my wife Sue. She has given me her tireless support and has also been the editor. Rob Hudson my US friend, who's advice and guidance with regards role-playing is inspirational. Though, I would also like to thank the following people; Karl my brother, Sharon my sister, Marc, Phoebe, Lewis, Scott, Helen, Natalie, Jack, Doug, Sarah, Chris, Ian, Donovan, another Rob, Keith and the many listeners of the Dragons Landing Inn Podcast. As without you playing in my games this guide would never of been created.

Thank you all.

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Please note all the artwork in this adventure guide is all mine, its only included to liven up the text somewhat, I hope you enjoy it.

Dice use in this Adventure Maker

These rules use normal six sided dice for all its tables.
The are used in the following manner;

- A single 6d for a range of numbers 1 to 6.
- Two dice added together for a range of numbers 2 to 12.
- Three dice added together for a range of numbers 3 to 18.
- Four dice added together for a range of numbers 4 to 24.
- Five dice added together for a range of numbers 5 to 30.
- Six dice added together for a range of numbers 6 to 36.

Finlay Two dice are rolled, one represents the tens and the next one is the units.

For example 4 and 2 is rolled therefore the number is 42.

I hope this clarifies the use of dice in this guide.



Introduction

There are many good adventure and story plot generators available, though most only produce very simple plots, even fewer create well rounded adventure modules. They are normally limited to creating adventures in a specific setting or genre, they normally only contain a simple outline and a hook. They are difficult to convert to other systems.

My Adventure Maker not only resolves all these issues but provides several different methods for creating adventures, characters, opponents and settings. It provides advice and guidelines on how to run games more efficiently and effectively, making

them far more exciting, interesting, fun and challenging for your players or readers. This Adventure Maker does not just focus on any specific setting or genre, nor is it limited to any specific type of plot or is it restricted in the scope of adventures that can be created with it.

One essential feature of this guide is to teach several methods of creating adventures, to unlock your creativity and imagination and bring your ideas and thoughts to life. It helps you fill in the blanks with in you plot or story. The methods in this guide will allow you to create unique and exciting adventure modules in a way that no other guide provides.

One of the most important requirement to great adventure design requires you to think outside the box. Without good ideas, it is virtually impossible to create original adventures or stories. I will show you how to construct your adventure incorporating different types of events and encounters, how to create compelling characters and creatures. Even with very little practice and experience, you will be creating exciting, challenging and unique adventures that will keep your players spellbound for years to come.

One secret to creating great adventure is having great reference material. Inspiration can come in any form; books, films, TV shows or comic books.

Wherever you get your inspiration, it's vital that you use a variety of different material. You may like the setting from your favourite book or love a creature from a memorable movie. By making a list of things you like from each one, you will be able to construct a basic foundation and integrate these elements into your own adventures effectively.

Knowing what specific things you and your players (or readers) like, it's key to making a list of each item. This list is the key to creating engaging adventures that you and your players will enjoy. The more material you have from many different sources, the more likely you will be able to create something original and unique. Though there are several methods that demonstrate using a few source

materials can be an advantage rather than a disadvantage.

This guide is primary for creating adventure modules for role-playing games. With a little thought you can use it to create the foundation for a novel or short story. To help clarify some terms used in role-playing games relating to different story characters require some clarification. Player Character(s) or PC(s) for short, relates, to the protagonist(s) within a story. Non Player Characters(s) or NPC(s) represent not only the antagonist(s), but also every other character the protagonist encounters. This can include animals and monsters depending on the genre and setting of your created story.

First Steps To Adventure Creation

Sometimes using a simple plot and a couple of well chosen events and encounters can create great adventures. For example, start with a simple plot and three elements. We will use a wild west setting, our protagonist is a cowboy who has been hired to bring supplies from a busy town to a remote copper mine. With this simple plot we will add three random words; 'Aliens', 'Sasquatch' and 'Missing miners'. Depending on what order you use these words you have the following sequences of events;

The Different Sequences;

- Aliens, sasquatch and the missing miners.
- Aliens, missing miners and the sasquatch.
- Missing miners, aliens and the sasquatch.
- Missing miners, sasquatch and the aliens.
- Sasquatch, missing miners and the aliens.
- Sasquatch, aliens and the missing miners.

We will choose the third sequence to build on our basic plot; Missing miners, aliens and the sasquatch. Try to link each element to the next one, even if its not sensible it may spark an interesting idea for something later on.. From this I created the following adventure plot and events; The players

characters have been hired to transport some supplies to a remote copper mine.

When the players arrive at the mine they discover there are no miner at the mine. After searching for them, they encounter some aliens. Later on the missing miners are related to the sighting of a giant sasquatch.



Have a go by choosing another sequence and see if you can come up with a better plot. Can you improve the above example by adding two more events to the ones already listed to make a more interesting adventure?

The above list represents six different variations of different stories events. Depending on how you combine them and what order you put them in, you can turn some boring words into something much more interesting. This simple plot has been turned into something much more interesting, by simply using just three random words.

I would suggest that if you are a novice Game Master, you read every chapter and practice

applying all the advice bit by bit, then progress through each section using each technique, until your confidence grows to the point where you can combine all the methods into a complete adventure. If you are stuck with a section, I would suggest you practice the methods mentioned before you move on. As each section builds on the previous one.

Generating Ideas Quickly

To come up with intriguing and unique storylines requires you to combine different ideas into a story that is consistent with one you want to create. This requires you not to block anything that comes to mind, but instead build upon it.. A quick example of how to combining things would be; You begin with the following two things a helicopter and a kangaroo. At first you might be a little stumped about how to combine them; but with a little though you might come up with the following ideas;

Example

- The helicopter could be transporting a sick kangaroo.
- The people in the helicopter could be hunting kangaroos in the outback.
- A kangaroo pilot could be flying home from somewhere.
- A stealth helicopter called the kangaroo could be on a mission.

Using this simple method you should be able to combine even boring things and turn their combined ideas into something completely new. We will try this method again, but this time I will give you a setting and a list of some elements. It will be up to you to come up with a paragraph combining the elements in a unique way;

Example

The setting will be a Sci-Fi / Space Opera that involves aliens.

Elements

- Unusual Deaths.
- Investigation.
- Weird Aliens and monsters.
- Advance Technology.
- Ancient Runes.
- Fear.
- Confusion.
- One terrifying moment for the PC's .

Before you examine by solution, come up with your own idea, take your time and have a little fun. My solution to the above elements is; The story is set on an alien planet, in an alien city is found. The city is entombed, if the Player Characters break into it and poison gas will flood the city. The city is full of the dead bodies of many different aliens. All appear to have died in different ways. If they access a sewer vent they will encounter slug monkeys living in the sewers. Eventually a control room is found that is full of ancient alien runes, if the wrong combination of runes are pressed then an horrific alien monster guard is awakened. Elsewhere, a secret chamber is opened, a control room, where a deep frozen alien waits to be awoken. If awoken, the alien emits fear and terror in humans turning them mad. This is the creatures normal way to communicate. If befriended, then the Players Characters are able to revive other frozen aliens. If attacked, the creature will use advanced technology to protect its self and try and escape.



Using the example element, you could easily come up with hundreds of different adventures by simply combining everything in different ways, and adding a couple of extra elements. When using this method keep things simple, it will be easier to create a basic plot with less element.

Thinking Outside The Box

Before we begin creating any adventure modules, it is vital for you to learn how to unlock your creativity and imagination. What you have learnt so far are a couple of tricks to come up with ideas

from a couple of elements. An open mind is important as it will help you create considerably better adventures than a mind that is narrow and less flexible. The primary method for this, is for you to list all your ideas about the adventure you would like to create. You then allow other thoughts related to that subject to form other new ideas, by adding and combining as well as linking things you can brainstorm. This method produces new ideas quickly that you can add to your initial list, the process can be repeated as many times as required until you have the material you need to create an adventure.

We begin with an initial list of common things, related to the subject you need ideas for. List all obvious thoughts and ideas, this frees you to come up with more unique and expanded ideas later on. After you have listed common and basic ideas, less common ones should come to mind. The longer the list, the more likely you will come up with more unusual, odd or unexpected ideas. By breaking your thoughts into three distinct lists, you will have some ready usable material to create your adventures from. The three lists should be grouped into; common, less common and unexpected. After you have your three lists, that have several things on them, you can then review, add or subtract elements that fit the adventure you want to make. At that point you're ready to begin creating your adventure.

You could even mix several different elements, before you finalise any ideas you have, this is a simple way to create new ideas. You should allow ideas or thoughts to flow, even if they don't initially make sense or like your ideas. A good place to begin with a new idea, is to start with something you are very familiar or comfortable with. You can begin adding unconnected things and see if they spark other ideas, this then, in turn, should create a domino effect that should spark even more ideas.

A practical example of how this can be done is demonstrated by using a common fantasy creature and putting a fresh and unique take on it. Though this method can be used with characters, locations or objects. For this example, we will use a simple goblin

and begin by creating a list of all the common things that come to mind when we think about goblins.

I came up with the following list;

Yellow brown skin, 3 ½ feet tall, skinny, arms that nearly reach their knees, hideously ugly, a broad nose, pointed ears, a wide mouth with small sharp fangs, a crude weapon.

After creating this initial list, I began listing less common or obvious things about goblins.

The less common or obvious things about goblins;

Rusty Sword, Shield, Bow and Arrow, Spear, Boots, Red Hair.

At this point you should allow any thought or ideas to go on your list, even if they don't fit in with the stereo typical fantasy goblin. We now begin listing the unexpected or unusual things, don't worry if you think they're a bit silly, too far out there or might not be suitable. These ideas may inspire better thoughts. Remember, you can always discard them later on. If you're struggling with coming up with ideas, think about what you know about goblins. For example; different goblin jobs, list things that goblins might like doing. Think of odd pieces of equipment that a goblin might have.

For the unexpected things about goblins I came up with the following list;

A Blunderbuss, Poisoned weapons, Wizard Goblin, Guard Goblin, Leader, Chainsaw, Strong, Double handed axe, A Beard.

The chainsaw and blunderbuss don't fit into the fantasy setting so I exclude them from my final list. We review these lists and by mixing things up, we can come with any new ideas. After reviewing the

three lists, I added the following new items;

New Commonplace Things About Goblins

- Mole, Hairy chin, Helmet and Clan tattoo.

New Less Common Things About Goblins

- Sharp Sword, Leather Armour, Sack with Food, 2 Gold, Steal Axe, Copper Armbands and Sandals.

New Unexpected Things About Goblins

- Chain-mail Armour, Magical ring, Staff, Magical potion, Necklace of Teeth, Eye patch, Pet frog, Fur cloak and A Steel shield.

From these three lists we now have over 40 unique items which we could randomly combine to create new and unique goblins. As you can see, from these three lists we have plenty of material to come up with hundreds of goblins. The complete list for goblins is;

Commonplace Things About Goblins

- Yellow brown skin, 3 ½ feet tall, skinny, arms that nearly reach their knees, hideously ugly, a broad nose, pointed ears, a wide mouth with small sharp fangs, a crude weapon. Mole, Hairy chin, Helmet and Clan tattoo.

Less Common Things About Goblins

- Rusty Sword, Shield, Bow and Arrow, Spear, Boots, Red Hair., Sharp Sword, Leather Armour, Sack with Food, 2 Gold, Steal Axe, Copper Armbands and Sandals.

Unexpected Things About Goblins

- Poisoned weapons, Wizard goblin, Guard

goblin, Leader, Strong, Double handed Axe, A Beard., Chain-mail armour, Magical ring, Staff, Magical potion, Necklace of Teeth, Eye patch, Pet frog, Fur cloak and A steel shield.

The real power of using this method, is using the unexpected items in an innovative way. Once you have a list, it can be used to further develop new ideas with other projects. You can use this method to create a variation of anything; objects, creatures, characters or novel locations. If you get stuck, you can easily come up with interesting things just using the common ideas. You could simply just pick something on your list randomly then exaggerate or modify it to make something new. This may get you started with new ideas for the other lists.

Thinking Outside The Box;

Tasks

- Pick a starting subject you need ideas for.
- Begin with listing common or expected things about the subject
- Then list uncommon or less expected
- Now begin listing odd, unexpected, unusual or weird things related to the subject you need ideas for.
- Combine things from different lists to come up with new ideas.
- Look at the unusual and interesting items on your lists. Use these in a novel way to make something truly unique
- The more things you have in your lists, the more flexibility you will have, which will lead to greater variation and unique ideas.

Brainstorming

To be able to brainstorm well requires creative energy and inspiration. Allow your imagination to run riot. The trick is to begin with

something directly related to the topic you're interested in. Make a list of things related to this but at the same time add something unusual and see if you can link it to your new ideas..

For example, you need to create a memorable villain for your fantasy adventure about pirates. You need a really difficult challenge for your PC's, so you've decided to create a highly intelligent and skilful NPC. To begin with, you could create some highly successful and competent pirates based on real figures from history but feel this may have been done before. It just doesn't feel very original, so you move on to fictional ones instead and find typical stereotypes. You add a word completely unrelated to pirates and see if it stimulates ideas but that in itself won't create a memorable character.

For example you could pick a famous general from history, like Alexander the Great. He could be a pirate captain who would make a great sea general. You could use Alexander's campaign and tactics as source material. The fact that Alexander is Greek could lead you to use ancient Greek culture as a source of new information to combine with your brainstorming ideas.

Heroic figures can be good inspiration, especially if they are tragic characters. You can add depth in various ways. For instance, a character may be a good person, a man/woman of high moral standards who was kind and gentle once upon a time but has taken the path of villain because of a specific event in their past.

Consider how you would use a character like Wild Bill Hickok in a modern spy adventure? It might require some work to make a character like them to fit, but it could be done and he would lead to a source of factual information as well as leading to ideas that could inspire you with plenty of material for your adventures.

Creating Ideas Intuitively

After you have some experience of creating new ideas, you won't need to create lists beforehand. All you have to do is focus your thoughts and exclude the obvious. To show how effective this method can be, after some experience with making lists, we will try the above method but this time we won't use a list. We will again begin by using a goblin. We will give him something unexpected. In our case, let's give him a red waistcoat and a pistol crossbow. These are not typical for goblins but our first attempt to create a unique goblin is not very imaginative, we can do much better. Let's give this goblin an unusual personality quirk or trait. Let's give him a pet frog called Bert. This goblin is very protective over this frog. We could also make him an exceptional cook, able to make any food taste really good. Our unique goblin made without a set of list is as follows;

Our Unique Goblin

- Our goblin wears a red waistcoat. At his hip dangles a pistol crossbow. He has a pet frog called Bert, who is loved very much. Not only is our goblin very friendly, he is also an exceptional cook and able to make any food taste great.

By allowing ideas to form and edit them as you go, you can develop ideas intuitively and quickly. To do this well, you need to initially make, review and mix your thoughts and ideas as you go.

Intuitive Thinking

Tasks

- Begin with your starting subject and add something unexpected straight way.
- Can you twist them to fit.
- Focus your thoughts and exclude the obvious

- Is it consistent to the setting you want?
- Modify it or add another elements and repeat
- Stop adding things when it starts to feel inconsistent to your setting or over detailed.
- Review what you've created. Is it unique enough?

Without hardly any effort we have created a unique goblin. This was done very quickly and we have still come up with a novel idea. Utilise intuitive thinking by not censoring ideas as they come to you. At the same time, you don't always have to accept the first ideas that come to mind. Allow yourself to think on the spot, allow the wild ideas to come to mind, make note of them, then try silly ideas. By themselves, silly ideas may not be good but they could help spark a brilliant idea you would not normally have come up with. This method can actually lubricate the grey matter and speed up the creation of new thoughts and is a brilliant tool that can be used in other chapters.



The Beginning Your Adventure

The first element of the adventure module or story you want to create is to define what setting or

genre it's in. This is your foundation. This involves making a list of all the elements you want in your adventure, similar to the previous examples. This is defined by choosing the adventure or story theme. You can have more than one theme, though for starters, choosing just one is more than enough. Themes can be one of the first resources used to create ideas. Themes provide you with features related to the type of story you create. They can also identify the specific features of the story that makes that theme iconic. This helps you to create elements from the theme you are using and add them to your foundation list with ease. You can explore individual elements from your adventure theme to identify specific features it will encompass. This can help identify plots, objects, characters, hooks, events, locations and other interesting features. The following table lists typical adventure themes you could use. If you're certain about what type of adventure you want, begin making your foundation list.

If you're stuck for ideas or you want to mix your adventure up a little, then the following task list and table will help you come up with fresh ideas;

Adventures Foundation List Task

- Choose your adventure theme
- Write down all the elements related to your theme
- If you want to create something unique roll on the Adventure theme Table and use a couple of elements from that
- See the appendix for descriptions of each of the adventure themes.
- Use theme elements from different sources ranging from; films, books or even comics.

Roll	Adventure Themes (6dx2)
11	Action & Adventure
12	Action & Adventure
13	Alternate History
14	Apocalyptic and Post-Apocalyptic
15	Classroom Drama
16	Conflict, Combat and War
21	Conflict, Combat and War
22	Conspiracy
23	Courtroom Drama
24	Crime
25	Crime
26	Detective
31	Detective
32	Disaster
33	Disaster
34	Drama
35	Escape
36	Espionage
41	Espionage
42	Fantasy
43	Fantasy
44	Historical
45	Horror & Supernatural
46	Horror & Supernatural
51	Legends & Mythology
52	Pioneer
53	Psychological Thriller
54	Psychological Thriller
55	Rescue
56	Romance
61	Science Fiction
62	Science Fiction
63	Superheroes
64	Survival
65	Tragedy
66	Roll Twice and Mix

Themes can be used to inspire your own adventures. You can mix and match different themes to create more interesting and unique adventures. If you're struggling for sources of inspiration, read up on themes from films, books or comics. See the appendix for descriptions of the adventure themes. For further information about each adventure theme see the appendix for more complete descriptions.

Building on Your Foundation

Your adventure foundation is a list of all your ideas and thoughts related to your adventure. This is a list of as many ideas you want in it. Such a list can contain; character ideas, locations, events, encounters, plots, hooks, treasure, animals, monsters or objects. The list can also include your general thoughts or ideas about the adventure. This is the material you will use to build your story from. It doesn't matter if your initial ideas are vague or quite generic at this stage, it's more important that you have something you can initially build upon. Even with only a few things in your foundation list and a vague concept for your story, you will be able to create rich, exciting, challenging and unique adventures.

A great resource for coming up with material and also great for generating ideas is the online movie database, IMDB. This is an incredible resource, that lists virtually every film. It lists plots of films and has detailed information about the major characters and locations as well as detailing any unique/important features. It also includes details about the movie setting and genre that can enrich your adventure game no end.

Another good resource is Wikipedia and the Encyclopaedia Britannica online which both provides an endless database of knowledge on virtually everything.

At this stage, you need to have at least some idea of the type of adventure you want to create, its theme and some elements on your foundation list. Your list is the resource you will use to build your adventure. The more ideas you have, the greater the

chance there is of creating an exceptional adventure.

Make a note of anything that is relevant and at this point don't limit yourself. The following task list should help stimulate ideas for your adventure foundation;

Tasks

- Group everything into Common, Uncommon and Unexpected elements but don't limit yourself to these categories if you need separate lists for other specific things.
- Define the type of adventure based on your theme.
- What's the location or locations of the adventure?
- How dangerous is it?
- How much problem solving or puzzles are there?
- What features from other sources would you like to incorporate?
- What conflict, complications and problems are in your adventure?
- How could you make your adventure more exciting and challenging?
- What type of creatures, monsters and animals are going to feature?
- Do you have an idea of the type of minor and major NPC's are in your adventure ?
- Do you have any interesting and unique encounters planned?
- Do you have exceptional memorable events or geographical features that characters can refer back to?
- Have a variety of hooks and rewards for your characters.
- Are there any special or rare objects that you need ?
- Do you have any vague Plot-lines and sub plots?
- Does your adventure have any special, important or memorable opponents for your PC's to face?

- Does your adventure have any treasure or special rewards available?
- Take a break, then review it
- Begin brainstorming with your lists to see if you can come up with any further ideas.
- Use Encyclopaedia Britannica Online, Wikipedia or other information resources to help supply specific information about something you don't know a lot about.
- Use the movie Database (IMDb) to supply details and information to fill your foundation list



The Adventure Plot

The real meat and bones of an adventure is a good plot, without one, even an adventure with lots of interesting features will fall flat on its face. As a good plot binds every together, there are many ways to create plots but one of the easiest methods is to use a couple of words and make a meaningful sentence from them. This can then be turned into a basic plot. Words from your foundation list can be combined and used to form a basic plot. These words could be randomly picked from your foundation list or specifically choose from it. Even with just two items, you will be able to make an exciting plot, using your imagination. We will begin, with an example of using just a couple of words to make a several different

plots. For this example, we'll use the words; king and kill. From these two words you can create several different sentences; the king wants someone killed, someone wants to kill the king, or the king has killed someone. These two words we combined in three unique simple ways. A basic sentence like this expands this plot; The lord chancellor wants to have the king killed, so he can rule in his place. From this you could have the player characters tasked to protect the king. You now have a complete plot, though at this stage it is rather rough. Using the same method again you should be able to combine lots of other words.

Use the same technique to create a plot using several different words. In this case we will be using the initial words; Theft and Murder but in this case we will use elements from an imaginary foundation list to add to these words. The imaginary foundation list for this example will be; blackmail, photographs, young woman, older man, debt, young child, drugs and husband. We could, turn these words into several different plots, by picking and choosing elements. For example;. we could use theft as the primary focus and murder as the secondary or visa versa. By defining which word is the most important, you can create emphasis that should help you identify what the plot is about. Using the foundation list and the words Theft and Murder I came up with this simple plot; When someone committed a theft, someone was killed. In this example, the first someone will be the young woman, the person who is killed can be the older man and in this case also the blackmailer. So far this is what I came up with; When a young woman committed a theft, the older man, who is the blackmailer was killed. We don't know why this woman was blackmailed but at this point we don't need to know. If something does come to mind, feel free to add it to your adventure foundation. In this case I decided to use the word debt from the foundation list. The young woman can be a victim of blackmail by the older man. He took pictures of her taking drugs. If her employer finds out, she will lose her job. The blackmailer is an older man who has

huge debts and is blackmailing the young woman because she snubbed his romantic advances. By adding motives like money, lust and revenge, you create a far more credible and intriguing plot. As the plot grows, more ideas come to mind. I can then add these new ideas to my foundation list. For instance, what if the woman being blackmailed decided to steal the incriminating photographs from this older man. She breaks into his house, the blackmailer is asleep but he wakes up. The woman kills the blackmailer with a knife. She searches the house but is unable to find the photographs. From the words theft and murder and a couple of words from our foundation list, what we have ended up with. is a detailed plot, with several complications and some unique elements.

After you have developed your plot into something with more depth, you are ready to move onto generating the rest of your adventure material. If you have a basic plot but feel that it's lacking, add one element and see if using this alone improves the plot.

One more example can demonstrate this; You are creating a science fiction adventure and the plot centres around an alien invasion. You add the word 'madness' to it. The idea I have is that human contact affects the aliens minds, in some way. What if (which is always a great starting point of any good idea) radio and TV waves that sent out to space for over 100 years, have caused the aliens on a nearby planet to become mentally unstable. The aliens perceive radio and TV waves as an attack by humans and causes them to declare declare war. This one single word 'madness' added to a basic plot, has turned an alien invasion into something much more and has become a seed for a much greater plot.

Another method to improve a simple plot is to add another minor plot or subplot to your main plot. This turns a simple storyline into something more complex, adding depth and variety to your adventure. The first method is to introduce a non player character (NPC) from your adventure foundation list. This NPC must be an important one,

someone who can affect your plot in a noticeable way. For example, you could use a NPC who is a bad loser. Midway in your plot you have an encounter where the PC's sit down for a game of cards with the bad sport and his friends. He loses all of his money and his friends lose theirs too. It is soon discovered that the player character (the PC) has cheated. This would be a plausible/credible thing to happen and it will influence the game play accordingly. A brawl might ensue for instance. In another example of how to add a second sub plot; your player characters, in a medieval setting, have been hired by a noble family to rescue a kidnapped child. This is a basic plot but you may feel you need to add something more, to bring a twist to the plot. In this case, the NPC could be well respected by your player characters and you will have him join your group, whose aim to help rescue the kidnapped child. Unknown to the PC's, this non player character is involved in the kidnap of the child somehow. The child recognises this NPC during the kidnap. The people who kidnapped the child want the noble family to release a prisoner. The NPC does not want to harm the child but will try and interfere with the PC's ability to rescue him/her and will hamper the mission. Just adding a small element can be enough to make a simple basic plot into something much more intriguing. Sub plots should never eclipse the main plot though and should only be used to add interest to your adventure.

Plots can be divided into three types; Plot, character or event driven. Each has its pros and cons. Character driven plots are adventures created from your PC's background, motivations, goals and even encounters from their previous adventures. When choosing details from your PC's past, you can make an adventure more appealing to each PC linked to it. Plot driven adventures, on the other hand are those where an external situation interferes with your PC's own story. Event driven adventures are ones where something happens and the player characters and their opponents react to the event. For this type of adventure to work well it needs to be combined with character or plot driven adventures. This is how

typical commercial adventures are made. Good adventures use all three types combined in a customised way, in order to maximize the variety and complexity of the story. If you're creating an plot based from your player characters past, vary the elements, to maximise the variety of the adventure.

You can use the following table to generate words that you can turn into a plot. You should roll several times until you have enough material to make a plot. You can use elements from your foundation list. Used well, they can provide you with an endless number of adventure plots.

Tasks: Character Driven Plots;

- Use elements from your plot list and the Adventure plot and Complication Table as a foundation list to create a basic plot.
- Choose some elements from your player characters (or only one PC) use their background, motivations, goals and previous encounters from their previous adventure, as the focus to expand your basic plot.
- Combine everything into a consistent plot.

Task: Plot Driven Adventures;

- Use elements from your foundation list.
- Roll on Adventure Plot and Complication Table Table, rolling 2-3 times is usual enough to build a simple plot.
- Expand your initial words into a simple sentence, turn this sentence into plot.
- Does the plot suggest any major antagonists or hostile characters?
- If you have a plot but feel it's too simple, roll on the Adventure Plot and Complication Table again. Use these new rolls to create a subplot that will add depth to your adventure.
- The Sub plot should never eclipse you main plot.
- Add something unique to the adventure plot.

Adventure Plot and Complication Tables

Roll	Table to Use
2	Adventure Plot Table 1.0
3	Adventure Plot Table 1.1
4	Adventure Plot Table 1.2
5	Adventure Plot Table 1.3
6	Adventure Plot Table 1.4
7	Adventure Plot Table 1.5
8	Adventure Plot Table 1.51
9	Adventure Plot Table 1.52
10	Adventure Plot Table 1.53
11	Adventure Plot Table 1.54
12	Adventure Plot Table 1.55

See Appendix: Adventure Plot Tables for the complete tables

An example of creating a plot using the above table;

First roll is Have to travel from place to place
Second roll is Discovered knowledge leads to something powerful

From these two pieces of information, I created a plot for a modern day spy adventure. A third world country has bought a nuclear weapon from an enemy and is being transported around the country preventing it from being captured.

These tables are only a starting point for creating a plot. Use any words from whatever resource you have. turning them into an incredible plot. With a little thought, you should be able to turn any group of words into a good plot. As you gain more experience, you will be able to use your own words or ideas from your foundation list to create your own unique adventure plots without the need to roll anything.



The Adventure Hook

A plot defines what your adventure is all about. Its hook is what keeps your players interested. It's vital that you pick good hooks to entice them. By creating specific hooks that match your Player Characters' wants and needs, there is a greater chance they will actively want to follow your plot. Although, if you keep giving them what they want, it will quickly bore and 'spoil' your players. Instead, give their characters what they need instead.

Hooks should pique at least one of your characters' interests and this can be enough of a motivation to get them wanting to do the adventure. Be creative when offering your PC's a hook, make the reward appear much better than it really is. If they were promised a rare sword, for example, this may encourage them to want to do an adventure. If after completing it, the character didn't get the rare sword they wanted, it may disappoint them. So offer something equally fun and of the same value, perhaps a magical ring instead, something that could be very useful to them. If they were offered a magic ring as a reward in the first place, they might not have been so keen on the adventure. Surprising your players like this, can be a good way to create conflict, especially when the PC's aren't in a position to refuse. This ploy

should not be used too often and used well, it can create good moments of drama and tension.

An example how to use a Player Characters' need for something as a hook to motivate your Player Characters to do your adventure. Several years ago, I ran a sci-fi adventure, one in which the PC's were a group of mercenaries, tasked with destroying a ruthless space pirate gang. They were expecting to be paid 800,000 credits for the job. After a long drawn out battle, the group were eventually defeated. With 800,00 credits they were looking forward to upgrading their current spaceship, adding some new weapons, and getting some new emergency escape pods (which they used in a previous adventure). Instead of giving them the money, the company gave them something of equal value, an old mining station. The PC's were furious but in the contract they signed, there was some small print, that stated that the company could pay them in any way they wanted, so long as it was up to the value of 800,00, which in this case happened to be an asset, a run-down mining station. The building needed a lot of work and the PC's felt that they were being ripped off but didn't want to take a loss. In the end, they used their initiative and became mine owners. They had a few adventures related to the mine. Once it was working, it began to turn some profit, so things turned out well in the end. In game time, it took nearly a year for them to make improvements to their spaceship. They eventually got their improved weapons and escape pods – but not in the way that they had intended! This simple hook provided considerable fun for me and my players.

By giving your PC's what they need and not what they want is the key to creating a challenging adventure. The players might not initially appreciate you changing their reward but it is a good tool to advance their characters. Use a variety of rewards as hooks, either as a need or a want. You can keep things interesting for them, if you change hooks between adventures, it also gives you several different ways to help motivate them.

Use each player characters' needs,

motivations, goals and backgrounds to supply you with personalised hooks for each of them. By working these into your plot, you will keep them content and enticed at the same time. Giving your PC's something unexpected, though something they might need later on in the adventure can also be used to create interesting situations. Imagine you are running a fantasy game and your PC's have defended a village from a horde of trolls. The population of the town are very poor, though the player characters were promised 100gp each for helping the villagers. What your players don't know is, the poor villages cannot afford to give each of them 100gp. But they do have 12 dairy cows which are valued at 50gp each. As there are 6 characters in the party it would mean each PC would receive 2 cows each. Now your players could accept the cows but would then have the problem of transporting and selling them somewhere else, something that could take a lot of time to do (this in its self could be the source of another adventure). Refusal of the cows could be considered a major insult, especially if they ask for cash instead. So this is something your players will have to think through. By giving them difficult choices like this, you can create moral dilemmas. In the above cow adventure, you should hint to the players that by taking the gold instead of the cows, it would cause the villagers to suffer considerable hardship and even taking the cows could be a poor moral choice for them to make, defeating the object of helping the villagers in the first place. It might be an idea to reward PC's who refuse rewards (for the right reasons) in ways that are minor but significant to the Player Characters. For example; gaining honour, respect or being offered something unique and special that could only be given in these situations. For instance, after refusing the cows and other rewards, the villagers may then offer the PC's a secret cure for poisons and healing that only the villagers know of. This could be valuable to the PC's as they adventure onward, plus the villagers would be able to supply them with more of this poison cure later on in their adventures.

An adventure hook is critical to your adventure design, especially when your PC's have some investment in your adventure. A poor hook could cause them to go off and do their own thing, taking your adventure in a completely different direction. This is something you want to avoid. Your adventure hooks need to be as appealing as possible and at the same time, keep your PC's on track. When your PC's are offered a hook, make the consequence of failing a mission/achievement mean something. It could be a loss of status, rank, or even influence, the bigger the loss, the more pressure you will put on them to complete their goals.

There are many types of adventure hooks, ranging from a basic money reward to vast treasure hordes. Treasure hunts can be a good hook, as the treasure is normally something that is usually valuable, powerful or rare. Valuable stuff will normally excite your Player Characters. Whatever valuables you use, it should be either lost, hidden in an ancient tomb, protected by a hundred wild apes or be at the bottom of the sea. Finding the treasure should be difficult and dangerous, thus making great bait for your adventures. This type of hook can have an appeal to most types of players and can even be used successfully as an extra hook.

Using wealth as a hook can work in a lot of cases, as most of the time your PC's need money to buy stuff. Money can be used as a reward for your PC's completing a task, like capturing a notorious criminal or being hired to protect someone for a certain amount of time. Using wealth as a hook works well when your PC's are strapped for cash, but you should not use it all the time as it can bore you players. By limiting how much money you give them, you can control what adventures they all likely to do. If you decide to use wealth as a hook, make sure it's difficult to acquire. Have it hidden, protected or inapplicable to your PC's, make it more of a challenge. Perhaps make the wealth difficult to spend, 6 gold candle sticks may be worth 300gp, but the jeweller you are selling it to, is only offering 100gp for them. Have wealth be something other than

money; a rare carpet, a fusion grade, silver snuff box, 12 foot tall jade statue of a knight, walnut chair inlaid with gold, a chunk of uranium, or a box of glass balls. Having wealth less accessible or difficult to spend, can lead your players on a whole host of mini sub plot type adventures, just with them trying to spend or protect it.

Another hook worth considering using; is wanderlust, or the enticement of the unknown, or going somewhere no one has been before. This can be a powerful motivator for some adventurers, especially if they can gain some fame and glory while doing it. Exploring lost cities, surveying a new planet or navigating an unexplored jungle can provide lots of excitement for your PC's. It can also give them something fresh and new to experience. Used occasionally, it can provide a good subplot motivation, as well as their personal ones and provide an excellent change of pace.

For your heroic or lawful good PC's, using a hook which requires them to protect or help the weak or innocent, can be a powerful hook. It can create a sense of urgency to help them depending on the threat and danger level the innocent are in. Used at important stages of a characters development, it can provide a great hook for your PC's.

Another useful hook is fame and glory. Even basic adulation, admiration and respect from a group of people can be a great motivator. Fame in its self can open doors and improve a characters social standing. Being noticed by others and doing the right thing fall into this hook as well. Using honour as a reward can be another good motivator for some characters in unusual settings. Different cultures have unique and solid rules about loyalty, honour and tradition and there are different duties to fulfil. Implementing each of these well, can create personal hooks for some characters. In addition, a characters code of conduct can allow you to create complex adventure hooks.

Revenge can also be a very useful hook to get a specific character involved in your adventure. It's best for a Game Master (GM) to use revenge as

sparingly as possible, when used too much, it loses its impetus. For example, slowly destroying an enemies resources until it is weak enough to attack directly, is a good way to use revenge. When using this type of hook, care is required to make it plausible and important to each character. Types of revenge can range from revenge killings, taking back stolen goods or bringing someone to justice.



Make hooks difficult to refuse or make the reward vital for the Players Characters well being or needed for the success of the adventure. If you need some help choosing a hook, you can use the Adventure Hook Table to generate a hook, after you have got one try to then personalise it for your PCs.

Tasks

- Is there something in your adventure foundation that you can use to create a hook that interests all of your PC's?
- What individual reward do you have for each of them, do you have a combined reward?
- Is there more than one reason for the player

characters to do your adventure?

- How can you make the hook more exciting, unique and challenging?
- You need to make your hook link directly to your adventures plots
- The stronger the hook, the more likely the PC's will be excited about the adventure
- Make hooks difficult to refuse or make the reward vital for the Players Characters well being.
- Is there more than one reason/motivation for the player characters to do the adventure?
- What rewards do you have in store for each of them individually?
- How can you make the hook exciting, unique and challenging for all your PCs?
- The stronger the link between the plot and the hook. the more likely you will entice the players to your adventure.

Other possible Rewards or Hooks;

- Important contact gained
- Adulation / admiration and gratitude from the locals
- Fame / Glory
- Local priest or medic heals the PC's
- A local professional offers free services
- Armour and weapons repaired for free
- magical item or technological equipment
- PC's given supplies, no cash
- Armour and weapons replaced
- Official titles or rank
- Local land and property deeds
- revenge
- Treasure
- Criminal offence or disgrace removed
- social status

The Adventure Hook Table uses either a phrase, a sentence or a word that you should be able to use with your adventure plot and adventure lot to create a spark or idea for a hook. Roll a dice a couple

of times and see what comes . You can use the table for inspiration, though some creativity will be required to turn these words into a workable hook.

Roll Adventures Hook Table

1	Adventures Hook Tables $4.x x=6d-1$
2	Adventures Hook Tables $4.x x=6d$
3	Adventures Hook Tables $4.x x=6d+1$
4	Adventures Hook Tables $4.x x=6d+2$
5	Adventures Hook Tables $4.x x=6d+3$
6	Roll twice and mix

Here follows a couple of example rolls and how they can be converted into an hook. It's a fantasy adventure and the plot revolves around the recovery of a magical scroll for a wizard. The foundation list has these things, ogre, giant warrior ogre, tunnel under a mountain, silver sword, vampire, cave system, treasure horde, betrayed friend, pit trap;

Example 1

When Greed is rolled on the hook tables, I decide that I will use the betrayed friend who not only feels betrayed but is also greedy and will steal something valuable from the player characters. This is a good hook to make the PC's want to find this character and get the stuff back.

Example 2

Rolling Credit on the hook tables. I had a little difficulty making a hook for this, but with a bit of thought, I decide to make an encounter where some ogres attacks the player characters. In this encounter the player characters are expected to win. Later on, they are being hunted by an ogre giant. They need to escape. The game master mentions a cave system that may get them through a mountain. This will allow them to escape the bounty hunter. This is a strong hook. The dead ogres family want the player characters to be killed by a bounty hunter who

is a giant ogre. This ogre wants to take the credit for killing the player characters.

If you keep getting stuck when creating a hook, begin with something obvious and change it to suit the characters needs or wants. Alternatively, create your adventure first then come up with hooks after to fit into your adventure. Not preparing the hook at the same time as you design your adventure could leave it a little disjointed and may require some extra work later on. You could also make a hook part reward, requiring your players to complete several different hooks in order to gain a final reward. This can make your adventure more compelling, especially if the reward is signifiant, unique or powerful. Depending on how they get on, at each stage, they could get a much better reward at the final part of the adventure. When you use the above tables, always take your adventure plot into consideration as this in its self can help you create and determine hooks for your player characters.

Adventure Locations

All adventure stories have iconic locations within them. Locations can range from alien planets, to a bar room in the wild west, a lost city or a foul smelling cave. You could easily include interesting or exotic locations for your adventure before you have even chosen a plot. In such cases it's important to incorporate features relevant to that specific location to make it distinctive and unique.

In order to make your adventure more interesting with only one primary location, you can use a variety of different features in this single location. Give your Player Characters things to explore within your single location. When designing each location, remember to add specific objectives related to your plot. It's important to include hazards and obstacles for each location. When detailing your adventure plot, determine where each specific plot component of each location is, then add elements and make notes of anything important or interesting. Pay special attention to features that your PC's can

explore or examine then give more detail for that location. Sooner or later, your PC's will learn that there is something special or different about this area. Sometimes though, PC's will ignore such areas. If it's essential to the plot, you will have to encourage or persuade them to explore an area, either by using the carrot or the stick!



At this stage of your adventure creation, it is vital to have some idea where it's going to be set. Choosing the right locations can help kick start a mood and ambience. Don't limit yourself to themes and ideas that you would normally associate with the genre you have chosen. Any crazy idea you might have, could inspire or spark a much better idea later on. Make a list of the essential locations in your adventure, then add any interesting or fun places for your PC's to explore inside each one. You should consider how your location(s) link to your main plot. For example; you are creating a fantasy adventure with a castle in it, which is also a major location in your adventure. It is also where your PC's will hopefully find a lost artefact. There is nothing interesting or unique about this location so far. To

begin turning the castle into something interesting we need to make it unique. It could be in ruins, with several walls and towers that are collapsed. It's important to understand why you add a feature or element to a location. In the case of the castle, you could decide that it's in ruins because of a siege that nearly destroyed it a century ago. We could suppose that the previous owner was a poor baron who could not afford to repair the damage to the castle and instead patched it up as best as they could. The current owner may have expanded and improved the castle by adding extra rooms and corridors and building some underground cellars and storage rooms. They may have had a family vault built under it. Because the castle was built by several people and repaired in different ways, it has an odd eclectic feel about it, making it more visually interesting. Alternatively, the layout and design could just be different than a common castle. In these ways, you create some backstory to the building and maybe improve it further by setting in in the middle of a valley, or have a river flowing underneath it. Barges could unload and load goods underneath the castle, or there could be a secret port there. But why stop there, what about secret tunnels, waterways, exits and entryways. This will help you create unique adventures with locations that have depth and meaning, changing preconceived notions about standard adventure locations. You could even mix and match features from one location to another.

Make each location count and think about how many locations you really need for your adventure. Ten, say, might be too many, only having one, would probably be too few. Choosing the right amount is about finding a happy medium and knowing your limitations regarding manageability within an adventure. Three or four locations are the minimum you should use, which a novice would be able to manage quite comfortably but four or five could also be manageable, depending on how complex the adventure plot is and how experienced (and confident) the GM is. Add enough locations to tell your story but also a few extra to add interest and

variety, by spreading over a larger area. Make PC's travel around, in order to complete your adventure, while also introducing them to new places. They can range from large areas like forests, or very specific ones like shops, inns and stores. When you're choosing locations, consider the whole environment, its fauna and flora, the typical weather it has. If your location is in a building, define its features, how it's laid out, where the different room functions are. Also consider who is typically found in each location. It's important to have a healthy variety and balance of places. If your adventure is in a single location then consider breaking it down into different zones and populating them with specific features in each area. One way to spark ideas, is to choose one item as your initial focus, and branch out from that, modify it a little, then move on to another feature of that location. The following tasks list should help you come up locations in your adventure;

Tasks

- Refer to your plot for essential locations and places.
- For more ideas examine your adventure hooks, sometime these can give you ideas for new locations.
- Make some notes about what's important about each location..
- If a location is in a natural environment then consider what flora and fauna might naturally occur there.
- If the location is man made, what building(s) may be in the area.
- Make notes on about where your players can go, and things they can do.
- Do you need to create characters for these locations? Consider common, uncommon and unexpected NPCs.
- What makes each location unique or interesting?
- Do your locations have any special dangers, areas of conflict,, puzzles, traps, obstacles,

problems or encounters?

- Do you have at least one original location in your adventure?
- Do you have separate areas in each location that are different from each other?
- What points of interest are there in each location?
- Are there any areas where your PC's have restricted access and if so why?
- What recent historical events have happened in each location?
- Do you require a map of all these locations?

Make a list of the locations you need. As you develop your adventure, you can add new ones in order to make it more interesting. You don't need to make a complete list for every feature but you should have an idea what can be expected in each location.

If you're completely stuck for inspiration then roll dice on one of the location tables as often as required. If your random dice rolled location don't fit your adventure, use the creative techniques to turn it into something you can use. For example; you are creating a wild west adventure and are stuck for ideas, so you roll on the location tables and come up with 'Space Port'. Now, it's obvious that this doesn't fit a wild west adventure but with a little thought and imagination, you could use it to make this wild west town a (port of sorts) fishing village, freight port for shipping or even a railway station that transports freight as an example.



By using a little imagination and some divergent thinking, you can easily incorporate your random locations into your location setting.

Roll Location Table

2	Location table 6d
3	Location table 6dx2-1
4	Location table 6dx2+2
5	Location table 6dx4-3
6	Location table 6dx4-3
7	Location table 6dx4-3
8	Location table 6dx4-3
9	Location table 8+6dx2
10	Location table 8+6dx2
11	Location table 9+6dx2
12	Roll twice and mix

Adventure Features and Details

Once you have a basic plot and hook for your adventure you might find yourself stuck for specific details, which add depth and authenticity to your story. This includes creating backstory details that can help you set the tone and setting of your adventure, as well as making it feel alive. This should encompass everything related to the whys and wherefores of your adventure and its major features, including some history related to the story and setting. This can be used to fill out, enrich and help give your adventure some realism. It can also help develop important NPC motivations, make goals more clear cut and define the wants, needs and desires of your major characters.

You begin adding detail by creating an expanded version of your plot, then adding elements from your foundation list to enrich it. You can fill it out with elements from your foundation list, or roll on the features and details table for inspiration. You then incorporate these elements into a more detailed plot, making them a more expanded story. This method can supply details of how the current situation in your adventure came to be and what will happen if your

players fail to complete your story. This can include historical information about the setting, material relevant to every location and anything else that comes to mind. This does not need to be too detailed, it only needs to be complete enough to encompass the overall story.

Your adventure backstory is more useful to you, than to your players, as they won't get to know it all. It is primarily a reference tool for you to use. Your PC's should never know about everything going on in your adventure, as obviously this will spoil any surprises you have in-store for them. Also, holding back on things will create an air of mystery. Although, it's probably not a good idea to be too cagey and secretive as you want to at least hint at a greater depth to your adventure backstory. Some mystery is what you're looking for, a good balance between being open, informative and helpful while having a few things up your sleeve and having a few surprises around the corner to keep your players interested and the adventure alive. Even if you need to give your player characters a lot of your backstory, you should only give them the essential elements, and only infer the hidden information. This is an excellent idea as when their assumptions and premises about specific things are revealed, it will create a much bigger surprise than if you had hinted at them. Even then you should only give them tidbits and teasers every now and again. Giving them too much at the beginning of an adventure will only confuse them and they are likely to forget most of it. By giving them bite size pieces now and again, they are more likely to remember some of it, and will be able to use it to their advantage. Too much backstory will bog your adventure down, especially if you feel your PC's need to know it all, eventually. You only need enough material to encompass the important elements of your story, anything else is excess.

When beginning your adventure, give your players a brief overview about what it's all about, what they are doing and where they need to go or be. Give your players enough material to be useful during the introduction to your adventure, just enough to

allow them to progress. Then as the adventure goes on, give them a little more. A way to do this is to have NPC characters informing the PC's about specific information regarding the backstory from their point of view. You could also have a PC overhearing gossip from other NPC's near them, or they could read about it in a newspaper or get information from TV, computers or other media. Whichever way you inform your player characters information, don't force-feed them. Only give them info if they inquire about it or if it is given to them in a realistic and believable way. It's important to only supply your PC's with information when they need to understand the current situation a little better or they are searching for specific details. Any knowledge your PC's gain, can be a golden opportunity for you to give them some of your backstory. Feeding them pages and pages of backstory will normally bore the socks off most players.



Divide your backstory into two sections; PC's relevant knowledge and your Game Master material. The GM's knowledge is all the information that is essential to run your adventure. This encompass material on how to play any NPC's, monsters or creatures, as well as how and when events and encounters occur.

When creating features, details and backstory information, keep it simple and only

expand it after you have completed the other sections in your adventure. Too much time spent on designing a lavish backstory and history is wasted energy. In most cases your players will never get to know most of it. Putting a lot of effort into a detailed backstory won't improve your gameplay experience but creating better encounters and events for your adventure will, so use your time wisely.

Tasks

- Create an introduction for your player characters, this should be a brief overview and backstory.
- Give your players enough information to inform them where their characters are and how they are connected to the current situation
- Create your backstory from your plot and hooks. Expand it by using your adventure foundation for inspiration.
- What backstory information is important to your player characters?
- What backstory information is useful to them in some why?
- For each location, create some backstory and history that's related to your plot.
- Where can your player characters find information about your backstory?
- Ask yourself how much backstory do you actually need to progress and complete the adventure and how much is just fluff?
- Sometimes it might be useful to create a backstory for a family or building, or even a location. Though don't spend too much effort in creating this, only do it if it enhances the adventure and/or the backstory information is useful to you or your PC's.
- Create a simple overview of your adventure.
- Make a brief backstory that can be used to inform your players with vital information at various points in your adventure.
- What backstory information do you have for

each of your major characters.

If you need inspiration for your adventure, then the following tables will help fill in extra features and blanks in your adventures features making it much more complete and detailed;

Story Feature and Details

Roll	Adventure Features and Details Tables
2	Adventure Features and Details Table 4x6d-3
3	Adventure Features and Details Table 4x6d-2
4	Adventure Features and Details Table 4x6d-1
5	Adventure Features and Details Table 4x6d
6	Adventure Features and Details Table 4x6d+1
7	Adventure Features and Details Table 4x6d+2
8	Adventure Features and Details Table 4x6d-2
9	Adventure Features and Details Table 4x6d-1
10	Adventure Features and Details Table 4x6d
11	Adventure Features and Details Table 4x6d+1
12	Adventure Features and Details Table 4x6d+2

* See Appendix: Backstory Details Tables for the complete tables

For example, you have a adventure where a monstrous bear is roaming the countryside attacking farms and people near a major city. The local guards are not powerful enough to capture, it cannot be killed as it's a sacred animal. Your player characters have been tasked to capture the creature without harming it. To enrich this plot, you have decided to roll on the Backstory Table several times with the following results;

- Courier Mission with package being annoyingly large, fragile or dangerous.
- A friend betrays the player characters.

The first backstory fits into the plot very well, but lets play with this backstory element a little. We decide the bear, is exceptionally strong, so subduing it in hand to hand combat will be very risky,

and probably result in the death or severe injury to all, some, or at least one of your PC's. They will have to trap or weaken the creature to be able to capture it. If a player befriends one of the locals of the village and gains their confidence, they then reveal that the bear's food has had sedatives put into it, in the past, to weaken the creature for capture. The people or person the PC befriended could also be the reason why the bear escapes so often as there is only one old priest who looks after it and they cannot hunt enough food to feed it. It only seems to escape when it's hungry. Plus, a normal cart will be useless to carry the bear, as the environment is rocky and covered in trees, with rivers and streams throughout.

The second backstory detail is more tricky, perhaps you could create a new character, someone who is from a rival religion who wants to free the bear. During the beginning of the adventure, the PC's are attacked by some wolves, this person comes to their rescue and helps the players out. The NPC says they will help in the PC's quest to return the bear to the village. After your players have captured the bear and are on the journey to return it, they make camp for the night. The NPC drugs the PC's, using the same method used on the bear and releases the bear back into the wild. This NPC does not want to kill the player characters as they are good but now the PC's have to overcome this character and the bear at the same time.

These two backstory details have enriched a basic plot, making it more detailed, adding events, characters and event plot, while it remains related to key factors in the adventure. When rolling on features and detailed tables, use scenarios that add something extra to your adventure. Normally two or three are enough. If the backstory elements you picked seem uninteresting, then add an extra one and see if that works. You could even use the backstory element for your PC's opponents. Whichever way you use backstory details, don't let them eclipse your main story. Unless of course, it sparks an amazing idea that would make a better story! If you need a few more elements to add detail but don't want to add extra

plots or hooks, then you can use these extra story details to add more interest to your adventure. Roll on or choose any table that you feel is appropriate.



Thematic Events

One method that can be used to turn a lack lustre adventure into one that's much more exciting, is to use thematic events. These are events that are happening whilst your adventure is going on, independent of what your PC's are doing. For example; If you have a simple escort quest, but it is set during a war, it will add much more interest to it. Add another thematic event like an earthquake and this is what will make a poor plot far more interesting. These thematic event don't need to be so extreme though.

Themed events are useful if your game has lost, or is losing pace. They can therefore make it more exciting and feel more alive. They instantly add depth and an atmosphere of commotion and background activity.

Depending on how you use your themed events, they can add a little chaos, spicing up and introducing some fast pace, without interfering with your plot directly. Though, sometimes they can effect your adventure indirectly, in a way you might not

expect. In these cases, they are more likely to enrich an adventure than hinder it.

A good GM should use these events to enhance your setting but main plots, and NPC aims and goals should never be overshadowed. They should be used to convince your players that your game world is alive and kicking around them. They can be introduced in several ways; You can either generate them randomly or you can independently decide what your themed event is going to be, (there can be more than one) how long it lasts (if it ends at all) and when it happens, i.e. is it already happening when the adventure starts or is there a specific trigger for the event? The following tasks list should help you create thematic events for your adventure if needed;

Tasks

- Does your adventures plot seem too simple or obvious? If so then a thematic event may enhance it.
- Use a thematic event that contrasts your adventures setting.
- Determine when your thematic element begins and ends. Does it begin at the start of your adventure, in the middle, or at the end?
- Also you could have a thematic event that begins before your adventure time line and ends before your adventure ends..
- You could also have one that begins after your adventure begins and has not ended even when your adventure does.
- You could also have several thematic events running and they could all start and end at different times..
- Make sure the event(s) do not effect your main plot(s). Consider how your plot would be effected by each one.
- Remember, these events are designed to add something fresh and new to your adventure, to bring it to life and with it, a little excitement.

- In most cases using one thematic event is more than enough.
- Is the thematic event linked in anyway to your plot? If its not where do your players characters have points of contact with your plot and thematic event.
- Make sure that the thematic event is not as exciting or interesting as your main adventure plot or your players make become more interested in it than your adventure.

You can roll or choose something on the Thematic Event table if you want to include one or more events in your adventure. It's not a requirement for good adventure design and should only be used to enhance an adventure.



Roll Adventure Thematic Event (2x6d)

11	Armed Conflicts and War
12	Arts, Entertainment, Fashion and Culture
13	Aviation Disaster
14	Civil Disorder or Unrest
15	Criminality, Arson or
16	Dangerous Person, Opponent, Creature or Monster
21	Economy, Business, Power, Industry or Trade
22	Enemy Arrives or Enemy Gains Resources
23	Engineering Disaster, Building and Construction
24	Environmental Disaster, Ecology, Environment
25	Extreme Weather
26	Fair, Festival, Circus, Competition or Celebration
31	Funeral, Wake, Wedding, or Birth
32	Geological Event, Natural Disaster
33	Industrial Accident, Hazards or Disaster
34	Motor Vehicle Accident
35	News, Communication, Information or Media
36	Outbreak of Illness or Disease
41	Outer Space or Space Disaster
42	Player Characters Background
43	Politics, Government or International Relations
44	Power Outage or Waste Disposal
45	Rail Disaster or Maritime Disaster
46	Social Elite, Nobility, Wealthy or Powerful
51	Sport, Gaming, Gambling or Competition
52	Technological, Scientific, Supernatural or Magic
53	Terrorism or Religious Event
54	Transportation Problems, Traffic
55	Agriculture and Food, Flora
56	Contacts, Medicine and Healing
61	Education. Schools or University
62	Shops, stores and shopping
63	Law and Order or Minor Criminal Event
64	People working, Production and Manufacture
65	Combine a Plot Event and Adventure Setting Event
66	Roll Twice and Mix

Use the following table to determine the duration of the thematic event and when it starts and ends (if it ends) Roll on the following table twice; the first roll to indicate the beginning of the thematic event, and the second, to indicate when it ends;

Roll When it Happens (6d)

1	Before the Adventure starts
2	A third the way through
3	Half Way
4	Two thirds through
5	Near the end.
6	Continues after the adventure ends

See Appendix: Thematic Event Descriptions for details of the events

Here is an example of using a basic plot but want to make your adventure more complex and intricate. A thematic event when used in a sci-fi story. A illegal drug is being imported into a space port, the locale police suspect some traders but they have not been able to catch them. The player characters have a good reputation with the police and have been asked to catch the traders red handed. It's a good plot as it is but adding a thematic event could make the adventure more interesting. The thematic event used for this adventure is;

Thematic event is: Funeral, Wake, Wedding, Birth

It begins at: Third of the way through

Ends at: Half Way

One of the player characters knows someone (a NPC) on the traders ship crew but the NPC dies. Though, not before the PC's discover that the traders have got some illegal drugs. The PC's who knows the dead NPC is invited to the funeral of the NPC. The PC's don't know that the traders are on to them, so the traders secretly remove the drugs from their hiding place and put them inside the NPC's coffin.. At the funeral the player characters have a chance to spot the drugs.

The above example uses the thematic event to add flavour to your adventure, in the same way backstory details should do, but these should have a more dramatic effect on your plot. Clever use of thematic events will provide material and a time line to improve your adventure as well as making it more interesting for your players.



Complications and Obstacle

Adventures that are the most fun are ones that challenge your player characters, and make your players think. We can do this by creating obstacles and complications for your PC's to overcome. These will also make for a more challenging experience for your players and will also add depth to the adventure. At this point you will have most of the material you will need for a complete adventure but to really make it fun, as well as challenging we need to add some obstacles and complications.

These are meant to create specific situations

that provide a significant challenge to your PC's. They are not meant to overtake or conflict with your plot in any way, they are there to liven up your adventure. Though combined with specific plot points they will create excellent challenges. They can keep your players interested by making something simple seem far more complex than it initially appears, keeping your players busy and at the same time slowing them down a little so that you have more time to set up more important encounters and events later on. You can place obstacles and complications on a map like triggered events or you can combine them with encounters, a trap, puzzle or other hazards. Though success of them should provide some sort of minor reward for your players. For example; it's the end of a western adventure and you realize that your player characters have got to the end a lot quicker than expected and have reached the final location, which is the hideout of a group of bandits. This was supposed to be empty when your players were meant to find it. But the bandits are still there because your P.C's have successfully managed to avoid several encounters that should have slowed them down and allowed the bandits to escape. All is not lost, as you could throw obstacles and complications at your player characters to slow them down. This would give your bandits time to escape. In this case you give them an obstacle that you have on hand; a pack of wolves have attacked a family riding a wagon, the horse that was pulling it has been killed and wolves are about to attack the family. There's a man, woman and two children. The man is holding the wolves off with a broken rifle and appears to be losing the fight. This is an example of how an obstacle could be used to slow your players down. PC's can choose to face the obstacle and help the family or ignore it. The consequences for your PC's not doing it could be significant, but it won't effect your plot in any way. If the players ignore the family's situation then they simply face the bandits a bit earlier than expected.

You can have several obstacles and complications on hand that you can use to enliven your adventure and control your PC's actions. Having

some quick notes about your obstacles and complications may be all you need. When you design situations you should consider how they can be overcome, by having at least two possible ways the obstacles and complications could be overcome. You should also consider the actions of your player characters, as they may come up with a solution to them that you didn't consider. Balance the types of obstacles and complications with ones that require completely different skill sets and abilities. Ask yourself what happens if the player characters fail to solve or complete an obstacle. Does their failure benefit their enemies in any way? If the complication is important, then execute the failure in a palatable way.

For example, your PC's need to cross a swamp quickly in order to follow a villain. They cross it slowly and clumsily and their food supplies could become contaminated by the swamp water or they may lose an important piece of equipment, like a map for instance and so become lost when they leave the area.

Give your players an equal chance of success or failure when faced with normal level obstacles and complications. If it's important, to the adventure somehow, then increase the difficulty to reflect that. This will create tension and make completing the obstacles meaningful to your PC's. Occasionally add very difficult challenges that give them a big reward if the adventure is successfully completed.

Once your player characters become aware of an obstacle or complication, you should give them an initial perception of it. This should never be an accurate assessment, just an overall impression will suffice, an eye witness view for example. You should never give your PC's all the information about an obstacle even if they successfully make a skill check, keep something unknown. The lack of knowledge of a complication will make an encounter more intriguing. A good GM should give the PC's plenty of opportunity to discover the details of it before it's encountered. Though now and again, sometimes surprising your players can create great

moments of drama and excitement.

Obstacles and complications can also be considered mini encounters, ones in which you create a little bit of excitement or an opportunity for you PC's to gain an important piece of information about your plot. When using them, consider what elements of your hook or plot needs to be included with the obstacle. Example; in a space opera your PC's have been attacked by an armed squad of androids but they win the conflict quite easily. You realise after a couple of more encounters with these androids, that your PC's are defeating them far too easily, so you decide to alter the androids by adding a complication to them to make them more challenging. You give them new abilities in order to surprise your PC's. These new, upgraded better armoured androids can fire mini grenades and have mini guns strapped to each arm. These new revised androids are only supposed to rattle your PC's a little so that they have to second guess what the androids can do and are up to and devise new ways to beat them. You will only use complications like this now and again to challenge players that might be getting bored or are finding things too easy. This makes encounters more challenging, it will also make your PC's slow down if need be, salvaging your original adventure. Twists like these will be most effective when players think they know who their opponents are. Make each one unique. Even when they are facing common zombies, make sure they don't know what type of zombie they are fighting, let that evolve in the process of a battle.

Game Masters can use obstacles and complications to motivate or convince PC's to perform an action they might otherwise not do. After you have completed your adventure module and are reviewing it, you may see gaps or other flaws that needs fixing. Using obstacles and complications can be a way to fix them. You can add these to any key moment, event or encounter by adding them during the creation process. The following task list should help you create obstacles and complications for your adventure if needed;

Tasks

- Add obstacles and complications to add more complexity or greater challenge to your adventure.
- Consider adding these to key moments, events or encounters much more difficult.
- Vary the behaviour of NPC's, monsters and creatures, in ways that is unexpected, but believable, in order to keep your PC's guessing.
- Stress the unusual and unique ways that make your obstacles and complications interesting and different from each other.
- Even if the characters are encountering something they already know something about. add an obstacles or complications to it, to make it different and/or more challenging in some way.
- Make the opponent seem more powerful than they actually are. Make powerful ones with weaknesses that could be exploited.
- Obstacles and complications can be traps, hazards, puzzles or a one off unique encounter. Anything can be an obstacle or complication by just making a normal situation more difficult.
- Give your PC's a hint, if they face anything really difficult. Don't let them go into anything absolutely blind. You should give them at least some chance of defeating the obstacle even if it's only a very small chance.
- Give your PC's a sense of possible failure and its consequences, in order to make obstacles and complications more exciting and dramatic.
- Not all complications have to include death, destruction, injury or violence. They can also be based on social or communication problems, coercion or even bribery.
- Use obstacles and complications which have a returning creature or villain to give more

meaning and continuity to the adventure.

- Have more than one solution to each obstacle and complication.
- Think about what skills or abilities are needed to complete or defeat each one, occasionally use ones the PC's don't possess
- They don't need to be important, and should be a one shot type of occurrence. If completed they could give your PC's an advantage and if failed they could receive a minor disadvantage.

Try and think outside the box when creating obstacles and complications Make some of them physical, mental, social or simply skill based. Always have a couple on hand in reserve to throw at your player characters to liven up your adventure or keep them occupied for a while. The following list of challenges can be used to inspire you, or if you're stuck, you can roll on or choose any. Consider using one for each key moment, event or encounter in your adventure to make them considerably more interesting and challenging;

Roll Complications and Obstacle

2	Complication Table 2.x =6d-1
3	Complication Table 2.x =6d
4	Complication Table 2.x =6d+1
5	Complication Table 3.x=6d-1
6	Complication Table 3.x =6d
7	Complication Table 3.x =6d+1
8	Complication Table 3.x =6d+2
9	Complication Table 3.x =6d+3
10	Complication Table 2.x =6d-1
11	Complication Table 2.x =6d
12	Complication Table 2.x =6d+1

For example; For a steampunk adventure, my plot is for the players Characters to steal a new electric boat from an enemies navel base. This needed living up so I rolled on the Complications and Obstacle Table 'Elimination of an enemy general

needed'. With a little thought I came up with, the General was a Spy who had defected with the plans 5 years previously. This now gives my adventure two objectives for my players to complete my adventure, as well as making it more challenging.



Non-Player Characters and Creatures

This section will show you how to create interesting and unique NPC's of all types. NPC's can be; people, creatures or monsters that your PC's interact with during the course of an adventure. Every character, creature or monster who is not a player character is considered an NPC. NPC's used correctly will make your games memorable, used poorly and your player characters won't believe in them and will likely become bored with your adventure very quickly. Each and every (NPC) non player character should be unique and memorable. This uniqueness does not have to be significant, just enough to make them distinctive and interesting for your PC's when interacting with them.

One of the easiest ways to create memorable NPC's is to begin with a typical stereotype and then

give it a unique twist or add something unexpected. Imagine you're creating a typical barman for a fantasy pub, they will probably be quite forgettable, but give them a nasty scar, a limp, a habit of talking about their sea adventures and a pet duck called Arnold and suddenly that cardboard cut out bartender becomes something more. Adding unique elements to creatures can be just as easy. Imagine a typical lion, a carnivore that normally avoids human contact, if it's not too hungry. Make it an old lion unable to hunt normal prey, or not in its natural habitat. It has an injured back leg and is desperate and near starving. In this circumstance, it is very likely to attack humans, young or old. Suddenly, we have a different creature, with a hint of character and perhaps a more dangerous one that seeks to kill humans predominately. As you develop your adventure, make a list of NPC's separate from your player characters. Be mindful as you add to it, and ask yourself, 'Is this NPC here for a plausible reason?'

The way PC's treat NPC's (this should also include creature, monster, or anything else you can think of) should come back to haunt them. If the players treat a non player character well then the NPC may just return the favour. NPC's treated poorly might actively seek a way to betray or undermine the player characters.

You should make a note on how each non player character should react in different situations. For example, if they are attacked or treated well, or if they are hostile or friendly. This should help you gauge how they will react in different situations and perhaps for the rest of the adventure.

In most cases you should make a NPC's behaviour simply either good or bad. Stereotypical and larger than life behaviours are also good. This should help your players define who your NPC's are more clearly. In most cases this will allow your PC's to focus on who they need to interact with. Don't be afraid to make a good guy bad and a bad guy good, just to mix it up. This can confuse the players and is a good way to make your NPC's more interesting. If you're going to have a 'friendly' NPC betray the

players characters, have one of the PC's relate to the NPC in some way. If they have struck up a friendship, this will pave the way for a dramatic betrayal. Have another PC and not the one who is emotionally involved, suddenly uncover it. Be prepared for the PC's reaction and use this to create a memorable event.

Creating believable non-player characters is not too difficult, the easiest method is to use people you know, for reference, even use famous characters but alter them a little, give them odd habits, skills or abilities. The more unique you make them, the more likely you and your players will be able to remember them. You should give all your non players goals, needs or motivations, something to make them behave in a specific way. How would they would react in different situations?

Consider how many people or animals would fight to the death in a normal encounter, not many. Have limits to how much NPC's will fight to the death, They would have to have a very good reason. If an animal or creature is protecting its young or a valuable food store for example, then this might be a good enough reason. Only a few people enjoy combat, and even fewer fight to the death. All characters need a very good reason to put themselves in harms way. All NPC's should have a sense of self-preservation. So, if in a combat encounter, your NPC is going to be seriously injured or killed they might run off and escape, or surrender. Occasionally if the character is intelligent, or has vital pieces of information, or something valuable, the NPC may try to bribe the PC's.

Non-player characters can be intelligent and friendly, neutral or hostile depending on what their role is. You should have many different types of NPC's, the more you have the more interesting your adventure can be. Although you need to balance the amount of characters so you are not overwhelmed with too many. Place NPC's into locations where they should appear. If it's a creature/monster then put them in their natural habitat, i.e forest, river, cave or wherever. What type of NPC's would be in towns?

They would be typical town folk, shop keepers, allies, contacts, bystanders.



Some NPC's only need a minimum of detail, others require a lot. A major enemy will need much more detail, including their goals, motivations, needs and backstory as well as how they are involved with the plot or hook. Have some stock characters on hand, basic, generic ones that can be used if needed, though these should be used to fill in roles you did not foresee when you created your adventure, sort of emergency NPC's. For example; a pack of wolves, a horde of zombies, the town drunk, or a bunch of women haggling with a shop keeper. These characters can be used if you need to add flavour to an area that appears to be empty and need some background and flavour. Hopefully, at this stage you may have created some opponents for your PC's or have some important NPC's for your player characters to encounter. You may even have created some basic wild creatures for your players to face. These can be anything from; a fat ginger cat, rhinoceros, tyrannosaurus, a puppy or even a donkey. NPC's on the other hand are self aware and intelligent beings, who interact or converse with your player characters. Typical examples are; giants, a tea lady, a child,

hordes of zombies, dwarfs, Frankenstein's monster, the Queen of England, a robot killer drone, a goblin barman, cyber-cop or even an intelligent giant A.I. Spaceship.

In order to create great NPC's, you required to give them their own motivations and goals. This makes their actions and behaviour more believable and real. Are they hostile, do they want something from your player characters, or do they simply want to avoid them and focus on their own needs?

If your adventure requires opponents for your PC's, it's important to give them skills or abilities as well as weaknesses that are different compared to your PC's. These differences can make exciting and challenging encounters. Using the same creatures or characters all the time, will bore your player characters senseless, as they will soon learn their opponents vulnerabilities and weaknesses and be able to overcome them. To counter this; you could use different creatures or NPC's to oppose your players characters but done too much the sense of believability and realism will be lost very quickly. Think about encounters in a different way. Consider having a NPC or creature behaving or acting in an expected way. For example you could have some goblins helping an injured animal or your PC's encounter a priest stabbing an innocent person. These encounters would be completely unexpected, and both could make your players hesitate before acting and then when they do, it might be too late. Make each encounter with your NPC's and creatures unexpected and interesting. Remember to give your non- player characters and creatures valid reasons for them to behave the way they do. In the two previous examples the goblins could be from a priest cult who believe that healing sick and injured animals is a godly trait, and the priest killing an innocent person, is simply a murderer on the run who stole a priests clothes. As you run the adventure, it's vital that you have a clear idea of what your important NPC's and creatures are doing, what they are up to and where they are going. Giving them simple goals will help you do that. If your PC's actions affect your plot, you

need to have a good idea of how your NPC's will react. One helpful tip is to have a list of possible behaviours for each NPC or creature in important encounters. Doing so can speed up your game play and make it easier to run.

Non player creatures and characters will be handled independently, as each group has different sets of behaviours, goals and motivations. You don't have to create complete encounters for your non player characters and creatures at this stage of your adventure design. Though if you need an important one for a plot point then go ahead and create a rough design for any important encounters you need.

Your NPC's and creatures can be believable if your PC's can relate to them in some way. One way to do this is for your players characters to have some sympathy for them.

The following task list is an initial guide on how to think about making NPC;

- To make your PC's care NPC's, by putting the NPC's in jeopardy.
- Make your non player characters and creatures suffer from some hardship
- let them be an underdog in some way
- give them a vulnerability
- Make them likeable
- What makes your non players characters or creatures memorable?
- Give your characters an inner conflict, evoke pity or sympathy or forge some sort of connection to make a NPC more believable
- Divide your non player characters and creatures into two lists
- If your adventure has any opponents for your players, make a separate list for them
- List characters and creatures for your backstory
- List characters and creatures needed for your plot
- List characters and creatures needed for your hooks
- If needed, create outline encounters for them

- Determine what locations you need in each.
- Add any non essential characters and creatures you would like your players to encounter
- Consider how each one can be encountered in your adventure
- Make a note of their individual behaviour
- You don't have to create complete encounters for your non player characters yet

Here is an example of some typical Non Player Characters and Creatures for a Fantasy adventure and an example set of locations. A wealthy farmer has had several cows attacked and killed by a huge wild bear. His hired help are unable to kill it and he has therefore hired your PC's to kill the creature. Unbeknown to the farmer and your player characters, the bear is a trained animal that is being used by an outlaw to feed himself and his family.

Non Player Creatures

Monster Bear

The bear is not actually wild, it's a tame bear, belonging to the outlaw, Kam Hill.

Wolves

These are a pack of wolves.

Non Player Characters

Farmer

Alfred Moore is the owner of the farm. He is able to pay the PC's 120gp to kill the Bear. It has killed some of his cows. This is not the case, but Alfred's farm hands spotted the bear near the dead cows and believes the bear killed them.

Farm Hands

Alfred has three farm hands, Jack, Peter and William who have played up the aggressiveness of the bear.

Outlaw

Karn Hill is an escaped prisoner and wanted man. He is accused of poaching, framed by a local Lord who was trying to seduce Karn's daughter., Alice Hill. Kam is a skilled hunter and animal trainer, he has a pet bear call Grapper. Karn has been using Grapper to help him track and kill animals to feed his family. Karn is law abiding and is travelling to another land to avoid the local Lord.

Outlaws Family

Mary Hill is Karn's wife. His son Bobby is six and his daughter is 15.

Other Non Player Characters

Jack the Stabber

Constable Andrew Wells, He has killed three women and men around the docks of London. He is a policeman, who has very bad breath, which causes all women to want to leave his company as soon as possible. This has caused Jack to hate women. When Jack sees women and men being affectionate, Jack follows them and kills both.

Detective, Charles Worthing

Charles has been assigned to find the murderer of the victims, is incompetent and thinks the killings are the work of Jack the Ripper. He trusts Constable Wells, who is leading him astray.

PC Pete Brown

A junior policeman, who is intelligent and suspects that Jack the Stabber is a local man.

Desk Sargent Reginald Bingham

A desk sargeant at the police station.

Coroner Philip Douglass

Half decent medical coroner who can correctly identify when and how the victims were killed.

Brian Black, butcher

Works at Fred's butchers. A suspect in the murders, who happens to live in the area. He is a violent man, who has been known to physically assault women. He has pulled a knife on someone in the past.

Victoria Andrews, a plucky reporter

She is on the case to report on the murders, can be found at murder scenes, the newspaper office and the police station.

Creatures

NPC's include creatures. Creating them can be relatively easy but in order to make them more believable, it's important that their individual behaviours and actions are taken into consideration. When you decide to choose a creature to fill a specific role in your adventure, consider how many different ways it could appear in different situations. If you need a wild animal to attack your player characters in order to create a dramatic encounter, don't simply add something big and scary. Consider what makes real animals attack people; could it be fear, hunger, or a need to protect their young? Maybe people have simply wandered into their territory? Thinking about why an animal attacks will help you design much better creature encounters. Determine what situations would make a creature attack. You can then customise encounters to make them more dramatic, unique and challenging.



Most adventure modules tend to make virtually all creature encounters hostile. This is not only unrealistic but implausible. To create truly exciting and challenging encounters with creatures requires more natural circumstances and situations. As I said in the last chapter, most creatures rarely fight to the death, they will try to escape or flee an area if they are badly injured, even if they are protecting their young. Have your creatures already doing something before your PC's encounter them, as it will make further actions by the creature more realistic and plausible. No creature spends all their time waiting for a possible adventurer to pass by! Creatures that are in a neutral situation will tend not to be aggressive or dangerous, if handled in the right way, the creature will leave your PC's alone, or even avoid them completely. Creatures could be indulging in several behaviours at once when your PC's come across them. You could for example, note that an animal is tired, but also hungry and needs to find food for its young. These three details can make a creature considerably more aggressive than perhaps it may normally be. These make basic animals encounters far more exciting, challenging and therefore fun for

you and your players.

When creating creature encounters you need to determine not just the number of creatures encountered but also what types of each creature within the group is also encountered. For example, you could have a pack of adult wolves with an alpha male, bison herd with a large male bull, female bear with cubs or a pride of female lions stalking some prey. They are all typical groups of wild animals. There isn't just a group of one type of adult creatures, groups are always of a mixed type..

When choosing creatures for your adventure, do some research to see if you can find something interesting about them. For example, a peculiar behaviour or habit that you could exploit. Don't choose a creature because they have cool skills or abilities. Give them weaknesses. If you're going to have two encounters that have the same creatures involved, then make each one completely different. Be careful not to destroy the believability of an encounter by having an inappropriate, unsuitable or random creature appearing for no reason. Such encounters will break an otherwise good adventure. For example; In a modern day adventure, a lion running around in a city would normally be unrealistic and hardly believable, unless it had previously escaped from a vehicle that was transporting it to a zoo. This unbelievable lion city encounter then becomes something believable.

One method of introducing unusual or unexpected creatures is to use some form of forewarning. For example; whilst exploring a forest, you inform your players that they hear wolves howling in the distance. Rather than prepare to face them, your PC's ignore this information and are later attacked by a pack of dire wolves (a rare and dangerous type of wolf). They suffer severe wounds and one of the player characters die. In the same adventure, the PC's have spent several days tracking and hunting a rare white deer, which they eventually trap and kill. They are tired and have minor injuries, they skin the deer and head off home, just as a pack of hungry wolves emerge from the trees to eat the

deer. You could have the wolves feature in the adventure at any time but you have saved this specific encounter till your PC's are weak and unprepared, creating a much more dramatic encounter. Do they leave the deer and run, or fight to defend it? If the skin of the deer is valuable, then your player characters may stay and fight. Moments like this make for interesting and memorable game play. It also gives your players important choices for their characters to make, allowing them to feel more in control. Even if they run away, they will feel they made the choice to leave. In such encounters the second wolf encounter will be just as, if not more believable and plausible than the first.

Consider this; you are creating a fantasy adventure, your setting includes a maze of tunnels in a huge cave. In the depths of the cave is a giant spider, sitting on a pile of treasure. How can the spider survive in such a cave? Surely it can't survive if only the odd adventurer is exploring it every couple of years? To make the spider able to survive, you will need a plausible reason for it to live there. You could resolve this by having giant flies that are attracted to its depths because it smells so bad! The spiders lair is a huge pile of poop, that comes from a castle's primitive sewage system, which is built on top of the cave. This attracts flies and other insects. Inside and out there are mosquitoes, which the bats feed on, giving them a reason to stay and live in the area. The spider eats the bats and the reason the spider guards the treasure is because it has a nest behind it. The bats can be a new opponent for your PC's to defeat before they encounter the giant spider. The bats may have occupied the cave for several hundred years and have left a huge layer of poop on the cave floor, covering most of the treasure that the spider is guarding. It's four feet deep which makes getting to the treasure a minor problem for your PC's. You now have something extra to add to your cave adventure, a castle! Who lives there? Is it connected to the cave in some other way? By thinking about the basic background and/or ecology of a creature's life, not only do you gain free information about its specific

location, but also more information about your NPC or creature character.



There is also another scenario. The spider isn't a spider at all. It is a wealthy merchant who crossed a warlock, and they turned him into a giant spider. The warlock left some of the money to further enslave and teach the merchant a lesson. The spider still has the mind of the merchant and so guards the treasure jealously, until such a time as the spell is lifted.

Designing creature encounters and environments will automatically create bonus features and NPC that fit into your adventure much more effectively. By thinking about the ecology that creatures inhabit, you will inadvertently create free material for your adventures locations.

At this point don't just determine what creatures you want in your adventure, consider creating specific encounters for them, moments of excitement and specific challenges for your PC's. Think about how you can create some expectancy of a possible creature attack that keep your PC's on their toes, even if an encounter does not happen. There are many types of potential creatures for you to use, try not to be tempted to add fantastical, dangerous or weird creatures in your adventure just to make it more unique. Make creature choices consistent in your adventures setting. You should add something

unexpected now and again, certainly but don't rely or lean on the fantastical and the all-powerful too often as you will lose tension in the game and the impact of the creature will be short lived.

It's important to build it up and pace the game, tease your players a little and never give them everything they want or expect.

Each location in your adventure requires you to have knowledge all the different flora and fauna with in it. From this you should make a note of the types of creature in each location and their possible behaviours and what type of encounters your PC's are likely to have with them. For important creature encounters, have a list of possible behaviours each creature can have, these can speed up your game play and make it easier to run your adventure. You will have several behaviours your creatures could exhibit, depending on what your PC's are doing.

The following task list should help you get started with choosing creatures for your adventure;

Tasks

- Does each creature require a specific environment or can you use one you already have?
- Determine each locations flora, also what other creatures would normally inhabit a location besides the one you want to use.
- When choosing a creature for your adventure consider how many different ways you could use them.
- Do you know why a creature is in a specific location. Can they have different behaviours in this location?
- Something else to consider is determine what was the creature doing before your PC's encountered them, determine what they would do after your players has encountered them?
- If you need an encounter where a creature attacks your players, consider what makes real animals attack people; is it fear, hunger

or simply people wandering into an animals territory? Use that knowledge to create better, exciting and unique encounters.

- Determine the creatures strengths and weaknesses as well as what combat tactics they use?
- Don't be tempted to add fantastic, dangerous or weird creatures to create interesting encounters, make normal creature encounters more interesting instead
- Make creature choices consistent in your adventures, though occasionally throw in a few unexpected creatures now and again, but make them plausible and consistent in line with your adventure.
- If you need several different creatures for a large area, make a random encounter table. This table can be used to determine possible activities each creature could be doing.
- Something to note is that different species of animal will perceive the world in different ways. This knowledge can help you create unique encounters for your players.

When choosing creatures, determine their behaviour as well as the type of encounter you require to have with your PC's. What makes each creature tick, behave or act. Each one should be used to create a fresh challenge for your player characters. Don't settle for the first type of encounter that comes to mind.

If your stuck for inspiration, you may wish, you can use the following table as inspiration for your creatures and encounters;

Roll Animal Behaviours (2x6d)

- 11 Two creatures fighting for leadership
- 12 Feeding
- 13 Grooming
- 14 Nest building, finding a Den
- 15 Protecting Territory
- 16 Training young
- 21 Searching for food close to territory
- 22 Migrating, travelling
- 23 Finding a mate
- 24 Mating and mating rituals
- 25 Birthing
- 26 Suckling young
- 31 Solitary Creature
- 32 A small group
- 33 Moderate Group size or Pack
- 34 Large Groups or Herds
- 35 Hungry and searching for food
- 36 Thirsty looking for water
- 41 Protecting young
- 42 Hunting
- 43 Tacking the adventure party
- 44 Resting
- 45 Sleeping
- 46 An Alpha male
- 51 Lost young
- 52 Fighting groups
- 53 Creatures at Play
- 54 Old creature going off to die
- 55 An injured creature
- 56 A wild alpha creature
- 61 Large group
- 62 Overcoming a problem
- 63 Being attacked by prey
- 64 Huge Creature
- 65 A unique genetic version of the creature
- 66 Roll Twice and Mix



Characters

At the heart of most adventures are characters that your player characters interact with. They learn about your adventure plot and help drive it forward. They can range from; contacts, friends, villains, rival opponents or colleagues. Depending on who they are and what they do, they can help or hinder your PC's. In order to create believable characters, NPC's should have their own goals and objectives. They should act on their own initiative and not just react to what your player characters do. This will help you determine how they are likely to act if your PC's do something unexpected. One way to make your adventure more interesting is to have NPC's and PC's having conflicting needs, goals and motivations. This will make dynamic situations for your player characters.

Choosing the right character to fulfil specific roles in your plot might seem like the most appropriate thing to do., although using an unexpected character in an important position, can lead to interesting and unique encounters and situations. Picking a suitable character to fill a specific role seems easy. This is likely to create typical stereotype opponents for your player

characters to face, leading to typical predictable situations. By thinking out of the box, you can make much better choices for characters. For example; if you put a good guy in the role of an opponent, this creates a unique situation that can create moments of conflict, as well as creating much more realistic and challenging opponents. Doing this will give your PC's a moral quandary. Do they oppose the good guy, or help the person who hired them? One secret to good character design it to use a stereotypical character, but add a few unique twists and unusual features to them. Imagine your player characters approaching the village drunk. They decide to give him a hard time, but unbeknownst to them, he is an ex boxer. After he is pushed around and made fun of, he proceeds to beat the crap out of your player characters. By not letting them know everything about a specific character, you can create surprising and unique encounters. Take this into consideration when choosing your non player characters. Another example of using a common stereotype in a unique way is; in a modern detective adventure, your PC's need to solve a murder, unfortunately the murderer is someone they don't expect. One of the PC's relatives is the murderer, a nice old lady of 92, who is hard of hearing. She could interfere with the PC's investigation, by disposing of evidence or being a reluctant witness. Your PC's may be reluctant to stop her because of her age and disability and she could literally get away with murder. If you vary your character's opponents, you can keep your adventures fresh and interesting.

Another useful tool to help define NPC's, is to write a single sentence, encompassing all important information about a character in a single sentence. Bill the charming barman at the Nags Head Pub would be a good example. The more important a character is, the more you could add more info/sentences to their description.

For example; here are some example descriptions and details of different characters. The more important they are the more detail and features they have;

Minor Characters

Bill the coach driver.

Grog, the ogre bouncer.

Capitan Will Charming, a distinguished old soldier.

Sparky the horrid little terrier.

Moderately Important Characters

Heffer, a 8 foot tall troll of the Kings personal elite guard.

Arleck, is a robot assassin from the planet Zark. He does not need to sleep.

Saffron, the attractive girlfriend of the locale barman, she has low morals.

Bagger Jacks, is a nosey reporter, who gets in peoples faces for a good story.

Major Characters

Rev. Michael Fielding a world weary priest, an exorcist who works for the Roman Catholic church, He is tasked with finding the Dark Brotherhood and destroying it.

Val Hargen, the leader of a Viking war party, is strong and fearless. He and his eight men are looking for Val's brother in the Northern territories.

Firetooth, a man eating tiger, who has killed five children and one woman in the village of Moonbay.

Cyber surgeon Zole, a wanted criminal, expert flesh sculptor wanted for the murder of his wife and children.

You really don't need a lot of detail about every character, you only need enough to make them believable and fun to interact with. For example; in one fantasy adventure, my PC's found a blacksmith repairing weapons in a small village, not far from a major battle field. One PC wanted his sword fixed by the blacksmith. Who was only supposed to be a minor character. The only note I added was that he had tooth ache and so was a little grumpy. He told the PC who wanted the sword fix that he might not be able to repair it. They agreed on a fee and the blacksmith

attempted to fix the sword, but it broke. My PC was upset and did not want to pay the blacksmith for his attempted repair. An argument occurred and things got heated. A local barman who knew the player character and the blacksmith intervened. He arranged for an impromptu and informal meeting to be held to resolve the issue. This was arranged to see if the player character should pay the arranged fee, even though the blacksmith broke the sword. What ensued was a bit of a fiasco for the player character. He ended up not only paying the blacksmith the agreed fee but had to pay an extra fine (A type of compensation for valuable work time lost while he was in the meeting). This impromptu meeting, was a lot of fun for everyone, as it not only enriched the setting a little, it forced me to turn the blacksmith and barman into major characters. This happened all because a minor character had a tooth ache.



Some non player characters only need a minimum of detail, others that are more vital to the plot may need a backstory. This is dependent on how often they appear in your game and what they do. As you near completion of your adventure, make sure you have some stock characters on hand that can be used if needed. Sometimes, though, these non player characters can be used to fill in a role or situation you did not foresee when you initially created your adventure. Depending on what type of adventure you're running, some quick examples are; some guards on patrol, a gang of youths looking for trouble, a horde of zombies, the town drunk or even a bunch of people haggling with a wizard about his expensive magical goods. If your player characters do something unexpected, these extra characters and encounters may come in handy.

To simplify your adventure design, when choosing NPC's, think about how they are likely to react to your players in any given encounter. Consider several alternative reactions based on different ways your players characters react to them. Is it possible for your players to befriend a group of rampaging trolls?

All characters can be used to add colour to an area that appears to be empty or could supply information to your player characters. They can even slowdown or mislead your PC's at a critical moment in your adventure.

Each character your PC's face in hostile and non hostile situations should give them different levels and types of challenges. The more unique they are, the more interesting the encounter for your PC's. There are several ways to do this. You could make a character more powerful than your player characters, but this has only limited value. It would be much better to have opponents who can outsmart or out think them, con them or simply lie to them in order get what they want. This makes for much more complex and intricate characters. It also creates a sense of depth and realism. which is something your players will appreciate. NPC's can be the most dangerous and challenging opponents your PC's can

face. Sometimes they should be as intelligent or even more intelligent than your PC's. Though don't be afraid to make some slow witted, dumb or vacuous. They can also be more skilled, have more resources, allies, contacts or support than your player characters. All these points should be used effectively during your adventure.

NPC's that are attacked by your players characters are likely to retaliate, injuring or even killing your player characters. If you have powerful NPC's in your adventure, make sure your players know this, or at least indicate to them how powerful they are. Then, when your PC's do oppose or attack them, they will have an idea of what they are getting into. The chance of retaliation can be high and the consequences severe. Your PC's should have a strong sense of uncertainty in an encounter like this.

It's vital to have some characters that are very difficult or even impossible for your PC's to defeat to keep them challenged. It also gives them a sense of status and power in your setting.

A good method to use for each NPC, is to give each one a simple objective in each encounter. This makes their actions and motivations more believable and realistic. If a group of NPC's need to attack your player characters, consider at what point will they quit or run away. Are they prepared to fight to the death? If so why?

When you create encounters with hostile opponents, have limits to how much pain or injury a character will endure, even if they have strong reasons to fight. Decide who in a group are the bravest or most experienced and how far will they go in a hostile encounter. At what point will they back off?

All NPC's should have a sense of self-preservation, even if they are brave. Only a few people enjoy combat and even fewer fight to the death. At what point would a professional character like a soldier who becomes seriously injured, run off, escape or even surrender? Even hirelings threatened with death will run away at some point. All characters need a good reason to put themselves in harm's way.

When designing characters who are going to be hostile to your player characters, take this into consideration.

A good method for choosing background or minor characters, is to consider each location then determine who is likely to appear in it. Make a list of possible characters that could appear in each location, consider what they are doing and where they are going. One way to come up with characters for a location, is to choose a word that represents the location and type of character you need in that location. For example the word crime; You're making a modern day crime adventure, what type of opponents come to mind when you think of the word crime. Criminals, law enforcement, security guards, shop owners who have been robbed, burglaries or victims of crime. Can you justify one type of NPC being with another type, for instance, a policeman with a security guard. They could both be dog handlers and have dogs with them, creating a common bond and something they can relate to regarding each other. For opponents who are members of the public, you would have different ones at different times of the day. For example, in the morning you could have an old man shopping, a young woman pushing a baby chair, a youth on their way home from school. At night you could have a different set of people appropriate to the setting; a couple going to the cinema, another couple arguing, drunks fighting, a gang of youths causing trouble. You need to take the time of day and type of each location into consideration when you put different NPC's in specific locations.

If you're running an adventure campaign, it makes sense to reuse characters that your players have encountered before. This gives your campaign consistency as well as making encounters with reoccurring characters, have greater meanings, believability and a sense of progress and involvement. Even if just one of your non player characters returns after being defeated by your PC's, it would make encounters with them more exciting and there would be more consequences. Your PC's may know about a

lot of the NPC's weaknesses, strengths and resources by this time. The NPC's will learn from the last encounter with your player characters and if your PC's are formidable, they may deliberately gain more skills, allies or followers to compensate. On the other hand, if the reoccurring battles defeated your PC's, having them return to face their opponents again will have greater meaning. This should be indicated, making further encounters more interesting as well as more challenging. This is one way to keep encounters fresh and exciting. One or two of these in an adventure can create a considerable challenge for your PC's and should therefore be used sparingly to maximize their effect.

Begin by choosing essential roles for NPC's to fill; like a villain or opponent needed for the adventure. You then should fill in any supporting roles and minor characters in your adventure plot. Choosing characters to fit a role can sometimes be a problem. There are several ways you can do this, either pick someone specific from your foundation list, choose one randomly from a list or create one by building a detailed personality and backstory for them. Each has its own merits, though choosing ones from your foundation list is normally the easiest to do. Constructing relationships and the dynamics of all the important characters in your adventure is a better approach as it makes them more believable this way. All characters in your adventure need a reason for them being in it, even if they are simply a background character working in a bar. You still need to know why they are there and what they are supposed to be doing. This is an important consideration when choosing the right characters for roles in your adventure.



You can use rivals as reoccurring characters who can compete with the players during the same adventure. Arch rivals are usually a bit more competent than the player characters, whose main aim is to have one-upmanship with the player characters. They often appear in campaigns like a nemesis but you don't want them to directly hamper or interfere with the player characters progress.

Another way to improve your characters is to attach a behaviour to them to make their actions seem more complex. A character can have one behaviour for different situations. Behaviours can range from; being in a bad mood, buying a present for

someone, being drunk, sick, or even wanting to steal something from their boss. Behaviours could even be emotions a character is feeling like being angry because they have tooth ache. Behaviours are a simple tool that you can use if you don't want to create detailed backgrounds and personalities. At the same time, you don't want to create a cardboard cut out character either.

The following task list should help you with creating characters for your adventures;

Task:

- Give your major NPC's goals, needs, strengths and weaknesses. Also, make them interesting in some way.
- Give your minor NPC's stereotypical traits, but with a twist.
- When choosing a character from your foundation list pick one that will make your adventure more interesting
- How are characters connected to the adventures plot or hook?
- Fill vital roles with unique and interesting characters
- Before choosing another character for an encounter, consider if you can reuse one you already have
- How can you make each character more exciting, challenging or fun.
- Does each character have an objective or motivation?
- What are the personal consequences if they fail or succeed their objective?
- Make a list of possible behaviours each character has?
- What strengths and weaknesses do they have?
- What skills and abilities do they have?
- Flawed characters are more interesting, give each character some flaws.
- What resources, contacts, allies or responsibilities do your important characters

have?

- If you need several different characters for a location, create a list of them, determine who is likely to appear and what they likely to be doing.
- Do the type of characters that can appear change according to the time of day?
- What is each NPC's initial behaviour when they first meet your player characters. Is it hostile, neutral or friendly?

If you're completely stuck and cannot come up with any characters then use the following task list and table;

Task: Randomly Rolling a Character Type

- Roll on the Random Character Type table for each new character.
- If they don't fit a specific role, see if you can indirectly connect them or use them in a different role.
- After you have generated them, personalise them for your needs.
- To create more unique characters roll twice or more on the Character Type table and mix them.
- If you do roll several different characters types you could split them into a group of characters rather than combine them into a single character.

Random Character Type

Roll Character Types

1	Characters 1
2	Characters 2
3	Characters 3
4	Characters 4
5	Characters 5
6	Characters 6



If you want some believability for your character actions, you can use character behaviours to enhance them. These can be initial or ongoing actions and behaviours that you can impart to your characters. They can indicate how your NPC's are likely to act before your PC's meet them. This can be a great way to bring your NPC's to life and give them some meaning. Consider giving characters different behaviours for different times of the day or for each different location they can be encountered in.

The following table can be use to create behaviours for your characters;

Roll	Behaviours
1	Behaviour 1
2	Behaviour 2
3	Behaviour 3
4	Behaviour 4
5	Behaviour 5
6	Behaviour 6

If you're looking to make your characters more interesting or give them a unique personality, then the following section can help you do that. A NPC's personality is the core of what makes them think and behave and when combined with other elements like motivation and goals you will be able to ascertain and predict how a character is likely to act in any given situation. Giving your characters just one or two personality traits will enable you to create an interesting and unique character. A personality will make Non Player Character's far more fun to play, as well as someone your player characters will remember when they interact with them. Giving NPC's just one or two personality traits will enable you to create really interesting and unique characters. They will also be much more fun to play as well. An example of how a NPC personality can effect an actions can be demonstrated in this example; in a fantasy adventure you have a major villain who is greedy. The plot of the adventure, is for him to transport a wagon full of crossbows to a hide out, in order to arm his companions. Your player characters are not powerful enough to attack the villain by themselves, so they decided to capture him in a trap. They know this character is greedy and an expert swordsman. They decide to create a deep hole near the road where he will be driving past. On top of this hole is a covering designed to break if someone steps on it. The PC's have put a dead body on this trap, as well as scattering several gold coins near it and they are within sight it. If this character was a typical villain, such a trap would probably not work. But because your player characters know this guy is

greedy, you have a good idea if this trap will tempt him or not. As the villain drives past, you can decide if the gold coins on the floor near the dead body would be enough of a temptation for the villain to get off his wagon and take the gold coins. You can do this by rolling a dice, or deciding yourself. In this case, the villains greed most likely will make him stop his wagon and investigate, even if he is careful he still might fall for the trap. A simple personality trait can have a major effect on your non player character actions. The personality trait should not be regarded as a weakness (though it can be it). It primarily should be considered a specific feature of the character. Another personality feature are characters Vices and Virtues, which can be considered weaknesses and strengths of a character. Vices are considered not socially acceptable behaviour and can range from simply being rude to immoral or sinful actions. Virtues are positive traits that are beneficial to a persons behaviour, giving these to a character can make them feel heroic as well as making them act in a positive and honest way. Vice's will make a character more believable and interesting. Even good characters can have vices. In more minor usage, a vice can refer to a minor fault, a negative personality trait, a defect, an infirmity, an unseemly or uncouth habit, like picking the nose or chewing gum or an unhealthy and dangerous habit such as smoking and drinking. In the extreme, they can be criminal, taboo or just depraved. Such behaviour will affect a characters social standing. Vices can be associated with a transgression in a person's character or temperament rather than their morality.

Virtues on the other hand are characteristics of a person who supports moral excellence and helps groups and societies where they live. Giving these to a villain or opponent of your PC's will give them a more complex personality and make them more believable.

Task: Creating a Unique Personality for a Non Player Character

- Using the Personality Generator Table, roll a couple of times to build a unique personality
- After you have created your characters personality, it may help to create some motivations and behaviours based upon your characters personality.

The following tables can be used to help you create a variety of personalities for your characters. Rolling a couple of times should be enough to create an interesting personality for your characters;

Roll Personality Table

- | | |
|-----|------------------------------|
| 1-3 | Personality and Traits Table |
| 4-6 | Personality Behaviours Table |

Roll Personality and Traits

- | | |
|---|----------------------------|
| 1 | Positive Personality Table |
| 2 | Negative Personality Table |
| 3 | Neutral Personality Table |
| 4 | Vice or Virtue |
| 5 | Trait or Quirk |
| 6 | Roll Twice and Mix |

Roll Personality and Behaviours Table

- | | |
|---|-------------------------|
| 1 | Personality Behaviour 1 |
| 2 | Personality Behaviour 2 |
| 3 | Personality Behaviour 3 |
| 4 | Personality Behaviour 4 |
| 5 | Personality Behaviour 5 |
| 6 | Personality Behaviour 6 |



Advanced Character Creation

The previous sections should provide you with tools to create good characters for your adventures, though for really important characters who have a central role in your adventure, you might need some extra material for them. One tool to help you understand how a character is likely to behave is to give them some form of personal goal. Their goal can help determine what they will or won't do. Characters can have several goals, which will help to create a much more complex behaviour for them. For example, a NPC's goal could be to leave his wife but he cannot because he has another goal, which is to bring up his children in a family unit. He will moan to his friends about his wife, but would not ever consider leaving her. So he has two goals that are conflicting. Goals can also be long term and short term. Imagine you have an important NPC whose long term goal is to be promoted but his short term goal is to ask the girl next door out to a dance. If one of your PC's dates this girl, this NPC will take an instant dislike to the player character. If your PC's employed the NPC in a high paying job, this might soften the blow a little but not completely. Such a simple goal can lead to a NPC reacting to your player characters in unforeseen or unpredictable ways making for much more fun encounters. This system

uses motivations, needs and wants to represent your characters goals. Motivations will be what drives your character to do something. Wants are the things your character desires, normally things that are difficult to achieve. Obvious needs are things like eating, sleeping and going to the toilet. The following tasks and tables can help you create motivations, needs and wants;

Tasks

- Giving your NPC's motivations, needs and wants will make them interesting.
- Wants and needs should be a combination of things that are and are not achievable by your NPC's..
- An easy way to create opponents for your PC's is to give NPC's objectives, motivations, wants and needs that are in direct conflict with your PC's objectives, motivations, wants and needs.
- What is preventing each NPC from succeeding at their objectives, motivations, wants and needs?
- What problems or issues does each NPC pose for your player characters?
- Consider giving your non player characters long and short term objectives, motivations, wants and needs to help give them more complex behaviour.
- Remember, if a character achieves one of their objectives, motivations, wants and needs, how does this influence events and situations in your adventure?
- Choose goals for your NPC's that cause conflict with your player characters
- How is each of their goals likely to effect their behaviour or their reactions in different situations
- Do your NPC's have long and short term goals?.
- Consider giving your NPC's goals that conflict with each other.

- What is preventing each character from succeeding at their goals? How can they overcome this?
- If a character achieves one of their personal goals, how does this influence their behaviour?
- How powerful is each NPC compared to your player characters
- What are their weakness and flaws
- Each NPC should have their own objectives that they need fulfilling during the adventure.
- It might be a good idea to give important NPC's their own personality and quirks.
- Flawed characters are far more interesting than characters who don't have any flaws.
- If your player characters are struggling to complete your adventure then have a NPC pass them hints, or tips on how to complete your adventure (in natural conversation inside the game)
- To help you understand how your NPC should behave, determine what type of character they are; an opponent, villain, rival, friend, ally or stranger.
- Even minor NPCs can have a vital role in your adventure. Don't use a character once for a minor encounter, if you can help it. Instead, have them fulfil more than one role in your adventure.
- When you have nearly completed your character creation, consider what each character looks like.

If you need to create some motivations, needs or wants for your important NPC's, then roll or choose items on the following table;

Roll Motivations, Needs and Wants Table

1	Motivation Table 1
2	Motivation Table 2
3	Motivation Table 3
4	Motivation Table 4
5-6	Needs and Wants

See the appendix for the complete tables.



Character Objectives

Similar to motivations, wants and needs are character objectives. These objectives are directly related to your adventure plot or hook and bear some relation to the story in your adventure. They can be short term objectives like getting something to eat, but if they don't have any money to buy food, they have to get some. Find a way for your NPC's to meet your player characters. The objective to get money becomes an important one for the NPC. How does this affect their behaviour in relation to your player characters? What are the consequences if they fail their objectives, when it is linked to your plot or hook? This should be taken into consideration when creating objectives for you characters. The ultimate aim of your NPC's is to succeed at all their objectives during your adventure. Be aware of what each major character is doing or what locations they are in. You

should be able to create believable and interesting encounters and sources of conflict.

Make characters who have conflicting objectives with your player characters for the maximum level of conflict. For example; You have a non player character who is the town drunk. His wife was killed and he drinks to mask the pain. He has a daughter and another objective to get sober, but is distracted from that because he has yet another objective, which is to seek revenge for his wife's death. This is a complex set of objectives for a character. If the drunk discovers that your PC's are the ones responsible for the death of his wife, then this character will be strongly motivated to get revenge. On the other hand if your PC's are on the trail of the killer, then the town drunk will want to help the player characters.

Use the following tasks and tables to generate objectives for your characters;

Tasks

- Choose short term and long term objectives for your important characters
- To create good objectives choose ones that are directly in conflict with your player characters objectives.
- What generic objective that each NPC wants from life can help define them better?
- Consider how a character objective can effect your adventure plot.
- How will this characters attempt to complete their objectives. What are the consequences of them failing or succeeding?
- How are their objectives related to your plot or hook?
- Consider giving them short/long term and unimportant/important objectives to add variety to each character.

If you get stuck and require some objectives for your characters, you can roll on the following table for inspiration. A couple of times should be

more than enough;

Roll Objectives Table

1	Objectives Table 1
2	Objective Table 2
3	Objective Table 3
4	Objective Table 4
5	Objective Table 6d/2
6	Objectives table 6d/2+1

Character Backgrounds

The final section can be used to give your NPC's some background and add life events to their personal history. Using this backstory, you can link them to your adventure in a much more believable way. Significant past events will provide extra information about a character that could help fill out elements in your adventure plot. The following table lists different life events for your NPC, use them to create a backstory for your character. Use it to link them somehow to your plot or hook. Roll on the table several times to create a variety of different life events for your characters;



Roll Life Event (2x6d)

11	A birth
12	The death of someone, funeral
13	A Wedding
14	Family Secret
15	Illnesses
16	Career success
21	Career failure
22	Financial gain
23	Celebrations
24	Holiday or vacation
25	A relationship
26	A spouse
31	Children
32	Sick or Injured
33	Knowledge or Education
34	Betrayed
35	Supernatural, Technological or religious event
36	Minor crimes
41	Falsely accused
42	Need to travel
43	Links to an organisation or the military
44	Belongs to a religion, cult, or secret order.
45	Leading group of people
46	Persecuted
51	Embarrassing event
52	Knows a notable individual
53	Contact
54	Mentors or patrons
55	Close friendships
56	Someone was killed
61	Conflict with work or employment
62	Dislikes person they work for
63	Well cared for/looked after/loved by someone
64	Has something to sell
65	Know a secret related to the adventure plot or hook
66	Roll Twice and Mix

Finishing Your Characters

To finalise your characters you should have a clear idea who they are and what they are doing in your adventure. A minor difference between several guards can make each one completely different. Give one a slight stutter, make another a bit stupid and a

final one could have an overbearing personality who is very rude. Using the same stats, the guards would seem different to your player characters. For example give one a habit of smoking all the time but he has run out of tobacco and so is in a bad mood. Another guard likes to drink, so he goes off somewhere quiet to have a quick drink whilst on duty. A tiny detail between identical characters can make a big difference to how your NPC's behave and how your player characters interact with them. Imagine a minor character falling in love with one of your PC's. If it's unrequited, this character could turn out to be a pain in the backside. Unbeknown to your player characters, the NPC is the son or daughter of a very powerful opponent in your setting. Only after rejecting, or indeed accepting the NPC's advances, will your PC get to find out about them and then you will have some intrigue and excitement ready to happen.

Use the following task list to finalise your characters;

Tasks

- Make each non player character unique!
- Create a description for each character.
- What resource, contacts and knowledge does the NPC have?
- How can you use this information to make them more interesting?
- If you're creating a villain or opponent for your PC's, make a list of things each NPC could be doing when they encounter your player characters.

Review your adventure so far, and see if you have not left any character roles unfilled. Whenever possible, reuse characters you have already, rather than create new ones. Try to minimise the number of non player characters needed to create your adventure module. After that, add more to fill out your adventure and use them to bring your locations alive. Finally, make sure all the important roles are filled.

Check the appendix for more tables that can help you create unique characters.

Props

A prop is an important object in your adventure that your player characters, NPC's and creatures can pick up, keep, take away or interact with in some way. They are normally directly related to your adventure plot or hook. It can also be the objective of an adventure or a reward for completing your hook. Props can also be valuable objects, equipment, tools, weapons, armour or treasure that your character may find while exploring. Generic items like rubbish or junk don't need to be classed as a prop. The following task list can be used to help you fill out the details of any plot prop objects you need in your adventure;

Tasks

- Only significant objects need to be defined as a prop
- If an object is important to your plot and hook then it can be considered a prop
- Plot objects should also have some history related to your plot or its hook.
- Props can be valuable objects, equipment, tools, weapons, armour or treasure
- List significant objects in relation to each of your adventure locations
- Also make a list of possible objects your players could use or find in your adventure that are significant
- Remember don't make it too easy for your players to take valuable items away.

Example prop items:

Sword Of Gromal

A magical sword that was forged by dwarves during the fist age of man. It is over 2,500 years old,

forged with an unknown metal and decorated in ornate dwarfish symbols. There are also various rare gems embedded into its hilt. It is perfectly balanced and is noted to sing when swung. It has properties that cause supernatural damage to any unearthly creatures. It requires someone very strong to wield it. It never blunts no matter what it hits and is able to sever limbs with ease.

Strongbox key This is a large iron key, that fits the captains personal strong box.

The Holy Hand of Narommis

Narommis was a pious monk who lived 200 years ago. He was able to heal the sick with the touch of his hand. He would only heal people who pledged themselves to a life of worship and helping people. The King, Horrick The Third, had a mortal wound, which he received during battle. He was treated and healed by the monk but he failed to keep his promise to pledge himself to worship and helping people, so his wound returned. On his deathbed , the king had Narommis imprisoned and killed. Narommis' followers buried him but not before they severed his right hand. It has been used by the monks to heal people throughout the ages.

The Mummy of King Taul

The mummy of King Taul is missing. The Pharaoh was supposed to use cocaine to help with the pain he suffered, after falling from a horse. If found and tests confirmed it, the presence of cocaine would rewrite the history books.

Box of gems

A small ornate box of gems, hidden under the first step in the stairs of the north tower. **Pistol and Ammunition** A gun and ammunition stashed under the drivers seat in a murderers pickup truck.



Adventure Creation

Finally we come to the point where we can begin to create your adventure module. Everything else you have done up until now has been about creating your adventures plot, hook and its various details. One of the most important parts of adventure creation is the moment when your player characters are introduced to your adventure plot. For maximum effect, you should introduce the player characters into your adventure after events have already begun to unfold. This ensures that some sense of urgency is imparted to your PC's. Also by introducing your player characters to your plot after events have begun, it will make your adventure feel far more exciting. There is nothing worse than your player characters beginning an adventure and having nothing to do and having to wait around until something happens. They should feel a sense of urgency and as soon as possible. Start your adventure with a bang and get your players excited and ready to act as soon as possible.

This section is for you to determine at which point in your adventure, your player characters are introduced to the plot. Write an outline of a very rough time line, up to the point of when you want your player characters to be introduced.

The meat and bones of your game are the key moments that relate to your plot. These encompass everything from a variety of encounters and events that bring it to life and integrate all the

main features. The heart of your adventure is your plot. This by itself will give it meaning but by itself will not tell you anything about the details.

One way to make your game more exciting, is to give your player characters hostile encounters and events that require them to use skills and abilities they don't have. This will create a sense of excitement, although these should be used sparingly and only for important plot moments for the most dramatic effect. The best adventures are ones that have a mixture of challenge and danger. By having each encounter or event designed in such a way, every player character has a chance to shine at some point or at least do something worthwhile.

The first method we will be looking at is the Sequential Adventure design. This type of adventure design builds adventure plot detail in a step by step process, creating key moments, encounters and events one by one until you have the plot structure. This is the simplest method of creating an adventure but it is the least flexible. Map Based Adventures are the next method. These require more work but have more flexibility and choice. They use a combination of a map with key features and plot based events. Advanced Adventure Plots is the most flexible adventure creation method. It can produce more challenging and exciting adventures situations as well as more interesting plots. It also gives the game master the most control when running an adventure. This is primarily done by giving important non player characters their own goals and objectives in relation to your adventures plot. Always allow your player characters to tackle your adventure in any way they want to, this gives them a sense of achievement and control. Before we move on to each method of adventure creation, the following task list will help you define important features;

Tasks

- Write an outline/timeline of what happened up to the point when your player characters are introduced to the adventure.

- How are your PC's introduced
 - Does someone use a hook to lure them in?
 - Do they become involved accidentally?
 - Do they become involved in some other way?
- Write up a simple introduction to your adventure
- When creating your introduction make your PC's hook seem achievable and easy to do
- What information is vital for your PC's to know at the beginning of your game
- What other information about your plot is available and where can they learn about this?
- At key moments is it clear where your PC's need to be and do they know what to do?
- Consider giving each player's character a different piece of information about your adventure plot (Take a minute to talk to them in private, or slip them a piece of paper containing the information. Do this during the adventure)
- Have people or clues available throughout your adventure inform your players about your plot when needed.
- Create a simple outline of your plot to provide the initial structure to your adventure
- Consider alternative endings to your plot, not just your player characters succeeding or failing.
- Make a list of important Key Moments of your adventure; These can be major events and encounters linked to your plot or hook,
- Have alternative ending for these Key Moments
- Give each of your important NPC's specific objectives with regards to your plot
- Determine your NPC's stance as to your PC's. Are they friendly, hostile or neutral?
- How can this stance change?
- For each environment, what locations are

some non player characters or creatures likely to inhabit and how can they produce conflict with your PC's. Make a note about each

- Determine if any key moments, events and encounters are triggered by something your player character does or does not do
- Have some extra neutral encounters or events on hand that you can use to add some excitement or influence your adventure when needed
- Have a random encounter table for each major location in your adventure.
- If your plot is dependent on your player characters being somewhere or doing something at a specific location, use a variety of specific features, events and encounters to guide your players there.
- Have several different ways your adventure plot can be completed by your player characters
- When designing encounters or events determine how the success or failure of each event or encounter affects your adventure plot.
- When placing traps or dangerous environmental hazards, make sure you have at least some warning/info for observant player characters.
- If you require a map for reference, keep it simple
- After the first draft of your adventure has been completed, try and break important encounters and events into smaller parts in order to handle them easier
- Constantly review everything to see if you can see different ways to overcome or solve problems you initially created.

Before we tackle each adventure creation method we need to determine the key moments, events and major encounters that will happen during your adventures plot.



Key Moments, Events and Encounters

At the heart of all adventures are the key moments of action and drama your players characters face. They are what make the game memorable. Choosing the right number of key moments is vital. Too few and your adventure is likely to end prematurely, leading to a poor experience for your players. Having too many key moments will also overcomplicate your adventure, which is likely to cause your player characters to fail at their aims and goals. Using key moments that are too challenging will likely cause your adventure to fail. All extremes should be avoided. Finding the right balance for each adventure is important. This can be achieved by designing each key moment to challenge your player characters in some way. Vary each challenge a little to create the most drama and excitement.

For example; One of your player characters has the attribute of strength, so by making one of the key moments a test of strength you're likely to make that key moment exciting for them. In the same vain by designing key moments on several characters skills and abilities you are more likely to create great situations for your player characters to experience. Key moments can range from encounters to events. These can encompass an endless number of situations

for your player characters to experience. Choosing the right type of key moment is vital for the right mood or theme within your game. Is your adventure about combat, exploration, investigation or problem solving? Defining what it's about will help you choose the right type of key moments.

The success of your game is based on the completion of either some or all of these key moments. By looking at your adventure plot and its hook and consulting your adventure foundation list, you should be able to create a list of key moments. Important non player character actions might also help you identify key moments of conflict with your player characters. By choosing what key moments to use at what time, you can help keep your player characters focused on your plot. Its important to vary the key moments your player characters will face, as this will create different levels of drama, suspense and challenge.

Key Moments can be grouped into three types; Encounters, Events and obstacle complications. Encounters are situations where your player characters meet other characters or creatures. These encounters can range from being very friendly to completely hostile leading to violent conflict. Events are situations that can affect your plot in some way. They can also include specific skill or ability challenges for your players to overcome. A good mix of both within an adventure is needed to maximize the amount of fun, excitement and challenge.

Encounters

Encounters are key moments where player characters encounter other characters, creatures or monsters. These can range from friendly to hostile. They test your player characters social or negotiation skills. Failure could result in the encounter becoming hostile or even violent. If the encounter becomes violent then it will test your PC's combat skills and abilities. It's vital you make each encounter unique. It's also important to have each challenge different, where the chance of success or failure varies. Even

when encountering the same creatures or characters twice, each encounter should have something that makes it unique and not just an exact replica of the last encounter. This can be done by changing the stance or behaviours of the characters or creatures the PC's face. Encounters range from; chance encounters with travellers, meeting a patrol of armed guards, hostile animals, an ambush or simply your PC's encountering a wild animal in its natural surroundings.

There are several types of encounters and events you can use. Some are skill based, others require the use of social interaction or simply combat based encounters. Each type poses different levels of challenge and difficulties for your players. The most common encounters are combat based ones. The conflict can be prolonged battles, duels or quick skirmishes. The player characters could be the defenders or the attackers depending on where they are at the beginning of the encounter. If encounters includes wild animals, make a special effort to make each one unique. Failure to make each combat event unique will eventually lead to predictable and uninteresting encounters and events.

The next type of encounters and events are ones that require the player characters to use a specific set of skills and abilities to succeed. This may require a player characters to use their hunting skill to capture a creature, use their safe cracking skills to unlock a safe, use their stealth to avoid being spotted by a pack of wolves, use their climbing skill to climb a dangerous cliff face or use their jump skill to get across a gap. These type of events or encounters are a good way to allow one specific character to use a skill only they have. This creates a special key moment designed for this player.

The next type of encounter or event is one that has a signifiant technological/magical component as its primary focus. These are specific to the setting and genera of the game. If you're creating a sci-fi adventure for example then alien technology might play an important factor. If on the other hand, you're running an adventure with a magical component, then

using a counter spell to unlock a magical sealed door might be an important factor in the example. These type of encounters or events might also require you to use lore-based knowledge related to magic or technology. For example, finding the weaknesses of an opponent or where something is located would be typical. Whatever they are, they are central to the adventure.

The last group are social events or encounters, ones that require characters to use negotiation and social skills to overcome problems. These could involve impressing an influential person, bribing a guide, negotiating a difficult contract, coercing someone into revealing information or simply clever conversation to impress an important person.

Each encounter should be completely different and unique. They should pose a different problem for your PC's to overcome. Good preparation and careful design are required to create good encounters. How friendly or hostile an NPC is, can depend on how well your players handle an encounter . Encounters require a variety of different skills and abilities for your players to deal with successfully. They should be just as challenging and important than a combat encounter. To design good encounters, you need to know how a player characters actions, persuasion or threats may make an NPC behave. Using their needs, motivations and goals as a primary component in an encounter is a good way to determine how a non player character may react to your PC's. Careful consideration is needed for encounters that may become hostile. When you design potential combat encounters, make them appear to be one sided, heavily favouring your player characters potential opponents. By doing that you then increase the stress and difficulty of the encounter and make it more important. Consider what each side wants from the encounter and what might be a good compromise for them both. How far are both sides prepared to go when negotiating, without it turning into violence. You should make the objective of each encounter either simple and clear or extremely vague, based on how difficult and challenging you want to

make the encounter. Sometimes it's important for your players to avoid combat. They could be badly injured or their potential opponents could be a lot more powerful than your player characters. When such situations occur, make your players pay a price to avoid combat. This could be as simple as an actual payment, in coin or resources or something more long term and elusive, like having to play a waiting game or holding back until the right chance or moment presents itself.

Looks can be deceptive. For instance, your NPC's could seem very chatty and friendly but may be keeping your PC's talking simply so their reserves can catch up with the party and become a stronger force. You can use such situations to build up tension in your encounters.



Events

Events are things that affect your plot in some dramatic way, or at least your player characters involvement in it. Events can be specific challenges for your PC's i.e; finding their way out of a maze, escaping from a wild animal, searching for a vital clue hidden in a library, or even giving chase to someone who has stolen some goods. They are situations that can test your players skills or abilities and failure may affect the success of the plot and/or improve your player characters situation. Again varying the type as well as the difficulty of each event is the key to creating an interesting and challenging adventure.

Knowing what types of key moments you and your players like can maximize the amount of fun and excitement. Though for variety and interest, it's good practice to add a couple of other types of key moments to the mix in order to make each adventure unique. In order to do this you need to divide key moments in one of three groups; Wants, Likes and Dislikes. 'Wants' are the essential key moments you want in your adventure, "Likes" on the other hand are things that you and your players would like to experience but they aren't essential. 'Dislikes' are things you and your players don't enjoy that much and would rather not experience. You design adventures by choosing different proportions of each key moment from the three lists. Determine the number of key moments you need in your adventure. 10 is a good starting point for a single game session, though longer adventures could easily have 20 or considerably more for an adventure campaign.

Adventure Key Moments

The next task is to add events to each plot. If the player characters alter the outcome of a major event dramatically, this can cause the sequence of events to change. This is why you create alternative events that change your story in a predictable way, sort of like the butterfly effect. These changes are

important to bring your story alive and create good dynamics. A good Game Master will be able to alter a series of events due to the PC's doing something. Start with a couple of simple outcomes for each plot, build on them and try to determine what will happen to the plot and major events if something changes it. A different ending to events is required so you can adapt the adventure on the fly with very little work. It's important to make sure that if an event is interrupted or changed that you have alternative events to continue your story.



The easiest way to fix an event that goes wrong is to reuse material you have already created. For example, you have a sci-fi encounter where the player characters encounter a cybernetic soldier sent to kill them. The event is meant to distract and slow down the player characters from their goal of chasing down a crime boss, yet your players kill the soldier easily. This will allow your players to finish the adventure very quickly, so you need to slow them down again at this point in the story. What do you do, if you don't have another encounter ready? You could reuse an event that happened earlier but change it so it feels like a different event. Previously, in the same adventure you had an event where three death droids ambushed the PC's. You reintroduce the droids but double their number and make them slightly easier to kill. Have the droids storm into the scene after the cybernetic soldier has been defeated and you have a new scene, one that will delay the player characters as

they pursue their main goal of catching the crime boss.

Thinking quickly and using events you have created before, but adding something new, allows you to create rich and interesting events for your players. Design simple cause and effect encounters and events. For example; in a modern spy adventure, your PC's enemy has stolen top secret documents. These documents are being transported on the Orient Express. The next event should involve finding a clue but one of your player characters cleverly steals the document back, before this event occurs. So you skip this one and follow the next event instead. It's fine for this to happen now and again, don't worry. Another example: in a steampunk plot, a doctor became mad with grief after his daughter dies in a train accident. He tries to sue the railway company but fails, as the court declared it was an accident. The doctor's mind becomes even more unhinged. His grief and sense of injustice turns into revenge. Specifically, he targets the daughters of the owners of the railway company. He decides to recreate his own daughter by using a mish-mash of their body parts and plans to animate the composed body. He had access to these women because they were all patients of his. He removes the organs and limbs he needs from the victims and then dumps the body parts in the Thames, near an exclusive part of London. They drift further down the river and are eventually found and reported to the police. You have determined the doctor will kill only females aged between 17 and 21 with blonde hair. You have determined that the player characters will be brought in to investigate after the third murder takes place. There will be eight murders all in all, then the doctor will animate his new daughter and will stop killing. At this point, the adventure will end and the player characters will have failed to solve the mystery. Each murder will reveal a small clue, pieced together with other evidence the PC's should eventually be able to catch the doctor. The problem is, you don't know if your PC's will find or decrypt the clues correctly in order to capture the mad doctor. To resolve this, you have decided to create a couple of

events that are independent to the main plot of the story. These will provide some extra clues. There will be a witness at the scene of the kidnappings, the locations vary, a theatre, a train or a park for instance. This evidence can vary somewhat, but should allow the players to move forward with the story and not be bogged down without anything for them to do. It's a good idea to add a red herring into the mix with these clues, just to keep the players busy. The clue you give your players should vary in quality and content to test your players' skills. In the steampunk adventure, the clues you decide to give the players are as follows; someone is seen at more than one location with a large trunk, an expensive motor car was parked nearby, a hypodermic is found at one scene, a bottle of chloroform and a cloth in another and finally a climbing rope of high quality is found (the doctor is an enthusiastic mountain climber and would be able to afford a high quality rope) There can be various descriptions that vaguely describe the doctor. Also a medical bag is left at one of the scenes (by mistake). The doctor has reported this stolen. This can appear to be a red herring, but it's a vital clue. These extra clues can be connected to any of the murders. If the players are doing well in the investigation, you can leave them out or use them sparingly. If the players are struggling with solving the mystery then you could give them more clues than you might normally supply.

Your adventure could end prematurely because the players don't have enough clues to solve the mystery. Being flexible and monitoring how badly or well your players are doing as they progress in the game, helps solve a problem that could occur and makes your adventure more exciting and fun.

The events for your adventure are meant to occur in sequence if the player characters don't interfere with the plot. Creating a series of events is not too difficult, what is challenging is to determine how the events change when the player characters do something unexpected. When you design an event to begin with, try to deal with it independently in regards to the plot and see how it can be resolved in

different ways. Then see how that effects the next event in the adventure and then the plot. By determining alternative outcomes to each event, you will be able to make events to each alternative outcome without too much work. Also by doing this you will prevent the disappointment of creating an adventure that falls apart when your players do something unexpected.

Imagine your PC's are killing the big bad guy 30 minutes into the game? What do you do, do you end it? No, you simply turn one of the henchmen into the new boss and continue the adventure, even if your PC's miss out a huge section of it because they've worked out your clues quicker than you expected. Don't let this get you down, just reuse your events in a different way.

As you modify and tweak events as you build your story, slowly add more to create a detailed story. These events can range from chase scenes to an ambush, which will add excitement and challenges for your players.

For example, use a step by step approach to creating events. This allows you to structure them easily. Vary them and change the pace, as this creates good tension and drama and keeps your players on edge. Depending on how difficult or how long you want an adventure to be, it's best to have between 8 and 16 events for an adventure plot and 4 to 8 for a sub plot. The following events can be used to create an infinite combination of events for your adventures plot. Try to make one event important for each player character, a spotlight moment for them to shine, even if it's only a small scene and only for a moment.

Look at your player characters skills and abilities then see how an event can be designed around them. When you have decided on the events for your adventure, consult the following task list can help you come up with key moments for your adventure;

Tasks

- How can the characters succeed or fail at the event?
- What are the consequences of success or failure?
- If they succeed, what rewards do the players gain
- How difficult is the event for and how long does it last?
- When does the event end and how does the next event follow on?
- What other things could happen during the event to make it more fun for the players?
- What problems does the event pose for the plot?
- How can the event problems be overcome?
- Come up with a plausible person who gives the player characters a hook for the adventure objective
- What things do the players know?
- Do the player characters have access to resources and equipment within the setting?
- For each event, have an alternative outcome. How does this affect your characters and their enemies?

The following tables will help you generate events and encounters. Feel free to choose any you want in a specific part of your adventure sequence. Even by just randomly rolling all events and encounters you can create great adventures, all it requires is a little thought;



Roll Events and Encounters (2x6d)

11	Adventure Event Table 6d
12	Adventure Event Table 6d+1
13	Adventure Event Table 6d+2
14	Adventure Event Table 6d+3
15	Adventure Event Table 6d+1
16	Adventure Event Table 6d+3
21	Encounter Table 6d/2
22	Encounter Table 6d/2 +2
23	Encounter Table 6d/2 +3
24	Encounter Table 6d/2
25	Encounter Table 6d/2 +2
26	Encounter Table 6d/2 +3
31	Complication Table 2.x =6d-1
32	Complication Table 2.x =6d
33	Complication Table 2.x =6d+1
34	Complication Table 3.x=6d-1
35	Complication Table 3.x =6d
36	Complication Table 3.x =6d+1
41	Complication Table 3.x =6d+2
42	Complication Table 3.x =6d+3
43	Complication Table 2.x =6d-1
44	Complication Table 2.x =6d
45	Complication Table 2.x =6d+1
46	Combine an Encounter, an Event, an Obstacle and a Challenge
51	Combine Two Encounters
52	Combine an Event , Obstacle and Challenge
53	Combine an Encounter with an Obstacle and Challenge
54	Combine an Encounter and an Event
55	An Obstacle and Challenge
56	Combine Two Events
61	Combine Two Obstacles and Challenges
62	Combine Two Encounters
63	Combine Two Obstacles and Challenges
64	Combine Two Events
65	Combine an Encounter and an Event
66	Combine Encounter, an Event and an Obstacle and Challenge

Please see the appendix for more details of the individual tables. Combat encounters in this table only happen rarely, if you need more action in your adventure, then simply add extra combat

encounters to your adventure where needed. See the Combat Encounter for more details of the types of encounters you can have.

After you have created the key moments, one element to consider is the actual difficulty of each key moment in the adventure. Key moments should, as a rule, get harder as you reach the tail end of the adventure. Sometimes it might better to give players a different type of challenge rather than changing the difficulty of a key moment. Better still, design one where your player characters don't have a specific skill set or ability. Such key moments can be far more challenging for player characters rather than making the next one harder.

Roll Event Difficulty (2x6d)

2	Very Easy, No challenge at all
3	Easy, not difficult
4-5	Slight Challenge
6-7	Moderate Difficulty
8-9	Hard
10-11	Difficult
11	Very Difficult
12	Incredibly difficult

Difficulty Descriptions

Very Easy, No challenge at all

These encounters or events are incredibly easy. They pose no challenge to the player characters at all.

Easy, not difficult

These encounters and events are easily completed. They can be used to provide some relief or variety for the player characters after a difficult challenge. They can be used when you want to add a new location, introduce a new creature, character or monster but don't want your players to spend a lot of effort to overcome it.



Slight Challenge

This provides a minor challenge and should be completed without too much effort, if your player characters are prepared, or use the correct tactics. Only if they do something wrong or make a silly mistake will they likely fail at this.

Moderate Difficulty

These encounters and events are balanced to test your players skills and abilities. There is some challenge but your PC's are likely to overcome it. If they perform poorly at this, then they are likely to be injured or possibly one of the player characters could be killed.

Hard

This is a hard challenge for the PC's, one

designed to test several skills and abilities at once. If the player characters don't perform well, they will likely be severely injured or even killed.

Difficult

Encounters or events at this difficulty will require your players to use all their skills and abilities to complete this task successfully, even then someone might be injured or even killed.

Very Difficult

These tasks are difficult to complete even if your player characters do everything right. Your PC's are likely to become badly injured, or someone will be killed.

Incredibly difficult

Encounters and events at this difficulty level are incredibly difficult to complete, even if the player character do well they are still likely to become injured or killed. Problems and puzzles at this level are almost impossible to solve or complete.

Sequential Adventures

Sequential Adventures depend on a sequence of key moments that the PC's experience, one after the other, until your story is told. Running sequential adventures can be fairly easy and requires a lot less work than the other methods described here. You only typically need to deal with one key moment and its outcome at any one time. The only downside to this, is that they can be less flexible to run than other methods. If the PC's become distracted by something in your adventure other than your plot, then it can be difficult to get them back on the right track. One way to deal with this, is for you to include alternative outcomes to any important key moments and to be aware of how they affect your plot. This can help in cases where your player characters do something

unexpected. Sequential Adventures are ideal for short adventures that normally take a single evening to play and don't require a lot of flexibility built into them.

By designing each key moment with an alternative ending, can effect the outcome of either the next key moment or your plot in a predictable way. Adventures designed around a simple sequential plot can be restrictive, even with key moments that have intense levels of excitement and suspense. To off set this, you need to give your player characters some choice, no matter what it is. Bear in mind that you still need to keep it aligned to your plot line, don't deviate too much. Otherwise, you may find yourself way out there in the wilderness with no way to get back. Giving PC's choice will keep them interested in your adventure. One important element in presenting information about key moments, is to give PC's just enough material about what is happening, what's going on, where they need to go and what to do, as well as providing them with enough clues to point them in the right direction. This is essential to keep your players focused.



The first step in designing a sequential adventure is to determine the specific locations where your player characters are going to face any form of conflict. Make a list of them and deconstruct them to see if you can expand it, in order to make it more challenging and interesting.

For your adventures to feel real and alive, it

requires you to create situations in the settings that are consistent and believable. More importantly, you need to create key moments where your player characters actions have some effect on your adventure in some way, especially with regards to the plot outcome. An adventure that has no alternative outcomes or flexibility built into it, is doomed to fail at some point, so even having just one alternative ending could make it more interesting and give your PC's some choices. You create a couple of extra encounters, events or situations, in case something unexpected happens. You can also use these extra encounters and events to turn a dull adventure into something more exciting.

The easiest way to begin creating structure to your plot, is to make a couple of key moments, events and encounters and put them into the basic chronological sequence you require. This becomes the skeleton to your plot. Another way to do this, is to choose a mid point in your adventure and create a pivotal key moment that your plot can hang on. This pivotal point should mean something to your player characters in some way. For example; they could have found out what's going on, they know where the treasure is buried, they know who the bad guy is, or where he is, or even where and how to defeat their opponents. Conversely, these situations could be a low point for your PC's or even a turning point. For example; they could have just been beaten by their nemesis, someone important has been killed or maybe the bad guy escaped. These key moments can be important, therefore it's important to make these pivotal moments as dramatic as possible.

After creating your initial pivotal point, you should be able to link key moments together, all of them leading towards and then away from that point, a bit like the pendant in a necklace chain. There should be three pivotal key moments, a beginning, a middle and an end. In between these three moments, you can add events and encounters, filling out and defining your plot in a lot more detail. You can use the Adventure Plot Key Moments Table to generate key moments for your adventure. They should

encompass the types of situations, encounters, traps and events.

The following task lists should help you with the initial setup of your sequential adventure;

Creation of a Sequential Adventure

- Create a timeline of events that would happen (without the interference of your PC's)
- This can be a story or synopsis of your adventure
- Look at your plot and determine where conflicts are likely to occur.
- Does your hook cause any conflict between your PC's and your NPC's?
- What features in your foundation list can you use to create conflict, or dangerous or challenging moments for your PC's?
- What location features can create key moments?
- Vary the types of encounters or events in your adventure as well as their difficulty
- Place your pivotal event in the middle of your adventure. Make it a dramatic and important moment, as this hinges on the outcome i.e Completion of main goals relating to the plot
- Create your first pivotal key event when your players are introduced
- Now create the pivotal end key event. Make it big, challenging and as exciting as possible. Give your players the most unique and interesting ending as possible.
- Determine events and encounters in-between each of the beginning, middle and end pivotal points. These must have different challenges and difficulties for all your player characters.
- Now add elements from your foundation list that you want to occur
- Make sure important plots and hooks are included.

- Add key moments that create structure and meaning to your adventure.
- After you have a list of enough key moments, events and encounters, this becomes your adventure plot sequence. This list should include alternative endings to your adventure as well as one for each key moment.
- If needed, create a map. Keep it simple and easy to read
- Use the Adventure Plot Key Moments Table to provide key moments for your adventure

The following task list can be used to create a random adventure plot structure. After you have generated a list of key moments, try to weave them into your plot to create an exciting and challenging adventure sequence;

Random Sequential Adventure

- You need a minimum of 5 key moments; A pivotal event in the middle of your adventure. A pivotal beginning key event. A pivotal end key moment. In-between each of the beginning, middle and end pivotal events, determine the number of in between key moments, between 1 for short adventures and 6 for a much longer adventure.
- Determine the number of key moments, events and encounters you want for your adventure about 12 is good for a short adventure or you could roll $5+3 \times 6d$ for plot structured key moments.
- You can add more for a more lengthy adventure, and less for a shorter one
- Roll on the Adventure Key Moment Table. Determine what events and encounters occur at each plot sequence place.
- Determine the difficulty of each one, or roll on the Event Difficulty table.

You can use the following extra task list to help complete your adventure;

Other Tasks

- For the pivotal moments have alternative outcomes that can effect your plot. This can be turned into a simple flowchart with each alternative outcome marked on it.
- Remember to use elements from your foundation list to fill out the details of each key moment, event or encounter.
- Determine how your player characters can succeed or fail at each event or encounter?
- Are there any alternative ways for your player characters to succeed or complete each encounter or event?
- If they fail or succeed, how does that effect your adventure plot?
- What are your non player characters objectives, how do they conflict with your player characters objectives?.
- Make a timeline of things your non player characters will do
- Make your non player character actions count, especially if they are important
- How can they effect your player characters actions.
- Determine where and when creature encounters should occur
- If your players characters fail an important key moment, can your players characters still complete your adventure, and if so, how?
- What other things can you do to make each encounter or event more fun, challenging, exciting or interesting
- What possible problems could your players characters pose for the plot, how can you make contingencies for them.
- After you have completed all key moments, events and encounters, you should use your adventure hook to create an introduction for

your players characters. This can serve as a way of unifying your plot and story.

- Create a random encounter table to spice up empty/flat moments to give your adventure more zest.
- For a combat heavy adventure, determine the proportion of key events that are hostile encounters. 50% is probably the maximum number, to be able to tell a good story.

The above tasks are the heart of creating a sequential adventure. They use many different types of events and encounters that can provide considerable variety in your game. Only you can turn them into a consistent story. You can make a map, if you prefer, as it can help define, emphasis and locate specific places and locations but note that, by their very nature and simplistic structure, sequential adventures don't necessarily require map.



Map Based Adventures

Unlike sequential adventures, map based adventures don't have a sequence of events happening one after each other until the end of your story. They have events, encounters and key moments scattered upon a map. PC's can wander anywhere that the map represents. Map based adventures use a map to locate

specific key features, events and encounters. Some of these locations have key moments that are directly related to your adventures plot, most don't require this. They are there to add flavour and interest to your adventure. Each feature, event or encounter on the map has a note about them. These notes can include specific plot details, who or what is at the specific key location and how the success or failure of completing the key moment can affect the plot. Map based adventures have strengths and weakness. They can be easy to design but if the player characters fail to find specific plot events or encounters located on the map, they may not be able to complete the adventure. As well as using a map to determine where specific key moments are, it's a good idea to use a simple adventure plot as well as a map to help determine how the plot should progress if your PC's fail in some important plot event. The advantage with this creation method, is that your player characters can explore the locations in any way they want, and decide to tackle encounters or events they discover. This gives your player characters a sense of freedom and a sense that they are in control of the adventure progress.

Map Based Adventures have some advantages over Sequential Adventures, as they can put encounters and events in specific locations which can create dramatic and interesting story moments. By carefully designing each landscape, you can guide your player characters along paths you want them to follow. In case your PC's become distracted or even lost, its important you are able to get them to locations you need them to go to. This can be done by placing very difficult challenges or encounters in places you don't want your player characters to explore. You are still giving them the choice to explore it, though it puts the characters as risk and they are less likely to chose that option. As your player characters explore your adventure map, they trigger specific encounters and events at that location. This naturally causes your player characters to go to locations that guide them in the direction of your adventure plot. This allows you to have some extra

encounters or events spare in order to add some excitement or influence in some way. These can be used to guide your player characters to places you need them to go to, though they can also be used to add moments of excitement if your adventure is slowing down, or even if your players appear to be bored. You can hit them with an exciting encounter or challenge that directs them where you want them to go, pointing them to the more interesting areas of your adventure.



This type of design can be ideal for typical dungeon exploration adventures, as you are able to control where your players can or cannot go. In external locations, this can be harder to do, though can also be an advantage. You can fill your adventure

with a lot more elements, even if your player characters just wander around aimlessly (something you don't want them to do). They will encounter something that will keep them occupied until the important plot points occur in your adventure. By placing encounters and events where you want your PC's to go, you can get them to follow a sequence of events and encounters that lead them to your games conclusion. This is done by highlighting important elements on you map and designing a path of events, encounters and key moments that follows the plot.

The success of an adventure requires PC's to find a final key area on your map, which triggers the end of the game. This can be easily missed by them if they become distracted by other elements. That is why the most interesting and exciting parts of your adventure should be used specificity for the lot. By placing different features in each area, you can control the pace as well as challenges and dangers they might face. Design the game in a way where your player characters naturally follow a path to the final goal. This is difficult to do, as they are not likely to follow the path you want them to, and may miss important key moments or clues they need before continuing to the final location. With a little thought and design it should not matter where or when your players go, as long as they find the ultimate goal.

As stated before, using a simple sequential plot structure with different events and encounters prevents adventures from being too chaotic. Using a simple flowchart, you can have different plot endings based on the failure or success of the player characters actions. Even by only having two or three variations in your plot, you will create a far more versatile and interesting adventure and you will also be able to handle the unexpected actions of your player characters. For example; if the villain of the adventure is killed, their henchmen will grab the loot and go to their secret hideout. Or, you could have notes indicating that if your PC's are discovered in the castle dungeons at night, the guards attempt to arrest them. Making a note of important elements that could affect the outcome of the plot, prevents an adventure

being bogged down with a complex plot, or stopped by an unexpected action from a player character. The flowchart method, as well as detailed notes on possible outcomes of events or encounters can give you control of the plot. This needs good planning to make it work well. By making notes about important plot points, you can keep your adventure on track, even if something goes awry.

Use your foundations list, plot, backstory, hook, characters and creatures to fill your map with features for the locations. Make a basic map of important locations, add important plot points and key moments, then add features to provide believability and interest regarding each location. If you're going to create a bar room brawl for instance, don't forget to add character and detail about the bar. If the plot is dependant on your player characters being somewhere or doing something at a specific location, use features, events and encounters to guide your players to it, in a consistent and believable way. This may require you to change your plot to get them where you need them to be and may require several drafts of your map design, though that's to be expected. Each revision should help you create a much more interesting game as each revision should help you fill any plot holes or add features to areas that seem empty.

After your initial map design, fill it with points of interest for the player characters but don't make it too interesting or it will distract them too much. Inform your players of the plot or back story. Add features like backstory elements, or places where they can find out facts about your plot and at the same time add believability to your locations. For example, in a space port where your players are repairing a space ship, dock workers and guards could provide tiny bits of information about what's going on there. You could also use the key events tables to provide ideas or inspiration for features on your map. Your first ideas should begin with the hook. This is what motivates your player characters to do the adventure in the first place, so must be taken into consideration at the beginning of your design

process. This requires a location on your map, one where your player characters begin the adventure. From this location there should be branches of possible directions and different avenues for them to explore.

When designing encounters or events, you need to determine how the success or failure of each one will affect the plot. Also you need to determine how these events and encounters can affect other key moments or important NPC's behaviour. Make sure these important plot points are designed so that if any one of them is failed by the PC's, they can still complete the plot. Though each failure could make it less likely for them to complete the final part of your adventure.

One important element you can use to enhance your map based adventures is having a random encounter table for each important feature or location on your map. These spontaneous encounters are a great way to add a little excitement to your adventure and can be used when the player characters are wandering around in uninteresting or empty areas. These can guide them back to more important areas in your map. These encounters need not be hostile, they can be used to guide your PC's to the critical locations in your adventure and supply them with information or supplies. These encounters should be varied and provide opportunities and challenges for them. The random encounters should give them unique challenges if you design each character or creature to have different responses, behaviours and actions.



When designing your game, just because you created an epic event or encounter on your map, it doesn't mean that the player characters will actually go there and even if they do, they might simply avoid the event in some way. Some areas will probably never be explored but that's not necessarily a bad thing, as this could turn into a mystery for your player characters to ponder over. They may wonder what creature was lurking in that deep cave for example. They avoided the battle with the creature but it may get them thinking. Later on, they could discover that it was the lair of a man eating tiger, one that they should have killed. They may have avoided the tiger encounter and a chance to kill it and because of that, several villagers have been killed. Creating the right balance of encounters and events is a difficult thing to do properly. The plot is the first thing to take into consideration when designing key moments, then you need to determine alternative plot outcomes, then you can add other events and encounters to enhance the adventure. Too few and your map will feel empty, too many and it will slow your adventure down to a crawl. It may also make it far too difficult to complete. Where can your PC's go, how do their actions in these locations affect not just encounters or events but important characters related to your plot? For example; in a crime adventure set in the 1920's the PC's discover that the gangster they are after has a father who is a tobacconist. He is living in a poor area

of the town. They go to see him, threaten him and damage his shop. Up to this point, this gangster avoided the player characters and didn't consider them important enough to deal with. Now that his father has been threatened, the gangster's sense of honour has been injured. He now sees the PC's as his enemies and will take action against them. Even indirect actions will have consequences. By keeping this in mind, when designing characters you should be able to create better adventures. A few notes about important NPC behaviour and possible actions at specific locations could be useful when you actually run the game. Keep key moments, encounters and events consistent and believable to the setting or you will break the suspension of belief. Breaking believability could spoil or even kill a good adventure. If something unusual happens or appears, make sure that it's done in a way that makes sense to your plot and setting. Random encounters that are too random, might be fun, for you, but don't have too many mind bending twists and turns or red herrings, or you'll leave your players confused and frustrated.

Fill encounters with believable characters and creatures, spend time designing each environment to make it feel believable and alive. Think about what elements each environment has in it; is there something to do at each location, is it easy to travel to, what other things can the player characters do in the location? Urban environments can be just as interesting a challenge as rural ones. Consider how you can make an urban location more exciting, dangerous or challenging. It's vital to have locations where your PC's can buy equipment, tools or find rest or conversation after an exhausting encounter or hectic event. You don't need to create a complete map and include every building in your setting. A simple description of what services each one supplies and some notes on any NPC in the area will suffice. Areas that are unimportant to your plot, should be described vaguely. Other features can simply have a list of details, encounters or events on hand, if the PC's decide to explore them. When in most cases most of the material would not be used, it

will save you time and effort.

When placing traps or dangerous environmental hazards, make sure you have at least some warning for your observant player characters. Even if the warning is disguised, it will make the hazard or trap more believable. Use environmental features to guide your players to explore specific areas of your map. If the obstacle appears very difficult, your players may decide that it's not worth the trouble. On the other hand, you could put something the PC needs or wants just past the obstacle they need to overcome. This may be enough to encourage them to take on the task. Forcing player characters to go in a specific direction is not good adventure design, so give them reasons to go somewhere, as well as different options of how to tackle the task. There are two basic ways to make players go where you want. You can encourage them by using some sort of bribe or force them to do something. Sometimes a bit of both can work well. The players may very well want to explore a location that is featureless on your map and will do everything in their power to go there. In those cases, you need to lead them away or give them something to do there. This could be an impromptu side quest, or you could relocate an important plot event to this location instead. Sometimes it's best to let nothing interesting happen and allow your players to lose interest in the location. This will usually make them want to leave an area independently.

I only put essential information on my maps and use them as a type of short hand for the adventure. Maps are useful because it shows where most of the elements of the setting are. If you use a map, you should work out if you can use events and encounters in more than one location. Doing this will enable you to reuse material you have already created and this will make your locations seem more varied. A map is fixed and that's its biggest problem. If the PC's wander off your map, then you need ways to encourage them to re explore areas you have invested in. A way you can get around this is to have the areas around your important locations scattered

with events, hazards or dangerous encounters. By using areas around them, it considerably limits the effects of PC's exploring areas you have not created detail for.



Go over your notes and make sure you have encounters in all your map locations with potential events or obstacles. This will mean you won't be surprised when the adventure kicks off and you won't have forgotten to create an encounter with an important NPC.

Make the game fun and interesting for the players, challenge them, give them what they want but also, make them wait for it.

Make your adventure more exciting and surprising by sometimes designing environmental hazards that appear to be harmless. For example; in a modern day mafia adventure, your PC's have been tasked to go into a police station and remove some evidence. This was meant to be an elaborate break-in for your player characters. Depending on how they decide to do this, will determine how much detail you will need to include in your map of the police station. You could spend a lot of time before the game session, creating a detailed map, i.e who's in it, what each room contains, what areas are protected, where are the police and what are they doing. Yet your player characters could simply set the police station on fire in order to destroy the evidence, wasting all

the work you have just put into its design. You must take situations like this into consideration when designing your locations. There are different ways your players could overcome an environmental hazard. If they are stuck in quicksand, do they have more than one means of escape, if not do you have a way for them to be rescued? Questions like these have to be answered whilst creating your map. Use environmental features to challenge your players and make them think on their feet.

If a location is hidden, you still need a way for your PC's to eventually find it. A good way to do this is to hint at a reward if they go in a specific direction (even if there is no actual reward, it will motivate them to go there). Also by suggest that going to a location won't be difficult or time consuming compared to going to another direction. Alluring features, the promise of a reward or other benefits are a good way to lure and motivate your PC's towards a specific location. Though it's vital to vary any rewards if you give them, even simply allowing your PC's to rest and recover can be considered a reward.

The following task lists, will help you create a map based adventure. It will help you answer important questions that will help you fill in the blanks;

Tasks

- Create a map of all your key moments, events or encounters.
- Pinpoint the main areas where your players can explore.
- When designing your map, you should use the foundations list, plot, backstory, hook and major characters for inspiration.
- Consider where the main buildings, fauna, flora, animals or NPC's are likely to be located.
- Look at your plot and determine where important conflicts are likely to occur.
- How can you guide your player characters to

each important location.

- Keep you plot in mind when you design all your locations.
- Make pivotal plots events or encounters as dramatic and exciting as possible using different locations on your map.
- Use Adventure Sequence Events Table as inspiration for your events and encounters. You can use this to fill out the details of your plot.
- Determine how can your player characters succeed or fail at each event or encounter
- Are there any alternative ways for your player characters to succeed or complete each encounter or event?
- If they fail or succeed, how does that effect your plot?
- Define your NPC's objectives. How do they conflict with your PC's? This should include the times that NPC's are at their locations and also their geographical radius.
- How can they affect your player characters actions.
- What other things can you do to make each key moment or event more fun, challenging, exciting or interesting?
- What possible problems could your player characters pose for the plot. How can you make contingencies for them.
- After you have defined all the key moments, events and encounters, you should use your hooks to create an introduction for your player characters. This can serve as a way of unifying your plot and story.
- Create a flowchart of your plot, one that has alternative plot lines and alternative endings that are easy to follow. This can be an invaluable tool when running your adventure.

Using maps can cause you to rely on them and to build your plot around them, To tell your story you will be depending on your players to go to

specific locations at the right time. This is bound to fail at some point, maybe not all the time but certainly some of the time. Your plot should not be bound to your map too closely. It should be used primarily as a guide, where essential information is pinpointed. Use it as a shorthand to specific features of your adventure. See if you can transfer events and encounters from one location to another. Then simply change them around a little to make them unique. This will save a lot of time and work. The biggest problem a map has is its lack of flexibility, requiring your players to go to locations to experience events, encounters and key moments. The only thing you can do, is to design the features and hazards in such a way that your player characters are guided/lured or motivated towards each location.

There are several methods of advancing a plot with map based adventures. They range from using a combination of triggered encounters, triggered events, site-based encounters and site-based events. Each has own their strengths and weaknesses. Triggered encounters occur if the player character does or does not do something that is required of them. For example; only after your PC has killed 10 orcs will the orc leader (with twenty body guards) challenge your player characters. Your PC could killed the orcs at any location and at any time but only after killing the 10 orcs does the leader orc challenge the player characters. Triggered events are similar to triggered encounters in that they only happen when your PC's do or don't do something specific. For example; your PC's have attempted to hack into a villains computer network. This causes a self destruct sequence to be activated. This will only happen if your PC's attempt to hack the villains network to access his computers. Site-based encounters happen when your PC's arrive at a specific location. For example; your player characters follow a trail in a wood. They come to a junction, one path goes left and the other goes right, If the player characters go right, they will come to a cave with trolls who eating captured humans. Going the other way misses the trolls. Site-based events happen when

your players reach a specific spot. For example; your player characters are exploring an alien space craft, if they go to the engine room and manage to open the security door, they will discover that it is on fire. If they head for the flight deck and open a security door there, the PC's will be ejected into space.

All these features can be used to create elaborate events and encounters. A good mixture of all these types, will allow you to create much more flexible and exciting adventures.

This extra task list should help you when designing specific features about plot elements related to map based adventures;

Tasks

- Determine where on your map the adventure begins and ends
- Determine where your players characters are initially located.
- Use a mixture of triggered encounters, site-based encounters, triggered events and site-based events on your map to give yourself the maximum control and flexibility during your adventure.
- Have some extra encounters or events to add some excitement or influence your adventure when needed
- Use different features to control where your player characters can go and what they can do.
- Is there any large and complex building in your adventure that might require another separate map?
- When placing traps or dangerous environmental hazards, make sure you have at least some warning for observant player characters.
- After the initial draft of your map, review it and imagine your player characters following the plot. Where are they likely to go and see if you have left gaps, weak spot or boring areas in your map.



Advanced Adventure Plots

Advanced adventure plots is the last adventure method described here, its the simplest and most flexible way to design adventures. Unlike sequential or map based adventures, it creates open ended plots which do not require your player characters to follow a specific sequences of key moments, events or encounters. Nor are they limited to your player characters needing to visit specific locations in order to advance the plot. Advanced plots allow for great flexibility for your and your players, as they can be approached and solved in many different ways. PC's and NPC's have objectives and goals that help the plot progresses. For example, in a steampunk adventure, your player characters need to break into a Secret Russian military base. They are working on behalf of the British government and have been tasked to capture an armoured robot. The PC's could achieve this in any way they want. They know where the robots are kept. They could break in and steal one, though this would require a lot of resources and planning. They could find out when one is being tested and try to capture it but this is likely to be very dangerous. They could also sneak into the Russian base and kidnap the designer of the robots. Your PC's are not limited on the specifics of your plot and can attempt to achieve your objective in any way they want to, even if their way of doing it is

completely wacky. This makes your players feel their character actions mean something and gives them a sense of control even if they fail at what they were attempting.

This adventure creation method gives considerable flexibility for your PC's as they can tackle your plot or any situations they encounter. It can make key moments in your adventure exciting, challenging and fun. You also gain as much flexibility as Game master, as you can give your NPC's new objectives or goals when your PC's alter or do something that affects the plot. Even if something goes horribly wrong, you can get your adventure back on track, without too much work. For example, in the previous adventure your PC's have failed in capturing one of the robots, so you have decided that the Russians have sent several robots after them, with an order to kill them. Your PC's have become cornered by one of the robots,. This gives your players a chance to attack, as you have decided to have the robot seizing up and reacting slowly. This gives your players an opportunity to capture it. Though in this case, you would give the player characters less experience points than normal, as the risk and difficulty of the encounter was low. This event also allow your plot to continue which is the most important thing to take into consideration.

Giving important NPC's their own personal objectives allow their actions to be more natural and fluid, making the adventure more believable and alive.

'Triggered Events and Encounters' or 'Location Encounters and Events' combined with character objectives, add a layer of control, which can help direct PC's to follow the plot. They happen when your player characters do or do not do something important. The trigger can be anything; an important NPC getting killed, your player characters finding the right information, the police being called, finding a clue, saving someone's life or your PC's arriving at a specific location at the right time. Whatever the trigger, it should at least have some meaning to plot or to the player characters. This is

what makes Advanced Adventure plots so flexible and easy to create. Some triggers can be dependent on other triggers to work. A simple example is, a car has a bomb in it, the bomb is set to go off in 1 hour but only if it has been activated by someone putting the key in the ignition. Triggered events and encounters and what-if situations allow you to create any plot event or encounter, without the need for maps, or a sequence of events and encounters in a specific sequence. Keep in mind that each separate trigger could not only alter your PC's objectives but also their opponents as well.

Location Encounters and Events, as with map based adventures happen when your PC's or an important NPC arrive at a specific location at a specific time. A location can be as general as a stretch of land in North America or very specific like a closet in a room,, or a basement in a building. For example; in a modern FBI agent adventure, your PC's are undercover FBI Agents. They have arranged to meet a known drug dealer at a bar at the city docks at midnight. Unbeknown to your PC's, the drug dealer is going to be twenty minutes late. As a minor event, you randomly determined that the dealers car breaks down. At 15 minutes past 12 your PC's decide that the drug dealer has failed to turn up, so they leave. What the players don't know, is that several enemies of the drug dealer are at this bar too and an encounter was planned for your PC's to be involved in a gun fight. This would have had consequences for the drug dealer, protecting him from having a confrontation. Your PC's failed to wait long enough and so, when the drug dealer arrives late at the bar, his enemies kidnap him, kill him and dump his body in the woods. Your PC's impatience has inadvertently altered the plot, losing them an important contact. Even though this drug dealer has died, his death may lead to more or even better clues for your players to investigate, therefore keeping the adventure on track and moving forward. Their first task is to discover why the drug dealer didn't turn up. A problem your PC's need to solve before they can continue any further in the adventure. Don't allow your players actions to halt

your plot, use it to make your adventure more fun and challenging. Location based events and encounters tend to be more useful in map based adventures, but they can be useful for advanced plots as well. They can be use to create specific challenges for your PC's in a specific place. By making events and encounters occur at specific locations or choke points you can control where your player characters go and to some degree what they can do. With good design an advanced plot can make an adventure far more exciting, even when everything goes horribly wrong. Problems or failures can be used to make much better encounters and events for your PC's to experience.

The following task list is all that is required to create and advanced adventure plot;

Tasks

- Have a clear objective for your players to achieve in your adventure.
- Give your important NPC an objective or goal directly in conflict with your adventures plot, or just opposed to your player characters.
- Give your PC's alternative things to do, if they are not able to achieve each adventures plot objective.
- Allow your non player characters to use their resources to help them achieve their objectives. These resources includes their contacts and allies.
- Look for places where conflict and tension can occur in your plot and put your PC's and NPC's contacts in each others paths.
- Each time your players character do something, determine what their opponents will do. Then alter your adventures current situation to represent these new actions.
- Uses the Adventure Sequence Events Table to create your initial foundation for your plot.
- If required, add features from the Map Based method, to add a more interesting plot.



Player Character Rewards

Don't be afraid to hand your players something that looks too good to be true sometimes, even though later on it turns out to be a dud. False rewards and treasures are a good way to get your players excited and hook them into your adventure. You shouldn't use them too often though, as it will frustrate your players and they will become less effective later on. Picking the right hook is vital to keep your player characters interested. The rewards they receive for completing the adventure plot should mean something to them. If you do offer a really good reward to your PC's, you have to make sure the difficulty and challenge level in your adventure is tough enough to warrant it. Don't give anything valuable if they didn't earn it. After completing or just surviving the game, PC's will be expecting a reward which normally relates to the hook that got them involved in the first place. These rewards can be anything at all; financial, social standing, promotion, weapons, combat gear, treasure, information or a brand new jet bike. Whatever the rewards your PC's receive, make sure you vary them from adventure to adventure.

After the players have completed the game, review it with them. Did they have fun, did they

enjoy it? Was it challenging? What might they have done differently in hindsight? Where were there parts of it they hated or grew bored with? What did they like about it? Ask them how you could have made it more enjoyable/exciting for them. Finally, start handing out experience points, rewarding players who put their heart and soul into the game and made some progress with their character. Let's say that the PC's killed a horde of trolls that were ravaging a small town. The sheriff may offer his best dairy cows to each of the brave heroes. Refusal could be construed as a major insult, especially if they ask for cash instead. The adventurers might see the cows as useless but wouldn't want to offend. They could think on their feet and turn down the reward saying something like, "Your land has been ravaged by trolls as it is, we couldn't possibly take your cows..." The sheriff might be so impressed that the players make an important friend of him, someone who might help them in the future. A good GM will give opportunities and incentives, sometimes instead of – basic money rewards in order to challenge and interest players.



Certain things look like treasures but really aren't. Something to the untrained eye can seem to be worth a lot of money but is in fact worthless, or it could simply be a white elephant. False treasures can be fun to use, though only do this occasionally as it will just annoy the hell out of your players if you do it often. For example; a PC could spot a brand new sports car left by his/her opponents but unbeknown to them the gearbox is wrecked and is about to blow

after a few miles of use. If they decide to drive it, it could cause an accident.

Again, only use these sorts of false treasures sparingly, especially if the player characters have had a difficult fight. You can also give your player characters unexpected rewards now and again, though you're better off giving them things they need, rather than things they want.

If the game setting has traditional magic in it then the treasure could be magical. For science fiction adventures, for instance, advanced technologies could also be part of the rewards. They should be balanced based on the player characters level or power and be a combination of their needs or wants. Balancing PC's rewards is a difficult thing to do well. If you do give them something, make it only slightly better than something they already have. Very occasionally, give them something juicy, epic or powerful and make it a special occasion. Give your player characters a chance to use this new reward in your next adventure. Big rewards during major epochs in a campaign, can make your players feel like they are making progress. Though in each adventure you should have something special hidden somewhere that can be found by resourceful or observant player characters. This can be an actual hidden treasure, golden statue or abandoned space ship for example. Whatever it is, make it unique to each adventure.

Even if you're creating a typical dungeon and the PC's have a dragon to defeat and a huge horde of gold waiting for them at the end of the adventure, just giving it to them, is not only lazy and unimaginative but is also a really bad reward design. A mindful games master should do something clever with a simple treasure horde like this. A huge treasure pile would be very difficult to transport, especially if the horde consisted of 5,000gp, 25,000sp and a 100,000cp. Imagine how your players would react if local people or another adventuring party find out that the dragon guarding the treasure is dead and that there is a huge pile of treasure waiting to be claimed. Don't just give your players a pile of cash, think smart, give them something they need, not want. If

for example, their vehicle gets damaged, you could give them a replacement, or better still an upgraded one as an extra reward. Don't settle for the obvious, even if the players expected a specific reward. The NPC's who promised it may not be able to give it to them and offer something else, especially if their resources have been depleted. This might be something to take into consideration when an adventure comes to its conclusion.

Think how your player's opponents are likely to protect their goodies. Will they have a lock box, a safe or some big fat orc guarding it? If they have something really valuable, then you need to determine how the owner would likely protect it. Simply hiding valuables is not a realistic way to protect valuables. For example how would commander be able to pay his mercenary army if he has his pay chest hidden in a well. People need to have access to their wealth, powerful equipment or tools. So it needs to be accessible to them as well as being in a good safe hiding spot at the same time.

If the opponents have some valuables hidden, then you need some way for your players to find them. Also, create believable ways your players can get access to their opponents valuables.

Hidden treasures are rewards that are difficult to identify, sell, use or even remove but are very valuable or useful to your player characters. A treasure might not even be recognised by them. It could be something extremely difficult or dangerous for them to handle or use. Whatever it is, it should pose a unique challenge for them. For example; in a modern gangster adventure, you could have a jade elephant statue 2' tall on a table in the villains hideout. The player characters could break in to snoop around but could ignore it completely while they're there, even though it's worth \$2,750,000.

Another example; the PC's opponents have a brand new helicopter sitting on a landing pad somewhere, exactly where the PC's can find it, but no-one can fly it, so they have to leave it. The fact that it was supposed to be your PC's big reward is beside the point. They left it, so they lose out. The

difficulty of them dealing with a hidden treasure should be proportional to its value. A great way to end an adventure is to provide a memorable and appropriate reward for your PC's.

The following task list should help your create good rewards and therefore hooks for your adventure;

Tasks

- Use an item in your adventure to tempt your players
- Vary rewards.
- Have different rewards for different areas or sections of your adventure
- Give your player characters things they need, not what they want
- If you have high valuable items in your adventure, have them disguised, protected or hidden
- Don't be afraid to hand your players some false rewards and treasures now and again
- Make your players work for their reward
- Depending on how well the PC's do, vary the reward they get and make it proportional
- Use your player character background and objectives as a source of hooks, which is then more likely to lead to a suitable reward..



Game Master Advice

Bringing Your Adventure to Life

At each stage of your adventure, your player characters will succeed or fail often. It's important for them to celebrate a minor success and grumble at their losses. Though sometimes interrupting these can keep your players on their toes and keep the excitement flowing. Try to have a good variety of different things happening to your player characters to keep them interested in your adventure. You should covertly give them a silver lining to a failed situation to lesson the effect of a serous defeat. You could interrupt a situation where PC's are about to fail at something really important. That will give them a glimmer of hope. Such things help create exciting moments, these are vital to make your adventure's more fun.

You should always be looking for ways to create drama and action, though too much can be a bad thing, as your players will need time to resolve the more complex elements of your adventure. Try not to have any dead air during your games, unless the players are having fun. Have odd random encounters or events ready at hand in case your adventure begins to slow down too much. If your players are stuck and unable to continue the adventure, consider how you can get your adventure moving again. You could do this by dropping an extra clue for them to find. For instance, have henchmen of the nemesis turn up, who will inadvertently lead the PC's to the main villains hideout.

It's vital that you remember that you have a story to tell as a game master and your player characters are an important part of it. They might not do what you expect them to do, in fact this is what brings your story alive and you should encourage this to some degree.

If your adventure is slowing down a little and your players are becoming a little restless. You need to liven the story up. What do you do? You can

liven up you adventure in lots of ways. For example, you could add an event with either a villains henchmen or the villain himself, or turn minor moment in a major one. Have the villain ridiculing your player characters then gloating and escaping as they try to close in on him, or create an encounter with someone who can give them vital information or some who are obviously withholding it. Create an obstacle that is dangerous to the players. An experienced Game Master will have sub plots running in the background to the main story. This creates a continuation for the players and gives them a sense of other things going on around them. It can also perk up an adventure if the main story slows down. As the players are dealing with one plot, another one can surface. Letting the players choose between different plots, i.e paths, gives them a sense of free will and a sense of investment in the plot they use.

Another good method to use in an adventure is to exaggerate normal elements in your setting. Use them to inject different kinds of conflict and problems for your players to overcome. Add moral choices to obstacles to make them more challenging. During a modern day crime adventure, the player characters are racing after a bank robber in a police car. They turn a corner and knock over a woman with a pram. The woman and child are severely injured. If the players don't stay with the woman and child to nurse them until an ambulance arrives, they might die. If they don't follow the bank robbers they will lose them. Adding moral choices in encounters will make the setting more believable and give your player characters a real dilemma to chew over.

Adventure Creation Secrets

If you still feel there is something missing in your adventure module, the following idea can work well. It's a simple but effective technique I have used often. I write down three random things I want in my adventure. One day my friends turned up out of the blue and wanted a sci fi adventure and I had nothing planned. So I decided to write down the following

words: - Giant Apes, No Food, Ice. This was my initial concept for an adventure. I linked the words together and created the following adventure; The player characters crash their spaceship on an ice-world. They have no supplies and their equipment is damaged. They are lost in the middle of the only continent on the planet. A companion is injured and they bring him/her with them. There are only a few settlements on the planet and only one of those has a space port. The adventurers have to find the space port by navigating ice mountains, glaciers, etc. while also avoiding the violent, semi-intelligent apes that occupy the planet. They have little food and must find some. I grabbed an atlas and used a map of Africa upside-down (with some added distortion) as a guide to the planet. I also picked up a book on survival I had lying around and used that as a reference guide. I created a simple random event table and the adventure was done.



At the point when you have everything covered and are happy with your adventure, other people can run it without assistance. You're ready to create an outline and an introduction. Make hand outs for Game Master, detailing encounters with different conclusions and outcomes and how each affects the plot, depending on whether the PC's completed it successfully or not.

Include explanations of how the player characters got to their starting point and if there are any hooks at this point. Complete your location descriptions, dimensions and lists of inventory items for rooms, caves, dungeons etc. as well as any important objects. Highlight traps, secret passages or things in the location that the NPC's know about.

Make sure you have all the statistics on NPC's, with notes on personalities, quirks, weapons and armour, as well as their skills and abilities. Make note of their motivations, tactics, and actions. Make a list of any knowledge that the characters could acquire or clues, where and how to find them. Make sure you know what will happen if the player characters fail an event or encounter, as well as how this alters NPC's behaviours and actions.

Make suggestions on how a game master can handle different events or encounters. Clearly define the consequences of player decisions during major scenes in the adventure. Also clearly define where players can go at different times during the adventure. Also the reasons why they can or cannot go to these locations.

Also include a guide to how you believe the adventure should be run, important locations and events in the adventure, how the major and minor characters should behave and how the behaviour would change if specific events do or don't occur. Don't include too much information, as too much will overwhelm any game master. Double check you maps and handouts, as well as any information you give your player characters. Suggest ways of increasing or decreasing the game difficulty depending on the number of player characters. You also need to create random encounter tables for each location. The appendices should contain information that has a list of the NPC's. Write up any new spells, creatures or items that occur in your adventure. Remember to include some NPC's, as companions, especially if it's a lone adventure for one player character only. (This is covered in a later chapter). The PC's should be fully detailed, with statistics, skills, spells and equipment for the particular game system designed.

Now go through your entire adventure again, then pass it to a friend to double check or/and ask them for feedback. Be mindful of spelling and grammatical errors. After the game, ask each player for feedback and see if you can improve on the adventure (for another time) based on the feedback. Even if some of the feedback is not all positive, it is still valuable. You can tweak it, adding more elements that your players enjoyed and taking away ones that they didn't. You can add new encounters or events to improve the adventure. Will a stronger plot or hook work better? A lot can be improved and learned through trial and error. As an exercise, you could replay smaller sections of your adventure, or even single encounters. These smaller tests, should give you confidence that the adventure is well designed. Another way to test the adventure is to run it through all by yourself, almost like a rehearsal. This way you can test encounters, events and look at different outcomes. This should help to uncover or weed out problems and conflicts in your plot.

There are two major scenes in each adventure; the inception for PC's and their introduction to the plot. The ending is the other important scene. Each of these scenes require you to make them as exciting and as challenging as possible. This requires careful design, thought and planning. The final scene should be as dramatic and challenging as the PC's can handle! It's a tricky balance and may take a couple of dry runs to do it correctly. If it's combat orientated, you need to infer to your players that their characters could die, even if they succeed in completing the adventure. The more likely your characters face death the more experience/rewards they will gain. Consequentially, you need to allow for your PC's the chance that they may complete your adventure much more quickly and easily than you predicted. If that happens then you just need to make the next one a little more challenging.

A good way to balance an adventure is to judge how difficult your player characters are finding it. Are they struggling or are they really beaten up, battered and weary? Depending on how they feel, you

can reduce the difficulty accordingly. Maybe just for the next couple of events or encounters or maybe for the rest of the game. If your player characters are finding your adventure too easy then you can adjust and make your next couple of encounters or events more challenging. Overdo it, adjust the next one a little then see how it goes. You don't want a total party kill for your next event or encounter. Though you don't want your adventure to be a walk in the park either.

If need be, you could use minor characters, creatures and monsters and see how your players handle these. These minor opponents are valuable, as you can add them when needed, or replace them with major ones if the situation calls for it. If the PC's are badly injured, then only have minor opponents attack them in the next encounter. If at the final scene the party are uninjured and very strong, you could add a couple of extra minor opponents for them to tackle.

The last event or encounter should be the hardest challenge for your PC's. It should require them to use all their skills and abilities to overcome their final obstacle, be it an encounter with a major character, creature or monster, or an event they need to overcome. Whatever type of adventure you want to create, make the final scene something your players will remember.

At this point in your design, you should have all the the elements required to complete your adventure module. If you're still stuck, then review what you have so far and go through all the tasks in each section as see if you have missed out something vital during the creation. Review what you have so far and see if any feature needs more detail, or if plot links need to be clarified. Make sure you know what your NPC objectives and motivations are with regard to your adventure plot. Determine alternative outcome for each event, encounter and obstacle, as well as plot endings to make sure you don't have any holes in your plot.

When you're sure you have a cohesive story and are happy with everything, you need to do a dry run of your adventure. To do this, create an average

adventuring party, then run through each major plot point and encounter and determine where they are likely to fail or succeed. Determine how the combined successes and failures will affect the overall story/plot-line. Once you're satisfied that a typical adventure party can succeed in the adventure, then you're in a position to finalise it.



Unexpected Player Actions

It will happen. Your players will do something to unravel your plot. They could kill the major villain halfway through the adventure or break into the vault and steal the diamonds using ingenious ideas that you didn't even consider. Reward your players for their ingenious efforts. Allow them to outwit you.

The Importance of Combat

Combat should be one of the most exciting parts of an adventure. Hostile encounters with NPC's, will often lead to combat situations. NPC's who enter combat should have their own clearly defined objectives with regard to the conflict. They should want money, food, revenge or there may be pride or territorial issues or they may just be blood hungry. A blood hungry motive is often the easy, lazy and not

too believable way out, so use this motive sparingly. Combat can be exciting and done well can be one of the most memorable experiences of a game session. It's not only important to make combat fast paced, exciting and dramatic but also believable. Have NPC's using their skills and abilities, dodging blows, using stealth and even using the environment to their advantage during combat. Don't rely on combat to liven up you adventure. Use it only in context. Consider the consequences of it for your PC's. They could be injured, lose resources, be killed or it could just simply waste valuable time. They could be fighting whilst their enemies are escaping. Even before combat begins, have your player characters unsure of their opponents actions. Perhaps they will hesitate or are outnumbered. Do they have an escape route? Make the PC's aware of the risks of engaging in combat. NPC's faced with certain defeat will break rank and run away or even surrender. This can cause problems for the players, especially if they need need information from them. This should be used to your advantage when you are designing your adventure. Do fleeing foes return after combat has ended? If so, how long does it take for them to return to the area? If the PC's disengage combat, will their enemies follow and hunt them down.

Tasks

- Why did the combat event occur?
- Why would the losers flee or surrender?
- If the player characters disengage during combat, will their enemies follow and hunt them down, or will they try to take advantage of your PC's escaping in some way?
- Even before combat begins, have your PC's uncertain of and/or unable to predict their opponents actions
- Keep your PC's guessing about their opponents skills, abilities and weaknesses. This will make your encounter more exciting.

- Have your NPC's use their skills and abilities during combat events, just as effectively as your PC's would use theirs.

Role-Playing NPC's

When you're running your adventure, you need to role play all your PC's opponents, creatures or enemies. You will have to think and act as a wild creature, an evil genius or a slow witted orc. How would they behave as the plot moves on? Avoid creating encounters just because you want to use a unique monster or creature. This will ruin the consistency and continuity of the adventure. All creature characters and monsters have reasons for doing what they do. Rather than have them randomly attack your PC's without motivation, honour them, in a small way, by giving all encounters validity. Your adventure is finished, all the encounters are done, and maps are drawn. But before you begin running it, make sure you have reviewed it. Read thorough it again, is everything consistent and believable in your chosen genre? Have you included all the attributes, skills, and abilities of all the NPC's, monster and creatures? Do you have a list of all the objects in your adventure? Do you have a map with all key moments, encounters, and events indicated? Will another GM be able to run your adventure as it stands? Have you supplied all the information required?

Balance

A good Game Master will be able to change the results of an event or encounter to make an adventure more exciting. Consider designing several alternative endings.

If an event or encounter is interrupted or changed in an unexpected way, it's important to keep the plot intact, even if a major character is killed. The easiest way to fix events or encounters that go wrong is to reuse material you have already created. For example; in a science fiction adventure, the player

characters have been ambushed by a major villain, a cybernetic super soldier, second in command in a crime network. He also brings along six of his henchmen. The encounter was meant to introduce a long term character, who is also pencilled in to be part of the finale. The player characters, either by pure fluke or ingenuity are able to kill him and the henchmen. This is something unexpected and not planned for. A poor Game Master would simply fudge the dice and tell the players that the character got away or explain that their clever and innovative attack failed. What would a good Game Master do? Well they could have a new super soldier turn up with a couple of different attributes and tell the players that this was the real second in command. As long as it's done in a plausible, natural way, the players won't suspect a thing. They're still given the full experience points for killing the first guy but now they have to defeat this new one as well. A minor character that the players have not met yet could also be used to take the soldiers place and their level of abilities and skills should match the player characters. Again as long as the PC's are not aware who the major characters are in the game and there are plausible reasons to explain the discreetly replaced one, then they should be blissfully unaware and the adventure can continue. A game master may be nearing the end of a game and every character, creature, monster and opponent has been used but he/she needs one last big encounter. The best thing to do is to reuse encounters, with changes that make it unique. In a previous encounter the players fought three security droids and destroyed them. These droids could be used again with their numbers doubled but their skills halved. There is now a new encounter with little work. For a bigger challenge, the droids could be armoured and have grenades and better A.I. Using events created previously and adding something new can create believable exciting events, off the cuff and with great ease.

Another example; in a pulp spy adventure, the PC's have been tracking a German spy who has stolen top secret documents. The spy is travelling first

class on the Orient Express. The PC's don't know who the spy is. The PC's search all the rooms on the train to find the documents. This part of the adventure design was meant to be a sizeable chunk and supposed to take several game sessions before the PC's characters found the documents. A PC cleverly bribes the conductor to tell him where all the first class passengers of German descent are. In this case, there are only three on the entire train. This information will enable the PC's to complete the adventure in considerably shorter time than expected. To fix this, more random encounters could be added to prevent your players searching the rooms and to slow them down. These methods can be used to a degree but ultimately allowing players the benefit of this new information is much more appropriate. They should be allowed to complete this section of the adventure much more quickly and bask a little in their success. If a GM wanted to be more creative for example, a petty thief, a random NPC on the train, may have stolen some baggage from the spy, with the documents included. Now the players cannot narrow down the search and have to go through the whole train.



Tackle each encounter and event independently of the plot, then see how or if it affects or triggers other events and encounters and how that in turn, affects your over all plot. By determining alternative outcomes to each event, you will easily be able to make new events for each alternative outcome, without too much work. This will prevent you from creating an adventure that falls apart when your PC's do something you had not expected or prepared for.

Vary the events and encounters to change the pace, as this creates tension and drama, keeps your players on edge and creates excitement.



For example in a modern adventure, a group of special forces soldiers guarding a supply base would probably do a very good job of protecting it. If you put some lazy and untrained soldiers in their place, you have a different situation entirely. At the first sign of trouble they are more than likely to run away or give themselves up. Whenever you have situations where an NPC's behaviour affects critical plot events or encounters, have some idea how they are likely to react.

If you think their behaviour would alter a plot because of something your players do or don't do, then you need possible alterations to your story at that point. In the previous example about special forces soldiers guarding a supply base, how would they act if the PC's destroyed the base? They have been paid to protect the base but now it's gone, are

they still loyal to the people who hired them? Would they leave the area, or are they likely to attack the PC's? Have at least a note or idea about how your opponents would react if things go well or badly.

Giving your players more options requires little work and effort. For example, a science fiction adventure starts on a space station on an alien planet. The PC's express a desire to travel to other planets. You need to have details of important locations your PC's could go to and what they can do at each location. Make an encounter and event list of possible things that can happen and you should be able to provide your players with a consistent adventure.

Creating Campaigns

Campaigns are an epic unified story that consist of a series of adventures. It has similar themes, settings, characters, creatures and locations running throughout. Campaigns are designed to level up your player characters, from creation to high level. They are ideal for players who like consistency in their adventures and who enjoy seeing their characters grow, develop and become powerful. Good campaign design requires you to create several different opponents of different levels, power and resources. As your player characters level up, they face new challenges and situations. It's vital to create NPC's, or groups of NPC's that your PC's cannot defeat at the current level and experience. A sort of nemesis. That way, they have something to aim for and always have some foe they are unable to defeat, until such a time that their skills are honed and enhanced. A themed story helps develop a consistency for your PC's. As they play throughout your campaign, they will learn where the settings, features and dangerous areas are. As well as who the major NPC's are and have a good overview of their abilities, traits and behaviours. Designing a campaign requires you to create a complete setting and depending on the genre, you might need to create a whole world, continent or series of planets for your players to explore. This will take a considerable

amount of work. It's a good idea to break your campaign into different levels or power zones. This will allow you to work in a confined area, simplifying your work load. You should allow major NPC's, e.g your player characters primary opponents, to grow in power and resources at the same rate as the PC's. This will make your campaign feel like a living growing world. Begin a general overview of your campaign, then break each level or zone into different sections filling each one out with vague descriptions and notes. After you have an overview of your campaign and its main regions and zones, you need to choose elements one by one, expanding each by filling them out with major characters, features and backstory. Check that each new thing you add is consistent with the setting. Use the same opponents as often as you can. See if you can link different individual adventure modules together by using the same characters, buildings or other features to keep it thematic and familiar.

Making Better Adventure Modules

The biggest problem you face when creating an adventure, is knowing how much material you really need for it. This depends on how much information your players will gain and how much they really need to know.

Players rarely ever get to know more than a third of the material you create for your adventure module. They will either not explore all your dungeon, or meet every single character, monster or creature. They won't read every single note hidden in drawers, they won't spot every clue, decipher every ancient document or find all the treasure you have laid out for them. Consider the last adventure you hosted, how much did your player characters get to experience? Was it as much as you hoped or expected? Inexperienced GM's may find themselves with feelings of crushing disappointment when they first start running games but as time goes on, these disappointments become less, they are brushed off more easily and thinking on the hoof becomes the

modus operandi. Also, when you're creating the backstory to your adventure, how much do you really need to write? Five pages, ten or more? In most cases one page is more than enough with a few bullet points. For major characters, monsters or creatures, a paragraph is more than enough.

Better Hooks

Choosing hooks that excite your PC's can be a challenge. Good ones either promise tasty rewards or introduce an immediate threat to their friends or family. Hooks that are related to your player characters backstories are also good ones to use and keep them invested in your adventure.

An example; You have bought a new adventure module and want to run it for your next game but your players want to continue with your the current adventure and defeat their prime opponent. You decide to replace the head villain with their nemesis and it makes everyone happy. You don't have to even let your players know your using a new adventure module, as long as your able to create the same atmosphere and feeling of your previous adventures.

Reuse NPC's and opponents that PC's have previously encountered. Perhaps a minion who was defeated in a previous adventure resurfaces, to threaten and wreck revenge on your PC's. The only requirement is that the NPC dislikes them for some reason. It doesn't have to be mutual. A minor NPC who has been defeated could become more powerful over time and more able to defeat your PC's and it's also a challenge for them.

If you have a great adventure planned and believe the PC's would enjoy it but you know they might be reluctant to try it, you could disguise what the adventure is about. Now this might work but to get some investment from your players you could have contacts turning up, loyal allies from the PC's past or heroes that the players look up to. Perhaps the PC's realise that they will need their help to complete the adventure. Even though they may still be

reluctant, the characters will now have some investment in it.



Another technique I have used is to promise something that the player characters have desired for a long time as a reward at the end of the game. You don't have to give the reward and in most cases it's not a good idea to. Their nemesis could steal the reward and run off with it at the last minute. This could annoy your PC's but it will motivate them to go after the villain and get their reward. Though this time you should consider giving them it, or at least some part of it.

If the player characters are still not interested, have one of their contacts, friends or heroes from their past killed due to their negligence. This could cause a major loss of status, respect and honour and cause some remorse and guilt, which might eventually prompt them to do the adventure!

Consequences of Actions

For every action there has to be some form of consequence. If PC's injure someone, consider if it is against the law in the setting they're in, or is it perfectly legal? NPC's should react to PC's depending on how they behave in every day life. This can be either positive or negative depending on the player characters actions. If they have been chaotic, leaving destruction in their wake or are indiscriminately killing people, the authorities may be alerted and may even arrest the PC's. How far will NPC's go if they retaliate? If a major NPC is killed or severely injured by PC's, consider how the law, or other NPC's like contacts, neighbours, allies and family will react. Consider how long retaliation will take, and how extreme it will be. Every opponent PC's face will have their own code of conduct. How far will NPC's go to protect themselves? Consider the dynamics of predators and prey, criminals and victims. Remember most NPC's are normal people going about their business. Even major NPC's have normal feelings. Bearing this in mind, how would an NPC react if a loved one was killed by a player character?

Have NPC's react to PC's differently, either positively, negatively or indifferently. If vengeance is taken, will it affect the whole party or only one PC? Every opponent needs to be there for a reason. Predators need prey, criminals need victims. Crime needs order. Balance your world, make your NPC's have reasons to exist, reasons to be at a place, at that time.

Life and Death of a Character

One of the important things to remember is that PC's are the stars of the story. If they die, then the Game Master has no story to tell. If the death of a character was accidental, then the Game Master could fudge the dice result and then that PC is not dead, only seriously injured. This could work well for the GM too as it would give the players a problem to deal with. Injured characters will slow an adventure

down in some way. It's important not to save PC's lives all the time or you reduce the value of death. Only allow them to die if they make very foolish mistakes or are belligerently and deliberately facing hordes of mobs (knowing you will save them and if the player character is battle hungry by nature, they should have the skills and courage to get through this without too much bother). It can be traumatic for a player to lose favourite characters. A good Game Master can lessen the blow by making the character's death mean something. Never let a character die because of a bad dice roll, especially when the death would be meaningless. If the character dies because they have taken a great risk or gamble, let them die but in a meaningful way.

There will be events and encounters that may cause a player character to die unexpectedly. You should consider if killing the character is warranted. If they have had several warnings and were given a fair chance to avoid the event/encounter, then you should allow the death to stand. If the event/encounter caused an unexpected death, then you should change it so they can avoid it, or have the death reduced to a severe injury instead. For example, in a pulp adventure; a character is in a jungle running from some natives. A GM explains that the natives are gaining on them. The player says he will get his character to run faster. The GM warns of some cliffs ahead, perhaps a sheer drop to certain death but the player chooses to ignore this and keeps running. The PC comes to the edge of the cliff. The GM asks the player to make a saving throw, so that his character grabs onto some vines that are around him. This a good way for a games master to prevent a PC's death. The GM has given him a chance to save his character.

Encounters or events that cause the death of a PC when they have no chance of preventing it should not be in any adventure, unless they have had several clear warnings. Adventures should be challenging but it's no fun if a character dies. Consider injuring them instead, as this is still a negative consequence to a negative action. Allow the player to take part in the adventure but at a reduced

ability. If they are wilful and act stupidly, deliberately risking their lives and those of other player characters (and deliberately reducing the enjoyment for them) then they are asking to be killed and that is what you should do. Alternatively, simply remove them from the game and if their behaviour does not improve in future games, don't let them play.



Better Safe than Sorry

A good Games Master should have a reserve plot set aside in case the PC's are not interested in the planned one, or they don't follow the hooks. If they are wandering around and not doing anything in particular and your current adventure starts to ebb and lose its momentum, how do you get it back on track? Giving players too much freedom can sometimes backfire. There are a few methods to get an adventure back on track, first is the simplest; use a very powerful creature, monster or large group of NPC's as an obstacle, blocking the PC's way and forcing them to return to the location you want them to be in. Another method is to have a trail of money, gold or equipment leading them back towards the plot.

The final method is to have a mini adventure ready to go. This comprises of a simple plot and hook that are attractive to the player characters and also a couple of events attached to it. Have this mini plot right in the middle of you main adventure. You don't

need to use it unless the main plot does not interest your player characters.

Moving the story on

It's essential to keep your story moving. It needs to be paced so that players are not bored but also not too fast that they can't keep up or have time to enjoy the adventure. The best time to move it on and use the next encounter, is when they have exhausted all their clues, don't know where to go, are lost, appear bored or restless and are not role-playing.

Saving the Enemy

Imagine you have created an incredible adventure that encompasses several plots, twists and puzzles. It covers a huge area and after 5 minutes the PC's have caught the story's main villain. What do you do? Well, the villain could escape from the clutches of your player characters! Make the escape realistic, have the enemy kill or injure other NPC's to escape, or injure a PC. The villain could also use cunning and guile to outwit the players at the last moment of capture. If an enemy is being arrested, they could be released due to a legal loop hole, a bribe, blackmail or because they are best friends of the judge!

Only at the end of the adventure should you allow the players to succeed, otherwise you will undermine the adventure and lessen the players fun. Don't allow them to defeat an enemy too early. Powerful or clever enemies will always have a back up plan, if threatened with capture. They will have a good support system. i.e contacts, henchmen and minions. They will hide, regroup and seek revenge later. Depending on how cruel or evil they are, they will make sacrifices (usually other people) to escape.

Simple Method

Sometimes a simple story is all you need for an evenings entertainment. A complex plot with lots of

twists and turns could be the worst type of adventure to run, especially if it's a short one. One that has a sequence of events and encounters that need to be followed to complete, is the easiest to create. It is clearly structured and the objectives are easy to follow until the story ends. This approach is the easiest but has some inflexibility. If created correctly, it can make for a dynamic fun adventure. This technique is ideal for building the skeleton and foundation for any adventure module. It's good for creating stories that have a clear beginning, middle and end. Also this method allows for progress which is independent of PC's actions.

For example; in a fantasy adventure, a group of rebels have been spotted and the player character's have had a previous minor encounter with them. The rebels goal is to visit three small villages over the next week to steal weapons and supplies. Then, after about a week or so, they plan to raid the keep of the local sheriff. If the player characters successfully prevent the raid of at least two villages, the rebels won't have enough supplies to attack the keep. So the course of events only come to pass dependent on what the PC's do or don't do. Another good example of this is where a plague slowly spreads across a land and the PC's are occasionally told about its spread over time. They can decide to become involved or not but the plague will grow steadily, regardless. If the PC's decide to do something about it, they may be able to prevent the spread and may even come up with a way to eradicate it completely.

Other Adventure Enhancements

With the work you have done so far and the techniques you have used, you should be making progress. The following idea works well when you only have a vague idea of what you want to do, get stuck or can't find any inspiration. It's a simple but very effective technique I have used often. I wrote three random things I wanted in my adventure. For example; I wanted a sci fi genre; I wrote down the following words: - Giant Apes, No Food, Ice. This

was my initial concept. I linked the words and created the following adventure:- The player characters crash their spaceship on an ice-world. They have no supplies and their equipment is damaged. They are lost in the middle of the only continent on the planet. An NPC, an ally of the player characters is injured and they must bring her with them. There are only a few settlements on the planet and only one of those has a space port. They have to find it by navigating through Ice Mountains, glaciers, etc. and by avoiding the violent, semi-intelligent apes that occupy the planet. They have little food and must find some. I grabbed an atlas and used a map of Africa upside-down (with some added distortion) as a loose guide to the planets geography. I used a book on survival as a reference guide. I created a simple random event table and the adventure was done.



Unique Opponents

Applying this technique in order to add some opponents is just as easy. For example, create a boss character and pick a common type of creature and give them a twist. We begin with a goblin and change this a little. How about making it an extremely fat female goblin who is also very strong and carries a huge spiked mace. She as strong as an ogre, which makes her a powerful but unique opponent.

A group of orcs have been sent by the female goblin boss to capture the PC's. They are a gang of 12 orcs, all brothers and are very loyal to each other. They wear poor armour made of bits of tough leather, half of them carry clubs and the rest have bone daggers. Nothing interesting yet, so lets really add a twist. To begin with we will make them all nice guys, who love fishing and get on okay with humans. They can be bribed if approached carefully. If one of the orcs dies, the rest will attack the character who killed their brother. They have not been paid by their boss and they're eating horrible food (yes even orcs like to eat nice food now and again). Because of these condition's, they don't do their duties well, are not motivated to fight and will avoid any encounters with the player characters.

In another example, there are three troll children in the woods who have been abandoned by their parents. They are hungry and scared. They don't want to fight the player characters, they only want to steal food from them.

The above method can be used to create an infinite number of characters simply by choosing a basic character then adding a twist. Add something completely unexpected. Make a goblin a happy little chap, or turn a priest in a mean old man who drinks all the time. By adding something unexpected, something plain can be turned into something unique, with very little extra work. This might seem obvious but most people simply choose to add fantastical creatures or characters to their adventures in order to resolve this problem. Real life is always infinitely more interesting. In a modern setting, what's more

frightening, a vampire or a homicidal psychopath? It all depends on context and on how you use them.



Give characters or creatures abilities, skills and attributes that you would not expect them to have. Vary all your characters by adding individual personalities, quirks and traits. This is especially true if you're creating an alien for a sci-fi adventure. You begin with an initial idea of a hairless humanoid rat alien. By itself, it has no depth or real other-worldliness about it. Our first step to improving it would be to make it quite fat. Next we need to give this creature a quirk or trait. How about we make them extremely sociable. They like haggling and outbidding others to show their intelligence. They

gain social prestige by doing business deals. These initial changes could still be improved. Lets add something unique to them. They could have a huge appetite and need to eat high energy foods to think clearly. Sweet things increase their mental alertness. This causes them have a sweet smell about them. So far, not bad, but it's still not very alien. We could give these creatures a unique communication method, let think about this, what if they communicate by smell? There is gas with hormones in it that come from their digestive system. Yes, fart communication. How then would humans communicate with them? This is okay so far, but lets add one more element, we could have these creatures urinate when they finish talking. Their living environment/habitat is covered in pools of pee. So you will certainly know where they've been when you find lots of sweet smelling urine and a flatulent aroma. This final element to our rat alien makes this creature quite unique. When creating your own creatures, monsters and characters, try to make them plausible. Keep the design consistent and your players will be thrilled by them. As you add each element, see how this helps define your creature, monster or character and makes them well rounded and believable.

Creating Excitement

The most important thing to take into consideration when running your adventure is to keep your players excited and interested. This can be done by making every key moment, event or encounters different from the previous one. It also means making each ones difficulty and challenge unique, this will make great moments of drama as well as varying different levels of danger. One of the best kept secrets in adventure creation is to make your players think they have options and choices but in reality they are following a story created by you. This does not mean you're railroading your players, it does means you are keeping them interested in your plot. It's vital to allow your players to have some choice during your adventure, as sometimes your

PC's actions can lead your adventure off in unexpected directions, allowing it to wander off in interesting ways. Allowing your PC's some choice will keep things exciting not just for them but for you as well, as you will never know how each game will play out. It's vital you keep your players interested in your plot. This can be done by adding some choice and flexibility to your game. Allow unexpected things to happen, as this will keep it fun for everyone involved. For example; you're running a modern low powered superhero adventure; a major super villain wants to steal a very rare metal in order to create a super weapon. He was introduced to the PC's early on in the adventure and meant to heckle them, then escape with the stolen rare metal. During this introduction encounter, one of the PC's was able to capture this villain in a unique and imaginative way. This is completely unexpected, what do you do? In this case, after the heroes hand him over to the police, his henchman break him out of jail. You could pretend that the PC's attempt to capture the villain failed, though this is a poor way to handle such a situation. You should reward players if they succeed in situations like this. A better design for the introduction would be for your PC's to be introduced to the villain after he has stolen the rare metal and heckle them over video or radio instead. When the adventure begins, they receive a transmission of the villain smug and gloating. This prevents him from being captured physically and creates tension. The insult (hook) could provoke your PC's to go after the villain. Players want adventures that are exciting and challenging but they also want to tackle problems in any way they can. Even if the PC's tackle the problem in the worst and least efficient way, this is not the point, the point is that the players want to feel like their characters actions mean something. Good adventure design takes this into consideration. One way to do this and create excitement is to give your PC's an urgent choice. If they hesitate or dither then have something happening because they didn't act. Use this to create drama when urgent action is required.

Importance of Success and Failure

The most important thing to remember when constructing an adventure is not to assume that your PC's will or can complete it. In fact they are likely to fail when you don't expect it and are likely to succeed when you think they will fail. Determining the right balance of difficulty and challenge isn't easy to do but you can increase the difficulty or reduce it, as your adventure progresses. One example that comes to mind is one where I had created a new creature; a bat that had the same abilities as a vampire, it could not be killed with a conventional weapon. During an encounter, three PC's were attacked by four of the vampire bats. They were taking a lot of damage and realised that they might all be killed, as the weapons they had were virtually useless against the bats. I had to think on my feet to prevent the PC's getting killed. When one of the PC's made a bad roll, I got his character to trip and nearly fall into the camp fire. Sparks flared up and injured one of the bats. The player then realised that fire caused them harm. This enabled them to scare off all the bats, with only one player injured. I orchestrated an accident to come out of the bad dice roll, to help the players out, without reducing the danger of the encounter.

Deadly Situations

An adventure without danger or risk will in time become boring and dull. In order to create really exciting adventures there must be moments that directly threaten the lives of your player characters. If there is no true threat or real risk of your player characters losing their lives, it will lessen the excitement and challenge of your adventure. There should be events and encounters that can kill or seriously injure your player characters.

Choices

Without choice and options, your players will feel they are being railroaded. There must be

genuine different paths that they can take and these must be meaningful. These choices should have a significant effect on the flow of the adventure to have any meaning. Don't just offer choices to your player characters, allow them to decide what they want to do and even how they want to do it. Of course, if they choose not to do anything, that is still a choice.



Pacing

It's difficult to decide if or when to interject something into your adventure when the players seem unable to continue. As long as they're having fun, you should not interfere or disrupt it. You should only interject when your players are bored or their characters are completely stuck. Even then, you should only do as little as possible to get your adventure going again.

Creating believable NPC's

Always consider your NPC's goals compared to the PC's. How would they react in a dangerous situation? Not many people would fight to the death in a normal encounter. Don't make NPC's do it, unless it's important to them or their goals. Only a few people enjoy combat. NPC's will need a good reason to put themselves in harm's way. All NPC's

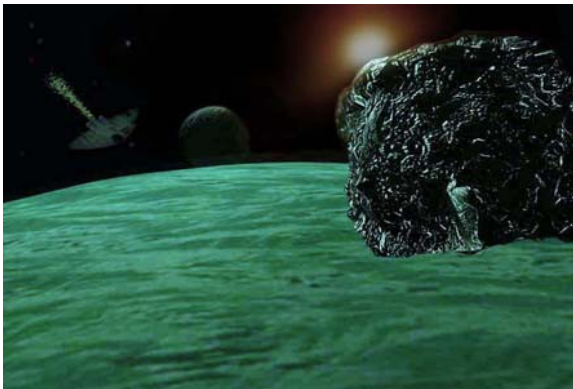
should have a sense of self-preservation. So if in a combat encounter, it looks like the NPC is going to be seriously injured or killed, they will either try and escape or beg for mercy instead. Occasionally, if the NPC's are intelligent or have vital pieces of information, or something valuable, they might try to bribe the PC's.

Conditions when NPC's will fight to the death;

- Ultimate combat between the players and their arch-enemy/nemesis
- People who duel
- NPC's who believe their sacrifice will mean something. e.g honour and martyrdom.
- Some (but not all) people defending their homes or important places
- Some (but not all) people defending their lives
- Some (but not all) people defending others
- Professional soldiers and mercenaries
- Code of ethics, gangs, warriors
- Criminals, i.e hit men and assassins.
- Bodyguards
- NPC's under the influence of certain types of drugs/alcohol
- NPC's protecting their young
- Cornered animals
- NPC's filled with overwhelming loss, rage, sadness, grief or other strong emotions
- Starving NPC's
- NPC's in physical pain
- Mentally ill NPC's
- People with strong political or religious beliefs
- Do fleeing foes, return, if so how long does it take?
- How do NPC's behave under different situations?
- Novice NPC's will do the minimum they need to do, unless there is good reward Keep their reactions simple but reactionary. Have them use simple tactics.

- Experienced NPC's. They are brave, daring and cunning. Use their resources more effectively as they are tactical and combat experienced
- Veteran NPC's. They are careful, clever and manipulative. They know how to survive and plan their attacks. They use less experienced NPC's. (e.g underlings and henchmen) to do their dirty work. Use their resources more effectively They are tactical and combat experienced

It's more realistic if NPC's faced with certain defeat, break ranks and run away or surrender. This can cause problems for the players, especially if they need to get information from the NPCs. There are basically three ways NPC's react to a dangerous situation, Freeze, Fight and Flee. The more experienced an NPC, the less freezing or fleeing they are likely to do.



When Player Characters Die

When player characters die unexpectedly it can upset the player and of course disrupt the game. So how do you prevent it? This is important if the death happens randomly from a game effect, rather than from a players actions. If the PC acts stupidly or deliberately attacks an overpowered enemy, knowing

they will die, then that's a different story. The only time you should save a player characters life, in those circumstances is when their opponents or rivals benefit in some way. Here are some examples ;

- The enemy, opponent or rival gains some important resource
- The enemy, opponent or rival gains some important weapon or armour
- The enemy, opponent or rival pauses to gloat, insult and humiliate the character
- The player characters will suffer some permanent hardship (Don't punish them for another player characters behaviour)
- The enemy, opponent or rival negotiates with others player characters or party to give up something important
- Have the reckless player character captured by the enemy.
- Have the reckless player character severely injured or suffering a permanent or long term wound
- The enemy, opponent or rival retreats to regroup, empowering themselves.

It's important not to kill PC's too often, though if a players characters is foolish or makes a bad error don't hold back killing them if the situation warrants it! It should be a rare event. Instead, if possible, take something precious away from the reckless player: items, henchmen, status, something of value. Losing these things is quite painful to players. It's enough.

Moving the story on

The GM needs to to move the story on at the right time. This is usually when the PC's can't continue at the current pace. Perhaps the players need to travel or do some research that could take some time. Skip these episodes to speed up game play and make it more exciting. If the players become restless, work out why, are they stumped with the current

obstacle, or just bored? If so, pick up the pace a little. Advance the story and see if that sparks players interest again.

When to move the story on;

- When the PC's are unable to act
- The players are bored or restless
- A character is seriously injured and is waiting to heal. Allow them to heal and move the story on.

Saving the Party

This is similar to saving a player character. The GM must do this very rarely and only to stop the game ending prematurely. Give PC's the minimum of help possible. There are several ways of doing this effectively. Try and not let the players become aware that you're saving them from certain doom. Make it appear as though this is a story element. If the players realise that you always save them when they are at risk, then they will consciously or subconsciously take advantage of this. They will start to take bigger risks and more often. In the end they will either succeed or you will get annoyed with them and kill the party. If you're going to save them, take something from them that they value, either treasure, items, or have them fail their objective.

Traps

You must to be able to justify using traps. They could be natural, like ice covering a river or a hill covered with snow, ready to collapse, or even an animal trap set by a hunter. How deadly is each trap? Are they meant to slow the player characters down or are they actually designed to kill or injure.

Traps can be obvious like a mine field with a warning signpost or hidden like quick sand.

Descriptive Text

Don't create any descriptive text that is longer than one paragraph, as your players will be able to retain information more effectively that way. If you need more descriptive elements break it up and only describe things in more detail when the players ask for it. Keep your NPC descriptions to the maximum of a couple of sentences. Simplify your room descriptions and their details. If the room has special features, keep their descriptions simple.

Players characters weaknesses

In order to create challenging obstacles and problems for your PC's, you need to design them with their weaknesses in mind. This will make them far more challenging as it increases the difficulty of encounters and events. This should be used with caution though. For really difficult key moments you should consider giving your PC's opponents weaknesses that your PC's can exploit.

Improvised Game Mastering

Try not to keep looking at your game mechanics notes and rules, as this will effect the flow of your adventure. To prevent them being stilted may require you to improvise and make quick decisions to keep the game moving. Don't make clues too easy to solve or plot lines too obvious. Try not to consult the adventure module when running the game and ad lib as often as you can. This will make for a more fluid and fun adventure. You will be surprised at how little you will need to consult the adventure module when you run a game. Take quick peeks at it when players are busy talking between themselves, rather than when they're looking expectedly at you. When they do something unexpected, relax and see where it goes. If they do things not covered in your adventure module, then as long as you keep things consistent and believable, think on your feet and make an educated guess.



Backup Adventure

Sometimes no matter how interesting or exciting your adventure is, your players characters may become distracted and wander off to do something else. In such cases you need to have an alternative adventure on hand. Keep this adventure separate from the main adventure so it does not effect the plot. This back up adventure or side adventure should encourage your player characters to become interested, motivated and invested again, allowing you to return to the main adventure in due course.

These can also be used to keep your player characters busy in case they are able to finish your main adventure more quickly than expected. This side adventure can be just as exciting and dramatic as the main one. The more personalised it is. i.e related to specific characters backgrounds and motivations, the more likely they will be interested. If you're running a campaign or a sequence of themed adventures, use a recurring character, villain or nemesis as the main opponent in the side adventure. It doesn't have to be very long or complex, it only has to keep your PC's

occupied for a short amount of time until you can get them back into your main story. You can also have more than one in a particularly long or complex game. A good GM should also have a reserve adventure set aside should the current adventure start to lose its momentum or it is completed more quickly than expected. Give your players freedom to choose whatever adventure appeals to them. If they are already excited and invested beforehand, it makes your job easier. It can also revitalise the current adventure because you will have time to rethink it and add some zest to improve it.

If your player characters decide to abandon the main adventure, it's a good idea to have a couple of extra mini adventures to keep them busy. One that requires an individual characters particular skill set, is another way to get at least one player characters interested.

Tasks

- Use a recurring character, villain or player characters nemesis as the focus.
- Have the side adventure much shorter and less complex than the main plot
- If you require more than one side adventure, make the plots different and don't overlap them too much
- It's vital that within the side adventure, there is a way that allows for player characters to get back into the main adventure.
- Have several side adventures that are designed for different player characters skills and abilities as well as something from their individual backgrounds. It is one way to pique individual PC's interests.
- Use any of the adventure making methods to design each adventure
- If you find yourself not using any side or extra adventures, just keep them on hand for the next one.

The players characters nemesis

Now you have a seed but need to add fertilizer, something that allows the seed to sprout. This is the Nemesis, a fertilizer that is foul, that helps the seed grow. Most adventures should have a strong antagonist, an NPC who is much more than a simple villain. A GM can simply throw two-dimensional foes against the PC's all day long, but if he/she wants to put players on the edge of their seats and really inject some interest, a solid Nemesis is required.

The Nemesis repeatedly thwarts the party from achieving their objectives through direct actions or the actions of his minions. Each minor victory or failure the team has against this enemy will only increase their desire to kill, imprison, or otherwise bring the Nemesis to justice. The Nemesis also helps tie one game session to the next by providing a longer term goal.

The party will always have to make a series of attempts to overcome the Nemesis and complete the adventure. No matter what kind of Nemesis the GM pits against the team, he or she must constantly evade total defeat for a long time. The party might defeat many lesser foes and even win every battle against a Nemesis, but undergo circumstances that allow the Nemesis to be removed from play without a series of failed attempts by the team. If a GM hands a Nemesis to the party on a plate, there is no challenge and the party will feel no great sense of victory. Strong feelings about a Nemesis only come after failure.

Keep the Nemesis at least one step ahead of the party. It causes frustration, which usually leads to the group becoming more determined to overcome the Nemesis and it may be their sole purpose for a time. Continue to keep the Nemesis just a hair's breadth away from capture, death, or imprisonment until the moment is ripe to hand him/her over. Choose your Nemesis carefully. Put at least as much time into the character as a player puts into his/her character. More details will have to be added than a normal NPC: take into consideration Strengths and

Weaknesses, Friends and Foes, Goals, Quirks and Traits. Leave plenty of room for other details as the adventure progresses. One last thing you might consider is to create a secret ally of the team who is also the enemy of the Nemesis. This ally could swoop in and rescue the group if they get in over their heads. Some seeds will wither and die, some will bloom into mighty trees. The interactions of the players and the GM during the session, provide the water and sunlight that cause the seed to bloom and grow. The players direct the growth of the adventure in the same way a gardener prunes limbs from a tree, deciding which direction the tree will grow and how tall it will reach.

Before you decide to retire a Nemesis, make sure you've wrung as much adventure out of them as possible. Eventually though, after many sessions, close calls, near misses and other frustrations, let the team have their day. Once you decide it's time for a showdown, have an elaborate and thrilling chase or fight in mind and have it at least partially sketched out towards the end. The GM should never let the players down. They've been thwarted no end throughout the game; now they deserve an apt and emotionally satisfying conclusion. Draw out the pursuit or battle for as long as you can. Throw obstacle after obstacle in their paths, exhaust the party and then finally give them what they've been waiting for. Allow them to say what they want to say to the Nemesis before the absolute end but even with players who like a bit of drama, this might mean an extended dialogue. Even players who are all action and no talk will want to hurl one last quip or insult at their dreaded enemy. Lastly, give them a lengthy and satisfying description of the downfall of the Nemesis. At this point the players will be hanging onto your every word. This is like a classic action movie climax. Everyone is out of ammo and a hand-to-hand battle ensues, or the protagonist and antagonist drop their weapons and duke it out to determine a winner. It may sound corny now but during the game it works a treat! Once again a GM should consider using the Nemesis in other ways before letting the team kill

him/her off. They can be turned into a temporary patron or ally of the NPC's. Then, after a period of alliance, the time will come for the Nemesis to betray the team. A new cycle begins. Try to work in a new one well before the current adventure closes off. This is a great way to change the pace and focus of the campaign entirely and take the team in a refreshing new direction.

However, don't close off a particular storyline entirely if you feel it is working well. If it ain't broke, don't fix it. Continue to work within an existing storyline by inserting a new Nemesis. Good sources can be found among the bosses or superiors of the current nemesis, enemies who can step into the power vacuum created by the departure or waning power of the original. These can be siblings, parents and other close relatives, friends or allies.



Combat and its Consequences

Done properly, combat can be an edge-of-the-seat, vividly intense experience. Done poorly, it can be an excruciatingly boring slog through tables, charts and rulebooks. Certainly most RPGs revolve around combat. However, the worst adventures rely entirely on one brawl after another with no story and no point other than an endless treadmill of experience and treasure.

That just doesn't make sense. Yes, adventures should be bigger than life but in each combat the opponents must have a sound basis for engagement.

Morale and Suicide Attacks

Pretty much everyone prefers to be alive. I've said this a couple of times but I'll say it again, for good measure. Few enjoy fighting and fewer still will fight to the death. To put themselves in harms way, people need a very good reason. Animals are likewise cautious about fighting. Yet many throw an endless series of foes at a party, foes that always seem to battle to the last man despite the odds. Enemies should have a healthy sense of self-preservation. It doesn't make sense at all for a low-level poorly paid guards to put up a fight against a strong foe. They'd run for help, or just run. Of course, there are a number of exceptions to this rule. The Fighters to the Death Table, lists all of the ways I could think of that a person or animal would put their lives on the line. When faced with overwhelming odds, or when the tide of battle turns, most enemies would run or beg for mercy instead of attacking on and on like automatons. Of course, combat can end so quickly that there is no chance of escape, as in some of the classic samurai sword-fighting movies. The hero is surrounded by multiple foes whom he dispatches in seconds. Unless the circumstances are unusual, living things are rather more concerned with emerging from a fight fully intact and alive rather than badly injured or dead. Combat should reflect this fact.

Cause and Effect

The actions or inactions of the characters must have an effect on the game world in later sessions. The characters should actively shape your campaigns. Keep the effects the characters have upon the world, reasonable. A GM should resist the urge to make a big deal out of low-powered NPC's actions, while allowing for larger changes when powerful characters act. Reputation is one way to restrict change. Think of reputation as a ripple spreading outward on the game world. The larger the action, the faster the ripple spreads and the larger the effect. What creates (or changes) reputation? Consider any good actions; failed actions; actions that affect people, make people laugh, or remove or add evil. Basically things that people like to talk about. As this talk spreads, the heroes will come to be known for their exploits. If the characters actions come to the attention of some kind of organized news media (or a troubadour in a low-tech game) this adds force to the ripple, rapidly accelerating reputation and recognition, with both pleasant and unpleasant side effects.



When a reputation changing event happens, ask yourself, with an eye towards introducing more conflict, "Who might benefit from this?" and, "Who

will suffer?" A sudden influx of wealth to an area or person might bring on all manner of con artists and/or opportunities. A hard-won magic item will draw unexpected and unwelcome attention from thieves and potentially those with a claim, legitimate or otherwise, to the item. Likewise, when PCs undergo changes in fortune due to the actions of the party, consider what effect that might have on the game world. A defeated Nemesis might create a power vacuum or introduce angry students, mentors, or family members hungry for vengeance.

Splitting the Party

Sooner or later, one or several players will want to separate their characters from the main party. The players may decide to split up to pursue two goals simultaneously, events may lead to an accidental separation. Splitting the party should be avoided. As the group that isn't actively playing is going to get bored fast. What's a fair and reasonable way to stop play with one group and start with the other? The longer a Game master is attentive to one group, the more bored the inactive group becomes. In some cases it make sense to quickly split some characters from the main group. If you have separate groups, give each an equal amount of time.

Self-indulgent Players

The self indulgent player is a player who cannot work as part of a team, who is normally selfish and deliberately makes their characters go off to do solo adventuring by themselves, demanding the same amount of time as everyone combined. This is the worst type of player to encounter, don't play with this type of player. If they have a habit of making their characters go off by themselves, then put them in situations where they cannot, or doing so will be very dangerous for their characters. Though the best option is to not let them play in your games.

Railroading

Avoid railroading your player characters. If your adventure is not going to plan, guide them to the plot, bribe, threaten or even scare them. Whatever you do don't force them through your adventure path. If players don't have any choice, they will not have as much fun. There are ways to motivate your players and their characters and at the same time giving the impression that they have free will.

Unexpected Player Actions

It will happen, your players are running through your adventure and they do something to unravel the plot. They could kill the major villain halfway through the adventure, or they may break into the vault and steal the diamonds using ingenious ideas you didn't even anticipate. Reward your players for their ingenious ideas. Give them more experience or other rewards, let them outwit you. This is something you can use to revise and rethink the adventure for next time. Players can sometimes make the GM aware of holes that need fixing.

Building a network of contacts help players feel a sense of static realism to an otherwise dynamic frontier. Good players will keep track of the names and location of the contacts and will likely consider coming to them in the future for one reason or another. For this reason, it's important that you also, as a GM, keep track of not only the names and locations but also the conditions by which the characters met the NPC. Consider jotting down notes about their mannerisms and the players will enjoy your living frontier.

On the other hand, adventurers often land themselves (intentionally or otherwise) in the middle of a lot of chaos. Loose creatures, powerful political upheavals, confiscation of valuables, apprehension of criminals, etc. This makes player characters seem as dangerous and unpredictable to local legal systems, as villains. Sometimes, they make enemies of NPCs that they were designed to be friends with or were

supposed to be useful and valuable contacts. Even hostile NPC's should not just be viewed as unimportant enemies to kill...there may be untapped resources there. PC's and GM's need to keep track of PC's enemies as intently as their allies.



Describing Nothing

Two of the best tips I can give you when running an adventure is not to embellish a location description but also not to under describe a location either. I learnt the first lesson about not to embellish a location description not long after I had started running games. One such time, I was describing a corridor and the room description mentioned some valuable animal carvings on one of the walls of an old tomb where the PC's were exploring, These were meant to be ornamental and valuable, so the PC's could steal and sell them for money. Being an artist, I gave an embellished description of these carvings and mentioned some features. The players thought that because I put a lot of effort into describing these carvings, that they were important to the plot. They got the idea in their heads that a secret door was behind the carvings and decided to try and find one. What followed was a bit of a farce. For two hours the players hacked into the carving, destroying it and

digging a tunnel 40 feet deep into the hard stone. So, don't over describe something if you can help it, as your players are bound to think it's more important than it is.



The next thing to be aware of, is under-describing a room. Novice Game Masters do this to create a bit of mystery and also to control the flow of the game. They want the players to ask for specific pieces of information. The Game Master then provides a meagre description. This can have disastrous affects on a game. It still puts me in mind of a game I overheard twenty years ago. My wife and I went to a pub we frequented at the time, to have a meal. Our neighbouring table held four young men who were beginning an adventure game right there and then. This immediately got our attention and we couldn't help but overhear as they were so close and rather loud. The players were told by the GM that their characters had been arrested and put in a jail cell. The players were a bit perturbed by this, as they didn't even get a chance to do any role playing to get warmed up. They'd been locked up immediately! The Game Master waited until the players settled down and gave the following description; 'You're in a small room. There is a light bulb in the middle of the room.' That was the total description. The players were a bit stumped, one of them asked, 'Does the room have a door?' The GM consulted his notes, which took some

time. 'Yes. It has a door.' The players tried to get out of the door without success. The players then waited for more information and the Game Master just looked at them. Another player then asked what type of door it was. The Game Master again looked at his notes for some time (I am not joking here, he took ages) and said it was a locked door. This stumped the players even more. They then attempted to knock down the door in various ways. They all failed. With some desperation one of the players asked if the room had a window. After more prolonged note reading, the Games Master said yes but they could not reach it. The player characters then attempted some reasonable ways to reach it but with no success. One of the players then asked what type of lock the door had, the Game Master then promptly said it was an electronic lock. They kept asking about the lightbulb. After much shuffling of notes again, the Game Master said 'It's hanging down from the ceiling, in the middle of the room.' The PC's spend at least half an hour trying to get to the light bulb and do something with it, all to no avail and the GM wasn't budging, wouldn't give them an inch, or a clue, or try to help move along the adventure in any way. As one of the player characters had some electronic skills, he attempted to use the light bulb wires to fuse the door lock. There was no chair or anything else in the room and no way to reach the bulb. The players kept trying, kept coming up with ideas but they all kept coming up against a brick wall and between ideas, everyone would lapse into painful long silences. Now about an hour of real time had gone by and the players were looking desperate, I was dying to jump in and take over. Instead, me and my wife listened in disbelief, exchanging the occasional knowing glance. With complete frustration, one of the player characters kicks the lock of the door. The GM said that the door flew open. The players were stunned. What the GM failed to describe, was that the lock was weak. This clue was not indicated, partly because the GM under described the room description and over described the lightbulb.

It's vital to give your player characters

enough information and an idea of roughly what they can or cannot do in a location, in order to give them a clear idea of the situation they are in.



Believable Opponents

Realistic and interesting major villains require some depth and complexity. They should be full of contradictions, motivations, desires and needs.

Not every villain is naturally evil or bad, some are forced into bad situations because of their environment, or they have been brought up with a ideology or belief which impacts their behaviour. They could be out for revenge, have a chip on their shoulder, or have simply been offended by one or all of the player characters. Most people are not one

hundred percent bad or a hundred percent good. They will have a mixture of good and bad traits. Give your NPC's some positive/good traits. Allow your villain to be good in some aspects, at some time, even if it's only a single trait, it will make them more realistic, believable, interesting and complex.

One example could be a villain who loves his/her mum or has a pet they adore and will do anything to protect them.

To make characters behaviour more complex, have their motivations in regard to the plot. Consider the type of opponents that are easier for your PC's to defeat, one that is big, tough and can do a lot of damage, or an opponent that is an intellect, genius and a brilliant military tactician? To really give your players a real challenge you need to have their opponents at least as smart and capable as they are and to have far more resources.

To get the most from opponents, they should frustrate and annoy the PC's, making things difficult as well as putting obstacles in the way. They don't have to be evil, they can simply be rude and annoying, but evil is good too! They may just want to prevent your player characters from getting a reward. Give them realist motivations and behaviours. They don't even need to get in the way of the plot. Opponents should clash with PC's fairly often, in order to add tension to the adventure. Even if PC's simply hear that their opponents have been meddling in their affairs, it will create some drama for them.

Creating Great Situations

In order to create great situations and key moments, you need to determine what could happen in active locations. You need to understand the situations and events and how and when they occur. Know your NPC's motives. Emotions such as hate, envy and love are driving forces that make them act the way they do. Being aware of this will allow you to run a key moment without too many problems.

Suspension of Disbelief

Suspending disbelief is something PC's should do in your game. To be able to have them completely immersed in it is something you should aim to do as a games master. It will keep you players motivated. Don't allow dead air when, or if, they go quiet, or they will become bored and you will lose momentum. To sustain this, keep everything believable and consistent. To help stop dead air or embarrassing silences, have situations and events going on that are unrelated and independent to the PC's. i.e you inform your players of the current time, weather, what various NPC's are doing around them. These things can be trivial and don't have to be related to the plot in any way. It will keep a sense of fluidity and progress and will stop any dreaded dead air!



Making Good Final Encounters

In order to create a really good final encounter for your adventure, you have to make it unique and stretch the skills and abilities of PC's to the absolute limit. Have the encounter happen unexpectedly, give it meaning and consequence. It's difficult to balance well, but you should give your player characters about a 50% chance of success and

the opponents less than 25%.

Make the possibility of a player characters death a possibility, giving the encounter a greater sense of danger. Here are several different final encounters you could consider for an adventure. The following list can be used to create a final encounter for your players characters to experienced;

Roll Final Encounters

- | | |
|----|--------------------------------|
| 11 | Reoccurring characters appear |
| 12 | Henchman revenge |
| 13 | NPC Group |
| 14 | Apex Creature |
| 15 | Creature Pack |
| 16 | Monsters |
| 21 | Turncoat |
| 22 | Nemesis |
| 23 | Wild Creatures |
| 24 | Face-off of equal sized groups |

Reoccurring characters

The PC's should have several main encounters with a reoccurring character before a final encounter with the same opponent, though in the final encounter they have either become more powerful than previous encounters or have better equipment or some has some allies with them.

Henchman Revenge

The same as the recurring character but this is the main villains henchman facing the PC's in an encounter before the final one. Again, they are either more powerful, have better equipment or some allies with them.

NPC Group

The player characters face a large group of henchmen who outnumber the PC's easily. They are easy to defeat individually but difficult to defeat in a

group.

Apex Creature

A apex creature has to be overcome in order to complete your adventure.

Creature Pack

The final encounter is against a a large pack of creatures. This is going to be a difficult encounter to win.

Monsters

A extremely powerful opponent. An NPC, creature or group is used for the final encounter. Defeating the monsters will require more than brawn. They are able to defeat half the adventure party individually.

Turncoat

The opponent for the final encounter is the PC's trusted ally. They may have been given a powerful weapon/armour/training/treasure or information by the PC's prior to the attack.

Nemesis

This character is the PC's nemesis. They don't have to kill the nemesis, only to cause them to quit the combat and escape.

Wild Creatures

A final encounter with a group of wild creatures, normally in larger numbers than the PC's can handle.

Face-off of equal sized groups

Each of the players face off against an NPC

or creature of equal power. This could be a group equally skilled and equipped. It does not have to be a violent encounter. It could be a race against time to reach a place or both groups are involved in some sort of competition.



Random Encounters and Events

It's vital to have some encounters and events spare, ready to use just in case the game slows down, the players seem bored or are progressing too quickly. You should have a table of random events for each area in your adventure, used effectively and at the right time, it can bring excitement to the game. If the players are stuck, you can give them an encounter and event that could provide a clue to help get them back on track alongside the main plot.

Random encounters should never be randomly, they should be used now and again to add some unpredictability. That's a bit of an oxymoron so I'll explain. Occasionally, roll a dice to determine if an encounter with an NPC occurs in a specific area, then roll to determine what NPC appears. It's much better to custom design your encounter tables to have different NPC's appearing at different times of the day, not only that but you could have different types of encounters occurring with the same type of NPC's. This creates much more believable encounters.

Random encounters should contain a mixture of different types of encounters, ranging from hostile, neutral and friendly. You could have the NPC's stance change, depending on PC's actions or behaviour.

Story Devices

Story devices are methods used in writing that could be useful to know. You could make key moments more interesting and unique. If you feel the back story is important for your players to know, don't give it to them all in one big go. There is nothing worse than players having to listen to the GM read a couple of pages of backstory. Give them small pieces at critical moments, where the information can help the players with their current problem.

Chekhov's Gun

Chekhov's Gun is a plot device where something that is initially insignificant becomes very important later on. An example, the PC's are told at the beginning of the adventure, that there are two people they need to find and that there is a large reward for their capture. One day, the PC's witness two drunks fighting. They ignore them and later on, they are told that they were the people they were initially looking for when the adventure began.

Cliffhangers

Cliffhangers can be used at points where the current game session ends on an exciting moment. For example, creating a cliffhanger just before a big fight, an important decision is required, the point of a big reveal, the PC's need a rest or at a point where the PC's are sharing out some treasure. Cliffhangers are idea when you want to build up the suspense in an adventure.

Death Traps

Death traps are hazards that can be deadly to

your PC's and can create dramatic events. It's a good idea for a henchman or an ally to be killed before the PC's are put in harms way. This is to warn them that they need to be more careful and look for traps.

Use of information

Use of information in the form of documents, books, archives, computers, audio or video footage could be a way of exposing important elements of your plot. PC's could find a clue in a desk drawer or spot someone on surveillance camera and it could lead them to progress further in the adventure.

A Discovery

Another way to supply information to your PC's is to use a discovery. This is a piece of information that changes the plot, as something unexpected is revealed. For example finding a set of fingerprints of a murder on a weapon.

Exposition

Exposition is a way of explaining other parts of the story that might reveal something about the setting, but not necessarily the plot. A NPC might reveal where the big bad guy is located.

A Flashing Arrow

A Flashing Arrow is a plot device to indicate something of importance. It's something your adventure focuses on, for example, a burning building, an alarm going off during a robbery..

A Fold

A Fold is a change of the plot in mid-stream. This could be turning a murder investigation into a man hunt for example.

Foreshadowing

Foreshadowing is a hint about something that is going to happen later on in your adventure. For example, your PC's nemesis has escaped from jail and is planning to kill their families.

The Hermeneutic Code

The Hermeneutic Code is a method of creating an engaging unanswered question, something to have your players puzzle over. This should last to after your adventure ends. This leads your players wanting more and can lead to further adventures.

Interrupted Routine

An interrupted routine makes something familiar confusing. For example, your PC's are exploring an old warehouse for a kidnapped person but a fire starts, creating a sense of urgency and confusion.

Narrative Hook

A narrative hook is a way of capturing your players attention with something exciting. This normally leads directly to some form of reward. Though this does not have to always be the case. Rescuing a child from a burning building is something most people will want to do, though this could be used as a hook. There is no actual reward, except saving the child's life.

A Quibble

A quibble is a way for an NPC to wriggle out of an agreement. For example the PC's are expecting a reward for completing the adventure, but they inform the players characters they didn't have it in the first place.

A Realization

A realization is an 'aha' moment. This can be a moment when your players realise something important. For example when their characters discover all the money their characters stole is fake. Used well can be used to great moments in your adventure.

Red Herring

Something that misleads your player characters from the plot and that has nothing to do with the plot or storyline. For example the PC have found evidence of a well known policeman is

The Reversal

The reversal is a sudden change of a plot element. A good guy turns bad, someone gains wealth for example.

Science and Magic

Science and magic are methods where one or the other is needed to progress in the adventure. For example needing away to cross fast flowing river.

A Split

A split into separate story fragments. That veer of on their own plot.

A Twist Ending

A twist ending is an unexpected ending to the plot. In other words the bad guys are actually the good guys.

If used well, all of these plot devices can make your adventure more interesting.

Other Types of Situations

There are many different types of situations. Some have been listed in Events and Encounters. In order to create unique adventures, it really is important to have a good variety of different ones. You could begin your adventure with hostile creatures, then later on, puzzles and traps. Towards the end, they meet their more formidable opponents or nemesis. This creates a gradual built up of tension and drama. An adventure with just red herrings would get frustrating, so it's important to be frugal with them and to stagger them throughout the game. Have situations where your PC's can only progress by having to negotiate. Also, have moments where they have to do some searching, evaluation and information gathering along with moments of revelation. Done well you can always create unique, exciting and challenging adventures.



Reactions: Fight, Flight and Freeze

For encounters to feel real you must have some realistic way to determine if PC's fight, flight or freeze. Using these responses for PC's, NPC's and creatures can make encounters more realistic. The responses can vary from attack or escape to acting impulsively to freezing up. It will lead to much more

realistic encounters. This system can be used in social situations as well.

Next time a NPC faces an immediate menacing force, try to get inside their head. Would they think they would be likely to defeat it, are they likely to fight or run away? An NPC might even freeze in a life and death situation.

Clues

There is nothing worse than when PC's don't know what to do next. They may have failed to find clues in order to progress. In order to keep your adventure moving, you need to supply enough clues. If they keep hitting a brick wall, you, as a GM must make the clues more varied, stronger and more obvious until they get back on track. It's a balancing act. It can create a lot of drama and tension when an important piece of information finds its way to them. You need to have enough mystery in your adventure to keep the PC's guessing but also hooked and excited.

Begin your adventure by giving your players a few vague hints and maybe one major clue to start them off. Have a list of clues or information you can provide when they are stuck or struggling and are unable to continue. Have these given or found in believable, consistent and natural ways. Throw in a red herring or misleading clue now and again, as it can serve a wide variety of design functions. These could be used to mislead your player characters and implicate innocent parties, as well as having NPC's bear false witness. These can be good ways to create drama and conflict in your adventures.

Conflict and Obstacles

Conflict and Obstacles make your adventure exciting. Using them correctly will guarantee a lot of fun. Look for places in your plot where these occur. Think of your adventure module as a series of conflicts and obstacles. You should be able to determine where the most dramatic encounters and

events occur, this is where the most exciting and challenging situations will be.

There are many types of conflict that can occur; a protagonist versus other people, protagonist versus their environment, protagonist versus society, protagonist versus the supernatural or technology or protagonist versus themselves. Each one tackles different aspect of a story. From them, you can build any type of adventure you can imagine.

Protagonist versus other people; are plots where the player characters must prevent an antagonists plot from coming to fruition, or they will have to do something to stop the villain and/or the villain has to stop the PC's from completing their objective.

Protagonist versus nature or the environment; these adventures are based upon survival. Player characters have been shipwrecked or have to travel through inhospitable regions; scorching deserts, snow covered mountains, frozen tundra and waterless badlands. Protagonist versus society; these plots require PC's to use their social skills to complete the game, or it could require your players characters to overcome societal pressures in order to achieve their goals. Protagonist versus the supernatural or technology; these are adventures where your player characters have to tackle forces that are much more powerful than themselves. These can be either supernatural or technological. Protagonist versus themselves; these are adventures where a player character has to overcome their own weaknesses or flaws. This can also apply to groups as well.

More Adventure Creation Advice

If your players are not paying enough attention to environments, have something occurring that captures their interest, or makes them pay attention to them. For example, they are exploring an old house and need to check the place for traps. You could have one of them walk into a minor trap, or have something happen that makes them more alert. One of them could fall though some floorboards,

dropping into a room below. This should get their attention. Take this into consideration when designing dangerous areas. Have some sort of sign post, early warning sign or feature that show a specific area is dangerous. Even minor elements in a location could cause a lot of trouble for the player characters. Be prepared for this and allow your players to work these problems out by themselves. For example, they are following some goblins, who run across a rope bridge, over a gorge. They decide to cut the ropes but unfortunately, the goblins cross the bridge before they're cut. The bridge falls so the players can't follow. They have prevented themselves from following the goblins. This is something you didn't expect but this problem now poses a new challenge for your player characters.

Another important consideration is to determine what type of adventure you want to create. Is it action orientated, or more problem solving? Bearing this in mind as you design your adventure will keep it on track and consistent. There are five major types of adventures; Investigation, Exploration, Skill Use, Interaction, and Combat. Every game should have a little bit of each but it helps to choose one primary one to focus on and have that as the main body of the adventure.

Have a full list of all the important characters and information that each NPC knows. This can be very useful when running an adventure. A good tool to use is the Random Encounter and Events tables. These can be used to add a surprise or unexpected challenge for your players. Random encounters can bring your adventures alive by filling your game world with characters and creatures. Used well they can transform a series of static encounters into a dynamic and believable setting. Have key moments of your plot connected to a timeline to make your adventure feel alive and dynamic.

Specific plot key moments should be tied to a timeline that assumes no interference by the PCs. As well as alternative timelines for key plot moments. If the PC's don't do something at the right time, or the opponents aren't bothering them, then the plot

continues, causing a potentially more interesting situation. Maps are a great method to simplify an area without having pages and pages of text describing a location. A brief description of specific locations can save you a lot of work. Keyed map features should be straightforward and to the point. Don't be tempted to include detailed descriptions of features. They are a waste of time and effort. Have these descriptions in a separate list from the plot points. You should list important features of a location and any props, creatures or characters in the rooms. No location plot developments should be described in a location description, as this will hinder finding information about a key feature. The only thing that should be included in the key feature is a short description of what is in the location. It's important to realise that adventure modules are not epic novels. Why do so many GM's insist on writing pages and pages of plot material, when hardly any of it will be useful? They just write a novel instead. You should be wary of using commercial adventure modules as a source of information. They tend to have complex inflexible plots that require PC's to do specific things in specific locations, in order to complete the adventure. Not just that but most encounters and events seem unnatural and unbelievable. It is less work and effort to create an adventure from scratch than it is to try to turn a commercial adventure into something more personalised for your PC's. You would have to deconstruct the whole thing before you could reorganise it into a usable state. Most commercial adventure modules are about 50 pages long. With this much material to read, it is difficult to know what is going on, all of the time, especially if the plot is a complex one. The ideas and plots in commercial adventures need to be unique enough to interest you and your players and also have enough generic hooks to pull them in. This is their biggest weakness. By not being able to appeal to specific character needs, they are bound to fail. In order for them to be useful to a game master, they need to have a plot synopsis. Most commercial adventure modules only reveal the plot as you read the entire module, this takes time.

So how can you extract all the good information out of a commercial adventure module and ignore all the fluff and frills? Most will come with pages of backstory that is not relevant to the actual adventure. These can be discarded. Also ignore the elaborate descriptions of each location. Use only the bare facts related to the plot. Break it down into different sections. Make a list of all the locations, features, characters, creatures and important events linked to the plot. All this information should fit on a couple of pages at most. No go through the module and extract anything you find interesting or unique that you could use in your adventure. What you should have now is all the best bits of the adventure that has been extracted, ready to use. From this material, you can rebuild and modify in a structured way to make a much better adventure.

Create a map that covers all the areas of your game, then create one for each major area. Note any important features on the map. Entice your player characters by creating several generic hooks. Also create personal ones for your PC's. This is typically a single sentence that describes a problem to overcome and a motivation for them to play. Having several hooks can keep them interested. Create brief backstories for your NPC's. Only create enough material relevant for you to run the adventure. This can include information and notes about things the PCs aren't immediately aware of. Rather than giving PC's all the information at the beginning, you should give them small bits as they progress.

Make a list of possible outcomes for the game, with notes on how each can occur and how the situations are dealt with. What do your PC's have to accomplish in order to succeed in each of the possible outcomes. Write a brief epilogue to accompany the conclusion. This can include how the outcome affected areas, environments, PC's and NPC's. As mentioned before, have a list of possible encounters and key moments linked to each location. This should include a random encounter table. Make a note of possible behaviours and general stance to PC's, as well as possible tactics that NPC's could use against

them. You could also include notes on creatures that may be encountered. Make a complete list of any NPC's or creatures that your PC's may face in any hostile encounters. This should be a quick list you can refer to during the game. It should contain any vital information about them that is required during the encounters. What role do they play and what drives them to oppose the PC's? A big problem with running one shot adventures is there is no continuation of plot elements carrying over into the next. Seeing an old foe return to wreck revenge on your PC's can create great moments of drama. If you're not doing a series of adventures or a campaign, you won't have the option of creating deep immersive settings or have the benefit of meaningful characters who appear throughout, creating consistency and expectancy. In order to get your players invested in a one shot adventure plot, it will require more creative work. One way to overcome this, is to create a multi part adventure that includes compelling plot hooks, ones that draw your PC's into the storyline. In a one-shot, you need to grab the players attentions right out of the starting gate and get them motivated straight away. This makes the plot hook one of the more important pieces of a one shot adventure design.

Impromptu Adventures

Many moons ago, I was at home relaxing and had just finishing watching Jaws. A group of friends called round. They wanted to continue their current adventure campaign. I was quite bemused (not an uncommon experience for me) and I realised, in my absent minded way, that I had forgotten today was the day we were scheduled to continue or regular game. I wondered what I was going to do. I had no adventure prepared.



Fortunately, one of the players hadn't turned up, so I suggested that, instead of continuing our adventure campaign, I would run a one shot game instead. The players agreed and said they wanted to play modern gangsters. In a moment of inspiration, I realised I could use the plot from *Jaws* as a foundation for this adventure. The players got busy creating tough gangster characters. I began making a list of events that happened during the film and added a few extra ones. I turned it into a Random Encounter table and planned some big key events and encounters. To get them in a place of vulnerability, on a boat where a giant shark might attack them, I came up with the idea that a regional crime boss wanted to meet with them. They have to take a trip to his yacht, using a speed boat from the main coast. The players were oblivious to my plan of using *Jaws* as an adventure plot. When they got on the speed boat and were about to head to the crime boss's yacht, they discovered a police boat patrolling the area. Consequently, they dumped all their weapons overboard, which made the adventure far more deadly. The police went away. To cut a long story short, half the player characters died, one was severely injured (by trying to hook the killer shark with a fishing rod and being pulled out to sea instead) They didn't kill *Jaws* and they didn't even suspect that I used it as a template. It was the first time I improvised a game without any material

already designed. Only using one source of material for inspiration, I was able to run a great adventure.

This game taught me how to pick good pieces of material from a single resource. *Jaws* may be a classic film but my personal twist on this material allowed me to create a unique one shot adventure.

Adventure Design

The foundation to good adventure design is creating stories that have events and things going on in your adventure independent of what your Player Characters do or are doing. This makes your adventure feel more alive, therefore believable. How often have you been in an adventure where the player characters (let's call them PC's for short) just aimlessly wander around a town where nothing happens. This is boring and unrealistic and will normally cause your PC's to make something happen, normally to the detriment to your adventure. Now consider the same PC group wandering around the same town but this time, the player characters see a group of people fighting outside a bar, not far off, down a side street is someone unloading an old truck. In the same market square, a group of dodgy armed men are milling about. Outside a shop, a fat merchant is arguing with his wife and further along, a shopkeeper has just caught a thief stealing something. You don't have to use them all happening at the same time, using one or two at a time will make your scenes and locations seem alive and more real. It's also vital that you play any Non Player Characters (let's call them NPC's for short) as though they have their own needs and motivations, so their action appears to be believable. Also having your NPC's involved in your plot even in a minor way within your adventure, will make them seem important. It's essential that when your PC's visit new locations, they feel alive, geographically, with different things going on. By having everyday things going on around your Player Characters, your adventure will feel more alive and believable.

Good adventure design requires plenty of key moments that not just challenge and excite your players but where a PC's actions can influence the outcome of your adventure. Otherwise, your players will feel that their characters' actions cannot affect your adventure's plot. This can be one of the most frustrating things for your PC's to experience. Your players must feel their characters' actions have some effect on the outcome of your adventure even if it only appears they can.

Good adventure design allows for a loose narrative that can change depending on what your PC's do, or don't do. Include several different endings, so in case your player characters do something unexpected, you can still run your adventure by altering its plot slightly. There should be enough room in your story for the unexpected to happen without it interrupting the main plot or deviating too much from it.

It's vital to have events that are interesting and fun for your players to experience, though they should not occur so often that they become commonplace. They don't necessarily have to relate to your plot. You should also have some elements and events you can use that can keep the adventure on track.

Never use plots that are overly convoluted, that have masses of detail, with several interlinked subplots, as this will confuse and frustrate your players, if you have a complex plot, give your player characters small bits of it now and again. PC's are also not likely to follow all the nuances of a complex plot. At the same time, plots that are too linear or simple or have a straight forward win or fail conclusion can be mind numbingly boring.

To create truly epic adventures will require you to run through your story visualising how your PC's tackle each challenge and complication, and allowing several different ways for your players to overcome each one. You can always tweak them to make them more exciting or interesting. Have a good balance of danger and challenge in every adventure. You can do this by getting to know your PC's

strengths and weakness, then designing challenges around them. If your PC's overcome difficult obstacles and challenges allow them to do it in a meaningful and memorable way. This can be done by utilizing key or crucial moments in your adventure to create interesting and cinematic gameplay that offers an opportunity for your PC's to feel like heroes. Take these things into consideration when you're designing your adventure. This is what turns good adventures into epic ones.



Conclusion

The rule of thumb is keep it simple. You don't need pages and pages of back story. All the players want is an enjoyable adventure and that's what GM's should be aiming for. Why should the players have all the fun? Write only what you need to, which is enough to make your story work. If you're creating a murder mystery, there is no point in getting the PC's involved when someone has been not been killed yet, your players will be bored, waiting for things to happen.

When you create your adventure plot, try and start it in the middle. I don't mean after all the action has finished. Get them involved after the story has begun. Give them something to think about when the adventure starts, pull them into it straight away. Get them involved. That way they will become

enthralled by the story as soon as the game session starts. Try and keep it consistent and realistic. I don't mean boring or predictable, just believable. Don't start adding things out of context just for fun. When things happen, let them know and allow them to experience the after effects. When you are creating linked adventures or campaigns, it does not mean the story cannot go in a different way. Just keep it together and make your players believe your game world is real.

Make each encounter count, every event has to happen for a reason. Don't let the story vary too much unless your players are having a wonderful time. Try and create different events that vary the pace of the story. Give chances for your player characters to succeed and fail. Give them different levels of challenge. Try and link encounters and events to create realism. For example, if they open a sealed tomb and loot a rich nobles grave, relatives of the dead noble might send bounty hunters after them in order to get the grave goods back. If there were consequences to their actions and some of them not very nice, players are more likely to look before they leap and think before they act.

Make your encounters much more than just hack and slash or there just to get information. Try a bit of role-playing. Act your heart out of your NPC's. Encounters should be fun and have more than one ending. Give your players rewards for completing them without conflict. Reward them with incentives like information, contacts or resources, so that non combat encounters are just as attractive an option as combat ones. Use encounters to mislead your players. Have allies turn on them. Likewise, an enemy agent might help the players for a reward.

After you have finished your adventure structure, consider how it should end. Have a clear idea of a conclusion. You should make three conclusions, one that is the result of your player characters failing the adventure, one succeeding and one somewhere in the middle! You need to determine the aftermath of the game. How will other NPC's react to the PC's and in what position are the player

enemies, compared to the players. Also, how would other important or influential NPC's see them? Would they view them as brave heroes or snivelling cowards? Did the PC's make an impression on the world, or did they not make much of an impact?

Rewards can be from hooks, plots or any personal PC goals completed. A good GM will give opportunities and incentives as well as, and sometimes instead of, basic money rewards for completing the adventure. Determine what experience your players characters gain, based upon to how successful or how badly they failed your adventure. Create an ending that has meaning for the players characters and show a clear aftermath.

Try and make the game fun as well as challenging for your players and remember, give them what they need and not what they want. If you remember that, then you should have your players returning to your gaming table continuously.

All the advice in this guide should be taken into consideration, based on the type of players you have and the games you like to run. Choose what elements from this guide you like, mix and match each technique to your liking. If you have any feedback or tips to improve this adventure maker, don't hesitate to contact me. I hope you find this guide useful and that it helps you create fun, exciting and challenging games for your players.

All the best

Steve Young

If you have any feedback please feel free to email me at; steveyoungwork@hotmail.com

Appendix

Adventure Examples

The following games were all created with the prototype versions of this adventure maker. Rather than not including them, I have provided them here as examples to show you what can be done and to help inspire you to create your own adventures. Due to revisions of all the tables within this guide, I decided to exclude all reference to how I came up with each stage, as each adventure was created with different versions of this guide.

Adventure 1: The Big Bang

This adventure was created for my weekly adventure campaign, during the early stages of creating this guide. It demonstrates that this guide can make adventures for any genera and setting all it requires is a little use of your imagination.

This steampunk adventure is set in 1899 in London, England. This is a metropolis, the largest and most important area in the Victorian world. A busy, chaotic squalid place full of adventure. In this setting, Charles Babbage's Analytical Engines developed into a working computer, bringing the 20th century into the Victorian era. Because of this; technology developed much earlier in this world than our own. This is a realistic setting; with some super science to add some flavour. England and France have political problems. Several French spies have been arrested in England and imprisoned for attempting to steal warship plans. The French are denying it, so political tensions has been raised. A war between the British and the French is in the air.

A secret government organisation, working from Scotland Yard has hired the player characters to retrieve a stolen formula. They are called into a secret underground base and are informed that a research

laboratory has been blown up leaving a crater 100 yards across. The players must investigate what caused it. The location of the explosion is the secret lab of a famous scientist and the government suspect that a secret formula has either been destroyed or stolen and its inventor has been killed.

Notes on the setting and technological advancements

- The police at Scotland Yard have a huge slow mechanical computer that holds criminal records, which is linked by telegraph to every police station in England.
- Airships are a common form of transport for the rich and famous.
- Technological inventions up to 1925 are available now, except heavier than air aircraft, which are very crude and expensive.

The adventure plot (Game master notes)

A French spy has stolen the formula, with the aid of some hired thugs. The French spy has used a drug invented by the French government, that causes people to forget what they were doing in the last 10 hours. At the site of the secret laboratory of famous inventor Dr John Atkinson, is a huge 100 yard crater. The spy and his gang have escaped in a stolen lorry. The player characters must recover stolen explosive formulae. The French government know about this and found out about it because the inventor took a French chemist into his confidence and told him about his latest invention.

The formulae was stolen, is one that would create an explosive 10x more powerful than dynamite. The French government sent their top spy to steal the formulae.

The Adventure sequence;-

Scene One

The player characters arrive at the office of a secret British Government organisation at Scotland

Yard. They are given orders to investigate an explosion at a research establishment. They are made to sign a NDA and are sent off to investigate.

Secret Government Office

It is somewhere inside Scotland Yard. There are pictures of major criminals on the walls. Secret documents are on the desk. In the room is a telegraph console linked to the police computer. The only occupant is The Major, sitting behind the desk. He is an ex soldier and military man. Tall slim, a typical British autocrat, thin moustache, his hair touched with grey. He is very abrupt and brusque with the PC's and very straight talking, only being polite and giving more time to people with an educated background. He tells the PC's that the government suspect French involvement and hope the PC's can confirm it. He will give each character a British Secret Service card and four 5 pound notes, each

Documents on the desk

If the PC's glance at any of the documents, they will get a glimpse of the words; rocket pack, assignation, poisoned and Russian diplomat assaulted a police man. Don't give them any chance to read the documents properly, as the major will be keeping his beady little eye on them. The most obvious document is labelled French spy missing in London.

Scene Two

The PC's are sent to the scene of the explosion and find the place cordoned off by the police. There are several people being held by the police, who have no memory of the last ten hours or so.

Research laboratory

Set in the countryside near a small village with a train station. The village has been surrounded by 50 soldiers. The laboratory has been completely destroyed. A huge crater 100 yards across takes its place. There are approximately 30 bodies lying around (parts scattered everywhere). The local

population are alarmed, some are wondering around aimlessly. They don't remember anything; this could hamper the players progress while they investigate. i.e they have amnesia.

Opened Safe

In a small shed outside the explosion zone is an empty opened safe. It has been forcibly opened by safe crackers. There are fingerprints on it that identify one of the French spies/hired thugs and henchmen.

Hired Thug

Rob Wells is stocky and has a thick London accent; he is uncooperative with the police. He is a member of the gang the French government hired to steal the secret explosive formula but got caught in the explosion. He has minor injuries to the head. If identified by his fingerprints (which will take 2 hours to find at police headquarters) the players will get a description of his accomplices. One of them will be a main French spy. He has a tattoo of a seagull on his arm and a thick scar on his cheek.

Crashed car

Also at the scene are car tyre prints. A car with the same tyre tracks is found abandoned, ½ mile down the road; inside it are French cigarettes and a torn newspaper from the London docks.

Stolen Lorry

If the players inquire about vehicles in the village they will discover that a lorry has been stolen, by the hired thugs. The lorry is the local delivery truck owned by a store owner, parked in the village. This has been reported stolen.

Other Facts and information

If the players talk to local people, they will discover that a French man and some other rough men were seen in a local pub. One of the pub ashtrays contains French cigarette stubs. The innkeeper has

been ill for several days and knows nothing but a barman who was on duty can identify the main French spy. This barman is at home when the police investigators arrive at the scene.

If the players go to the barman's home (he has no phone) the barman will be able to give a detailed description of the Frenchman and his henchman, including the one found at the explosion site.

Inventors Body

His badly burnt body can be found in a tree, 200 yards away from the lab, shot in the back at close range. If the body is examined closely, the gun shot wound will be revealed.

The Spy and his gang

The French spy who stole the explosive formula is called Louis Borderer. He has four hired henchmen, though one was left behind at the explosion site, presumed dead. Louis is very intelligent and ruthless. He is thin but good-looking, wears gold rimmed spectacles and chain smokes expensive French cigarettes. His objective is to get the formula to the French embassy. He is arrogant and will constantly insult his pursuers.

Hired Henchman

There are three gang members still left in Louis' employ. These men are a gang of safe crackers from the London criminal underworld. Their base is a pub called the Red Lion in the London docks. Fred Jones is the leader, a tough man with dark hair, bright blue eyes and is six foot tall. He attempts to dress well but does not quite pull it off, as his clothes look out of place on him. He controls his gang with brute force. Rob Wells is the man who was left behind, he was the getaway driver. Arnold Miller is the gang's safe cracker, a small muscled man with blonde hair,

who is always swearing/using bad language. Bert Davis is of Celtic origin, the gangs scrounger. He is short and thin, talkative and nervous. The last member is George Smith, a hard man wanted for murder. He always has a shotgun with him. The gang have been hired by Louis for £100. He is willing to offer them more to help him get away. The gang will gladly accept £300 each as long as no innocent people are injured, except George who will kill if paid. The Gang don't mind kidnapping innocent people as long as they are ultimately unharmed. If the gang are about to be caught and there is no hope of escape, they will give themselves up. Except for George who will kill people to escape.

Notes

If the players are able to identify the French spy's henchmen and try to go to their den, this will be futile, as they have not been seen for several days. People will mention that a French man was hanging around. Players should now have discovered enough clues to pursue the French spy and his henchmen. The local railway system is not working around the laboratory. The crooks can't use public transportation and this forces them to steal a lorry when they crash their getaway car. If the players are clever they can link this to the stolen formula. The villain and his henchmen are on their way to London. At this point, the PC's should be looking for a stolen lorry. The first one, fitting the description of the stolen vehicle, has three tough boxers in it. This is a red herring. Describe a difficult chase scene, driving down twisting winding roads, almost losing the criminals. Remember to make this a dramatic chase scene.

The Boxers

In the 'red herring' lorry, there are three boxers, Fred, Joe and Bill. They are all in a bad mood because Joe failed to wake Fred and Bill, so they are late for a boxing match in London. They are all a bit slow on the uptake and don't want to stop the lorry.

When they are forced to stop, they will be aggressive. Joe and Bill have criminal records for assault, but they have no link to the theft of the secret formula.

After this failed chase, the PC's should now be back on the trail of the bad guys. After a while, they spot a police man waving them down. If the PC's stop, the police officer will point them in the correct direction of the lorry, if they ignore him, they get a bit lost and are unable to find the lorry. When they eventually spot it, it passes them at a junction and speeds away.

If the bad guys discover the player characters are on their tail, they will attempt to ambush them as they pass through a small hamlet. If this fails, the French Spy will plant a bomb with a high explosive in the middle of the road. The French spy will get his three henchmen to drag a large log from a nearby field and place it in the middle of the road to make the player swerve into the bomb. The players need to spot something in the road to avoid a deadly explosion.

If one of the PC's is a good driver, give them a good chance to avoid the log and the explosion, otherwise they hit it and could receive damage from the explosion. Their car will be a right off in any case. Everybody in the car will receive injuries. If the players avoid the log and the bomb they can surprise the bad guys, who are hiding in a ditch next to their getaway lorry.

The thugs will then start shooting at the PC's (who will have to duck and dive in order not to be hit), the French spy realises they can't get away. He spots a car driving towards them, in it is a newly married couple, John and Andrea. The spy and his thugs kidnap the couple and hold them hostage, warning the PC's not to follow them or else they'll kill the couple. This is a tactic that should slow the players down. If the PC's are able to make a successful rescue, then the couple should be allowed to go on their way. If the PC's car crashed, then the players could travel on with the married couple. When the ambush has been going on for a minute or two, or the PC's are gaining an advantage or about to

capture the gang, have one of the bad guys light a stick of dynamite and threaten them with it. Have the PC's back off. The bad guys will jump in their lorry and throw the stick into the PC's car, allowing them to escape.

Eventually when the PC's catch up (maybe in the married couples car) there is another car chase. This one, is more frantic than the last. The baddies are driving faster and more erratically as they approach the centre of London and try to avoid capture. This should be a close call. The PC's almost lose them.

At this point, an armoured van pulls in front of the PC's vehicle. If the PC driving, avoids it, then the PC's catch up with the lorry and continue onto the next scene. Otherwise, the players crash into the armoured van. This causes boxes containing money to spill everywhere. The public rush to grab as much money as they can. This prevents the PC's driving after the bad guys as now the road ahead is completely blocked. This forces the PC's to find an alternative way to capture the villains.

The player characters options are;

Take a tram, borrow a vehicle or run on foot. Whatever form of transport they decide on, give them the impression that they've lost the bad guys for now. The PC's eventually catch up with the villains and discover the lorry they have been using has been abandoned outside a London underground station. As the players approach the lorry, the bad guys start shooting, there is panic everywhere. Give the players a little time to get under cover etc. The French spy warns that if the PC's don't back off he will start shooting people. The objective is for him to stall the PC's. The French spy leaves his hired thugs with the lorry, as he makes his getaway. He escapes down into the London underground.

When the PC's decide to follow the spy, one of the thugs will again light a stick of dynamite and throw it toward them. This should create some confusion. The PC's objective is to capture / kill or navigate around the thugs to get into the underground

and follow the spy.

When they are eventually able to follow the French spy, he shouts something rude in French at them and takes a couple of pot shots. He then boards a train and hides in the crowd. Unbeknown to the PC's, he has hidden the stolen formula under his seat.

It's important the PC's don't get into the same carriage as the spy. If this happens, he will hold a passenger hostage and order them off the train. If they don't go, he will shoot the passenger in the head then aim to kill the PC's.

If the spy is killed and/or the players fail to find the formula, then they have failed the adventure. If the spy is killed, the hostage will tell the PC's that when the spy first came on the train, he/she saw him put something under the seat. If the spy is alive he will not tell the players where the formula is, so the players will fail the adventure. So ideally, you want the spy dead but the hostage alive.

If the PC's follow the spy in a different carriage and allow him to leave the train at the next stop, the next scene happens.

When the spy gets off the train and realises the players are still after them, he pushes a passenger in front of an on coming train and makes a run for it. The PC's should be shocked by this. The players now have a problem. They have to either rescue the passenger from the railway track or capture the spy.

If the PC's decide to rescue the passenger, there is a high probability they will be killed. Have the players roll speed and strength checks to make a rescue. If the PC's don't make the rescue, blood and brains get splattered everywhere and there is panic in the subway. This won't go down well with the public.

The final scene

When the spy leaves the underground, he is two blocks away from the French embassy. If the PC's realise this, give them an advantage, by allowing them to take short cuts to slowly gain on him. There should now be a big chase scene on foot. Have the following minor events happen as the PC's follow

him. The spy shoots a member of the public, he pushes people over, he takes pot shots at the player characters. Try and make this chase scene as intense as possible. Make a point of how close the spy is to getting away. If he approaches the French embassy and players have not caught up with him, captured or killed him, have him run into the road and start shouting at the player characters. That's when you can have a car run into him. He is fatally injured. If the player characters try to help him, his last words will be gloating and triumphant, something like, 'Now you will never find what you are looking for.' or 'Now you will never find the formula.'

Adventure Notes

The inventor of the secret formula is John Atkinson, 43, a Scottish inventor, born in Inverness. He is a chemical genius and has developed several ingenious chemicals including; A chemical that welds metal cold, a chemical that turns oil into a super fuel, a chemical formula called Helium X that make helium cheaply, enabling mass production of the gas, and also, making airships a safe from of transport.

Conclusion and character rewards

Primary Goal - PC's recover the formula.

Secondary Goal – PC's capture the French spy.

Other Goals – PC's capture the henchmen, rescue the married couple and passenger hostages. If innocent people are injured or killed then players should not receive full experience points. The players reward should be respect from the British government and possibly some support and job opportunities from them in the future.

Adventure 2: Hobgoblin Raid

The adventure is set in a typical fantasy world with monsters and magic. The plot is quite simple; a group of hobgoblins have raided a farm, killing the owner as well as stealing several bags of wheat, corn, several goats and most importantly two small children. The introduction is; the player characters are travelling along a road, its getting dark. As they are considering camping for the night, they spot smoke in the distance, coming from a farm. At some point, a dishevelled woman approaches, bleeding and holding a small distraught child. The adventures hook is; She tells the player characters that a band of goblins have just attacked her farm, killing her husband and a hired hand, but more importantly they have taken two of her children. She begs them to rescue her children. This hook is a good one as it will tug at the PC's heart stings as well as their sense of right and wrong. The woman informs the players that the goblins left the farm several hours ago. She says that there are about eight of them and that they set off towards the woods to the north. The PC's also learn that her name is Mary Johnson

The plot sequence of the adventure is as follows;

1. Plot; Hobgoblins raided the Johnson farmstead.
2. Hook; Mary approaches the player characters. Begs to rescue children.
3. Clues / leads; Tracks heading north to some woods.
4. More Tracks, trap left by Mary's husband, PC's need to avoid the trap.
5. A trail of goods leads away from the farm. Some young wolves are eating dropped meat.
6. Hard to follow trail, clue is a shoe.
7. A couple of hobgoblins have staged a trap. They are using a wild boar.
8. Difficult trail to follow.
9. Smoke, hobgoblins camp spotted.

10. Site of the hobgoblins camp.
11. Surprised : The player characters have element of surprise over the hobgoblins.
12. Hobgoblins Prepared : Hobgoblins ready to attack.

Detail Overview

1. The beginning. A group of eight hobgoblins raided the Johnsons farmstead three hours ago. They killed Aaron Johnson, Mary's husband, as well as their hired hand Ralph Forrest. The hobgoblins took several sacks of wheat and corn, six goats and a cow. They also took Mary's two children, Anna and Ruth.
2. Mary approaches the player characters, three hours after the raid. They are travelling on the road close to the farmstead.
3. If any of the player characters have tracking skills and examine/observe the farm they will discover that hobgoblins were there and have now headed north to some woods. There is the body of Mary's husband, with an arrow in his back and also the body of the hired hand Ralph Forrest with a large gash in his head.
4. The hobgoblin tracks are fresh and clear and lead off to some woods to the north. No tracking skill is needed to follow the tracks. A pit trap was laid in the area by Mary's husband. Players need to avoid it.
5. After travelling for half an hour, the players have entered a thick forest but fortunately for them the hobgoblins have dropped random goods from the farm that leaves a clear trail. Three young wolves are eating some dropped meat. If they are attacked and lose more than 1/3 of their heal, they will

run off.

6. After another half hour, the sun sets and the trail becomes harder to find. If the players make a search, they will find a child's shoe with blood on it.
7. Mid point in the adventure. There is only one path leading in the direction of the shoe. After following the trail for 10 minutes the player characters hear a noise to the right of them. A couple of hobgoblins have staged a trap. They are using a wild boar to attack your players. If they fail to prepare for an attack, the large wild boar will surprise the players and ambush them. The hobgoblins will then throw spears at the player characters to make their getaway.
8. If the PC's survive the boar attack and escape the hobgoblins, the trail they are following becomes difficult to follow, as the area is covered with thorn bushes. The PC's will need to succeed in tracking to find the trail left by the hobgoblins. If not they will eventually find the trail but will suffer minor injuries from thorn bushes as they look for it.
9. After another 30 minutes, the PC's will smell smoke but will not see any sign of fire. If the players are careful and quiet they will discover the source of the smoke. Against a large boulder is the hobgoblins camp. There are eight hobgoblins in a semi circle sitting on logs all facing a campfire. A goat is being cooked above it on a crude spit. The farm animals have been tied up near the boulder and the two young children are tied to a tree, ten feet from the hobgoblins.
10. Depending on, if the PC's were stealthy or not when they approached the camp, these

are the two possible encounters that can occur.

11. If surprised : The PC's have the element of surprise over the hobgoblins and can have one free action before the hobgoblins can react. The leader is bigger than the rest and is sitting in the middle of the group. He has a pole arm and chain mail armour. The two closest to the PC's will pick up spears, the next two closest will pick up crude swords and the rest will scramble for weapons near where they are. If at least two hobgoblins are killed as well as the leader, the rest of the hobgoblins will attempt to escape. They will grab some of the stolen supplies. If more than half the hobgoblins have been killed and the leader is still alive, he will grab the two children as hostages and attempt to bargain for his life. If he is attacked, he will kill one child then attempt to bargain again. If that fails, he will scream with rage and throw the child at one of the PC's, then attack that player. He will then run off.
12. If hobgoblins are prepared : If the PC's don't approach the camp quietly, the hobgoblins will be prepared and ready to fight. Two hobgoblins will be on top of the boulder, Both will have bows and arrows. The leader will be standing behind a large tree. Four hobgoblins will be in front of the fire with swords and shields ready and the last two will be behind another tree opposite the leader. They have swords and spears. If at least two hobgoblins are killed as well as the leader, the rest of the hobgoblins will attempt to escape. They will grab some of the supplies and equipment stolen. If more than half the hobgoblins have been killed and the leader is still alive, he will grab the two children and attempt to bargain for his life. If he is attacked, he will kill one child

then attempt to bargain again. If that fails, he will scream with rage and throw the child at one of the PC's and then attack that PC. He will then run off.

For each hobgoblin escaping, they will grab one of the following items; 2 sacks of wheat, 2 sacks of corn, a plough, six goats or one of the children. They will be slower if carrying loot. Give your PC's an opportunity to attack them or rescue the children.

The hobgoblins have a stash of loot from previous robberies; 600gp, 200 sp, 12 wolf pelts, 4 excellent swords, 2 chain mail chest pieces, one suit of plate mail armour, large bag of gemstones and jewellery worth 2000gp. Also a large chest full of a fine woman's clothing. If your PC's donate most of the loot, they will gain honour for helping Mary and her children. Also if they stay around to get the farm back up and running, then they will be looked upon by the locals as heroes and honourable people. The success of the adventure is based on the following conditions;

- Both children are returned to Mary unharmed.
- More than half the stolen supplies are returned.
- All the hobgoblins are killed or scared off.
- The leader hobgoblin is killed or scared off.

Go through each section one by one, until the final encounter occurs. The final encounter determines the success or failure of the adventure.

Adventure 3: The Darkest Hour

Right honourable Richard Blackwell, minister of science has disappeared. His entire household, including pets and servants are also gone. His manor house is empty. Nobody knows what has happened to him. It's up to the PC's to find out!

Adventure background

Richard Blackwell has Russian ancestry and has been working secretly with them for years. He was a Russian diplomat several years before the war. He has decided to defect there with plans to build secret submarines, tanks and robot gun turrets. The Russian Airship 'Nicholas I' landed in Blackwell's estate last night and picked up the entire household. They weren't allowed to take any possessions with them. The only person not taken was the game keeper who was in his cabin at the time. The Russian airship is slow; it has been travelling at 40mph overnight, and is 400 miles North from Blackwell's estate.

The Beginning

The Major calls PC's to his office and tells him about the situation. A car arrives for him, accompanying him is a police officer and a forensic police officer. They drive off to the Blackwell estate.

David Smith, is a junior officer 10, with basic police skills and investigation, He has a revolver, police notebook, handcuffs and whistle.

Andrew Carnell, 35, is a Forensic science officer with investigation. He has an investigating bag, camera, magnifying glass, bags etc.

Notes

- Scotland Yard has Richard Blackwell on a watch list but no-one watched him.
- The setting for the missing minister is a

small estate outside of London.

The Objective

- To find Richard Blackwell
- Rescue him and his family from a Russian Airship
- Recover the secret plans

The Russians objective:

To steal the secret plans and escape with Blackwell his wife and daughter. For the Russians to succeed 60 game hours have to have taken place. In that time the Russian airship will have landed in Moscow.

Adventure Story unfolding:

Local Event

A local inventor is seen flying a heavier than air, aircraft over an adjacent field by Blackwell's manor house. He crashes the vehicle. Dr Robert Bruce is the pilot, a mad inventor who has created the world's first heavier than air flying machine. If player characters mock him or his cats/aircraft in any way, he will become hostile to them. He can give good estimates of a airship speed and range.

Aircraft is called The Tabby Cat. It can carry three people. Speed 120 mph, range six hundred miles and eight hundred with two people. This can be increased with a larger tank.

Dr Robert Bruce Inventor

Skills : Aircraft, Inventor, Mechanics, Intelligence.

He is Crazy. He has no fear of heights. Likes cats.

If PC's investigate, add ½ hour to one hour for this investigation, depending on how long they

talk to the inventor. He can inform them of seeing a Zeppelin on the night they were missing. Though he has seen them land there before so though nothing of it.

Action s

Before reaching Blackwell's estate, the PC's are ambushed by two Russian soldiers in plain clothes. They open fire at them while they are in the police car.

Roll two six sided die, and consult the following table;

Roll	Result
2	Meckland is shot for 2x6d damage
3	The police officer is shot for 2x6d damage *
4	The forensic officer is shot for 2x6d damage *
5	Meckland and the police officer are shot for 1 x 6d damage each
6	Meckland and the forensic officer are shot for 1x6d each
7	All three are shot for 1 x 6d damage each
8-9	The shots miss shattering the windscreen and the side of the car
10-11	The Russians are spotted before the ambush
12	The Russian don't shoot at them, but follow them to the house **

* If over 10 points is roll they are killed (six's re rolled)

** they wait for the old man to come out and shoot at him for 2x6d damage, if it's over 10 points he is killed.

Demonstration

If the soldiers are shot and killed, there is a thirty second delay before a bomb explodes which is attached to their belt. If only one Russian is killed, and the other witnesses his companion being blown

up, there is a 50% chance that the survivor will give himself up. If the chance fails he will pretend to give himself up then attempt to blow up as many people as possible. Damage for self exploding bomb is 6x6d. Add up to one hour onto the investigation length depending on how quickly the above ambush took.

Arriving at the Estate

After the above events have taken place PC's arrives at the estate. The only person not taken is the game keeper who was ill in his shed in the middle of the woods. He heard loud rumblings during the night and in the morning discovered that the house was empty. He called the police. Depending on how long he takes to investigate, add between 1 and 10 hours onto the investigation time.

Clues

- He was seen going into his office in the city with a large potted plant. Photographic powder is in the office, by the plant. (the plant pot has a secret camera inside which develops film)
- The contents of his safe have been disturbed but nothing has been taken.
- The Russians have been visiting Blackwell in his office for several weeks.
- Foot prints in a field next to the house and large holes in the ground
- Large sand piles spaced out in a large oval
- After a search of the area the bodies of two wolf hounds are found squashed ½ a mile away from the manor house, which are pointing towards the North Sea.
- Four bodies will be found on the coast again, off the shore of the North Sea. They are Blackwell's staff.

When PC's discovers that Blackwell and his family have been abducted by the Russians in an

airship, the adventure follows the following sequence. They must call the major or find someone with an aircraft to follow the Russians. If they is unable to convince someone, the adventure is effectively over. The major can request a fast Airship called the Lion. This will arrive in one hour.

The Lion, range 2500 mile, speed 85 mph
It can carry 5 people, has search light and large telescope, 4 rockets, 4 large bombs
Grappling hook
Inflatable boat and supplies.

Pursuit of the Russian Airship

The Russian airship is slow if PC's cannot catch up with the Russians before 60 hours have passed since the adventure started. After 60 hours, the game is effectively over. Use the following table to calculate if PC's can catch up with the Russians. If PC's is in The Tabby Cat, 120x (60-number of hours since investigation has started). If the PC's is in the Lion, 85x (60-number of hours since investigation has started).

Russian distance travelled 400 miles before Meckland is bought in to the investigation, so roll 40 x (number of hours since investigation has started) and add this value.

If PC's distance is greater than the Russians and the Russian distance is less than 2400 miles, then PC's catches up with them and the adventure can continue.

If PC's distance is within 10% of the Russian, but the Russians have travelled 2400 miles, you can allow him to catch up to the Russian but crude aircraft can attack him in his flying vehicle.

If PC's has travelled less than 2400 miles, he fails to catch up and the adventure ends. The Russians gain British secrets which will help them with the war in The Crimea, PC's hands his report to the Major, who does not take it too well. Depending how many

clues and how close PC's caught up to the Russians, reward him between ½ to 2 points.

The Adventure continues

PC's has caught up with the Russians. It is now time to build up the tension. Roll one die, if the roll is a 1-4 then the Russians are unaware of PC's approach and he has an advantage. Otherwise, the Russians are aware and ready to repel invaders. At the back of the Russian Airship is a rope ladder hanging down. Only if PC's is flying in the Tabby Cat, can this be used, in order to gain access to the airship. The only other way for someone to get on to the airship is to jump on to it from the top or use grappling hooks to pull them together but this will make both airships slowly fall to the ground.

On the airship

The Airship is flown by a Captain Peter Krugge, (who speaks German at 6, an ex sea captain at 8, he hates heights. He is a miserable soul who wants to retire. He is armed with a revolver. He has three Russian Sailors , skill 8, who are its unarmed crew. He also has a Engineer at 9 (German) called Ralf who stays in the engine room, he will not get involved. He does not speak Russian.

- The airship leaks and is in a poor state so the crew members are always running around repairing it.
- On the Russian Airship is a rocket plane, it can seat two people... it's a last resort.
- Captain Mikhail Petrov, Russian soldier ,10, has conversation ability of 10 and is a sly, ruthless and manipulative man, who will do anything to get away with the plans, that includes throwing people overboard if they get too close. He has an automatic pistol with 12 shots.
- Ivan Vaselliev is his right hand man, a veteran soldier, very strong, 10 and

bravery ,10, is very good at hand to hand,10. He has a robot arm that gives a strength of 10. He will obey the Captain's orders, without question.

- Four Russian soldiers, 6, bravery, 7 are also on the airship. They have rifles, not automatic.
- If PC's gets on to the airship, use the following events to help you guide the encounter.
- If PC's gets onto the airship without being noticed or the alarm being raised, then use the following table as an event guide. If at any point the Russians are alerted, use the following map as a guide to where people are.

Airship Location and room guide

Location	Event
----------	-------

- | | |
|-----|--|
| • 1 | There is a walking platform on the top of the airship, a large rectangle made up of wood, roughly 50 width by 200 length. It's quite slippery as there are thin layers of patchy ice in places..Players must roll a successful balance roll not to fall over. There is one crew member working here. He has a 3 out of 6 chance of spotting anything or anyone approaching the airship and sending out the alarm.. |
| • 2 | This is a ladder with a hatch that reaches all parts of the airship. There is a 2 out of 6 chance that a crew member is climbing up or down when someone uses it. |
| • 3 | The engine room. This has two large air engines, which Ralf is always tinkering with. If he is not surprised or unduly alarmed by anything, he will not react and just get on with his work. If attacked, he will shout for help. He is |

strong , a 9 and tough, 14 wounds and will defend himself or escape. He is paid to keep the engines going and is not bothered with politics.

- 4 This is where the lifting gas of the airship is. The bags are arranged in groups of three bags kept together with nets. There are walking ropes between them. There is 2 out of 6 chance that a crew member is in here.
- 5 Escape rocket plane. This is a small room open to the elements. There is a crude two person rocket plane that is an escape vehicle. When it is used it has a 4 out of 6 chance of setting the airship on fire.
- 6 This is the airship crew quarters. One person is asleep and the other two are playing cards. They are not armed. It has a hole in the floor for a toilet.
- 7 This is a simple storage room that has food, tools, equipment, spare parts, and oil drums in it. This is also one fire extinguisher here.
- 8 The captain's cabin has a large bunk bed and a small desk and shelf with charts and maps on it. Also there is a strong box, without a lock, that contains a flare gun with six distress flares and navigational equipment. There is a large round safety floating device in the room as well.
- 9 This is a small platform, that has a large inflatable dingy on the end. It is large enough to hide behind. There is also one fire extinguisher here.
- 10 This is the main ships corridor, there is a 3 out of 6 chance that there will be a Russian soldier here. Also there is a 3 out of 6 chance that a sailor will be here.
- 11 If there is no one in the corridor, then listening carefully to each door will give Meckland a good idea of what is in each room.
- 12 A Russian soldier is asleep in his

bunk. There are two others reading on their bunks, listening to gramophone music.

- 13 This is the mess room. It has a very small kitchen, with pots and pans. There is some coffee brewing on the stove. The room has two benches. At one bench is a Russian soldier, at the other is seated Richard Blackwell and his wife and daughter. Blackwell will pretend to be helpful to Meckland but betray him at the first opportunity.
- 14 This is Ivan Vaselliev's room. It has a large bunk bed, a small desk and a shelf with military books on it. There is also a strong box, with a lock that he only knows the combination to. Inside are two grenades and the British secret plans.. On the desk is an automatic pistol.
- 15 This is the cockpit Both Ivan and Mikhail are here planning the final approach to Moscow.

The Airship encounter

Each member of the crew have their own objective, use the following list as a guide to what they will do.

- Captain Mikhail Petrov lands his airship in Moscow with his crew and passengers.
- Russian Sailors They will do what the captain says and nothing more. They will take no aggressive action unless directly ordered to or personally threatened.
- Ralf Schmidt Work on his engine. He will not get involved with anything unless he is personally threatened, or Blackwell's daughter is threatened. (she remind him of his own daughter)
- Captain Mikhail Petrov. He is a ruthless man who will do anything to get away with the plans, including killing his crew. When pushed he will throw Blackwell's wife overboard first, then his daughter. If this

does not stop Meckland, he will escape in the escape rocket.

- Ivan Vaselliev. The Captain's right hand man. A veteran soldier. He will obey the Captain's orders, no matter how awful they are.
- Russian soldiers. They will follow the orders of both the Captain and Ivan, his right hand man.

Conclusion

If the captain escapes with the plans and Blackwell and his family, then that is a complete success for the Russians. If they get away with the plans or Blackwell, that is considered a major success for the Russians. PC's rescues the plans, Blackwell, his family, any of the airship crew and the airship. That is a major victory success. Award 3-4 adventure points. PC's rescues the plans, Blackwell, his family. This is a complete success, award 2-3 adventure points. If PC's rescues the plans, that is considered a success. Award 1-2 adventure points. If PC's prevents the Russians escaping without the plans, award 1 adventure point. If PC's discovers that the Russians have escaped with Blackwell and the plans but loses them, award 1/2 adventure point.

Adventure 4: Death from above

This adventure is set in the Victorian era, a time of prolific scientific advancement. This Victorian world also celebrates and explores the work of unsung heroes of science and technology, like Nikola Tesla. Six months ago, Alexander III discovered that small but powerful high-placed personages in the Russian Navy were corrupt. They were dismissed from their posts. This caused a major scandal within Russia. One of the main conspirators was Duke Sergei Morozov, who has decided to assassinate Alexander III in a cunning plan of revenge. Alexander III has just purchased a new electric Rolls Royce limousine. Under the rear seat is

a huge bomb. It is being delivered by a newly built luxury Zeppelin, called 'The Bear'. The Zeppelin is huge, about 800 feet long and is the size of a small cruise ship. Its maiden voyage is from London to Moscow. The trip is expected to take three days. The Zeppelin was built by combined efforts of Prussian and Russian engineers, with the British supplying a lighter than air gas called Helium X, a gas that has x4 the lifting ability of hydrogen and considerably less flammable. When the ship lands in Moscow, and when Alexander III enters the vehicle and drives off, a remote control will detonate it killing all on board. This act will trigger a war between Great Britain and Russia. The Russians will see this as a retaliation of the following incident; Three months ago, a secret Russian oil drilling platform in the Arctic ocean, experienced a major accident, creating a massive oil spill that grew to massive proportions, covering a large part of the Russian north-coast, and the Norwegian coast. The Russians have refused to compensate the Norwegians for this ecological disaster, as they are unable to fish in their normal areas. It's made fishing on the Russia coast impossible. Most European governments are on the side of the Norwegians and this is creating considerable political tension. To make matters worse, the Norwegian and Russian fishing fleets are now fishing around the British coast. This initially was not a big problem, until the Russian fishing ships became hostile to the British ones. The British government sent a small naval contingent to help with the situation, the Russians followed their example.

After the the Zeppelin had been flying for approximately 20 hours, the British navy intervened between two fishing vessels, the Russians become hostile, a stalemate ensued. This increased the political tension between Russia and Great Britain. The threat of war is in the air. The crew and passengers will get to know about the event, the PC's will only know about it if they talk to the passengers or crew. This event will build up tensions with the Russian passengers and crew against none Russians on the ship, although this won't become hostile.

The player characters have been informed by a British diplomat that there has been a bomb planted on board the Zeppelin. They have to find the bomb and disarm it before it lands in Moscow. A Major in the British military intelligence have given the player characters information. They have been instructed not to inform anyone about the bomb, as this could create a diplomatic incident. The military intelligence officer can obtain only one ticket. They cost £250 each, as the Zeppelin is nearly fully booked. Only one player character is able to get on board. The others must find another way on.

There are several ways to get on board;

- Replace one of the passengers
- Sneak on, though this would be difficult
- Hide in the luggage
- Replace one of the crew
- Hide in one of the storage areas, this is possible as the ship is large
- Buy one of the last tickets at £500 pounds each, or £1000 for the luxury cabin.
- The player characters are recruited by British intelligence (or maybe Prussian or Russian) to stop the bomb going off.

To get the adventure moving, have what ever they attempt be successful, otherwise you won't have an adventure to play, make it dramatic whatever you decide to do.

Encounters:

- The launch site, the players getting on board, encountering guards, customs etc.
- On the ship, avoiding being caught, hiding, finding the bomb, or disabling the ship. The players have two days to find and deactivate the bomb without being caught
- Airship lands, 30 Min to find the bomb.
- When the player characters are discovered by one of the crew members

- When they get close to the car with the bomb on it, confrontation

Passengers and crew :

This is a list of the major passengers and crew of The Bear.

Name	Position	Description
Captain Ivan Khrushchev	Crew / Captain	The captain of the Zeppelin, who has a crew of 24 people under his command.
Dr Victor Popov	Mad Russian Scientist / Passenger	Has a hand held death ray, it shoots a huge ball of electricity causing a huge amount of electrical damage. He will be very reluctant to use it on the Zeppelin. It has six shots. It can be recharged. He is a genius at building weapons, bombs and explosives. He is the person who built the bomb.
Colonel Alexei Volkov	Crew	Russian Solider, Who has 12 elite solders on board the Zeppelin under his command. is guarded by two of Colonel Alexander Kramous solders. No one is allowed by it. He is responsible for the
Vlad Stepanov	Crew / Russian Secret Service	Russian Secret Service pretending to be a waiter. No one on board knows he is here. He is in disguise as a master spy and has been brought on board to watch the ballet company and report any suspicious activity.
John Walters	Crew / Spy	British spy (Waiter,) who is their contact on the Zeppelin.
Andrea	Passenge	A famous female actress who is

Bennet	r	willing to help hide the player characters. She falls for one of the player characters.
Michelle Leighton	Passenger	Very glamorous, attractive young woman. Here to steal from wealthy passengers. Although she is completely broke, she pretends to be a wealthy heiress. I will use the female thief as a minor story objective, she can come across the player characters hiding and blackmail them. Or she could come across their equipment and steal it.
Claude Ballon	Passenger / Reporter	The official reporter for the maiden voyage. A French reporter looking for a story. A chain smoking tabloid reporter, who has a camera and takes pictures of everyone. The Russians consider him to be a spy, and are not letting him photograph anything of interest.
Jake March	Passenger	A rich Texan oil baron
Albert		Bodyguard for Jake March. He's a 6'5 tough dude.
Andrew Jones		Accountant of Jake March
Klaus Weber	Crew	Prussian doctor who is sympathetic to the players cause. His wife died in a a bomb attack. If he witnesses any violence he won't help the players. He is a werewolf, transforms at night and locks himself in his room. He drugs himself to sleep so he doesn't

		attack anyone. On the last night of the trip, the Zeppelin is taken up into the sky and the drug he is using is not effective. He transforms into a werewolf, runs amok on the ship and kills several passengers and crew.
Boris and Ivan Orlov	Crew	Two Russian engineers These people are here to assist the Captain with the Zeppelins first flight.
Wilhelm Muller	Crew	Prussian inventor of the airship, here to supervise the trip
Robert Hudson	Crew	The assistant of the inventor of Helium X. Robert Hudson, oversees the use of the gas in the Zeppelin.

There are also many other passengers and crew. There are 68 wealthy industrialists, bankers and celebrities travelling to England. Also the whole troupe of the Russian Royal ballet (28 people) and 22 Russian businessmen and government officials.

Player Objective :

They need to find a hiding spot on the airship, explore the ship and discover the hiding place of the bomb. They also need to find out who is behind the plot to blow up Moscow.

- There are two minor hooks,
- The female thief could be a love interest for one of the player characters.
- There is a rumour that a werewolf is aboard the airship. This could be relevant to a monster hunter.

There are several ways for the players to deal with the bomb;

- If the players can sneak into the ship and sabotage it before it takes off that will allow the players considerably more time to find the bomb, but might put them in more danger. This would also cause a minor diplomatic incident, as the airship will have to miss its landing at France or Germany to make up time.
- If they attack too early it will alert the crew and guards on the Zeppelin, making it more likely they will fail.
- If the conflict occur either too early or too late this would make the adventure much more difficult for the players to complete. It would also create a major diplomatic incident.
- If the players alert the crew, then the bomb becomes a major defending point for the enemy, making it unlikely the players could disarm the bomb.
- There are opportunities for several different types of characters to shine here. The stealthy / disguised character would do very well, plus well connected characters could mingle with the crowd. Also, when the combat starts, someone with good combat experience would do well.
- Having the player characters caught off guard would spice things up a bit. e.g, the crew embarking on a room by room search of the ship.

Success : The P.C's prevent the bomb from killing Alexander III

There is going to be a build up for a blockade against the Russian's fishing in British waters in the North Sea. The second event will happen after the second day, when the Russian navy comes to support the Russian fishing vessels. This becomes a stalemate. If the player characters stop the bomb from dropping, then the stalemate is broken and the Russians leave.

Failure : Alexander III is blown up by the Bomb

When Alexander III enters the vehicle and drives off, a remote control will detonate it, killing all on board. This act will trigger a war between Great Britain and Russia. The Russians will see this as a retaliation of the fishing incident. War is declared.

For this example, I won't be creating all the content. This is a guide only, to show you how to create your ideas. Like maps, encounter tables are just an extra. These things will be discussed later.

Adventure 5: Operation TORPEDO

A modern day spy adventure.

Mission Brief:

Ahmad Yahia is an Arab businessman, who is buying some stolen ground to air missiles. The PC's have to discover who he is buying them from and who he is going to sell them to. They have been given \$12,000,000 to buy the missiles. The location is somewhere at the Liverpool Wellington Dock warehouse. The date of the deal is in three days, sometime in the evening.

Mission Objectives:

Locate Missile Container. Discover who the buyer is. Redirect Missiles and recover \$12,000,000. Operation Torpedo is a rouse that is being pulled on the buyer of the missiles. The Arab businessman Ahmad Yahia is an undercover British agent who has been undercover for 10 years. This operation is solely to find out who the buyer is and divert the missiles from him. One of the player character is given a palmtop with memory modules (with code numbers) and a mobile phone to use with it. They are to report important events and wait for responses. It takes between 5 to 20 minutes to report in events.

Characters: -

Ahmad Yahia, He has three Arab bodyguards with him. One has a semi automatic machine-gun with two hand grenades. He is loyal, tough and a grade 4 hand to hand. The other two have automatic pistols. He has \$15,000,000 on him in a silver case and a fake passport id etc. They have a black BMW.

A Lorry Driver Works for Agata,

A Dodgy fat Dave. Doing a dodgy deal.

The Buyer Agata Nowak

- Tough Polish Underground criminal. She has minor links to the ROC (Russian Organised Crime). She is buying them for a South American drug lord, Santiago Martinez. They will be shipped through the South American Cargo ship 'The Free Spirit', which is birthed at Bristol docks. It will leave in five days. He has four bodyguards and organiser. The organiser is a professional Russian criminal. Ivan Popov. He has two bodyguards Dog (ex crane driver) & Wolf Bodyguard and criminals. The other two are helpers 2 & 3 Grade criminals. All are armed with light machine guns except Dog who has a repeating shot gun. Agata has a magnum handgun. Ivan does not have or use any guns. They arrive in a large black Limo and Saab, a dark blue car. Agata plans to go ahead with the deal unless something goes wrong, then all hell will break loose. Dog & Wolf do will remove any evidence of his involvement.

Security guards

- They get paid to let special Government deliveries come and go. They have a contact

number to call if something goes wrong.

The Robbers

- Three robbers (grade 3 lock picker, grade 2 thief) who ironically looks like Ahmad Yahia. Carl Brown (Can drive forklift truck) a 3 grade thief, 2 grade hand to hand. He is a compulsive liar, will say anything to protect himself. Big Johnny (6'4) minder grade 4 tough nut. His is a bit thick. They are all unarmed.

Robber's Contact

- Fred Wilson, security guards completely corrupt and can be bribed very easily. He is Joe's ex cellmate in prison; he operates the far gate of the compound. This is used to allow fire trucks and emergency trucks to enter, or late deliveries to arrive.

Events

- Day 1 Ahmad Yahia phones security guards to allow a delivery at 11.30am. Takes it to where Drinks and Cigs are stored. 12.15am truck leaves.
- Day 2 1.45 a.m Joe Holland & Carl Brown are driving a run down blue and white van. They case the place and check the warehouse. Fred Wilson lets them in to his shed. They stay for 35 minutes. They are to arrange a fake fight.
- Day 3 ☺ The DEAL.

8.44 Cat breaks something in warehouse.
 8.45 Security guards enter into warehouse, search it and leave.
 9.5 Guards return to shed laughing.
 10.10 Robbers are let in by Fred Wilson at emergency

10.11 entrance. Money handed over. They park up in the truck. Carl gets a forklift truck. Fred complains and big Johnny punches him. Eventually Fred is given more money, then he calms down. The robbers jump on the forklift and drive to warehouse.
 10.22 They arrive at warehouse. Joe breaks lock with wire cutters. There is a 50% chance that while robbing the warehouse of Drinks and Cigs they will alert the security guards. If this happens, the security guards will call Ivan Popov & Ahmad Yahia to tell them that the place is being robbed (this will delay the deal until tomorrow) then they will call the Police. The Robbers have a 50% chance of getting away. If they do they will go to a small warehouse in Birkenhead. They will stay there for two days then call their contacts to flog their stuff. Police arrive and scare of robbers or Robbers punch Fred to make it look like he was attacked, Robbers leave with Goods.
 11.30 Agata arrives with her boys in her Limo and Saab.
 11.31 Guards greet them then let them into the guardhouse.
 11.45 Guard house quietens down. They wait.
 11.57 Ahmad Yahia pulls up in BMW. They are let in and brought into guardhouse. Long conversation/discussion
 12.34 All go to the warehouse to see container and look at missiles Except Dodgy

12.35 Dave and Security Guards. All hell breaks loose. They all panic but security guards are grabbed and beaten by Dog & Wolf. Dodgy Dave keeps out of the way. Deal is carried on. Money is handed over. Wolf carries it. Dog uses crane to load up canister.
 1.2 Truck pulls away with Dodgy Dave. Shake hands, Ahmad leaves with his men.
 1.8 Agata gets in Limo, Dog beats up the Security Guards.
 1.20 They all leave.

Movement of truck with missiles:

All night run to Bristol dock, canister dropped off to 'The Free Spirit.' ship. Next day at 4.39 p., ship leaves dock. Here, the adventure ends. Agata will phone Santiago Martinez to say delivery is on its way.

Experience Points Awards:

Task	Experience Points
Who Bought Missiles	+500
Who Really Bought Missiles	+1000
Divert Missiles	+750
Recover \$12,000,000	+500

Appendix: Tables

Appendix: The Adventure Plots Tables

These tables are the heart of creating your stories, using several different results to contrast a plot for your adventure. If you are unable to use the results, it might be worth swapping the order you rolled them in or even roll a few more than attempt to combine them with the original ones. Rolling between 2 to 5 times should provide you with enough material to create a plot for your adventures.

Roll	Table to Use
2	Adventure Plot Table 1.0
3	Adventure Plot Table 1.1
4	Adventure Plot Table 1.2
5	Adventure Plot Table 1.3
6	Adventure Plot Table 1.4
7	Adventure Plot Table 1.5
8	Adventure Plot Table 1.51
9	Adventure Plot Table 1.52
10	Adventure Plot Table 1.53
11	Adventure Plot Table 1.54
12	Adventure Plot Table 1.55

For example rolling three times on the tables produces the following words / sentence;

Roll	Result
8	Adventure Plot Table 1.51
7	Adventure Plot Table 1.5
10	Adventure Plot Table 1.53

This gives us;

8	Exotic spices
7	Aid
10	Medical

From this we get one possible adventure plot;

We will use a modern day setting for the adventure. Using the above words I developed the following plot. A new drug is discovered that can cure cancer. A medical company is attempting to suppress or even destroy the drug as it threatens the company's finances.

Roll	Adventure Plot Table 1.0 (2x6d)
11	An escaped genius needs to be recaptured
12	Need information about an armed conflict
13	Must accompany and protect someone
14	Find a cure for horrific disease
15	Something needs to be intercepted
16	Alien monstrosities need to be dealt with
21	Trapped, need to escape
22	Criminals driving people off their land
23	Bodyguards to an obnoxious dignitary
24	Chaperoning an idiot noble in a foreign land
25	Religious organisation requests help
26	Clue about a lost treasure or technology
31	Friend or family has gone missing
32	Competition with a huge reward
33	Conflict must be prevented at any cost
34	Remove an influential person from office
35	Corrupt government has committed a crime
36	Creature or monster is on the rampage
41	Criminals succeed in a major robbery
42	Win a contract to important job
43	Dishonour of a loved one must be resolved
44	Enemy is in desperate need of help
45	Expedition to a lost city for treasure
46	Find an enemy spy who is leaking secrets
51	Information needs swapping to avert scandal
52	Documents need to be retrieved
53	Magical or technological item disappears
54	Mitigate the fall-out between feuding parties
55	New invention must be destroyed or captured
56	Offence or disgrace needs to be removed
61	Someone is charged with major crime
62	Person is being threatened
63	Delicate and fragile item needs transporting
64	Prevent a person from being prosecuted
65	Fight between rival corporations
66	Fight between rival families

Roll	Adventure Plot Table 1.1 (2x6d)
11	Protect a vital witness against criminals
12	Reconnaissance needs to be performed
13	Someone important is being blackmailed
14	Someone needs to be assassinated
15	Someone wants someone they cannot have
16	Something valuable needs recovering
21	Criminal is going to steal something
22	Scientist kidnapped
23	Need to support the rightful ruler
24	Transported something through customs
25	Vengeance, a wrong done to an innocent
26	Wrong person or group is blamed
31	Deadly conflict between powerful characters
32	Weapons, armour or equipment needed
33	Force a change of political leadership
34	Assistance has to be given to enemy
35	Something needs to be destroyed
36	Discovery of the unknown
41	Criminal must be brought to justice
42	Famous hero needs help
43	Feud, must help one side win
44	Great sacrifice is made
45	Guardian needs to be overcome
46	Scientific breakthrough
51	Something must be captured
52	Bring a scandal to light
53	Businessman needs help
54	Competition between rivals
55	Concealing a birth or death
56	Corruption needs to be exposed
61	Countries heirloom has been stolen
62	Criminal must be brought to justice
63	Defend against impossible odds
64	Disease carrier needs to be found
65	Disrupt the business of a criminal
66	Exploration of the unknown

Roll Adventure Plot Table 1.2 (2x6d)

11	Feud begins between organizations
12	Feud between criminal gangs
13	Gathering of intelligence needed
14	Group of thugs invade an area
15	Guarding a building from terrorists
16	Holy shrine has been desecrated
21	Insane cultists are killing people
22	Intrusions from beyond the grave
23	Learn the truth regarding a crime
24	Lost, finding your way home
25	Major crime has been committed
26	Major hero or villain is involved
31	Monstrous crime has been committed
32	Moral choices and values
33	Murder has been committed
34	Must sift out the truth from the lies
35	Must transport something
36	Need an object to resolve a conflict
41	Need to smooth the path of true love
42	Need to destroy a superior force
43	Opponent may escape justice
44	People have been killed by stealth
45	Pervert the cause of justice
46	Powerful group arrives in the area
51	Prolonged fight between rival gangs
52	Protecting someone for money
53	Racially aggravated offence
54	Reassure allies that all is well
55	Recovery of a somebody
56	Restore valuable item to its owner
61	Revenge for past crimes
62	Rivalry of superior and inferior
63	Scavenger hunt for some components
64	Scientific advancement
65	Secret needs to be protected
66	Secret needs to be revealed

Roll Adventure Plot Table 1.3 (2x6d)

11	Self-defence attack of enemy
12	Self-sacrifice for an ideal
13	Several groups have the same agenda
14	Several groups have their own agenda
15	Social status or promotion
16	Solve a mystery, decode a document
21	Solve a mystery, find someone
22	Solve a mystery, find something
23	Solve a mystery, murder
24	Someone dangerous must be arrested
25	Someone in power is tempted to steal
26	Someone has been exploited
31	Someone is being blackmail
32	Someone is needed to heal someone
33	Someone has been kidnapped
34	Someone loses wealth
35	Someone needs to be rescued
36	Something goes horribly wrong
41	Something must be destroyed
42	Spy on someone famous
43	A suicide mission
44	Theft has taken place
45	To defeat others in contest
46	To protect and keep a loved one alive
51	Transportation of illegal goods
52	Transportation of legal goods
53	Transporting something valuable
54	Twisted criminal mind is killing people
55	Twisted science or dark magic
56	Two lovers must be helped
61	Two opposing powers
62	Tyrant and conspirators
63	Vengeance by family upon someone
64	Virulent plague needs to be control
65	Voyage to find a something
66	Wealthy host needs help

Roll Adventure Plot Table 1.4 (2x6d)
Roll 1-3 Roll 4-6

11	Escape a war torn city	Weird invention
12	Protect someone	Love story
13	Cruelty & misfortune	Transport
14	Treasure hunt	Unknown threat
15	Stop a criminal	Murder
16	Lust for power	Kill NPC
21	Hatred of a loved one	Find a cure
22	Feud is taking place	Escort someone
23	Cruelty & misfortune	Destroy building
24	Breaking the peace	Conflict god
25	Destroy a object	End a war
26	End suffering	Find an object
31	Find hidden temple	Find someone
32	Forced marriage	Help the weak
33	Kill the antagonist	Protect place
34	Protect enemy	Protect innocent
35	Remove a threat	Robbery or theft
36	Sheer hatred	Solve a crime
41	Abduction or rescue	Abuse of power
42	Breaking peace	Changes in belief
43	Conceal a scandal	Conviction
44	Copy/steal key	Courage
45	Criminal damage	Criminal pursued
46	Cruelty & misfortune	Damage property
51	Decode something	Deliver message
52	Deliver something	building
53	Destroy a object	injure something
54	Diligence / patience	Domestic abuse
55	Eliminate corruption	Equipment failure
56	Escort someone	Ethical dilemma
61	Fortified installation	Fraud & forgery
62	Get permission	Gluttony / excess
63	Hefty payment	Help the weak
64	Hire translator	Honour and duty
65	Huge pile of money	Humiliate
66	Illegal protection	pain

Roll	Adventure Plot Table 1.5 (2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Abandon	Abnormal	Abuse
12	Accident	Acquire	Action
13	Accident	Acquire	Action
14	Adultery	Adventure	Adversities
15	Adversity	Advice	Aid
16	Allies	Ally	Ambition
21	Ambush	Amusing	enemy
22	An enemy	An enigma	evacuation
23	An invention	An object	Ancient
24	Anger	Animal theft	Animals
25	Antagonize	Arrest	Arrive
26	Arson	Art	Assassinate
31	Assault	Assist	Attach
32	Attack	Attention	Attract
33	Avoid	Balance	Barriers
34	Battle	Beautiful	Benefit
35	Bestow	Betrayal	Birth
36	birth	Bizarre	Blackmail
41	Block	bold escape	Bomb
42	Bounty hunt	Breach of bail	Break
43	Bribe	Building	building
44	Burden	Bureaucracy	Business
45	Business	Capture	Care
46	Carelessness	Carry	Celebrate
51	Challenge	Challenged	Change
52	Charity	Charm	Crime
53	Chastity	City	Classy
54	Clean	Clue	Cold
55	Combat	talk	Competition
56	Competition	Complicate	Computers
61	Conceal	Conflict	Conned
62	Conspirator	Construct	Contend
63	Continental	Control	Convince
64	Corporate	Corrupt	Corruption
65	country	Courage	Courage
66	Create	Creature	Creepy

Roll	Adventure Plot Table 1.51(2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Crime	Criminal	Cripple
12	Curiosity	Damage	Danger
13	Dark	Death	Death
14	Debase	Deceit	Deceive
15	Deception	Decrease	Defeat
16	Defeat rivals	Defeated	Defend
21	Delay	Delicate	Deliverance
22	Desecration	lover	Desperation
23	Detained	Develop	Diplomacy
24	Dirty	Disable	Disagreeable
25	Disaster	Discover	Diseases
26	Disguise	Disgust	Disgusting
31	Dishonour	Dispute	Disrupt
32	Disruption	distant land	Distract
33	Distractions	Divide	a favour
34	Dominate	Double-crossed	Drama
35	Dreams	Drugs	offence
36	Dry	Eavesdrop	Education
41	Elements	Elude	Embezzlement
42	Emotions	Empowerment	Enemies
43	Enemy	Energy	Enjoyment
44	Enormous	Entertain	Environment
45	Envy / pride	Equipment	Escape
46	Escort	Evacuation	Evade
51	Evil	Excess	Exotic
52	Exotic spices	Explore	Expose
53	Exterior	Extort	Extortion
54	Extravagant	Extreme weather	Failure
55	Faith / hope	False accusation	Fake
56	Fame and glory	Family	Famous
61	famous person	Fancy	Fear
62	Fears	Feeble	Feminine
63	Festive	Fight	Find
64	Foil	Follow	Food
65	Force	Fortitude	Friends
66	Friendship	Fugitive	Fugitive

Roll	Adventure Plot Table 1.52 (2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Gang feud	General	Illegal
stuff			
12	Get	Glory	Goals
13	God(s)	Gold	Good
14	Government	Gratify	Greed
15	Growth	Guard	Guardian
16	Guide	Guild	Haggle
21	Hard	Harm	Harsh
22	Hatred	Heal	Healing
23	Healthy	Hedonism	hero
24	Hijack	Historical	History
25	Home	Hope	Horrible
26	Horror	Hostile forces	Hot
31	Humility	Hunt	Ideas
32	Identity	Illness	Illusions
33	Important person	Imprison	Improvement
34	Increase	Infanticide	Influence
35	Inform	Informant	Information
36	Innocent	Inquire	Insanity
41	Inside	Inspect	Intellect
42	Interference	International	Intolerance
43	Intrigues	Invasion	Invention
44	Investigate	Jealousy	Jewels
45	Join	Journey	Joy
46	Judge	Juvenile	order
51	Kidnap	Kidnapping	Kill
52	Lack of trust	Landmark	Kindness
53	secrets	Lame	Language
54	Lavish	Law & order	Leaders
55	Leadership	Learn	improve
56	Legal	Legal trouble	Lethal
61	Liberate	Lie	Lies
62	Limitation	Local	honoured
63	Locate	Lonely	death
64	Lost	Love interest	Loss
65	Love or lust	loved one	Lovely
66	Loyal henchman	Lust	Macabre

Roll	Adventure Plot Table 1.53(2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Madness	Magic	Magical
12	Magnificent	major crime	a friend
13	Malice	man	contact
14	Manipulate	Marriage	Birth
15	Masculine	Masses	maze
16	Medical	Meet	Menace
21	Message	Messenger	Mighty
22	Military	Military conflict	Military
23	Minor crime	Misfortune	knowledge
24	mistake	Mistaken	Mistrust
25	Money	Monster	Motive
26	Mountainous	Mountains	Move
31	Mundane	Murder	Music
32	Mystery	Mystical artefact	disaster
33	Nature	Necessity	Neglect
34	Negotiate	equipment	transportation
35	News	burglary	Normal
36	Object needed	Obliterate	Observe
41	Obstacles to love	Obtaining	Open
42	Oppose	Opposed friend	Opposing
43	Opposing parties	Opposition	Opulence
44	Organised crime	Outbreak disease	Outlaw
45	Outside	Overindulge	Overpowered
46	Overthrow	Overwhelm	Pain
51	Paperwork	Passion	Pardon
52	Parties	Past	Path
53	Patience	Patriotism	Patrol
54	Payment	Peace	Peers
55	People	Persecute	Persuade
56	Physical	Piracy	Plans
61	Plants & trees	Pleasure	theft
62	Polar	Police	Politics
63	Poor	Portals	Possessions
64	Postpone	Power	Pragmatism
65	Praise	Pride	Prison
66	Problem child	Proceedings	Procrastinate

Roll	Adventure Plot Table 1.54(2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Profession	Project	Promises
12	Propose	minority	Misdirection
13	Protect	Provide	evil
14	Protect the peace	Protection	Prudence
15	Punishment	Pursue	Puzzle
16	Question	Race	Radio
21	Rags to riches	Randomness	Ransom
22	Rare	Reality	Reassuring
23	Reclamation	Recover	Recruit
24	Recurring npc	Redemption	Reference
25	Refuse	Release	Religion
26	Remarkable	Remorse	Repel
31	Representative	Rescue	Research
32	Resist	Retrieve	Resolve
33	Respect / pride	Restraint	Return
34	Reveal	Revolt	Riches
35	Riot	protest	Rival
36	Revival	Rivalry	Rivers
41	Robbery	Robbery	robbery
42	Robbery or theft	Romance	romantic
43	Rookie sidekick	Rotten	Rough
44	Royal influence	Ruin	Ruined
45	Rule	ruler	Rumour
46	Rustic	Sacrifice	Sadness
51	Safeguard	Savannah	Save
52	Scar	Scary	Science
53	Scientific	Advancement	Scout
54	Secret door	Secret formula	money
55	Secret tech	Secrets	Seduce
56	allegiance	Improvement	
61	Separate	Serve	Sexual
62	Shield	Shoplifting	Sidetracked
63	Simple	Skill use	Sloth
64	Small	Smelly	Smooth
65	Smuggle	Sneak	Social
66	Social situation	Social Bee	Society

Roll	Adventure Plot Table 1.55 (2x6d)		
	Roll 1-2	Roll 3-4	Roll 5-6
11	Valuable	Speak someone	Spirit
12	Sport	Spread ideology	Spy
13	Soft	Solve mystery	famous
14	Off limits	Young	old
15	Spy damage	Squabbling	Stalemate
16	Starting	Status	Steal
21	Steppe	Stolen identity	Strategy
22	Strike	Strong	Struggle
23	Subversion	Success	Suffering
24	Supernatural	Power	Superstition
25	Supplication	Support	Surveillance
26	Survival	Tactics	Take
31	Tax offence	Team	Technology
32	The occult	Temperance	Temperate
33	Tension	Terrorists	Terrorize
34	Enemy has a spy	establishment	The law
35	Threat	Three fractions	Thriller
36	To achieve	To stay alive	Toxic
41	Track	Tranquil	Transform
42	Transport	Toxic	Transportation
43	Trapped	Travel	Travel
44	Treason	Treasure	Trial
45	Trickery	Tropical	Truce
46	Trust	T.V	wealth
51	Usurp	Valuable	Vehicle
52	Vehicle	Vehicle offences	Vendetta
53	Vice	Victory	Violent
54	V.I.P	Vow taken	Emissary
55	Wait it out	Wanderlust	War
56	Warlike	Warm	Waste
61	Waterfalls	Waterways	Weak
62	Wealth	Weapons	Weather
63	Wet	Wipe out	Wishes
64	Woman	Work	Wounds
65	Wrath	Employment	Entrapment
66	Visiting	Bribery	Fear

Appendix: Adventures Hook Tables

Roll Adventures Hook Tables 4.0 (2x6d)

1	Adventures Hook Tables 4.x x=6d-1
2	Adventures Hook Tables 4.x x=6d
3	Adventures Hook Tables 4.x x=6d+1
4	Adventures Hook Tables 4.x x=6d+2
5	Adventures Hook Tables 4.x x=6d+3
6	Roll twice and mix

For example rolling on the tables 2 times on the following tables produced the following words / sentence;

Roll Result

1,2	Adventure Plot Table 4.1
4,2	Adventure Plot Table 4.4

This gives us;

Admiration or Love
Military require help

From this we get one possible adventure hook;

We will use a modern day setting for the adventure, using the above plot from the plot tables. A new drug is discovered that can cure cancer, a medical company is attempting to suppress or even destroy the drug as it threatens the company's finances.. A military commander's daughter needs the drug to save his dying daughter He will equip the players with military equipment if they can get the drug.

Roll Adventures Hook Tables 4.0 (2x6d)

11	A characters long term goal
12	An unknown character asks for help
13	Local land, business shares, property deeds
14	Promotion
15	A Beast worth a kings fortune
16	A chance meeting leads to the plot
21	A characters long term goal
22	A characters need
23	A Child is involved
24	A companion, friend or hireling
25	A contact in a new area, land or country
26	A contact requests help
31	A conversation is overheard
32	A crime is the reason the party is involved
33	A dead body has a clue on it
34	A disaster is caused by someone
35	A face from the past has come calling
36	A great favour gained if properly cultivated
41	A group attacks the player characters
42	A group mistakenly attacks the party
43	A group of adventurers need help
44	A Hero needs help
45	A important enemy asks for help
46	A Known character asks for help
51	A lesser opponent has powerful allies
52	A lost gold or gemstone mine
53	A member of the royal family needs help
54	A nefarious plot successfully executed
55	An opportunity for the party to test themselves
56	A robbery is the beginning of the adventure
61	A strange event happens, clue is left
62	A very important person offers support
63	A wealthy host
64	A wise person, wizard or scientist requires help
65	Access to something off limits
66	Accident

Roll Adventures Hook Tables 4.1 (2x6d)

11	Admiration
12	Admiration or Love
13	Adulation and gratitude
14	Adulation and gratitude of the locals
15	Adventure Sources, A Official or A Rival
16	Adventure Sources, Criminals
21	Adventure Sources, Mission from superiors
22	Adventure Sources, News Service
23	Adventure Sources, Other Protagonists
24	Players Witness something
25	Adventure Sources, Rumour or Gossip
26	Solving a selection of Clues
31	Adventure Sources, The Antagonist
32	Alternative Payment
33	Ambushed and left for dead
34	An Advantage against a rival
35	An urgent summons from a powerful person
36	Anger
41	Are drawn in by outside forces
42	Armour and weapons
43	Arrested and pressed into service
44	Asked to help as a favour
45	At the mercy of something can't run from.
46	Blackmailed
51	Blackmailed into doing quest
52	Blessing
53	Bribe
54	Characters stumbled into something
55	Charity
56	Chastity
61	Clue about a lost treasure or technology
62	Clue to another adventure
63	Comfort
64	Consequence of the past removed
65	Contact
66	Conviction, belief or conference

Roll Adventures Hook Tables 4.2 (2x6d)

11	Corporation hires to spy on opponents
12	Courage or Fortitude
13	Crash, shipwreck leads the adventures plot
14	Credit
15	Crime
16	Criminals need the party to do a job
21	Dared or had courage questioned
22	Deputized or vigilante group demands help
23	Desirable lover
24	Desire for a specific object
25	Diligence
26	Direct Observation
31	Disguised Pauper needs help but it is a trial
32	Disgust
33	Dishonour or disgrace removed
34	Drawn into the adventure by the news
35	Enemies somehow have a shared goal
36	Enlisted by a very powerful person
41	Envy
42	Equipment
43	Excess
44	Experienced adventurer joins the party
45	Faith
46	Fame and Glory
51	Family need aid, to be protected
52	Favour of powerful NPC
53	Fear
54	Fear or Death
55	Forced to do quest
56	Found old map
61	Framed and forced to find the real culprit
62	Framed Through a Mistaken Identity
63	Free passage or transport first class
64	Free Training
65	Friend or Family member sends a message
66	Friends, allies are no longer safe

Roll Adventures Hook Tables 4.3 (2x6d)

11	Friendship
12	Gain a loyal henchman or companion
13	Gain the Favour of someone
14	Given supplies
15	Gluttony
16	Greed
21	Armour and weapons
22	Had a dream or vision
23	Healing of injuries or wounds
24	Heard a prophecy
25	Help/Wanted poster
26	Helped the wrong person fend off attacker
31	Hero needs something from the players
32	Hired but expected to fail
33	Hired for obscene amount of money
34	Hired hands, been promised fair payment
35	Honour and duty
36	Huge financial reward
41	Influence
42	Information about a characters past
43	Ruined/Soiled Reputation
44	Justice / Law
45	Kindness / Blessing
46	Knowledge
51	Knowledge about an enemy
52	Knowledge improvement
53	Legal Protection
54	Local land, business shares, property deeds
55	Local land, property or deeds
56	Local priest, doctor heals the characters
61	Lost or shipwrecked
62	Love or Lust
63	Made a wager
64	Lust
65	Magical/technological item
66	Love

Roll Adventures Hook Tables 4.4 (2x6d)

11	Makes life very difficult if plot not followed
12	Military require help
13	Need an antidote for poison
14	Need evidence proving the identity of a spy
15	Need power for a new invention
16	New Contact
21	New Equipment
22	Notoriety / Infamy
23	Obligation sense of honour
24	Offence or disgrace removed
25	Offered a unusual Reward
26	One character gains allies or contact
31	One of the character needs
32	One of the characters is blackmailed
33	One of the characters wants
34	One of the party's needs
35	One of the party's wants
36	Ordered by superior
41	Organisation Status
42	Overhear a Rumour
43	Overheard conversation
44	Pardon for crimes
45	Party gains allies or contact
46	Person offers free services
51	Players are given supplies but no cash
52	Political / Government Status
53	Political organisations
54	Political Status
55	Power
56	Promotion
61	Pride
62	Professional assignment
63	organisation seeks the party's help
64	Protection
65	Protection by others
66	Read ancient scroll, document or tablet

Roll Adventures Hook Tables 4.5 (2x6d)

11	Referral, introduction from a friend
12	Refugees need help
13	Religious officials
14	Religious or Ideological Improvement
15	Repair of Equipment
16	Repaying a debt
21	Respect and pride
22	Restraint
23	Revenge
24	Rewards : A secret
25	Rewards : A unusual or rare item or object
26	Rewards : An invention or new idea
31	Rewards : Criminal contact
32	Rewards : Discovery of corruption
33	Rewards : Fame and glory
34	Rewards : Gold/Valuables
35	Rewards : Government endorsement
36	Rewards : Information
41	Rewards : Knowledge important to someone
42	Rewards : Land, property or grants
43	Rewards : Medicine to cure something
44	Rewards : Technological or magical item
45	Riches appear to be easy pickings
46	Sadness
51	Saw something they shouldn't have
52	Secret Knowledge
53	Secrets
54	Shanghaied / press gang / drafted
55	Self Protection
56	Skill improvement
61	Skill use
62	Sloth
63	Social Status
64	Social status in an another social class
65	Social Status or Promotion
66	Somebody, somewhere, made a mistake

Roll Adventures Hook Tables 4.6 (2x6d)

11	Someone comes calling to collect something
12	Someone has escaped from imprisonment
13	Someone needs rescuing
14	Someone pleads then threatens the party
15	Someone unknown makes a boast
16	Someone you know is mixed up in a crime
21	Something dug up that got them into trouble
22	Something important about the players past
23	Something weird/inexplicable has happened
24	Accidentally discover Story
25	Strangers
26	A Contact, Associate or Allies
31	A Enemy
32	A Famous or important Person
33	A Fugitive
34	A Guardian
35	A known Hero
36	A Official
41	A Players Characters Enemy
42	A Powerful Enemy
43	A Relative
44	A Relative of the Players Character's
45	A Rival
46	A Specialist
51	A Tyrant
52	A Unknown Hero
53	An Organisation
54	Consulted expert
55	Criminals
56	Foreigners
61	Idiot
62	Innocent
63	Guilty Person
64	Myth or Legend
65	Ordered or Mission from superiors
66	Other Protagonists

Roll Adventures Hook Tables 4.7 (2x6d)

11	Party witness something
12	Research
13	Rumour or Gossip
14	Solving a selection of Clues
15	The Local News Service
16	The National News Service
21	Threatened Person
22	Special piece of equipment
23	Stop a bad situation from getting worse
24	Stumbled into situation
25	Sultry woman is really a spy
26	Supplies
31	Survival career
32	Survival political
33	Survival social
34	Survival, Physical
35	Survival, mental
36	The adventure is a form of training
41	The party are implicated in a crime
42	The party are a victim of a theft
43	The party are Hijacked
44	The party are hired for money to help plot
45	in a situation where they have to survive
46	The party arrive on the scene too late
51	The party is blackmailed
52	Party is told of event by someone they know
53	Party is told of event by stranger
54	The party overhears a conversation
55	The party hear about a story in the paper
56	The party wander into the quest
61	The party witness an attack
62	The real villain is hidden
63	There is a public announcement
64	Transport, vehicles or rideable animal
65	Tricked into following plot by opponents
66	Two rival groups or people

Roll Adventures Hook Tables 4.8 (2x6d)

11	Unusual Reward
12	Vengeance and Revenge
13	Vice
14	Vow
15	Walked through the wrong door
16	Wealth
21	Wealthy and influential patron
22	Whatever it is, it overrules logic
23	Whilst travelling party witness something
24	Who is Involved, A Relative of the Players
25	Involved, A Contact, Associate or Allies
26	Involved, A Famous or important Person
31	Who is Involved, A Hero
32	Who is Involved, A Organisation
33	Involved, A Player Characters Enemy
34	Who is Involved, A Powerful Enemy
35	Who is Involved, Another antagonist
36	Who is Involved, Foreigners, A rival group
41	Who is Involved, Other Protagonists
42	Who is Involved, The Antagonist
43	Wonder weapon test-fired
44	Wrath
45	Wronged and seeking revenge
46	Spell, curse or influence effects party
51	A lone child needs protecting
52	A guilty person seeks sanctuary
53	A great reward offered
54	A poor person offers untold riches
55	Secret plans of a building
56	The secret of an important person
61	A position of power
62	Lodging
63	Enslavement
64	A debt of gratitude
65	Life long friendship
66	advantage gained or disadvantage removed

Appendix: Location Tables

The following tables can be used to generate different locations for your adventures. To use this correctly will require a little thought, as you may roll one location that would be unsuitable for a different genre. For example, you're creating a wild west adventure and you roll a space station for a location. You would be required to use your common sense to turn this into something that could work in a wild west setting. For example you could use the idea of a space station to represent a port or railway station.

Roll Location Table

2	Location table 6d
3	Location table 6dx2-1
4	Location table 6dx2+2
5	Location table 6dx4-3
6	Location table 6dx4-3
7	Location table 6dx4-3
8	Location table 6dx4-3
9	Location table 8+6dx2
10	Location table 8+6dx2
11	Location table 9+6dx2
12	Roll twice and mix

Roll Location 1

11	A Fortress
12	A frontier town
13	Abandoned amusement park
14	Abandoned church
15	Abandoned factory
16	Abandoned toy-factory
21	Abandoned warehouse
22	Africa
23	Air plane
24	Airport
25	Alley
26	Amusement park
31	Ancient ruins
32	Another City
33	Another plane of existence
34	Another planet
35	Apartment complex
36	Arctic/Antarctic
41	Arena
42	Arena
43	Art gallery
44	Artificial satellite
45	Asian Country
46	Asteroid
51	At Sea
52	Auto Factory
53	Auto shop
54	Bake-sale
55	Bakery
56	Bandit Territory
61	Bar
62	Beach
63	black holes
64	Boat
65	Book store
66	Bottling factory

Roll	Location 2
11	Bottling plant
12	Bowling alley
13	Buildings
14	Burger joint
15	Bus depot
16	Bus stop
21	Business complex
22	Business park
23	Business Setting
24	Butcher shop
25	Cafe
26	Camp Killjoy
31	Canada
32	Capital
33	Cargo ship
34	Carnival
35	Casino
36	Castle
41	Caverns
42	Caves
43	Cemetery
44	Central government building
45	Chasm
46	China
51	Chinatown
52	Chinese restaurant
53	Church
54	City bus
55	City district : minority
56	City hall
61	City park
62	City Street
63	Civic setting
64	Cliffs
65	Clinic
66	Club

Roll	Location 3
11	Coffee shop
12	College
13	College
14	Colony ship
15	Comic convention
16	Comic shop
21	Concert
22	Conference building
23	Construction sight
24	Convenience store
25	Corporate headquarters
26	Corporations
31	Countryside
32	Courthouse
33	Crafting place
34	Crevasse
35	Criminal Base
36	Dance club
41	Deadly planet
42	Dealership
43	Department store
44	Desert
45	Diner
46	Docks
51	Doctor's office
52	Downs
53	Empty house
54	Enchanted castle
55	Enchanted island
56	Entertainment District
61	Estate
62	Smithy
63	Europe
64	European Country
65	Packaging and boxing factories
66	Factory

Roll	Location 4
11	Faerie gate
12	Fair
13	Farm
14	Farmland
15	Fashion show
16	Fast-food place
21	Field
22	Fire department
23	Flower shop
24	Food and drink factories
25	Foreign location
26	Forest
31	Forgotten place
32	Fortress
33	Frontier
34	Frontier Town
35	Fuel refinery
36	Fund-raiser
41	Funeral parlour
42	Gaming convention
43	Gaming shop
44	Garden
45	Untamed Garden
46	Gas station
51	Geological Feature
52	Glacier
53	Government Building
54	Grasslands
55	Grocery store
56	Haunted house
61	Headquarters
62	Heavily-populated worlds
63	Hideout
64	High-rise apartments
65	Hills
66	Historic sight

Roll Location 5

11 Home
12 Hotel
13 Hovel
14 In the Air
15 Industrial complex
16 Industrial park
21 Industrious place
22 Inn
23 Insane asylum
24 Island
25 Isolated village
26 Jail
31 Jungle
32 Kansas City
33 Laboratory
34 Lake
35 Landmark
36 Large Mansion
41 Las Vegas
42 Latvia
43 Laundromat
44 Lawn
45 Library
46 Lighthouse
51 Loading / unloading bays
52 Log cabin
53 London
54 Los Angeles
55 Lost City
56 Lush planet
61 Luxury digs
62 Maintenance areas
63 Mall
64 Man made Wonder
65 Mansion
66 Manufacturing plant

Roll Location 6

11 Market
12 Marsh
13 Martial-arts academy
14 Mayor's office
15 Meadow
16 Meeting hall
21 Mega-store
22 Memorial garden
23 Mexico
24 Middle of Nowhere
25 Military Base/Camp
26 Military setting
31 Military test facility
32 Mine
33 Mini-golf course
34 Mining Complex
35 Monolith
36 Monument
41 Moon⁴² Moorland
43 Mountain top
44 Mountains
45 Movie premier
46 Movie set
51 Munitions factory
52 Museums
53 Natural Resource
54 Natural satellite
55 Natural Wonder
56 Nautical setting (ship, docks, etc.)
61 Nebulae
62 New York
63 Nightclub
64 North America
65 Nuclear power plant
66 Office

Roll Location 7

11 Office Building
12 Offices
13 Oil rig
14 On the Road
15 On the set T.V show
16 Opera
21 Out-door super-store
22 Outbuildings
23 Outpost
24 Overgrown Forest:
25 Parade
26 Paris
31 Park
32 Parking garage
33 Parking lot
34 Party
35 Passenger ship
36 Peaceful woodland
41 Plains
42 Planet
43 Planet that's cold
44 Planet that's hot
45 Planet with high gravity
46 Planet with low gravity
51 Planet with no breathable air
52 Play house
53 Synagogue
54 Police station
55 Pool hall
56 Port
61 Post office
62 POW camp
63 Prison
64 Pyramids
65 Ranch
66 Record store

Roll Location 8

11	Reservation
12	Residence
13	Residential Setting
14	Rest-stop
15	Restaurant
16	River
21	Robot factories
22	Rocky Landscape
23	Roof-top
24	Rough neighbourhood
25	Rural
26	Rural Farm
31	Rural land
32	Russia
33	Rustic town
34	Sanctuary
35	Sandhills
36	School
41	Sci-fi convention
42	Science Lab
43	Seattle
44	Secret arena
45	Secret Base
46	Secret/hidden location
51	Security agency
52	Security building
53	Supermarket
54	Seedy motel
55	Sewers
56	Ship
61	Shrine
62	Ski-lodge
63	Skyscraper
64	Slum
65	Restaurant
66	Solar systems

Roll Location 9

11	South America
12	Space Anomaly
13	Space station
14	Spatial anomalies
15	Spoiled by radiation
16	Spoiled by toxins
21	Sports bar
22	Sports complex
23	Stables
24	Stadium
25	Star port
26	Stars
31	Starship
32	Station
33	Steakhouse
34	Store
35	Street corner
36	Strip-club
41	Suburbs
42	Subway
43	Suspension bridge
44	Swamp
45	Swimming pool
46	Team's base
51	Temple
52	Zoo
53	Terrestrial planet or
54	The Bastion
55	The Big City
56	Shopping mall
61	The Docks
62	The frontier
63	The Moon
64	The Sticks
65	Theatre
66	Third-World Country

Roll Location 10

11	Thrift store
12	Tobacco store
13	Tokyo
14	Tourist attraction
15	Tower
16	Town distantly located
21	Town Square
22	Toy Factory
23	Toy store
24	Train station
25	Transportation Hub
26	Transportation Path
31	Tropical rain forest
32	Truck-stop
33	Under a bridge
34	Under water
35	Underground
36	Underwater
41	Underworld
42	University
43	Urban Sprawl
44	Urban town
45	Valley
46	Vast Wasteland
51	Very distant fringe world
52	Villa
53	Vintage shop
54	Warehouse
55	Waste treatment plant
56	Waterfall
61	Wealthy homes
62	Weapon Silo
63	Whore house
64	Wilderness
65	Winery
66	Woods

Roll Location 11

11 Yacht
12 Zoo
13 Temple
14 Tavern
15 Cave
16 Steppes
21 Scrub (brush)
22 Swamp
23 Forest (coniferous)
24 Forest (deciduous)
25 Tundra desert
26 Jungle (vines)
31 Cellar
32 Farm
33 Marketplace
34 Warehouse
35 Keep
36 Shop
41 Street
42 Pond/lake (shore)
43 Ruins
44 Fissure
45 Mine
46 Canyon
51 Valley
52 Plateau
53 Mountains
54 Hills
55 Gorges
56 Broken/blasted area
61 Palace
62 Library
63 Pool room
64 Casino
65 Hospital
66 Beach

Roll Location 12

11 Clothing store
12 Convenience store
13 Courthouse
14 Dentist
15 Department store
16 Doctors
21 Electronics store
22 Embassy
23 Fire station
24 Florist
25 Funeral home
26 Furniture store
31 Gas station
32 Gym
33 Hardware store
34 Jewelry store
35 Laundry
36 Lawyers
41 Library
42 Liquor store
43 Locksmiths
44 Cemetery
45 Cafe
46 Bowling alley
51 Book store
52 Beauty salon
53 Bar
54 Bank
55 Bakery
56 ATM
61 Art gallery
62 Aquarium
63 Movie theatre
64 Pharmacy
65 Pet store
66 Nightclub

Roll Location 13

11 A Dam
12 A metropolis's capital city
13 A Ring World
14 A village or hamlet
15 Aircraft Carrier
16 Airport
21 Airship
22 Alien Planet
23 Alien Space Ship
24 Alien Zoo
25 Alleyway
26 Alternate/Parallel World
31 Amusement Park
32 Ancient citadel
33 Ancient Ruins
34 Anomalous Region
35 Another Plane/Dimension
36 Another Time
41 Another World
42 Antarctic
43 Army Base
44 Art Gallery
45 Asteroid mining base
46 Badlands
51 Banditry
52 Beach
53 Behind the Wheel
54 Between the stars
55 Big Ben
56 Block of Flats
61 Bodyguard
62 Building on Fire
63 Building Yard
64 Business
65 Business District
66 By a Lake

Roll	Location 14
11	Cabin in the Woods
12	Canyons
13	Capital City
14	Car Show Room
15	Castle
16	Cathedral
21	Caves & catacombs
22	Caves & catacombs
23	Cemetery
24	Church
25	Church/Cathedral
26	Cinema
31	Circus
32	Citadel
33	City
34	City after Armageddon
35	City Centre
36	City Hall
41	City Jail
42	City or Port or town
43	City Park
44	City Zoo
45	Classic Dungeon
46	Classic dungeon (think differently people)
51	Cliff face
52	Club
53	Con-SS Camp
54	Construction Site
55	Contained Area
56	Continental Europe
61	Cosmopolitan City
62	Countryside
63	Court Yard
64	Courthouse
65	Crop Field
66	Crypt

Roll	Location 15
11	Darkest Africa
12	Death Valley
13	Deep Crater
14	Deep Forest
15	Desecrated temple or shrine
16	Desert
21	Desert / Desert Island
22	Desert Island
23	Desert or Swamp or Tundra
24	Disney Studios
25	Dock Yard
26	Down town
31	Dwarf dwelling
32	Eiffel Tower
33	Elf Village
34	Enemy territory
35	Exhibition Hall
36	Exotic Distant Land
41	Factory District
42	Famous Location
43	Farm
44	Farming Heartland
45	Farms and outlying areas
46	Flying the Friendly Skies
51	Food Factory
52	Football Field
53	Foreign Climes
54	Forest
55	Forest Fire
56	Fort Knox
61	Fortified Place
62	Foundry
63	Frozen Lake
64	Fun Fair
65	Gas Works
66	Ghost town

Roll	Location 16
11	Goblin Village
12	Golf Course
13	Grand Canyon
14	Grasslands
15	Grave Yard
16	Graveyard
21	Guard
22	Guild building
23	Guild or organisation
24	Hanger
25	Hidden / secret location
26	Hills
31	Historical place
32	Holiday Camp
33	Hospital
34	Hostile city
35	Housing Estate
36	Huge Cavern
41	Ice Ring
42	Iceberg
43	In a Known Country
44	In a Unexplored Location
45	In a Unknown Country
46	In space
51	Inca Fortress
52	Indian Village
53	Indoor Car park
54	Industrial complex
55	Isolated Island
56	Jungle
61	Laboratory
62	Lake
63	Lake or river
64	Large Hill
65	Legendary or Supernatural Place
66	Library

Roll	Location 17
11	Long Bridge
12	Lost city
13	Lower mountain pass
14	Magical Lake
15	Majestic Mountains
16	Manor House
21	Mansion of powerful NPC
22	Mars with Air
23	Massive ancient building
24	Medieval Village
25	Military Encampment
26	Military encampment or Outpost
31	Millennium Dome
32	Mine
33	Mine or Quarry
34	Mississippi Boat
35	Moon Base
36	Moon with Air
41	Moors/Heath
42	Motorway
43	Mountain Base
44	Mountain Cabin
45	Mountain Ride
46	Mountain lake
51	Museum/Library/Art Gallery
52	Music Venue
53	Mysterious prehistoric island
54	Natural Wonder
55	Nature Reserve
56	Oasis
61	Oil Rig
62	On the High Seas
63	On the Sea
64	One Horse Town
65	Out post
66	Outdoor Car park

Roll	Location 18
11	Outdoor Market
12	Outer Space
13	Palace
14	Paradise Islands
15	Park
16	Pier
21	Pirate ship
22	Planet Alien
23	Plateau
24	Police Station
25	Political building
26	Pool / Snooker Hall
31	Poor village or hamlet
32	Poorly explored forest
33	Posh Hotel
34	Power Station
35	Prison
36	Pyramids
41	Ranch Land
42	Religious
43	River
44	Rocky desert
45	Roman Arena
46	Roman Villa
51	Rooftops
52	Ruins
53	Ruins of a castle / Keep
54	Ruins of an abbey
55	Rural Backwoods
56	Sailing Sip
61	Salt Lake
62	School / collage
63	Scientific Advanced Place
64	Scrap yard
65	Scrub-land/savannah
66	Sea port

Roll	Location 19
11	Set within Business Area
12	Set within City Centre
13	Set within Commercial Area
14	Set within Edge Known City
15	Set within Famous Building
16	Set within Hidden Location
21	Set within Residential Area
22	Settle a Debt
23	Sewers
24	Sewers under a city
25	Sewers/Subway Tunnels
26	Shopping District
31	Shopping mall
32	Ski Slope
33	Sleeping beneath the Stars
34	Slums Chinatown
35	Small Valley
36	South America
41	Space Station
42	Spaceport
43	Spaceport
44	Sports Centre
45	Sports Ground/Arena
46	Star port
51	Star ship
52	Steaming Jungle
53	Stone Hedge
54	Street (Crime ridden)
55	Street (Neighbourhood Watch)
56	Suburbs
61	Suggested settings and locations
62	Super high tech city
63	Super Market
64	Super Market
65	Super store
66	Swamp (Creature Infested)

Roll	Location 20
11	Swamp/Bayou
12	Swimming Baths
13	Temple/Church
14	The Big City
15	The Bottom of the Sea
16	The Bowels of the Earth
21	The Cold Wastes
22	The Docks
23	The Empty Quarter
24	The Mysterious East
25	The Ocean Depths
26	The Orient Express
31	The Pentagon
32	The Sticks
33	The White House
34	Theatre
35	Theatre District
36	Titanic
41	Tombs of rich noblemen
42	Top - Rock Tower
43	Top - Tower Block
44	Tower of London
45	Town
46	Town of the oppressed
51	Trade
52	Trade route
53	Trading post
54	Train
55	Train
56	Train Station
61	Transport
62	Travelling to somewhere
63	Tundra
64	TV Studio
65	Twin Towers
66	U-ground Station

Roll	Location 21
11	Under the Ground
12	Under the Sea
13	Underground
14	Unexplored Land
15	Unfamiliar location
16	University Campus
21	Unusual community
22	Uptown
23	Vineyard
24	Wall of China
25	War Zone
26	Warehouse
31	Warehouse District
32	Wild West Fort / Town
33	Wilderness
34	WWI Trench
35	Roll on Location table 1
36	Roll on Location table 2
41	Roll on Location table 3
42	Roll on Location table 4
43	Roll on Location table 5
44	Roll on Location table 6
45	Roll on Location table 7
46	Roll on Location table 8
51	Roll on Location table 9
52	Roll on Location table 10
53	Roll on Location table 11
54	Roll on Location table 12
55	Roll on Location table 13
56	Roll on Location table 14
61	Roll on Location table 15
62	Roll on Location table 16
63	Roll on Location table 17
64	Roll on Location table 18
65	Roll on Location table 19
66	Roll on Location table 20

Appendix: Adventure Features and Details

The following tables can add extra features and detail that can enrich your adventure. Common sense and a little bit of thought should be applied when adding these details to your adventure. Rolling between 2 to 6 times should be enough to supply your adventure with extra details to make it more interesting.

Roll	Adventure Features and Details Tables
2	Adventure Features and Details Table 4x6d-3
3	Adventure Features and Details Table 4x6d-2
4	Adventure Features and Details Table 4x6d-1
5	Adventure Features and Details Table 4x6d
6	Adventure Features and Details Table 4x6d+1
7	Adventure Features and Details Table 4x6d+2
8	Adventure Features and Details Table 4x6d-2
9	Adventure Features and Details Table 4x6d-1
10	Adventure Features and Details Table 4x6d
11	Adventure Features and Details Table 4x6d+1
12	Adventure Features and Details Table 4x6d+2

Roll Adventure Feature and Details Table 1

11	A Competition between between rivals
12	Religious Festival
13	Wild Animals
14	A Criminal must be brought to justice
15	A feud is taking place
16	Riot happens causing criminal damage
21	A famous character is involved
22	Law enforcement become involved
23	Exploration is needed to find clue
24	Hostile group arrives in area
25	Need to get something from somewhere
26	Another group has the same objective
31	Someone needs the player rewards
32	Two lovers must be helped
33	The enemy has a spy
34	A friend betrays you
35	A contact calls in a favour
36	An innocent is accused
41	A hero asks for help
42	Gain an ally
43	One of the characters is blackmailed
44	Given supplies but no cash
45	Bad guys are mistaken for good guys
46	A group of criminals become involved
51	Disease or illness befalls party
52	Disease or illness befalls enemy
53	Local officials harass the party
54	Players are mistaken for the bad guys
55	Someone joins the party
56	Someone slows the PC's progress
61	A relative of the players is involved
62	A contact, associate or ally involved
63	A powerful organisation is involved
64	Who is involved, other Protagonists
65	Confrontation with the protagonists
66	One of the PCs is targeted in an attack

Roll Adventure Feature and Details Table 2

11	Someone is lying
12	Bring a scandal to light
13	Conceal a scandal
14	Innocent people become endangered
15	Someone turns against the characters
16	Person needed to continue the adventure
21	A specific skill is required
22	Antagonist weakness discovered
23	Characters are being bribed to fail
24	Characters are being duped
25	The characters are on the wrong side
26	The characters are sent to their death
31	The players get a warning
32	The sub plot becomes the main plot
33	An Anti-Hero becomes involved
34	A big organisation get involved
35	Antagonists is not really villain
36	Anti-Hero attacks party
41	Anti-Hero helps party
42	False treasure awaits players
43	Have to convince some to help the party
44	Innocents killed
45	Encounter with major henchmen
46	Encounter with minor henchmen
51	A Class or Archetype encounter
52	Antagonist ambush
53	Hostile encounter. Antagonists and Protagonist
54	Combat with overwhelming odds
55	Wild Animal encounter
56	Monster or powerful encounter
61	Need to explore area
62	Friendly Encounter with enemy
63	A specific skill, ability or attribute required
64	The adventure plot becomes fortified
65	characters gains knowledge about the plot
66	The characters have a man on the inside

Roll Adventure Feature and Details Table 3

11	Competition, race, contest or tournament.
12	respected person involved illicit activities.
13	An important item is in different parts
14	A major city lies in ruins.
15	A troublesome character is needed
16	Antagonist blackmails the player characters
21	Courier mission annoyingly large or fragile
22	Creature Loose on ship, train, plane, etc.
23	Information needs to be gained
24	Information is incomplete and misleading
25	Technological, biological, chemical, magical
26	Attackers are the innocent ones.
31	rescuing from drugs/greed/depression/ insanity
32	assemble / train a force to help do a job/task..
33	protect someone without them knowing about it.
34	Must find way to get word to the good guys
35	Need to go on a pilgrimage of some kind.
36	Police suspect the characters of some crime.
41	Resist temptation
42	Opponents are in trouble and PC's must help
43	Knowledge leads to something powerful
44	Help someone in trouble.
45	Someone is in a hazardous situation
46	Have something that the bad guys want
51	A disaster needs to be overcome
52	The bad guys are out for revenge
53	Mistaken for somebody else.
54	A huge reward if something illegal is done
55	military operation to eliminate enemy leader
56	A group is fighting a Resistance
61	A reporter follows the PC on their missions
62	A rival adventuring group gets involved
63	A tip-off is a red herring
64	A crime or atrocity has been committed
65	A henchmen is required to betray his master
66	Accident occurs that hinders the characters

Roll Adventure Feature and Details Table 4

11	Dangerous stuff needs to be collected
12	Aspiring student or apprentice pesters a PC
13	enemy has plenty of resources and power
14	Organisation has to be destroyed from inside out.
15	A powerful item needs to be stolen
16	Criminals aware of the players actions
21	Criminals are key to the adventures solution
22	Criminals in the way of player characters
23	Conflict with supernatural, magic or technology
24	Diplomacy is required to complete the adventure
25	Magic, Supernatural or Technology needed
26	Magic, Supernatural or Technology needed to win
31	Magic, Supernatural or Technology
32	Need to support the underdog
33	NPC trying to sabotage the characters goals
34	Convinced lovers family they are a good match
35	Compelled to help, innocent people are hurt.
36	PCs must coordinate with an ally group
41	Must win hearts or minds
42	Have to do the villain a good turn
43	have to gather information
44	Need to watch, listen and learn.
45	Power-hungry leaders are involved
46	Powerful people use their power
51	Need to clear an innocent already accused
52	Nemesis competes player characters
53	Soldiers become involved
54	Some espionage skills are needed
55	Wealth for protecting a wanted individual
56	Have to do some breaking and entering
61	The PCs must secure a military target
62	Opponents immune to PCs weapons.
63	track down someone under false pretences
64	Something impossible needs to be done
65	characters don't know who opponents are
66	The guilty need to be protected

Roll Adventure Feature and Details Table 5

11	Rivalry of superior and inferior
12	The PCs travel through a hazardous area
13	The PCs are on a hunting expedition
14	A building need to be captured.
15	A captured nemesis needs protecting
16	A company needs help
21	A conspiracy is actually true
22	A Crime has been committed
23	A criminal has escaped
24	A delicate negotiation is required
25	A family obligation has to be completed
26	A fearsome monster needs to be overcome
31	A friend betrays the player characters
32	A hero turns into a villain
33	A huge object needs to be transported
34	An important place is under siege
35	a large amount of money is found
36	A large amount of wealth is required
41	A large group of people need protecting.
42	Some knowledge leads to a secret
43	A mediated trade dispute is required
44	A PC is mistaken for someone
45	person tries to escape or sidetrack the PCs.
46	A person's internal demons surface
51	A personal hardships needs to be overcome.
52	A physical obstacle needs to be overcome
53	A place needs to be liberated
54	A poor part of the city is important
55	A religious situation needs solving
56	A rookie NPC is assigned to your PCs group
61	A secret passage needs to be found
62	A trap needs to be avoided
63	A treasure is something dangerous.
64	A violent conflict is required to progress
65	A violent conflict needs to be avoided
66	A war sets the stage for the adventure

Roll Adventure Feature and Details Table 6

11	A world war needs preventing
12	Adventure is on a large vehicle
13	An enemy becomes an ally
14	A competition needs to be won
15	An enemy has a powerful item
16	An ethical dilemma, changes in belief
21	An ethical dilemma, regrettable actions
22	An ethical dilemma, witnesses a crime
23	Assault an enemy camp
24	Bring something from one place to another
25	Chance to catch their nemesis red handed.
26	Characters must flee an area
31	Chase off a hostile group
32	Conflict between nations
33	Conflict with another government
34	Conflict with authorities
35	Conflict with criminals
36	Crime pursued by Vengeance
41	Deal best with the natives of an area
42	Destruction of something that is huge
43	Evidence needs to be analysed to find clue
44	Forgotten crime comes back to haunt a PC
45	Domestic argument in important
46	Environment need to be travelled
51	Environment needs to be explored
52	Evidence needed to solve a mystery
53	Falling prey to cruelty or misfortune
54	False claims from a local news agency
55	Have to travel from place to place
56	Human tragedy on a massive scale
61	Information needs to be gathered
62	Innocents are being killed by mistake
63	Innocents mustn't be harmed
64	Player characters need to make an area safe
65	Invasion or occupation by foreigners
66	Involuntary crimes of passion

Roll Adventure Feature and Details Table 7

11	Knowledge leads to treasure
12	Knowledge needs to be found
13	Knowledge needs to be understood
14	Life time opportunity occurs
15	Living off the land is required
16	A trade needs to be done
21	Need to build a network of allies or contacts
22	Need to convince others to come to your aid
23	Need to drive a wedge between allies
24	Need to explore the unknown
25	Need to take a fight to another location
26	Need to team up with player characters
31	Need to circumvent a delicate situation
32	Nemesis helps player characters
33	Nemesis uses resource to hinder players
34	NPC spy in PC group working for a rival
35	Old rival of a PC becomes involved
36	One PC has to kill something/someone.
41	Annoying and irritating NPC
42	PC's are on the wrong side of the law
43	PC's have received a tip-off
44	PC's must coordinate with their rivalries
45	PC's must deal with criminals or enemy
46	PC's were caught doing a robbery
51	PCs enemies want to help
52	Permission is needed for something
53	Phobia or taboo of a PC is violated
54	Physical obstacles need to be overcome
55	Player characters are framed.
56	Player characters are humiliated.
61	Player characters become captured
62	Player characters go treasure-hunting.
63	Player characters need to mount a rescue.
64	Player characters have to go on a manhunt
65	Someone has run away or gotten lost
66	Players sold stolen / faulty goods

Roll Adventure Feature and Details Table 8

11	The player characters are pursued
12	Unpleasant task has to be completed
13	An arduous long journey is required
14	War interferes with the adventure
15	Brutal environment needs to be endured
16	A dark secret comes out.
21	Track down opponents
22	Someone needs to be found soon
23	No allies can help the players
24	Transportation is required
25	Investigate possible opportunities
26	Capture something unharmed.
31	Bring someone to justice
32	The truth needs to be found
33	Organized crime
34	Childhood abuse
35	Magic / Cyber crime
36	Domestic abuse
41	Hate crime
42	Murder
43	Fraud
44	Antisocial behaviour
45	Alcohol-related crime
46	Conspiracy
51	Solicitation
52	Receipt of stolen goods
53	Forgery
54	Embezzlement
55	Arson
56	Burglary
61	Robbery (theft by force)
62	Theft
63	Assault
64	Accidental Murder
65	Accidental Discovery
66	Unfortunate Item Swap

Roll Adventure Feature and Details Table 9

11	Someone needs blackmailing
12	Someone needs bribing
13	Someone needs fetching
14	Someone needs distracting
15	Someone needs help to rise to power.
16	Someone needs hiding
21	Someone needs killing
22	Someone needs protecting
23	Someone needs to protect
24	Someone needs rescuing
25	Someone needs to change their mind
26	Someone needs to escape
31	Someone's social status is at risk
32	Someone needs to be befriended
33	Someone needs to be double-crossed
34	Someone is going to be assassinated.
35	Something needs avoiding
36	Something needs de-activating
41	Something needs destroying
42	Something needs escorting
43	Something needs replacing
44	Something needs stealing
45	Something needs to be delivered
46	Something needs to be found out
51	Something needs to be made or built
52	Something needs to be borrowed or lent
53	Something needs to be recovered
54	Something rare is required
55	Something requires fixing
56	Something wicked this way comes
61	Somewhere needs scouting
62	Special equipment is required
63	The Government is involved
64	The Military is involved
65	Someone hampers the adventure
66	The PC's must infiltrate an organisation

Roll Adventure Feature and Details Table 10

11	Police and mistaken identity
12	Prevent someone from being killed
13	Prevent something being revealed
14	Prevent something from happening
15	Price on characters heads
16	Promises of riches is a lie
21	Pursued by criminals.
22	Saving someone or something
23	Single combat needs to be won
24	Slaying of a Kinsman
25	Self-Sacrificed for an ideal
26	Self-Sacrificed for kindred
31	All Sacrificed for passion
32	Sacrificing of a loved one
33	Rivalry of superior and inferior
34	Smuggling needs to be done
35	Social manipulation of someone
36	Someone cannot repay a loan
41	Someone dangerous is required
42	Someone has a Conflict with a God
43	Someone has been scammed
44	Someone has been kidnapped
45	Someone has been seduced
46	Someone has been threatened
51	Someone has hijacked something
52	Someone has to be rescued
53	Someone innocent is accused of betrayal
54	Someone is a witness to a crime
55	Someone is abusing their position
56	Someone is being blackmailed
61	Someone is being extorted
62	Someone is detained
63	Someone loses their wealth
64	Someone need spying on
65	Someone need to be sanctioned
66	Someone need to destroy something

Roll Adventure Feature and Details Table 11

11	Rumours are true
12	Scientific advancement
13	Scientific or occult riddle
14	Social manipulation
15	Someone is desperate
16	Someone is threatened
21	Something is destroyed
22	Something is confiscated
23	Something unusual
24	Stop/prevent something
25	The enemy are good
26	Threaten to whistle blow
31	Threatened person
32	Two lovers need help
33	Uncover the truth
34	Used vehicle nightmare
35	Vengeance by family
36	Very powerful enemy
41	Wealthy individual
42	Well known building
43	Who's the Good Guy?
44	Wild animals involved
45	Give up valuable information
46	Secret technology / magic
51	Self-Sacrifice for an ideal
52	Favour from a powerful NPC
53	Someone needs to be taken somewhere.
54	Something needs to be taken somewhere.
55	Vehicle becomes unreliable
56	There is a time limit.
61	Something needs to be destroyed.
62	Something needs to be captured.
63	A question needs answering.
64	Something needs killing.
65	Confiscation of valuables
66	Revenge is needed by someone.

Roll Adventure Feature and Details Table 12

11	Finding something
12	Fortified installation
13	Get rid of something
14	Illegal action is required
15	Information required
16	Loan is needed
21	Local festival
22	Loss of loved ones
23	Loss of loved one.
24	Make a new friend
25	Man made disaster
26	Need to go somewhere
31	NPC falls for PC
32	Outbreak of disease
33	Pandora's Box
34	PC falls for a NPC
35	Preventing Justice
36	Price on Their Heads
41	Protect Someone
42	Protect Something
43	Bodyguard
44	Steal Something
45	Race to get somewhere
46	Reconnaissance
51	Recover something
52	Recovery of a Lost One
53	Time needs to pass
54	Kindred Pursuit
55	Rivalry of Kinsmen
56	Murderous Adultery
61	Regrettable actions
62	Remove potential threats.
63	Reporter tags along
64	Return of old enemy
65	Rivalry of kinsmen
66	A pilgrimage needs to be undertaken

Roll Adventure Feature and Details Table 13

11	A code needs decoding
12	Mistaken jealousy
13	A business is involved
14	A code is needed
15	Erroneous judgement
16	a friend becomes a foe
21	A PC becomes ill
22	Rivals reach goal first
23	A player character is trapped
24	A political upheaval
25	A search is needed
26	A superior is corrupt.
31	A treasure is lost
32	A victim is a hostage
33	Activate something
34	Ally to be protected
35	Arrests of criminals
36	Assault a building
41	Assault a secret base
42	Collect something
43	Communication required
44	Conflict with authorities
45	Conflict with criminals
46	Conflict with nature
51	Conflict with relatives
52	Damage to property
53	Daring enterprise
54	Obstacles to love
55	An enemy loved
56	Sudden memory loss
61	Sudden unexplained mood swings
62	Difficulties with the law
63	Encryption and decryption
64	Enmity of kinsmen
65	Face the consequences
66	Falsely imprisoned

Roll Adventure Feature and Details Table 14

11	A competition between rivals
12	Religious festival
13	Wild animals
14	A criminal must be brought to justice
15	A feud is taking place
16	Riot happens causing criminal damage
21	A famous character is involved
22	Law enforcement become involved
23	Exploration is needed to find clue
24	Hostile group arrives in area
25	Need to get something from somewhere
26	Another group has the same objective
31	Mental illness among PC's party.
32	Two lovers must be helped
33	The enemy has a spy
34	A friend betrays you
35	A contact calls in a favour
36	An innocent is accused
41	A hero asks for help
42	Gain an ally
43	One of the characters is blackmailed
44	Given supplies but no cash
45	Bad guys are mistaken for good guys
46	Separate group of criminals involved
51	Disease or illness befalls party
52	Disease or illness befalls enemy
53	Local officials harass the party
54	Players are mistaken for the bad guys
55	Someone joins the party
56	Someone slows the PCs progress
61	A relative of the PC's is involved
62	A contact, associate or ally is involved
63	A powerful organisation is involved
64	Who is involved, other protagonists
65	Confrontation with the protagonists
66	One of the PCs is targeted in an attack

Roll Adventure Feature and Details Table 15

11	Someone is lying
12	Bring a Scandal to Light
13	Conceal a Scandal
14	Innocent People become endangered
15	Someone turns against the characters
16	Person needed to continue the adventure
21	A specific skill is required
22	Antagonist weakness discovered
23	Characters are being bribed to fail
24	Characters are being duped
25	The PC's are on the wrong side
26	The PC's are sent to their death
31	The players get warning
32	The sub plot becomes the main plot
33	Anti-Hero becomes involved
34	A big organisation get involved
35	Antagonist is not really villain
36	Anti-Hero attacks party
41	Anti-Hero Helps Party
42	False treasure awaits players
43	Have to convince someone to help the party
44	Innocents killed
45	Encounter with major henchmen
46	Encounter with minor henchmen
51	A class or archetype encounter
52	Antagonist ambush
53	Hostile encounter antagonists and protagonist
54	Combat with overwhelming odds
55	Wild animal encounter
56	Monster or powerful encounter
61	Need to explore area
62	Friendly encounter with enemy
63	A specific skill, ability or attribute required
64	The adventure plot becomes fortified
65	characters gains knowledge about the plot
66	The characters have a man on the inside

Roll	Adventure Feature and Details Table 16
11	Something unexpected suddenly finds you
12	An anti-Hero becomes involved
13	A big organisation get involved
14	A crime
15	A famous person joins the party
16	A friend becomes an enemy
21	A hazard
22	A hot tip needs to be used
23	A journey
24	A major crime happens
25	A major disaster occurs
26	A major red herring
31	A major vow
32	A minor threat interrupts the PC's
33	A mystery
34	person shows up to complicate things
35	person unexpectedly shows up to facilitate
36	Unexpected obstacle in the way of a goal
41	An organization interferers
42	A persons turns out to be totally different
43	Person trusted has a change of perspective
44	A position of weakness
45	A prop you need for success is taken away
46	A question is left hanging in the air
51	A secret revealed
52	A shell game
53	A superior NPC becomes to opposite
54	A threat: emotionally
55	A threat: physically
56	A threat: professionally
61	A trap
62	Accident
63	Action none combat skills
64	Action Scene
65	Adventure Sources, An Official or A Rival
66	Adventure Sources, Criminals

Roll	Adventure Feature and Details Table 17
11	Sources, Mission from superiors
12	Sources, News Service
13	Sources, Other protagonists
14	Sources, Players witness something
15	Sources, Rumour or gossip
16	Sources, Solving a selection of clues
21	Adventure Sources, The antagonist
22	Ambiguous
23	An action that is considered betrayal
24	An enemy becomes a friend
25	Characters consider doing a wrong
26	An old responsibility suddenly changes
31	Announcement of a shattering event
32	Antagonist is not really villain
33	Anti-Hero attacks party
34	Anti-Hero Helps Party
35	Attacks against animals
36	Bad guys are mistaken for good guys
41	Belief
42	Belief is questioned
43	Betrayal
44	Bring a Scandal to Light
45	Challenge
46	Change of Location
51	Change of Location or Exploration
52	Character convicted
53	Character get severely injured
54	Needs to do, learn, overcome; avoid punishment
55	Needs to do, learn, overcome; find work
56	Needs to do, learn, overcome; framed
61	Needs to do, learn, overcome; get out
62	Needs to do, learn, overcome; get power
63	Needs to do, learn, overcome; make money
64	Needs to do, learn, overcome; survive
65	Characters get kidnapped
66	Chase scene

Roll	Adventure Feature and Details Table 18
11	Class based event
12	Cliff-Hanger
13	Action none combat skills
14	Combat > Antagonists initiate
15	Combat > Neutral
16	Combat > Protagonist initiate
21	Combat Overwhelming odds
22	Compulsion
23	Conceal a Scandal
24	Conflict > Animal or Environmental
25	Conflict > Social
26	Conflict between two groups
31	Confrontation of; cheating partner
32	Confrontation of; crime boss
33	Confrontation of; father
34	Confrontation of; neighbour
35	Confrontation of; police
36	Confrontation of; political
41	Confrontation of; prejudiced police
42	confrontation with the Antagonists
43	confrontation with the protagonists
44	Criminals involved
45	Defeated by major henchmen
46	Defeated by other character
51	Defeated by the antagonist
52	Destruction of importance
53	Person of importance is killed
54	Disease or illness befall the party
55	accept what the group does or be cast out
56	Duty
61	Duty is put to the test
62	Easy challenge
63	Exciting encounter unrelated to the plot
64	Exploit ion
65	Exploration
66	False treasure awaits PC's

Roll Adventure Feature and Details Table 19

11	Famous person ridicules the PC's
12	Final choice
13	Forced into a new responsibility
14	Friendly encounter / contact
15	Gain support of community
16	Guilty Killed
21	Has Opposition
22	Has to sacrifice something
23	Have to convince someone to help the party
24	Hazard
25	Heroic moment or tension
26	Hostile encounter
31	Hostile environment
32	Hostile location
33	Innocent people become endangered
34	Innocents are killed
35	Internally at odds
36	Investigation
41	Investigation or negotiation
42	It's a disguise
43	It's a fake
44	It's a lie
45	It's a trap
46	Judgement
51	Kidnapped (You or someone close to you)
52	Life and death
53	Local officials harass the PCs
54	Loss of status
55	Love
56	Love is lost
61	Main plot specific event
62	Major clue
63	Major decision
64	Maze
65	Mentors appear to teach hero
66	Missing person

Roll Adventure Feature and Details Table 20

11	Knowledge stolen
12	Mistaken identity
13	Moral choice
14	Moral code of a community
15	Moral courage
16	Moral duty
21	Needs to search for something
22	Negative
23	Negotiation
24	New adorer / tag-along
25	Obsession with person
26	Obvious trap or innocent at risk
31	One of the PCs is targeted in an attack
32	One PC fails important skill check
33	One PC has a secret the other players don't
34	One PC is working for the bad guys
35	One of the PC's is called out
36	Opinions
41	Opinions put in doubt
42	Opposition has to kill the PC's
43	Oppositions wants to keep hidden at all costs
44	Other group is after the same objective
45	Outside event affects story
46	Overcome, A crime, someone is lying
51	Overcome, A hazard
52	Overcome, A minor threat
53	Overcome, A organization interferes
54	Overcome, A trap, the objective changes
55	Overcome, Accident
56	Overcome, Attacks, PCs have been set up
61	Overcome, Bring a scandal to light
62	Overcome, Conceal a scandal
63	Overcome, Hostile environment
64	Overcome, people become endangered
65	Overcome, Missing person or knowledge
66	Overcome, Other group is after the objective

Roll Adventure Feature and Details Table 21

11	Overcome, PC's equipment is not ideal
12	Overcome, Someone turns against the PCs
13	Something slows the PCs progress
14	Overcome, The PCs Skills are not ideal
15	Overcome, There is a distraction
16	Wrong person or group is blamed
21	PC's Accidentally discover Story
22	PC's aware of secret knowledge
23	Person needed to continue the adventure
24	Physical courage
25	Physiological loss of something important
26	Piece of information
31	PC's are mistaken for the bad guys
32	get what they want but end result is bad
33	PC's gets what they want
34	get what they want, but end result is unclear
35	PC's sacrifice goal
36	PC's equipment is more suitable for others
41	PC's need to find information
42	PC's see important connections
43	Plot Twist or PCs skills tested
44	Positive
45	Power
46	Secret Door
51	Power but at moral cost
52	Professional duty
53	Professional loss of work and respect
54	Protagonists henchmen become involved
55	Protagonists weakness discovered
56	Puzzles
61	Random violence distracts
62	Red Herring or Puzzle
63	Reinforcements arrive
64	Rest Spot
65	Rest Spot or Moral Choice
66	New information turns story around

Roll Adventure Feature and Details Table 22

11	Riddle
12	Right does wrong
13	Role-playing and socialising
14	Sabotage happens
15	Sacrifices their safety
16	Search
21	Search or Unknown Place
22	Self sacrifice
23	Separation
24	Setbacks
25	Person Arrival
26	Person Departure
31	Person Intrudes
32	Personal Item
33	Setbacks
34	Person Arrival
35	Person Departure
36	Person Intrudes
41	Personal Item
42	Severe weather during the adventure
43	Side plot nothing to do with the story
44	Social commitment
45	Social event, Engagement
46	Someone in the party is killed
51	Someone wants to hurt/steal from the wrong guy
52	Someone is on the run
53	Someone jeopardizes the adventure
54	Someone joins the party
55	Someone needs to be chased
56	Someone turns against the PCs
61	Someone unexpected wants to hurt/steal
62	Someone unexpectedly gives a mysterious item
63	Someone is in the wrong place at the wrong time
64	Someone you thought was alive is dead
65	Someone you thought was dead wasn't
66	Someone has something else in mind

Roll Adventure Feature and Details Table 23

11	Something explodes
12	Something slows the PCs progress
13	Staying alive
14	Sub-Plot specific event
15	Temptation
16	The adventure is more dangerous
21	The antagonist weakness discovered
22	The Antagonists henchmen involved
23	The authorities get involved or turn a blind eye
24	characters are defeated by major henchmen
25	characters are defeated by other character
26	characters are defeated by the antagonist
31	The enemy have got the objective
32	Nature of something is completely opposite
33	The PC's are being bribed to fail
34	The PC's are being duped
35	The PC's are on the wrong side
36	The PC's are sent to their death
41	The PC's don't know language
42	The PCs skills and abilities are not ideal
43	The PC's need an object
44	The PC's get warning
45	The sub plot becomes the main plot
46	There is a distraction
51	The PC's need to make a sacrifice
52	Threat is stronger than characters
53	Trap
54	Trap or hazard or world event
55	Trap or meeting
56	Two or more people in love
61	Unwanted attention
62	Values
63	Values pushed to limit
64	Violent reaction
65	Weather effect story
66	Who is involved, A Relative of the PC's

Roll Adventure Feature and Details Table 24

11	Who is Involved, A contact, associate or ally
12	Involved, A famous or important person
13	Who is Involved, A hero
14	Who is Involved, An organisation
15	Who is Involved, A player characters enemy
16	Who is Involved, A powerful enemy
21	Who is Involved, Another antagonist
22	Who is Involved, Foreigners, a rival group
23	Who is Involved, Other protagonists
24	Who is Involved, The antagonist
25	involved: A contact, associate or Ally
26	Who is involved: An enemy joins the party
31	involved: A famous or important person
32	Who is involved: A known hero
33	Who is involved: A neutral group
34	Who is involved: A player characters enemy
35	Who is involved: A powerful enemy
36	involved: A previous enemy or stranger
41	Who is involved: A relative of the PC's
42	Who is involved: A rival group is involved
43	Who is involved: A specialist
44	Who is involved: A unknown hero
45	Who is involved: An organisation
46	Who is involved: Another antagonist
51	Who is involved: Adventurer joins the party
52	Who is involved: Foreigners
53	Who is involved: Innocent or guilty person
54	Who is involved: Love interest
55	Who is involved: Other protagonists
56	Who is involved: The Antagonist
61	Wrong person or group is blamed
62	You wake up /arrive in an unexpected place
63	Your immediate goal turns on its head
64	A monster befriends party
65	A secret location
66	A huge pile of gold

Appendix: Complication Tables

These complications can be used to enhance your adventure and add elements to enrich it. Used effectively they can add more depth to your game.

Roll	Complication Table to Use
2	Complication Table 2.x =6d-1
3	Complication Table 2.x =6d
4	Complication Table 2.x =6d+1
5	Complication Table 3.x=6d-1
6	Complication Table 3.x =6d
7	Complication Table 3.x =6d+1
8	Complication Table 3.x =6d+2
9	Complication Table 3.x =6d+3
10	Complication Table 2.x =6d-1
11	Complication Table 2.x =6d
12	Complication Table 2.x =6d+1

Roll	Complication Table 2.0 (2x6d)
11	Web of deceit, half-truths and manipulation
12	The enemy has a spy in group
13	Bounty hunters hired to eliminate the party
14	Bounty hunters hired to interfere with the party
15	Opponents are acting against will
16	Opponents were tricked into act of villainy
21	Patriotic criminal is involved
22	Experiments require unwilling subjects
23	Opponents get their hands on it
24	Collateral damage strewn in wake of crime
25	Allies are the bad guys
26	Information about a character comes to light
31	A friend has been betrayed
32	Enemy are acting against will, due to coercion
33	PC's are kidnapped and imprisoned
34	Friends and contacts are in danger
35	Nemesis needs to be recaptured
36	Someone needs to atone for wrong doings
41	A most heinous act
42	Hero is important to the adventure plot
43	Intrigue cloaks everyone's motives
44	Nobility & wealthy & powerful people involved
45	Someone else has a goal in conflict with party
46	Something is not what it appears
51	Specialist character is need
52	Spies are the heroes of the story
53	A big organisation gets involved
54	Enemy made plans to escape
55	Rivals reaches the goal first
56	Temptation of one of the PC's
61	A rookie is assigned the PC's
62	Animal befriends one of the PC's
63	A bomb has been planted
64	A bomb is delivered and set to go off
65	A building begins to collapse
66	A building is on fire

Roll	Complication Table 2.1 (2x6d)
11	A building swarms with enemies
12	Crotchety old dude join party
13	A captured enemy turns out to be a best friend
14	A dead body is found in the characters base
15	A deadly fight may occur, if not prevented
16	Need to negotiate to prevent own slaughter
21	Diplomat is an enemy
22	Official documents need to be copied
23	An enemy joins the party to lead them astray
24	Powerful individual involved with the hook
25	Government official is on the players case
26	Group of criminals are in the area
31	A large pile of money
32	Legendary character is hired to oppose party
33	love / lust distracts one of the PC's
34	A major hero or powerful villain is involved
35	A minor injury becomes deadly
36	Newspaper report is about PC's actions
41	A novice joins the adventure party
42	An official is trying to expose the PC's
43	Illicit and dangerous
44	An irritating person joins the adventure party
45	A person is the target of an assassin
46	A party must protect without being noticed
51	Mistaken ID by party
52	A possible enemy is encountered
53	A possible friend is encountered
54	Reliable contact promises riches
55	Need safe passage but no money
56	A reporter becomes interested in the party
61	Reporter is on the adventure with party
62	Repulsive expert required
63	A self-destruct is activated
64	A sibling turns up unexpectedly
65	Specialist has a disadvantage or weakness.
66	A unexpected bar-room fight breaks out

Roll	Complication Table 2.2(2x6d)
11	Elite troops wanted for desertion
12	A unusual building needed to be searched
13	A vehicle has broken down and needs fixing
14	A famous person has skills needed
15	Have to babysit/house-sit
16	A vulnerable character has to stay
21	A young child exhibits exceptional abilities
22	Affect the political climate of the region
23	Psionic powers are needed
24	An ally has done something wrong
25	An important character has been drugged
26	An opponent turns out to be helpful
31	A powerful alien or foreigner turns up
32	Pirates or criminals board the vehicle
33	Automated repeating distress call
34	Automated repeating distress call
35	Chaperone an enemy doctor
36	Chaperone an enemy scientist
41	Fix something very important.
42	Characters have multiple destinations
43	Don't know which way to go
44	Have to sneak out of an area
45	Characters must build something
46	Wrong or poor tools
51	Need to activate or turn something on
52	Need to deactivate or turn something off
53	Children are vital to the adventure
54	Communication equipment is lost
55	Communication equipment is stolen
56	Contraband needs to be transported
61	Police are on the opponents side
62	Death of the innocent is required
63	Enemy relatives turn up for revenge
64	Doubt about the death of someone
65	Destruction of a hard to destroy item needed
66	Villain is discovered hiding close by

Roll	Complication Table 2.3 (2x6d)
11	Elimination of an enemy general needed
12	Destroy evidence from a crime scene
13	Employer plans to renege on the deal
14	Foreigners attack in overwhelming numbers
15	Liberate a group of innocents from police
16	Local authorities poke their noses in
21	Lost and need to call for a rescue
22	Loyalty is put to the test
23	Must carefully search and explore an area
24	Dig up something
25	Need to map an area
26	Expert mercenaries work for opponents
31	Officials confiscate party's equipment
32	Important character won't cooperate
33	Important enemy wants to change sides
34	The party needs to make a deal
35	Incompetent expert jeopardies the adventure
36	Enemy supplies valuable information to the party
41	Innocents are killed by the PC's mistakes
42	Instructed by a superior to kill a companion
43	A crime is committed by the police
44	Law enforcement want to help the PC's
45	Aggression is from another faction
46	Make one faction believe they are in danger
51	Mercenaries plan to double cross party
52	Museum and a private collector will buy junk
53	Must climb to get a signal or send a message
54	Must destroy something the opponent has
55	Must eliminate an opponent adventuring party
56	Must plant evidence
61	Must settle or create a dispute
62	Must show an impressive show of force
63	Must support or begin a revolution
64	Need to avoids highly trained security
65	Need backup, opponents outnumber party
66	Need to befriend someone

Roll	Complication Table 2.4 (2x6d)
11	Need to bypass and alarm
12	Need to clear names
13	Crime committed in another country
14	Need to threaten someone
15	Need to go to a new destination
16	Need to hire a mercenary group to help
21	Need to look for evidence to solve a crime
22	Need to make a new contact
23	Gain access to some knowledge
24	Need to open or close something
25	Need to persuade diplomat to halt hostilities
26	Need to report something important
31	Need to stop a runaway vehicle
32	Need to take photographs of secret plans
33	Held prisoner in a secret science lab
34	Need to take someone's photograph secretly
35	Identify someone
36	Need to travel very far away from civilization
41	PC's falls into something unpleasant
42	Opponents don't wish to harm to the party
43	Opponents will do anything (easily persuaded)
44	Opportunity for the PC's fame to spread
45	Need to follow someone without being noticed
46	Party needs to recapture their base
51	Party under witness protection
52	People who are enforcing the law wrongly
53	PC's are unwitting pawns
54	Powerful group arrives in the area
55	Requires password to access something
56	Respect of an important NPC is needed
61	Riches turns out to be fake
62	Rival need to complete the adventure too
63	Rival is gathering information
64	Situation where PC's may gain infamy
65	Soldiers become involved in the adventure
66	Someone hired is a turncoat

Roll	Complication Table 2.5(2x6d)
11	Someone has a price on their head
12	Medicine that someone isn't willing to give up
13	Some rare medicine is desperately needed
14	Somebody poisoned, an antidote is needed
15	Someone crashes vehicle into the PC's vehicle
16	Someone cries for help
21	Twelve dead bodies, the police arrive
22	Criminal offence but there is no evidence
23	Someone in the group is an assassin,
24	Someone needs hiding
25	Someone needs medical attention
26	Someone steals parties money, equipment
31	Opponents leave with their ally
32	Inebriated and acts embarrassingly
33	Transportation of something large
34	Someone won't go away, nuisance
35	Specialized equipment needed
36	Needed to send a secret message
41	Teach a group how to protect themselves
42	Transport mortally injured important person
43	Defeat someone in a friendly gambling game
44	Must flee wild animal, suffer serious injury
45	Must flee because of natural disaster
46	The enemy's reinforcements show up
51	The enemy capture party's base
52	Food poisoning
53	Local people are afraid of opponents
54	Local people are afraid of the party
55	Skilled person become involved in the hook
56	Skilled person become involved in the plot
61	Price on their heads
62	All groups want the bounty
63	Opponents won't directly confront the party
64	Chance to hire a very famous master
65	Party is captured, only chance is to escape naked
66	Party must become creative

Roll	Complication Table 2.6(2x6d)
11	Party need to make an important message
12	Party needs to collect a list of items
13	Time limit
14	Party resources are diminished considerably
15	Party's equipment and money is infected
16	People who hired the party have been arrested
21	People who hired the party are eliminated
22	Hook giver turns out to be a traitor
23	Plague, needs quarantine
24	Don't know who the good guys are
25	Ambushed and forced to escape
26	Party have to keep on the right side of the law
31	Have to let a criminal go
32	Need to relax, chill or have some fun.
33	Framed for a crime they didn't commit
34	In a position where they cannot use weapons
35	Witnesses to a major crime
36	Base, camp or home is raided
41	Become accomplice to crime
42	Find a large amount of money, which is marked
43	Find a locked expensive suitcase
44	Locked suitcase but there is a body in it
45	Find a note, it mentions fantastic treasure
46	Price on their heads
51	Have to commit a robbery
52	Convince someone to commit a criminal act
53	Have to deal with revolt against a dictator
54	Have to escape a creature or monster
55	Have to help repair someone's vehicle
56	Medical equipment is crap or dangerous
61	Mistake where the rival or opponents base is
62	Needs to get something illegal to continue
63	Opponents gain considerable resources
64	PC's phones are found by their opponents
65	PC's require the use of a vehicle,
66	Police are in the area

Roll	Complication Table 2.7(2x6d)
11	A corporate war and the party are involved
12	Time limit throughout this entire adventure
13	A flaw in the party's defence
14	Party need to do some basic guard duty
15	Time-consuming travel is required
16	Vehicle is hijacked by opponents
21	Vehicles crash, need to save crash survivors
22	Victory is an illusion
23	Customs confiscate something important
24	A creature is on the rampage
25	A monster escapes and is on the rampage
26	Someone sneaks up to party and steals stuff
31	Innocent characters need help now
32	Youngster is a witness to a major crime
33	Youths commit a minor crime
34	Outbreak of illness or disease
35	Outer Space Disaster
36	Industrial Accident
41	Civil Disorder or Unrest
42	Aviation Disaster
43	Engineering Disaster
44	Environmental Disaster,
45	Arson of important location
46	Fair, Festival or Circus
51	Mass animals dying
52	Power outage
53	Transportation and movement restrictions
54	Border closure
55	Building and construction in the area
56	Celebrity in in town
61	Maritime disaster
62	Social elite monopolise area
63	Terrorism
64	People shopping, very busy
65	Building on fire
66	Extreme Weather

Roll Complication Table 3.0 (2x6d)

11	Someone unexpected wants to hurt the PC's
12	Someone you care about is in the wrong place
13	Someone you helped is evil
14	Someone you thought was alive is dead
15	Someone you thought was dead wasn't
16	Something is a fake
21	Spurned lover of a PC looks for revenge
22	Spy
23	Stolen Equipment
24	Street smart skills required
25	Suicide bomber
26	Supernatural creatures or freak creature
31	Suppress some great truth
32	Technology: enemy got hands on it first
33	Temptation
34	The party's transportation does not work
35	The authorities get involved
36	The authorities turn a blind eye
41	The dramatic conflict with equals
42	The law are on the opponents side
43	The media are on the opponents side
44	The PC's are on the wrong side
45	The PC's are sent to their death
46	There's a deadline for the adventure
51	Treachery on their own side
52	Under pressure ally is captured
53	Underground transport
54	Unusual mode of transportation
55	Victim of antagonist seeking revenge
56	Villain who wants to be redeemed
61	Wealth: PC's not going to get paid
62	Wild Creature
63	Wrong or misleading information
64	Wrong person or group is blamed
65	You wake up /arrive in an unexpected place
66	Expert comes in to help out

Roll Complication Table 3.1 (2x6d)

11	A anti-hero becomes involved
12	A concealed trap
13	A crime happens
14	A debt owed is called in
15	A friend becomes an enemy
16	A innocent person needs help
21	A lot of people will be poorer
22	A organization interferes
23	A person has a change of perspective
24	A prop is needed to succeed
25	A shell game
26	A simple misunderstanding
31	A subordinate becomes a superior
32	A super weapon
33	A superior becomes a subordinate
34	A war or battle is going on
35	A big organisation get involved
36	Ability challenge
41	Accident
42	Acquire equipment
43	Acquire knowledge
44	Acquire plot item
45	Acquire something
46	Acting / disguise needed
51	Aged warrior seeking one last battle
52	Ally is a spy for the enemy
53	Ally wants all the treasure
54	Ally with the Enemy
55	An enemy becomes a friend
56	important piece of equipment breaks/is lost.
61	An unknown hidden plot
62	a party become interested in the adventure
63	Another faction is involved in the adventure
64	Antagonist is the puppet of another
65	Antagonist is an ally or friend in disguise
66	Antagonist is pursuing a worthy goal

Roll Complication Table 3.2 (2x6d)

11	Antagonists is not really villain
12	Anti-hero attacks party
13	Anti-hero helps Party
14	Armed guards with powerful equipment
15	Artefacts will be destroyed
16	Aspiring student or apprentice
21	Assassin
22	Assassins have access
23	Attack innocents
24	Attribute challenge
25	Avoid guards
26	Backstreet mugging
31	Bandits or pirates steal goods
32	Beat somebody up
33	Become implicated in a crime.
34	Beg for forgiveness
35	Betrayal by supposed ally or friend
36	Betrayal
41	Betrayed by contact
42	Break the law
43	Bring a scandal to light
44	Captured
45	Choose between friendship or betrayal
46	Civilians are in mortal danger
51	Class / Profession skills challenge
52	Climate : Blizzard
53	Climate : Climate change
54	Climate : Cyclonic storm
55	Climate : Disease
56	Climate : Drought
61	Climate : Flood
62	Climate : Geomagnetic storm
63	Climate : Hailstorm
64	Climate : Heat wave
65	Climate : Ice storm
66	Climate : Tornado

Roll Complication Table 3.3 (2x6d)

11	Climate : Wildfire
12	Completion will cause destruction
13	Complication with environment
14	Complication with props
15	Compulsion
16	Conceal a scandal
21	Concealment, deception or secrecy
22	Confined spaces.
23	Contact has turned against them for money
24	Contact lied to party
25	Contact misled party
26	Contact out to kill party
31	Contact puts party in danger
32	Convince someone of something
33	Creature is tame
34	Criminal Skill Challenge
35	Cultural / Social Challenge
36	Curse (real or imaginary)
41	Dangerous surroundings
42	Dangerous Terrain
43	Deadly environment
44	Decipher a code
45	Defeat an conspiracy
46	Defeat an invasion / raid.
51	Demise of a loved one
52	Destroy all evidence.
53	Destroy weapon of mass destruction
54	Someone important is killed
55	Disgruntled servant of antagonist
56	Dishonesty and greed of populace
61	Dodge missiles
62	Dodgy Ally
63	Don't have the right piece of equipment
64	Easy Mistake
65	Economic Harm
66	Empathy needed to gain support

Roll Complication Table 3.4 (2x6d)

11	End up poorer than before
12	Enemy character helps party
13	Enemy character makes mistake
14	Someone needs medicine to stay alive.
15	Enemy reinforcements arrive
16	Environmental damage
21	Equipment needed to continue
22	Equipment problem
23	Famous person ridicules the P.C's
24	Find someone who is missing
25	Forced new responsibility
26	Forced to ally with enemy or rival
31	Forgotten crime comes back to haunt a PC
32	Frame someone for murder
33	Get promoted
34	Given a mysterious item
35	Great distance
36	Group decision required
41	Guilty killed
42	Hand cuffed or chained up
43	Have to betray someone trusted and liked
44	Have to convince someone to help the party
45	Have to do something morally wrong
46	Have to give a large payment
51	Have to go around
52	Hazardous conditions
53	Help the bad guys
54	Honour
55	Hostile environment
56	Hostile weather
61	Humanity Risk : Engineered pandemic
62	Humanity Risk : Nanotechnology accident
63	Humanity Risk : Nanotechnology weapons
64	Humanity Risk : Natural pandemic
65	Humanity Risk : Non-nuclear wars
66	Humanity Risk : Nuclear terrorism

Roll Complication Table 3.5 (2x6d)

11	Humanity Risk : Nuclear wars
12	Humanity Risk : Super intelligent AI
13	If following clues, the trail goes cold.
14	Someone needs antidote.
15	Important NPC has a twin
16	Innocent people become endangered
21	Innocents killed
22	Inscription needs translating
23	Internally at odds with own beliefs
24	Invasion or occupation by foreigners
25	Investigate and find clue
26	Isolated country
31	Join an organisation
32	Kill important person, assassination
33	Lack of supplies
34	Land a lucrative contract
35	Join a cult
36	Local festival
41	Local laws are bizarre and restrictive
42	Locals suffering from recent disaster
43	Looming natural or unnatural disaster
44	Lost
45	Love interest
46	Love interest is a racial/ethnic minority
51	Loyalty: conflict with those loyalties
52	Magical wards or guards
53	Major hazard : Asteroid impact
54	Major hazard : Bioterrorism
55	Major hazard : Crop failures
56	Major hazard : Cyberterrorism
61	Major hazard : Famine
62	Major hazard : Global war
63	Major hazard : Human overpopulation
64	Major hazard : Pandemic
65	Major hazard : Super volcanic eruption
66	Man-made Disaster

Roll Complication Table 3.6 (2x6d)

11	Middle of Things
12	Mine-field
13	Missing Person
14	Language Barrier
15	Wires crossed - Confused communication
16	Mistaken Identity
21	Misunderstood encounter
22	Monster
23	Monster is tame
24	Moral dilemma
25	Morale problems
26	Morality: Torture or even murder
31	Native cannibals or headhunters
32	Natural Disaster
33	Natural Disaster: Avalanches
34	Natural Disaster: Coastal erosion
35	Natural Disaster: Earthquakes
36	Natural Disaster: Floods
41	Natural Disaster: Landslides, debris flows
42	Natural Disaster: Liquefaction
43	Natural Disaster: Mud flow
44	Natural Disaster: River change
45	Natural Disaster: Sinkholes
46	Natural Disaster: Subsidence
51	Natural Disaster: Tsunamis
52	Natural Disaster: Volcanic eruption
53	Need outside help
54	Need to help help the bad guys
55	Need to persuade someone
56	Negotiate
61	New adorer / tag along
62	New location far away
63	New person unexpectedly shows up
64	NPCs has been misrepresented
65	Old rival of a PC becomes involved
66	One of the PCs is targeted in an attack

Roll Complication Table 3.7 (2x6d)

11	On the side of deception
12	One of the PCs needs to travel far/move home
13	One PC has to hide.
14	One PC is brainwashed
15	Opponent is a friend
16	Opponents endangers a friend, ally or contact
21	Opponents gain a significant tactical advantage
22	Opponents learn allies flaws and situation
23	Opponents learn information
24	Opponents learn one of the PC's flaws
25	Opponents wants to steal a national treasure
26	Other group is after the same objective
31	Outnumbered, need to Escape
32	Patriotism will come into question
33	PC falsely accused of a capital crime
34	PC mistaken for someone else
35	PC's get some specialised equipment
36	PC's aware of secret knowledge
41	PC's learn important information
42	People may get killed
43	Person is needed to continue the adventure
44	Person who hired party for job, is an imposter
45	Phobia or taboo involving a PC
46	Physical barrier
51	Plague or major illness
52	Player characters becomes lost
53	characters forgot something important
54	Player characters upset an important ally
55	Player characters unable to communicate
56	characters need information to continue
61	Player characters need to do some research
62	Player characters see important connections
63	Potential ally
64	Powerful person involved opposes PC's
65	Pretend to be someone else
66	Progression blocked by powerful people

Roll Complication Table 3.8 (2x6d)

11	Progression blocked by sickness and disease
12	Props needed
13	Protagonists henchmen attack party
14	Protagonists weakness discovered
15	Random violence
16	Rebels are overthrowing the government
21	Reinforcements don't arrive
22	Reputation damaged
23	Responsibility suddenly goes awry
24	Return someone home
25	Revenge
26	Role Reversal between good guys and bad
31	Reward offered may not exist
32	Riddle that must be solved
33	Right does Wrong
34	River of molten lava
35	Roaming savage beasts
36	Rob a grave
41	Sabotage happens
42	Sacrifice for the greater good
43	Sacrifice of innocent
44	Same side as adversary
45	Save an important metropolitan building
46	Shadowing someone
51	Sinister experiment
52	Skill Challenge
53	Sneak into a public building
54	Solve a murder
55	Someone in the party is killed
56	Someone close to you is kidnapped
61	Someone is in a disguise
62	Someone jeopardizes the adventure
63	Someone known will be harmed
64	Someone tells a vital lie
65	Someone tries to rob the player characters
66	Someone turns against the PCs

Descriptions of complications and obstacles

Against the Clock

The characters must accomplish the complication or obstacle in an extremely short amount of time. They may need to come up with some kind of shortcut to complete it.

Captured

The characters are captured and must escape. This must be done in a believable and consistent way, otherwise your players may feel railroaded. Someone has been captured and the PC's need to help them escape or someone has to be captured, so they can gain information.

Lost or Stolen Equipment

Your players lose some of their equipment either through carelessness or it is stolen. This can provide an interesting challenge for your players to overcome. There should be some way for them to get the items back or be reimbursed.

Easy Mistake

Give your players a situation where their characters have an obvious choice which isn't the correct one. Then have them realise this and have to repair the damage. The next opponent is a good guy, but the PC's think they are bad. If they attack the good guy, the bad guy will try to kill them and run off.

Endangering Innocents

Have innocent characters around, which prevents or limits any violent action. The player characters have a moral choice to make. Do they attack their opponents and risk injuring the innocents or do they save or aid the innocent people instead?

Enemy Opponent

If the NPC becomes involved in your player characters actions, this could be for good or bad. If they are hostile then they must be defeated or avoided or persuaded. from their course of action. This is a significant encounter, related to the adventure plot.

Wild Creature

A dangerous creature or a pack of creatures roam the area. They need to be avoided in order for the P.C's to continue on their way. If they can't avoid it, they must either kill it, trap it or scare it away.

Assassin

An assassin or killer is sent to kill the player characters. These are hard to defeat as they are experts in their field.

Equipment Limitation

The parties equipment is either limited or lacking. The PC's must buy, improvise or obtain what they need in order to overcome an obstacle. They face a problem which requires a specific piece of equipment but they don't have it. They arrive at a river but don't have a boat, raft or other means in their equipment inventory to cross it.

Have to Go Around

The adventurers have to go around this obstacle somehow as it's virtually impossible to go through directly.

Outnumbered

The PC's are facing a situation where they are completely outnumbered. If they attack, it would mean their death, yet the opponents aren't backing off. They need to either try to escape, negotiate, bribe, delay or surrender.

Hostile Environment

The location the PC's have entered is hostile. This could be the village locals who are uncooperative, frightened or cagey. Similar to a natural disaster except this is what constitutes "normal" for this location and ways may exist to deal with it. The environment could be a rough sea, a crocodile infested swamp, a jungle, an alien planet with deadly plants, toxic air, snow, crumbling cliff faces, quick sand or lava beds.

Illness and Disease

The player characters are ill or getting sick with a disease. They must get help as quickly as possible. Alternatively they need to avoid becoming afflicted, either by being careful health wise or with preventative measures like vaccination, medicine or herbs, or some other healing method.

Lost

The player characters are lost and have to navigate in an unknown area. These obstacles slow characters down, and can cause further problems in your adventure.

Middle of Things

Something big is going on in the local area. For example, a fair, festival, show, competition, protest or celebration. This distracts them from or gets in the way of their progress

Mistaken Identity

The PC's are mistaken for someone else. Perhaps that makes them wanted criminals or maybe the opposite: People might expect more from them than they're willing to give.

EXAMPLE: A young creature may mistake a PC for its caregiver. A child might latch on to a PC and consider him/her their guardian. Or the police, authorities or other individuals could be looking for them.

Moral Problems

The player characters have become morally compromised and have to recover sufficiently in order to continue the adventure. Examples; Some innocent people are in danger, the PC's have a moral dilemma. Do they help them or not. Another could be a wallet is found with a pile of cash in. Do they keep it or return it?

Skill Challenge

This is a test of a characters specific skill set. For example; fixing a vehicle in order to continue travelling.

Ability Challenge

This is a test of ability that is not either a skill or attribute. For example; using a PC's hand to eye coordination to throw a grappling hook, when they don't have a throw skill or choosing the right path when they don't have tracking skills.

Attribute Challenge

This is a natural attribute test. For example a test of strength, the PC's have to use their combined strength to move a large stone door from the entrance of an ancient tomb.

Cultural / Social Challenge

This is the use of social or cultural skills in order to pass a social test. For example, at an exclusive dinner party a PC pretends to be someone successful, famous and/or of a different social class.

Criminal Skill Challenge

Using a criminal skill in order to do something. For example, using a pickpocket skill to pick someone's pockets, or sneak past a guard using their stealth skill.

Class / Profession Skills Challenge

This is a direct test of a particular skill set. For example, if a character was a fighter and in battle with someone of equal skill. Another example could be a doctor curing an ailment or helping with an injury.

Negotiate

This is the ability to convince somebody that your point of view is correct. It could also be used to buy goods at a cheaper value, or plead your case to a judge. This test is one that requires a character to be able to talk effectively in order to gain something. It can also be used to negotiate efficiently or deceive and intimidate when dealing with opposition. This can also be used to convince important people to talk, intimidate and convince others to assist with access to restricted information sources. This can also be used to tell if someone is telling the truth.

Investigate

This is a systematic or formal inquiry to discover and examine the facts in order to establish the truth or find out vital information. This is also the ability to do research or codebreaking in order to discover something.

Avoid

This is the task of sneaking without being discovered by someone or something. For example, to sneak past sentries or guards.

Escape

This test is one of escaping, to hide from or avoid something or someone, or to simply run away and not be caught.

Spy

This is the ability to gather information without someone else knowing about it. It could be eavesdropping or infiltrating a place and retrieving something.

Acquire

This is a task to acquire something through buying or bartering legally.

Empathy

The ability to detect other characters/animals and creatures emotional states.

Street Smarts

Using urban skills to survive or information gathering. For instance, contacts, rumours and word on the street.

Dodge

The need to avoid obstacles, jump over/duck under obstacles, push through crowds, dodge missiles or falling objects.

Acting / disguise

To successfully pretend through acting or disguise. To avoid being recognised or to make others believe you're someone else through deception or distraction. For instance, getting past guards by pretending to be an important official.

Shadowing

Following something/someone without their knowledge in order to find out where they are going.

Use resources

This is a specific personal resource to complete a specific task. For example; using a contact to gain information or using your wealth to buy a ticket on a train. The test is normally at the level of the resource. So a poor person could only buy a third class ticket and a very wealthy person could afford a first class ticket.

Use equipment

This is the use of a specific piece of equipment. For example, driving a car, using a crane to lift something, welding a weapon successfully, using a tool effectively, setting up a tent, putting on a space suit or using a video recorder to record a TV programme.

Under Pressure

There are some situations in real time strategy games, like this one, where actions are needed urgently. Just like in a real fight, or a real emergency situation, there is no time for procrastination. Answers, replies and suggestions for a PC's next actions are needed very quickly. For example; someone is being attacked and will be killed if the PC's don't help. Another example; someone has fallen into a river and cannot swim, one of your PC's needs to save them before they drown.

Help the bad guys

The player character are put in the position where they have to help the bad guys and, after helping them, they realise they've been conned.

Monster

An incredibly powerful monster (for your setting) is aware of your player characters and is nearby. The P.C's cannot hope to defeat it. If they attack, most of the party will be killed.

Progression Blocked

The path to a specific location is blocked and the PC's need to unblock it or go around.

EXAMPLE 1: A train they need to catch is cancelled. They could get a taxi but it would cost a lot of money.

EXAMPLE 2: A boulder blocks the only way forward. The PC's could blow it up with explosives.

Hostile Weather

The player characters have encountered severe weather. This could be a blizzard, rain, thunder or lightning.

Natural Disaster

The player characters are in the mist of a natural disaster. These could be earthquakes, rapid erosion, sand storms, hurricanes, volcanic eruptions, landslides, tornados or forest fire.

Blocking Character

A character has information the player characters need. They will need to be convinced to release the information.

Man-made Disaster

A building is on fire, a bridge has collapsed, a gas main has exploded or the power has gone out. Whatever the disaster is, the players characters have to fix it somehow.

Appendix: Extra Character Features

To add even more variation to your NPC's, you can add features, interests and details to make them unique. These features can help you role-play the characters more effectively. It can also create motivations and needs that can make them more believable. Giving each character an interest or hobby would create individualism and give meaning to their actions, or even give them something to talk about. This can be used to enhance encounters when the player characters are overhearing NPC's talking for example.

It may seem trivial but interests add depth to even minor characters, making them more challenging opponents to play. Giving characters an interest, adds another layer onto their personality. In a modern spy adventure, the player characters are eavesdropping on a conversation between two guards. You don't have any prepared notes about these unimportant characters. You would have to make something up on the spot. This could stop the flow of the adventure but by giving your characters detail, it could solve the problem. If you had given them interests, like sports and cars, you would have two different subjects these guards could be talking about. It's a small detail but can be useful.

Some features can also be used to sustain status and influence, deepening the characters requirements and keeping them in contact with their allies and rivals. They may need to engage in something important. This can range from doing something every day, like going to work, to something happening once a week, like visiting a social club or a once a month occurrence like a special function.

Occurrences can range from social calling, writing letters, providing funds or holding a social engagement. Each type of contact would normally require different types of engagement. These things can also apply to your player characters as well. If they neglect any contact too much they could lose influence, status or the individual could withdraw

their support or even go over to the other side. You could even use them for longer adventures with different obligations for non player characters. The following table lists common interests and detail that you could use for any characters. Also included are types of characters. There is a table you can choose or roll upon if needed;

Roll Character Features, details and interests

2	Behaviour
3	Character Attributes
4	Character Back Story
5	Character Features
6	Hates / Loves *
7	Interests
8	Motivations
9	Needs and Wants
10	Personality and Traits
11	State of mind
12	Vice or Virtue

* Roll on interest once for Hates and once for Loves

Types of Characters

The next set of tables list lots of different types of characters. They can be useful inspiration. Coming up with unique characters can be a challenge. Though there is one technique that used sparingly, can work a treat. Consider giving your NPC's quirks, flaws and mannerisms that makes them think and act differently. Choosing the right one is not an easy thing to do and sometimes you might need to reduce the effect of one to make it work in your adventure and it should be consistent with your setting. Be careful that you don't make a totally crazy character when considering quirks and eccentricities, as such characters are likely to be chaotic and uncontrollable. Make these a rarity. Also, be careful not to make oddness or weird behaviour or social disabilities for the sake of it or to make fun of it. Many people don't

fit neatly into the norms of 'civilised' society. There are many forms of mental illness, some can be very debilitating whilst others are barely recognisable by most people without special training or knowledge. The idea is to cover a wide variety of different people with different outlooks and perceptions on life. The following list is a combination of psychological issues and extreme personalities that can be used for inspiration to create an unusual opponent;

Behaviour

Roll Behaviours

1	Behaviour 1
2	Behaviour 2
3	Behaviour 3
4	Behaviour 4
5	Behaviour 5
6	Behaviour 6

Roll Characters Behaviours 1

11	Has work related to hook.
12	Family related to hook or plot. They need help.
13	Has social commitment
14	Needs to go somewhere
15	Needs to pay bill
16	Friend needs help
21	Fulfil Basic Bodily Need
22	Tired
23	Alert
24	Distracted / lax / bored
25	Observant
26	Loyal and dutiful
31	Corrupt
32	Responsible and hard working
33	Indifferent
34	Disgruntled
35	Has minor illness
36	Has major illness
41	Annoyed
42	Happy
43	Celebrating (birthday, birth, promotion)
44	Going to work
45	Going to buy something
46	meet someone for a social obligation
51	Going home
52	Doing a hobby or interest
53	Needs something from work
54	Needs luxury goods
55	Needs to get one over someone else
56	Wants something to eat / drink
61	Wants to relax
62	Eager to do their job well
63	Has romantic problems
64	Has social problems
65	Has legal problems
66	Has work problems

Roll Characters Behaviours 2

11	Has work related to the plot.
12	Cold / Hot / Uncomfortable
13	Family emergency
14	Arguing with someone
15	Lost something and searching for it
16	Needs to talk to someone
21	Busy with something trivial
22	Tidying up
23	Fixing something
24	In a happy mood
25	Unhappy
26	Stressed out
31	Overworked
32	Impatient
33	Worried
34	Lost
35	Celebrating an anniversary
36	Going to a party
41	Celebrating a wedding
42	Going to a funeral / wake
43	Celebrating a holiday
44	Going to a social engagement
45	Socialising with friends
46	Socialising with family
51	Celebrating holiday
52	Celebrating birthday / birth
53	someone's else shift, arriving late, early
54	Date with someone
55	Escape social commitment
56	Escape anxious or undesirable situation
61	Escape work commitment
62	Escape family commitment
63	Bored and wants to do something exciting.
64	Needs to eat and drink
65	Is tired and needs to sleep
66	Needs to go the toilet

Roll	Behaviour 3	Behaviour 4
11	Abusive	Dependency
12	Destructive	Depression
13	Constructive	Departure reality
14	Dysfunctional	Domestic theft
15	Abuser	Emotional abuse
16	Alienated	behaviours
21	Interfering	Dependency
22	Anger	Escape to fantasy
23	Unresolved anger	Criticized
24	Neglected	Favouritism
25	Personality disorders	Scapegoating
26	Defensive	Dysfunctional
31	Withdrawing	Gaslighting
32	Avoidance	Grooming
33	Provocative	Abusive
34	Aggressive	Unwelcome
35	Belittling	Harassment
36	Condescending	Hoarding
41	Patronizing	Mood swings
43	Reasonable	Over-reaction
44	Friendliness	Diverts attention
45	Blamer	disturbance
46	Bully	Imposed isolation
51	Assumes the worst	Impulsiveness
52	Cheater	Intimidation
53	Romantic	Inferior
54	Emotionally strong	Flawed
55	Committed	conscience
56	Monogamous	Own agendas
61	Sharer	Trustworthy
62	Breaks commitments	Reliable
63	Narcissistic	Low self-esteem
64	Antisocial	Hidden goal
65	Cruel to Animals	Manipulator
66	Suffers from denial	Mood swings

Roll	Behaviour 5	Behaviour 6
11	Tunnel Vision	Dominant
12	End justifies the means	Avoids conflict
13	Self-Victimization	Needs respect
14	Superiority	Focus on facts
15	Competitiveness	Relies on people
16	Resourcefulness	Only on evidence
21	Maladaptive	Needs support
22	Pathological Lying	Won't listen
23	Unassertive	Quick thinking
24	Orderly	Hates dithering
25	Irrational	Talks problems
26	Obsessive-Compulsive	Hates things
31	Objectification	Driven
32	Lack of empathy	Influential
33	Need for admiration	Social / friendly
34	Self-centred focus	Listens
35	Derogatory	Talks a lot
36	Stunted Emotions	Action orientated
41	Emotional abuse	Straight forward
43	Self-Loathing	Motivator
44	Self-Harm	Interested people
45	Pompous	Hates change
46	Controlling	Has defined goals
51	Perfectionism	Appreciates allies
52	Serve own interests	Avoids hurrying
53	Passive-Aggressive	Compliant
54	Panic Attacks	Hates surprises
55	Illogical	Well prepared
56	Avoids responsibility	Can't adapt
61	Coercive	Organising
62	Neglected	Disagreeable
63	Self-serving attitude	Patient
64	Narcissist	Persistent
65	Profane	Diplomatic
66	Unpredictable	Hobbyist

Character Attributes	
Roll	Character Attributes
11	Resourcefulness
12	Resilient
13	Spiritual
14	Gullible
15	Smart
16	Brave
21	Strong
22	Fast
23	Agile
24	Tough
25	Coward
26	Scared
31	Creative
32	Driven
33	Disobedient
34	Honest
35	Dishonest
36	Makes mistakes or errors
41	Forgives
42	Athletic prowess
43	Sense of humour
44	Sense of timing
45	Vast knowledge
46	Inventive
51	Gifted
52	Strong faith
53	Undying loyalty
54	Faithfulness
55	Patriotic
56	Compulsions
61	Negligent
62	Attention to detail
63	Photographic memory
64	Technological skills
65	Combat skills
66	Acting skill

Character Back Story

Roll	Characters Backstory
11	Family member died a violent death
12	Death in the family
13	Death of a friend
14	Unhappy love affair
15	Serious injury/illness
16	Lost mentor
21	Financial problem
22	Made an enemy
23	Professional failure
24	Social fallout
25	Bad childhood
26	New family member
31	Converted enemy to friend
32	Turned friend to enemy
33	Happy love affair
34	Found mentor
35	Fortunate event
36	Unfortunate event
41	Advantage
42	Disadvantage
43	Financial windfall
44	Made a friend
45	Improved status
46	Professional success
51	Heroic deed
52	Social blunder
53	A crime happens
54	Offer of employment
55	Social event with enemy
56	Hidden secret is revealed.
61	Social Mishap
62	Learn important information
63	Family scandal
64	Family contacts
65	Professional disgrace
66	Professional dispute

Characters Features and Details

Roll	Characters Features and Details 1
11	Is a failure
12	Vibrant life force
13	Wants respect
14	Develop & use potential
15	Takes credit for others deeds
16	Invest money well
21	Lazy
22	Giving information
23	Easy going
24	Shape a strong character
25	Believes they are always right
26	Takes responsibility for actions
31	Just wants more
32	Manage life
33	Desires a specific job
34	Resolve fear, doubt, uncertainty
35	Develop their skills
36	Overcomes life obstacle
41	Dislikes conflict
42	Choose & reach right goals
43	Enjoys technology / magic
44	Work with nature
45	Enjoys the mistreatment of others
46	Sees beyond form to essence
51	Fear is a powerful motivator.
52	Seeks knowledge
53	Fights for a cause
54	Be a vibrant life force
55	Strong moral fibre
56	Create beauty & harmony
61	Weak moral fibre
62	Protect, defend or guard
63	Has a wanderlust
64	Find, capture, steal and retrieve
65	Noble
66	Contempt for others

Roll Characters Features and Details 2

11	Ruthless
12	Miser with workmates
13	A follower not a doer
14	Has a favourite person, an idol
15	Indebted to someone
16	Attack, destroy or kill something
21	Motivated by peer pressure
22	Improve or fix something
23	Is not brave
24	Investigate or resolve a problem
25	Wants to do the right thing
26	Deliver or transport something
31	Prove others wrong
32	Preoccupation with personal goods
33	Survivor guilt
34	Lazy, does the minimum needed.
35	Their past causes them to act the way they do
36	Excessive love of power
41	Their past effects/controls what they do
42	Likes to show off to friends
43	Thinks before they act
44	Excessive sexual desire.
45	Unmotivated
46	Travels widely in mind and in person
51	Wants something they can never have.
52	Focus on what is important
53	Wants a superiors position
54	Learns from the past
55	Wants their life to be more exciting
56	Understands Fate & Destiny
61	Wants to better their situation
62	Makes excellent decisions
63	Wants to convert people
64	Surrounded with excellent people
65	Committed a minor crime
66	Uses the right words at the right time

Interests

Roll	Characters Interests 1
11	Teaching others
12	Family
13	Children
14	Ball
15	Agriculture
16	Air Race
21	Art appreciation
22	At social function
23	Bare knuckle fighting
24	Births
25	Birthdays
26	Boating / Sailing
31	Building things
32	Business
33	Cards
34	Casino
35	Chess club
36	Club
41	Bull fighting
42	Duelling
43	Gladiators
44	Boxing
45	Fencing
46	Archery
51	Drama
52	Dog fighting
53	Cockfighting
54	Collecting
55	Collecting Postcards
56	Communication
61	Concert
62	Cooking
63	Cricket
64	Current events
65	Dancing
66	Dancing (Specific dance)

Roll Characters Interests2

11	Singing
12	Music
13	Death
14	Dice
15	Dog Racing
16	Drawing and Sketching
21	Drink / food
22	Economics
23	Entertainment
24	Games
25	Everyday life & home
26	Exploring new places
31	Family
32	Fashion / Knitting / Sewing
33	Fishing
34	Flying Kites
35	Football
36	Fox Hunting
41	Friends
42	Gambling
43	Game shooting
44	Gardening
45	Gate crash/grand affair
46	Going for a long drive
51	Going to theatre, music hall
52	Gossip
53	Government & political
54	Has hobby
55	Horse riding
56	Horseless carriage race
61	Humour
62	Illegal sports
63	Dangerous Sports: Scuba Diving
64	Dangerous Sports: Bungee Jumping
65	Dangerous Sports: Para-Gliding
66	Dangerous Sports: Wind Surfing

Roll Characters Interests 3

11	Dangerous Sports: Hot air ballooning
12	Dangerous Sports: shark fishing
13	Information
14	Likes animals
15	Major crime
16	Major holiday
21	Making money
22	Marriage
23	Media
24	Medicine
25	Military
26	Model making
31	Natural disaster
32	Nobility
33	Outdoor sport
34	Painting and drawing
35	Partying
36	Philosophizing
41	Photography
42	Host a social event
43	Playing an instrument
44	Playing chess
45	Playing computer games
46	Playing musical instruments
51	Playing sports
52	Police & crime
53	Politics
54	Pool hall
55	Power & industry
56	Prizefights
61	Reading books
62	Relationships
63	Religion
64	Religious worship
65	Restaurant
66	Resting

Roll Characters Interests 4

11	Romantic engagement
12	Rugby
13	Science
14	Science or magic
15	Self improvement
16	Signing of contract
21	Social blunder
22	Social clubs
23	Social entertainment
24	Socialising
25	Sporting event legal or illegal
26	Sports
31	Stamp / Coin Collection
32	Star Gazing
33	Storytelling
34	Talking about news
35	The community
36	The horses
41	Trade
42	Transport
43	Travelling
44	War
45	Watching movies
46	Watching TV
51	Wealthy
52	Wild hedonistic bashes
53	Work
54	Work / profession
55	Writing about own life
56	Writing diary
61	Writing poems
62	Boating and sailing
63	Travelling
64	Writing letters
65	Gossip
66	Trouble causing

Needs or Wants**Roll Needs or Wants 1**

11	Work commitment
12	Faith affects their actions
13	Family commitment
14	Fear of losing someone
15	Fear of losing something
16	Has ambition that is not achievable
21	Has ambition that is achievable
22	A challenge
23	Enough to survive
24	Excitement and danger
25	For recognition
26	Love or friendship
31	Money and power
32	Protect a individual
33	To be admired
34	To fix a terrible mistake
35	To get revenge
36	To help others
41	To repay debt
42	To succeed
43	To get someone to love them
44	To get someone to give them a job
45	To make someone validate them
46	To make someone ally
51	To get someone to return their power
52	To get someone to have sex with them
53	To make someone wrong so I can be right
54	To get someone to give them hope
55	To get someone to worship them
56	To get someone to help them feel better
61	Do something important
62	Be special
63	Befriend or convert enemy
64	compensation
65	Educate self
66	Social Entertainment: Circus

Roll Needs or Wants 2

11	Enjoys good food and drink
12	Bodily function need / want
13	Players need to impress an ally
14	Family social gathering
15	Friend social gathering
16	Family birth
21	Family death
22	Family marriage
23	Friend birth
24	Friend death
25	Friend marriage
26	Promotion of friend
31	Promotion of family
32	Promotion of contact
33	Make friend
34	Get rid of enemy
35	Quit job
36	Social event
41	Just rest
42	Go to work
43	Go to cafe / restaurant
44	Go home - Day of rest and recovery
45	Go fishing
46	Host a party
51	Guest a party
52	Formal polite dinner of parents
53	Family gathering
54	Social gathering
55	Work gathering
56	Impress an ally
61	Social Entertainment: Popular event
62	Social Entertainment: Ballet / theatre
63	Social Entertainment: Music event
64	Social Entertainment: Vaudeville
65	Social Entertainment: Film
66	Social Entertainment: Fair

Motivations

Roll	Motivations
1-3	Motivation Table 6d/2
4-6	Motivation Table 6d/2+1

Roll Motivations Table 1

11	Altruistic and charitable
12	Artistic pursuits
13	Code of conduct
14	Desires a dream job
15	Driven by envy
16	Duty and honour
21	Embodiment of virtue
22	Greed
23	Has a debt
24	Has a hopeless dream
25	Has a wanderlust
26	Has vow or taken an oath
31	Hates family
32	Hates job
33	Have fun
34	Help people they know
35	Is a Samaritan
36	Is indebted to someone
41	Is prideful
42	Jealous of someone
43	Learn or improve skills
44	Love life is important
45	Loyalty is important
46	Make friends and contacts
51	Means justifies the end
52	Motivated by fear
53	Political or idealistic
54	Protect the helpless
55	Religious, spread belief
56	Resolve a conflict
61	Rid the world of its ills (a)
62	Social code of conduct
63	Social commitment
64	Solve a crime or mystery
65	Suffers from survivor guilt.
66	Haunted by past

Roll Motivations Table 2

11	Work commitment
12	Faith affects their actions
13	Family commitment
14	Fear of losing someone
15	Fear of losing something
16	Break an addiction
21	Experience new things
22	Live in peace
23	Be powerful
24	Be remembered
25	Be respected
26	Raise a family
31	Fall in love
32	Open a business
33	Protect a business
34	Find employment
35	Find a new home
36	Protect home
41	Win a contest
42	Win a game
43	Become famous
44	Become an entertainer
45	Run away from home
46	Elope with someone
51	Get rich
52	Become popular
53	Be adored
54	Make friends
55	Get married
56	Have children
61	Live in luxury
62	Be entertained
63	Amuse self
64	Make others happy
65	Be admired
66	Be attractive to others

Roll Motivations Table 3

11	Altruistic and charitable
12	Artistic pursuits
13	Code of conduct
14	Desires a dream job
15	Driven by envy
16	Duty and honour
21	Embodiment of virtue
22	Greed
23	Has a debt
24	Has a hopeless dream
25	Has a wanderlust
26	Has vow or taken an oath
31	Hates Family
32	Hates Job
33	Have fun
34	Help people they know
35	Is a Samaritan
36	Is indebted to someone
41	Is prideful
42	Jealous of someone
43	Learn or improve skills
44	Love life is important
45	Loyalty is important
46	Make friends and contacts
51	Means justifies the end
52	Motivated by fear
53	Political or idealistic
54	Protect the helpless
55	Religious, spread belief
56	Resolve a conflict
61	Rid the world of its ills (a)
62	Social code of conduct
63	Social commitment
64	Solve a crime or mystery
65	Suffers from survivor guilt.
66	Haunted by past

(a) one of; disease, injustice, poverty, and war.

Roll	Motivations Table 4
11	Escape from current life
12	Exploit technology or magic
13	Exterminate enemies
14	Find someone
15	Find something
16	Finer things in life
21	Fleeing past
22	Follows a religion
23	Improves reputation
24	Make or create something important
25	Promotion
26	Respect
31	Save / rescue someone
32	Save something
33	Seeks glory
34	Seeks justice
35	Seeks something lost
36	Steady employment
41	Wants to have fun
42	To be comfortable
43	To become the best
44	To bring balance to the world
45	To control and lead others
46	To exalt ideals
51	To find truth
52	To gain approval
53	To gain information
54	To have a normal life
55	To know a secret
56	To obtain something
61	To overpower enemies
62	Travel and experience
63	Uncover a secret
64	Want what others have
65	To defeat you player characters
66	To help your player characters opponents

Personality and Traits	
Roll	Personality and Behaviour
3	Positive Personality
4	Negative Personality
5	Neutral Personality
6	Personality and Traits 1
7	Personality and Traits 2
8	Personality and Traits 3
9	Personality and Traits 4
10	Personality and Traits 5
11	Personality and Traits 6
12	Other Personality 1
13	Other Personality 2
14	Other Personality 3
15	Other Personality 4
16	Personality Traits
17	Personality Quirks
18	Roll twice and mix

Roll	Positive Personality
11	Adaptable
12	Altruistic
13	Assertiveness
14	Aware
15	Benevolent
16	Bold
21	Cautious
22	Candid
23	Chivalrous
24	Competitive
25	Confident
26	Conscientious
31	Considerate
32	Cooperative
33	Courageous
34	Creative
35	Cynical
36	Optimist
41	Determined
42	Diligent
43	Discerning
44	Engaging
45	Flexible
46	Sense of humour
51	Has Integrity
52	Honourable
53	Idealistic
54	Integrity
55	Extrovert
56	Inventive
61	Open-minded
62	Pragmatic
63	Realist
64	Resilient
65	Tolerant
66	Vigilant

Roll Negative Personality

11	Angry
12	Awed by something
13	Cantankerous
14	Chaotic
15	Cold
16	Conflicting thoughts
21	Contempt for something
22	Racist
23	Sexist
24	Controlling
25	Corrupt
26	Selfish
31	Dishonest
32	Deceitful
33	Pessimist
34	Disagreeable
35	Hedonist
36	Hostile
41	Intolerant
42	Introvert
43	Lazy
44	Lustful
45	Manipulative
46	Mean
51	Meek
52	Narrow-minded
53	Neurotic
54	Paranoid
55	Passionate
56	Power mad
61	Prideful
62	Rash
63	Rebellious
64	Paranoid
65	Timid
66	Unscrupulous

Roll Neutral Personality

11	Agreeable
12	Commitment issues
13	Depressed
14	Curious
15	Dependable
16	Distrustful
21	Down to Earth
22	Empathic
23	Enthusiastic
24	Fair
25	Faithful
26	Freethinker
31	Generous
32	Gentle
33	Gung-ho
34	Helpfulness
35	Joyful
36	Has a sense of Justice
41	Shows Gratitude
42	Logical
43	Lonely
44	Merciful
45	Bumbling
46	Obedience
51	Non-violent
52	Organised
53	Peaceful
54	No sense of humour
55	Self confidence
56	Sensitive
61	Ambitious
62	Thoughtful
63	Understanding
64	Rigid
65	Thoughtless
66	Unreliable

Roll Other Personalities 1

11	Are attentive to detail.
12	plodding and reluctant to change their mind.
13	Good team mate.
14	Absent minded to the point of neglect.
15	Achieves anything they put their mind to.
16	Aggressive, but under the surface sensitive
21	Ambition and determination
22	Are not patient and expect quick results.
23	Are prone to gambling and risky extreme sports.
24	Attacks others when disagreed with.
25	stressed when in unconventional situations.
26	Believe in trial / error and first-hand experience.
31	Believe rules were made to be broken.
32	Believe strongly in honesty and hard work.
33	Burnouts often
34	Calm.
35	Can be generous, affectionate and imaginative.
36	Can be known to dwell on the negative.
41	Can be persistent in achieving their goals.
42	Can be pessimistic and have very fragile egos.
43	Can be racked with guilt for not doing more
44	Can be relied upon to get the job done.
45	Can be stubborn
46	Can become debilitated.
51	Can flare up if motives are questioned.
52	Can have a short temper when rattled.
53	lose track of details and become disorganised.
54	Can sometimes be paralysed by anxiety.
55	Can succeed in anything they try.
56	Cares for the feelings of those around them.
61	Chases their passions with vigour
62	Comes up with influential innovations.
63	Creative
64	Desire for privacy leaves them isolated.
65	Digs out the truth over all else
66	Don't like to get bogged down with details.

Roll	Other Personalities 2
11	Don't perform well under stress.
12	Excellent strategic thinker
13	Few really know them well.
14	Finds it difficult to express emotions.
15	Finds it difficult to make a decision.
16	Full of conviction and sensitivity.
21	Full of emotion and compassion.
22	Full of philosophy or mysticism.
23	Grace of movement.
24	Handles abstract concepts well.
25	Happy to provide emotional support.
26	Have a poetic manner
31	Have analytical intuitive character.
32	Have staying power to see things through
33	Hides a tender heart.
34	highly emotional.
35	Highly intelligent.
36	Indecisive when facts might serve better.
41	Inspires those around them to self-improvement.
42	Is flexible and understanding
43	Like to attack an idea from all angles
44	Like to play as hard as they work.
45	Likes bringing people together
46	Likes consuming debates that delay progress.
51	Likes leading by example.
52	likes to do things just for the fun of it
53	Likes wild theories
54	Likes working within societal work structures
55	Looks for ulterior motives where none exist.
56	Makes devoted and loyal partners and parents.
61	Make trustworthy steady leaders.
62	May be judged as a deviant
63	May come across as aggressive and distrustful.
64	May come across as pushy and overbearing.
65	May jump in feet first without checking facts.
66	Won't hesitate to let you know what they think

Roll	Other Personalities 3
11	May not appreciate the longer term objectives.
12	May not know when it's time to quit.
13	Motivated by external rewards and punishments.
14	Underlying insecurity.
15	Neediness can be oversensitive if people criticize
16	may walk all over them and take advantage.
21	Perfectionism drives them
22	Prefers a tranquil, secure existence.
23	Prefers to live in the moment.
24	Prefers to work with facts they can confirm
25	Prefers the world to see their most ideal image.
26	Prefers to take things as they come.
31	Preoccupied with social status.
32	Reluctant to step out of their comfort zone.
33	Represses their feelings
34	Requires long-term dedication.
35	Runs out of steam often.
36	Sensitive to people's feelings.
41	Shallow on surface but has a deep wisdom
42	Sharp intellect and inventive
43	Tend to have lots of friends,
44	Stubborn
45	Suffer from stress and frustration.
46	Brings joy into the world
51	Takes risks for kicks, insensitive to others
52	Takes a stand for truth and justice.
53	Takes care of themselves,
54	Takes the blame if results aren't delivered.
55	Takes time to remember the details
56	Tends towards a neurotic level of perfectionism
61	Power-seeking can get out of hand
62	Low self-esteem, relies on opinions of others
63	Likes honour, beauty and virtue.
64	Forced to focus on minor details.
65	Loyal, sympathetic friends and carers.
66	They think they are right and usually are.

Roll	Other Personalities 4
11	Dislike commitment
12	Ignore details, when facts contradict outlook.
13	Prone to mood swings,
14	Overthink things
15	Recognise value and quality.
16	Think of themselves as better than others
21	Losing touch with reality.
22	Trusting, caring nature.
23	Underplays achievements.
24	Unhappiness is a way of life
25	Unpredictable and easily discouraged.
26	Value simplicity and functionality.
31	Very systematic in their approach.
32	Wants to change the world for the better.
33	Will entertain people with their sense of humour.
34	Will never forget or forgive an act of treachery.
35	Will do anything to avoid stress or confrontation
36	Will use unusual methods to achieve their goals.
41	Brilliant tactician
42	Genius intellect
43	Incredible charm
44	Sly
45	Inspires others
46	Uses others weaknesses against them
51	Works well with groups
52	Disorganised
53	Cooperative
54	Kind
55	Helpful
56	Easygoing
61	Considerate
62	Hard worker
63	Efficient
64	Lazy
65	Unprofessional
66	Eager

Roll	Personality 1
11	A strong sense of idealism and morality,
12	Constantly hungry for new information
13	Challenges all ideas for the sake of it
14	Natural born leaders, oozing charisma
15	Have a tireless dedication to duty.
16	Inspired by ideas by the colourful, sensual world
21	Loves the spotlight and will make event a party.
22	Love to pull things apart and fix them
23	Natural born leaders.
24	Prefer to get on with it, rather than making plans.
25	Representing tradition and order
26	Ability to identify and analyse patterns
31	Strategically brilliant and extremely capable.
32	Disdain of rules and guidelines
33	Need for complete independence
34	Need to be valued
35	Wants to ease the suffering of people
36	Self-esteem fluctuates depending on success
41	Is shy and has humility
42	Tendency towards risky behaviour
43	Sensitive to criticism
44	track complex situations and acts decisively.
45	Extremely private,
46	Altruistic and genuinely wants the best for others
51	Searching for the deepest meanings of life
52	Autonomous and self-sufficient
53	Constantly reinventing themselves
54	Efficient and energetic
55	Emotional and can become stressed easily
56	Enthusiastic and objective and honest
61	Intelligent and curious
62	Perceptive and original.
63	Focused on social status
64	Free spirits who thrive on connection with others
65	Good listeners
66	Guided by their principles

Roll	Personality 2
11	Honest even to their own expense.
12	Impatient with those who don't move at same pace
13	kind and humble, going above and beyond
14	Led by their inner compass for right and wrong
15	Are able to think outside the box
16	Not very practical and find it difficult to focus
21	Original and stand out in a crowd.
22	Patient and reliable and straightforward
23	Playful and fun
24	Practical and able to manage complex tasks.
25	Practical and love participating.
26	Practical, loyal and hard-working
31	Reserved and self-conscious
32	See the good in everything.
33	Scornful of emotional considerations,
34	Sensitive and supportive friends
35	Sensitive to the needs of others
36	Spontaneous, enjoy upsetting tradition
41	Thoughtful, meticulous, gift givers
42	Unpredictable and struggle to plan for the future.
43	Warm and connect well with others
44	Avoid conflict at all costs, preferring to ignore it
45	Become immersed in intellectual analysis
46	Arrogant and judgemental
51	Easily bored, especially with long term projects
52	Highly emotional and become stressed easily.
53	Inflexible of anything beyond the mainstream
54	Insensitive and unsympathetic
55	don't appreciate commitment
56	Over competitive and bad losers.
61	blunt honesty can ruffle feathers.
62	Over-sensitive and respond badly to criticism
63	Reluctant to change.
64	They can be selfish, manipulative and egoistic.
65	Insensitive of what they consider impractical
66	Stubborn

Roll	Personality 3
11	Stubborn & resistant to new ideas
12	Bored easily and are terrible long-term planners
13	over idealistic and fail to accept reality
14	Focused on virtue and neglect day-to-day
15	comes across as cold, ruthless and arrogant.
16	Heap responsibility on themselves unfairly
21	Can lose their tempers
22	Rely too much on their intuition,
23	Likes fashion / gossip more than science / politics
24	Go where angels fear to tread
25	Don't make assumptions
26	Don't value beauty for beauty's sake.
31	Explore the world physically
32	Fight for noble causes with creativity
33	Find it difficult to let loose & show weaker side
34	Follow the rules and go by the book
35	Genuinely love hearing about other peoples lives.
36	Go with the flow and are good in a crisis
41	Have a hunger for knowledge
42	Tailoring their communication to people
43	Permissive nature
44	quick wit and are able to link disparate ideas
45	Uses metaphors and parables.
46	have little time for things they consider frivolous
51	Powerful imaginations
52	Have determination and willpower
53	Hold others to their own high standards
54	Like feeling valued and appreciated
55	Live with integrity are guided by practical logic.
56	Loves thinking outside the box.
61	Love to be the centre of attention
62	Love to innovate and be creative
63	Meet obstacles with enthusiasm
64	Push boundaries just for fun
65	Often prefer just to stay silent and aloof.
66	Prefer energetic & intelligent conversation

Roll Personality 4

- 11 Prefer to focus on immediate pleasures
- 12 See the world with broad brushstrokes
- 13 Stick to their principles
- 14 Struggle to focus on static topics
- 15 pride in guiding individuals and communities
- 16 Take small things personally
- 21 Take guidance from established authority
- 22 to overload themselves with others problems
- 23 Intellectual, are logically precise ,also inventive
- 24 Visionaries, love mental sparring,
- 25 a keen sense of aesthetics and showmanship.
- 26 Lack the ability to compromise or listen to others
- 31 Impatient with those who take time
- 32 The life of the party.
- 33 it difficult to concentrate on practical matters.
- 34 Focus on the here and now
- 35 Argumentative, which can cause tension
- 36 Don't burden others with their own troubles.
- 41 Calm and loyal.
- 42 Often devote their entire lives to a good cause.
- 43 Have romantic and materialistic ambitions
- 44 Devoted and affectionate
- 45 One eye on big picture, other on details
- 46 Can be hurtful in their bluntness
- 51 Don't always behave logically.
- 52 Have little patience for the mundane
- 53 Spread themselves too thin
- 54 Prone to highs and lows.
- 55 Consider dependency a weakness.
- 56 Happy to rough house and get stuck in.
- 61 Not afraid to take risks and get their hands dirty
- 62 Enjoy setting their willpower against obstacles
- 63 Are optimistic and energetic
- 64 Pride themselves on their unique perspective.
- 65 Fearless
- 66 Ruthless

Roll Personality 5

- 11 Loyal and often support the underdog
- 12 over-achievers with fiery personalities.
- 13 Natural leaders, strong-willed and creative.
- 14 Great listeners patient, practical and efficient
- 15 They have strength and stamina.
- 16 Responses can be difficult to predict
- 21 Flexibility, balance and adaptability
- 22 Easily hurt and prone to depression
- 23 Composed, but it hides a turmoil of moods
- 24 Loving a simple home life.
- 25 Traditionalists
- 26 Born leaders
- 31 Exuberant and powerful.
- 32 Brave and intuitive
- 33 Bossiness, often hides a sensitive soul
- 34 Short tempered and self-serving.
- 35 Have a strong sense of right and wrong
- 36 Will listen to your deepest secrets and fears
- 41 Charmers
- 42 Caring and can be shy if not treated gently.
- 43 Active but can over-reach themselves
- 44 Believe in balance
- 45 Can be secretive and single minded
- 46 surround themselves with harmony and beauty.
- 51 Can take on big projects and bold enterprises
- 52 Cool and confident.
- 53 Able to focus and can be quite intense
- 54 A philosopher.
- 55 Loyal friends but shy away from commitment.
- 56 Patient and will persevere in the face of failure
- 61 Likes to maintain order and stability
- 62 Practical and intellectual.
- 63 Prone to laziness and can get lost in musings.
- 64 will take up any cause and are honest and loyal
- 65 Quiet and unassuming
- 66 Can be overcautious and sometimes gullible

Roll Personality 6

- 11 Unselfish and happy to stay out of the limelight.
- 12 Knowledge gatherers like to keep a low profile.
- 13 Use charm and to achieve their ambitions.
- 14 generous towards loved ones
- 15 a hot temper and aren't afraid to criticise others
- 16 Honest and conservative
- 21 Strong individualists who can be persistent
- 22 Inspirational and carefree
- 23 Brave, big personalities.
- 24 Difficult to handle, can be unpredictable
- 25 Take risks and enjoy the goods things in life
- 26 Like to keep their heads down.
- 31 Friendly and conscientious
- 32 Avoid conflict at all costs
- 33 Conservative and dislike taking risks.
- 34 Intellectual and domineering,
- 35 Cocky, excel at whatever skill
- 36 Not as confident and thick-skinned as appear
- 41 Witty and romantic.
- 42 Intense and always pay attention to intuition.
- 43 Preoccupied with appearance,
- 44 Hard-working and positive..
- 45 Friendly demeanour
- 46 Wary of the unknown
- 51 Good problem solvers
- 52 Warm-hearted and elegant
- 53 Artistic and passionate
- 54 Opportunistic and unreliable
- 55 Magnetic personalities
- 56 Resourceful and entertaining
- 61 Reckless and eccentric when given a free rein.
- 62 Arrogant, egoistic and sometimes boastful.
- 63 Thirst for knowledge, good at making decisions
- 64 Courageous and hard-working.
- 65 Constant worriers and a tendency to see flaws
- 66 Good listeners and will be honest and helpful

Roll	Personality Traits
11	Desires something
12	Disgusted by something
13	Easily surprised
14	Enjoys pleasure
15	Fantasist
16	Full of sorrow
21	Full of wonder
22	Hopeful
23	Neurotic
24	Loves domesticity
25	Loves entertainment
26	Loves learning and studying
31	Loves to learn
32	Moderate
33	Modest
34	Outraged by something
35	Panics
36	Sad
41	Respectful
42	Shy
43	Taciturn
44	Tentative
45	Touchy
46	Trusting
51	Trustworthy
52	Wants to convert someone
53	Liberate something
54	Worry Wart
55	Shocked by something
56	Has a hobby
61	Likes to collect things
62	Has a bad habit
63	Has a good habit
64	Afraid of something
65	Worries about something
66	Disappointed by something

Roll	Personality Quirks
11	Enjoys being happy
12	Full of remorse
13	Full of grief
14	Full of regret
15	Full of resentment
16	In love
21	Is affectionate
22	Is full of shame
23	Loves knowledge
24	Like buying things
25	Like control and power
26	Like peace
31	Likes new and novel things
32	Likes something
33	Likes to anticipate things
34	Likes to destroy things
35	Likes to enslave people
36	Likes to collect things
41	Likes to make things
42	Suffers from anguish
43	Suffers angst
44	Suffers from anxiety
45	Suffers from apathy
46	Suffers from depression
51	Suffers from embarrassment
52	Suffers from envy
53	Suffers from fear
54	Suffers From frustration
55	Suffers From guilt
56	Suffers From hatred
61	Suffers from humiliation
62	Suffers from jealousy
63	Suffers From pity
64	Vegetarian
65	Pet lover
66	Does not drink

State of Mind	
Roll	Mental Illnesses and Extreme Personalities
11	Addiction
12	Bipolar Disorder
13	PTSD
14	Depression
15	Hypochondria
16	Schizophrenia
21	Obsessive-Compulsive Disorder
22	Phobia *
23	Anxiety disorders
24	Mood disorders
25	Psychotic disorders
26	Eating disorders
31	Impulse control and addiction disorders
32	Personality disorders
33	Stress response syndrome
34	Sexual and gender disorders
35	Has a tic
36	Sleep-related problems
41	Kleptomania
42	Pyromania
43	Inflexible personality
44	Amnesia
45	Has hallucinations
46	Dementia
51	Megalomania
52	Fearless
53	Irrational
54	Amoral
55	Egotist
56	Liar
61	Suffers from rage
62	Manic drive
63	Power hungry
64	Overconfident
65	Hedonist
66	Evil (profoundly immoral and wicked)

Roll	Phobia 1
11	Arachnophobia – fear of spiders
12	Ophidiophobia – The fear of snakes.
13	Acrophobia – The fear of heights.
14	Agoraphobia – fear of open or crowded spaces.
15	Cynophobia – The fear of dogs.
16	Astraphobia – The fear of thunder/lightning
21	Claustrophobia – The fear of small spaces l.
22	Mysophobia – The fear of germs.
23	Aerophobia – The fear of flying.
24	Trypophobia – The fear of holes
25	Carcinophobia – The fear of cancer.
26	Thanatophobia – The fear of death.
31	Glossophobia – The fear of public speaking.
32	Monophobia – The fear of being alone.
33	Atychiphobia – The fear of failure
34	Ornithophobia – The fear of birds.
35	Alektorophobia – The fear of chickens.
36	Enochlophobia – The fear of crowds
41	Aphenphosmophobia – The fear of intimacy.
42	Trypanophobia – The fear of needles.
43	Anthropophobia – The fear of people.
44	Aquaphobia – The fear of water. .
45	Autophobia – The fear of abandonment
46	Hemophobia – The fear of blood.
51	Gamophobia – The fear of commitment
52	Hippopotomonstrosesquippedaliophobia – The fear of long words.
53	Xenophobia – The fear of the unknown. Fearing anything or anyone that is strange or foreign.
54	Vehophobia – The fear of driving.
55	Basiphobia – The fear of falling.
56	Achievemephobia – The fear of success.
61	Theophobia – The fear of God
62	Ailurophobia – The fear of cats.
63	Metathesiophobia – The fear of change.
64	Globophobia – The fear of balloons.
65	Nyctophobia – The fear of darkness.
66	Androphobia – The fear of men.

Roll	Phobia 2
11	Phobophobia – The fear of fear. T
12	Philophobia – The fear of love.
13	Triskaidekaphobia – The fear of the number 13
14	Emetophobia – The fear of vomiting
15	Gephyrophobia – The fear of bridges and crossing
16	Entomophobia – The fear of bugs and insects
21	Lepidopterophobia – The fear of most winged insects.
22	Panophobia – The fear of everything
23	Podophobia – The fear of feet
24	Paraskevidekatriaphobia – The fear of Friday the 13th.
25	Somniphobia – The fear of sleep.
26	Gynophobia – The fear of women.
31	Apiphobia – The fear of bees.
32	Koumpounophobia – The fear of buttons.
33	Anatidaephobia – The fear of ducks
34	Pyrophobia – The fear of fire.
35	Ranidaphobia – The fear of frogs.
36	Galeophobia – The fear of sharks in the ocean
41	Athazagoraphobia – The fear of being forgotten
42	Katsaridaphobia – The fear of cockroaches.
43	Iatrophobia – The fear of doctors.
44	Pediophobia – The fear of dolls. .
45	Ichthyophobia – The fear of fish, dead or alive.
46	Achondroplasiaphobia – The fear of small
51	Mottephobia – The fear of moths.
52	Zoophobia – The fear of animals.
53	Bananaphobia – The fear of bananas.
54	Sidonglobophobia – The fear of cotton balls or plastic foam.
55	Scelerophobia – The fear of crime,
56	Cibophobia – The fear of food.
61	Phasmophobia – The fear of ghosts
62	Equinophobia – The fear of horses.
63	Musophobia – The fear of mice.
64	Catoptrophobia – The fear of mirrors.
65	Agliophobia – The fear of pain.
66	Tokophobia – The fear of pregnancy

Roll	Phobia 3
11	Telephonophobia – fear of talking phone
12	Pogonophobia – The fear of beards
13	Omphalophobia – The fear of belly buttons.
14	Pseudodysphagia – The fear of choking
15	Bathophobia – The fear of depths
16	Cacomorphobia – The fear of fat people.
21	Gerascophobia – The fear of getting old.
22	Chaetophobia – The fear of hair.
23	Nosocomophobia – The fear of hospitals.
24	Ligyrophobia – The fear of loud noises.
25	Didaskaleinophobia – The fear of school.
26	Technophobia – The fear of technology
31	Chronophobia – The fear of the future
32	Spheksophobia – The fear of wasps.
33	Ergophobia – The fear of work.
34	Coulrophobia – The fear of clowns.
35	Allodoxaphobia – The fear of opinions.
36	Samhainophobia – The fear of Halloween
41	Photophobia – The fear of light caused by something medical or traumatic.
42	Disposophobia – The fear of losing possessions can trigger extreme hoarding.
43	Numerophobia – The fear of numbers
44	Ombrophobia – The fear of rain.
45	Coasterphobia – The fear of roller coasters.
46	Thalassophobia – The fear of the ocean, water,
51	Scoleciphobia – The fear of worms.
52	Kinemortophobia – The fear of zombies.
53	Myrmecophobia – The fear of ants.
54	Taphophobia – fear of being buried alive
55	Common object
56	Common food
61	Common drink
62	An animal
63	A plant
64	A colour
65	Blood
66	Pain

Vice or Virtues

Virtues are traits or qualities that are deemed to be morally good and thus are valued as good. Personal virtues are characteristics valued by characters promoting collective and individual greatness. Characters can have some of each, they can vary in strength from being very mild to being extremely strong and overwhelming.

Rolling twice on the Vice or Virtue table should be enough to create a believable character, though adding a couple more will create a much more interesting and complex character.. Roll the strength of effect to determine its effect. Positive or negative

Roll Vices or Virtues

1-2	Vices or Virtues 1
3-4	Vices or Virtues 2
5-6	Vices or Virtues 3

Roll Vices or Virtue 1

11	Agreeableness
12	Ambition
13	Apathy
14	Authority
15	Avarice
16	Charisma
21	Charity
22	Chastity
23	Cleanliness
24	Compassion
25	Conscientiousness
26	Contentment
31	Continence
32	Counsel
33	Courage
34	Curiosity
35	Dignity
36	Diligence
41	Discipline
42	Dishonest
43	Dutifulness
44	Embarrassment
45	Envy
46	Extraversion
51	Introversion
52	Fair-mindedness
53	Faithfulness
54	Fear of God
55	Forgiveness
56	Fortitude
61	Friendliness
62	Frugality:
63	Generosity
64	Humility
65	Patience
66	Meekness

Roll Vices or Virtue 2

11	Grace
12	Gravitas
13	Greed
14	Guilt
15	Hospitable
16	Humanity
21	Temperance
22	Industrious
23	Righteousness
24	Jealousy
25	Joy
26	Justice
31	Kindness
32	Knowledge
33	Love
34	Lust
35	Merciful
36	Manners (Good or Bad)
41	Neuroticism
42	Emotional stability
43	Openness to experience
44	Order
45	Sense of fair play
46	Peace
51	Perseverance
52	Persistence
53	Piety
54	Politeness
55	Pride
56	Pride or vanity
61	Prudence
62	Prudent
63	Remorseful
64	Inverse meaning
65	Extreme
66	Roll Twice

Roll	Vices or Virtues 3
11	Self respect
12	Self-control
13	Sense of justice.
14	Shame
15	Silence:
16	Sincerity:
21	Sloth
22	Spiritual sloth
23	Sportsmanship
24	Stinginess
25	Balance
26	Tenacity
31	Tolerance
32	Tranquillity:
33	Truthfulness
34	Understanding
35	Unpretentiousness
36	Vanity
41	Wholesomeness
42	Wrath
43	Good tempered
44	Integrity
45	Gluttony
46	Respectful or Respectability
51	Gentleness
52	Resolution
53	Need that is twisted
54	Want that is twisted
55	Motivation that is twisted
56	Touched by Evil or Touched by God
61	Merciless
62	Generous
63	Inspiring
64	Virtue and a vice
65	Extreme
66	Roll Twice

Descriptions of Vices and Virtues

Authority

the sense of one's social standing, built up through experience.

Hospitable

ease of manner, courtesy, openness and friendliness.

Perseverance – general mental and physical endurance in the face of hardship.

Mercy

mildness and gentleness, and the ability to set aside previous transgressions.

Dignity

a sense of self-worth, personal self-respect and self-esteem.

Discipline

considered essential to military excellence; also connotes adherence to the legal system and upholding the duties of citizenship.

Tenacity

strength of mind, and the ability to stick to one's purpose at hand without wavering.

Frugality

economy and simplicity in lifestyle, without being miserly.

Gravitas

a sense of the importance of the matter at hand; responsibility, and earnest intentions.

Respectability

the image that one presents as a respectable member of society.

Humanity

refinement, civilization, learning, and generally being cultured.

Industrious

Efficient working method.

Justice

sense of moral worth to an action.

Dutifulness

a respect for the natural order: socially, politically, and religiously. Includes ideas of patriotism, fulfilment of pious obligation to the gods, and an honouring of other human beings, especially in terms of the patron and client relationship, considered essential to an orderly society.

Prudence

foresight, wisdom, and personal discretion. Wholesomeness – general health and cleanliness, Self-control - considered to be tied directly to the virtue of gravitas.

Truthfulness

honesty in dealing with others, personified by the goddess Veritas. Veritas, being the mother of Virtus, was considered the root of all virtue; a person living an honest life was bound to be virtuous.

Lust

Lust, or lechery is intense or unbridled sexual desire, which leads to fornication, adultery, rape, bestiality and other immoral sexual acts. However, lust could also mean simply desire in general; thus, lust for money, power, and other things are sinful.

Gluttony

is the overindulgence and overconsumption of anything to the point of waste or excess.. Overindulgence in food, drink or intoxicants or misplaced desire of food as a pleasure for its sensuality . Excessive love of pleasure

Greed

Greed also known as avarice, covetousness, is a sin of desire. Greed is applied to an artificial, rapacious desire and pursuit of material possessions. Inordinate desire to acquire or possess more than one needs, especially with respect to material wealth. A desire to possess more than one has need or use for. Excessive love of money and power

Sloth

Including mental, spiritual, pathological, and physical states. It may be defined as absence of interest or action. The scope of sloth is wide. Spiritually indifferent to their duties and obligations to God. Mentally, affectlessness, a lack of any feeling about self or other, a mind-state that gives rise to boredom, apathy, and a passive inert or sluggish action, Physically, a cessation of motion and an indifference to work; it finds expression in laziness, idleness, and indolence. Also it can include failure to love God with all one's heart, all one's mind and all one's soul.

Wrath

Wrath is an uncontrolled feelings of anger, rage, and even hatred. The wish to seek vengeance. Feelings of wrath can manifest in different ways, including impatience, hateful misanthropy, revenge and self-destructive behaviour, such as drug abuse or suicide.

Envy

Envy is characterized by an insatiable desire. It can be described as a sad or resentful covetousness towards the traits or possessions of someone else.

Pride

Dangerously corrupt selfishness, the putting of one's own desires, urges, wants and whims before the welfare of others. Irrationally believing that one is

essentially and necessarily better, superior or more important than others. Also failing to acknowledge the accomplishments of others. Excessive admiration of the personal image or self, refusing to acknowledge one's own limitations, faults, or wrongs as a human being.

Without care

The neglect to take care of something. It is related to melancholy. The lack of joy was regarded as a wilful refusal to enjoy the goodness of God.

Spiritual sloth

which would be believing spiritual tasks to be too difficult

Apathy

a refusal to help others in time of need.

Vanity

is unjustified boasting. a form of pride.

Love

denotes an undefeatable benevolence and unconquerable goodwill that always seeks the highest in others, no matter their behaviour. It is a love that gives freely without asking anything in return, and does not consider the worth of its object

Joy

The joy referred to here is deeper than mere happiness, is rooted in God and comes from Him. Since it comes from God, it is more serene and stable than worldly happiness, which is merely emotional and lasts only for a time.

Peace

expresses the idea of wholeness, completeness, or tranquillity in the soul that is unaffected by outward circumstances or pressures.

Patience

slow to anger and rich in kindness and fidelity. It describes the capacity to continue to bear up under difficult circumstances, not with a passive complacency but with a hopeful fortitude that actively resists weariness and defeat. That which would be "as opposed to cowardice or despondency"

Kindness

Kindness is doing something and not expecting anything in return. Kindness is respect and helping others without waiting for it in return.

Goodness

Moral excellence

Faithfulness

Someone who is trustworthy; A person who shows themselves faithful in the transaction of their actions, business, the execution of commands or the discharge of official duties.

Gentleness

A disposition that is even-tempered, tranquil, balanced in spirit, unpretentious, and has passions under control. The person who possesses this quality pardons injuries, corrects faults and rules his own spirit well.

Self-control

Having mastery over ones thoughts and actions.

Temperance

Eat not to Dullness. Drink not to Elevation.

Silence

Speak not but what may benefit others or yourself. Avoid trifling conversation.

Order

Everything in its place and a place for everything. Let all your things have their places. Let each part of your business have its time'. - Benjamin Franklin

Resolution

Resolve to perform what you ought. Perform without fail what you resolve.

Frugality

Make no expense but to do good to others or yourself; i.e. Waste nothing.

Industry

Lose no Time. Be always employed in something useful. Cut off all unnecessary actions.

Sincerity

Use no hurtful deceit. Think innocently and justly and, if you speak, speak accordingly.

Justice

Wrong none, by doing injuries or omitting the benefits that are your duty.

Moderation

Avoid Extremes.

Cleanliness

Tolerate no uncleanness in body, clothes or habitation.

Tranquillity

Be not disturbed at trifles, or at accidents common or unavoidable.

Chastity

Veneration for Health or Offspring; Never to Dullness, Weakness, or to the injury of your own or another's peace or reputation.

Humility

The imitation of one who has humility. i.e. Jesus.

Temperance

self-control regarding pleasure

Good temper

self-control regarding anger

Ambition

self-control regarding one's goals

Curiosity

self-control regarding knowledge

Frugality also Thrift

self-control regarding the material lifestyle

Industrious

self-control regarding play, recreation and entertainment

Contentment

self-control regarding one's possessions and the possessions of others; acknowledgement and satisfaction of maintaining one's current capacity

Contenance

self-control regarding bodily functions

Chastity

self-control regarding sexual activities

Courage

willingness to do the right thing in the face of danger, pain, significant harm or risk

Patience

ability to delay or wait for what is desired

Perseverance

ability to work steadily despite setbacks or difficulties

Persistence

ability to continue or repeat a task in order to achieve a goal

Fair-mindedness

concern that all get their due (including oneself) in cooperative arrangements of mutual benefit

Tolerance

willingness to allow others to lead a life based on a certain set of beliefs differing from one's own

Truthfulness/Honesty

telling someone what you know to be true in the context of a direct inquiry

Respect

regard for the worth of others

Self respect

regard for the worth of oneself

Humility

respect for one's limitations Links with modesty.

Kindness

regard for those who are within an individual's ability to help

Generosity

giving to those in need

Forgiveness

willingness to overlook transgressions made against you

Compassion

empathy and understanding for the suffering of others

Types OF Characters

Roll Character Types

11	Characters 1
12	Characters 2
13	Characters 3
14	Characters 4
15	Characters 5
16	Characters 6

Roll Characters 1 Characters 2

11	A girl	Boss
12	A neutral character	Boy
13	Academic	Bruiser
14	Administrator	Bully
15	Advisor	Bumbling dad
16	Air-head	Bureaucrat
21	Victim	Caretaker
22	Ally	Casanova
23	Alpha female	Champion
24	Alpha male	Charmer
25	Antagonist	Child
26	Anti-hero	Civil servant
31	Arch mage / scientist	Classic villain
32	Aristocrat	Co-worker.
33	Aunt	Commander
34	Brother	Companion
35	Cousin	Con man
36	Father	Conscience
41	Grandfather	Contact
42	Grandmother	Cops / detectives
43	Mother	Corrupter
44	Sister	Coward
45	Uncle	Criminal
46	A lover	Curmudgeon
51	Someone's spouse	Cynic
52	Minor character	Detective
53	Major villain	Tyrant
54	Minor villain	Drunk
55	Bad neighbour	Dumb blond
56	Bad person	Eccentric mentor
61	Beautiful woman	Elder
62	Benefactor	Trickster
63	Betrayer	Enemy
64	Turn coat	Rival
65	Black sheep	Tramp
66	Blue-collar worker	Relative

Roll Characters 2

Characters 3

11	Boss	Empowering entity
12	Boy	Everyman or woman
13	Bruiser	Evil overlord
14	Bully	Expert
15	Bumbling dad	Explorer
16	Bureaucrat	Faker
21	Caretaker	Father figure
22	Casanova	Fool
23	Champion	Fool for love
24	Charmer	Foreigner
25	Child	Friendly
26	Civil servant	Fun lover
31	Classic villain	Gang
32	Co-worker.	Gang of youths
33	Commander	Genius
34	Companion	Gentle giant
35	Con man	Gentlemen
36	Conscience	Good citizen
41	Contact	Good friend
42	Cops / detectives	Good neighbour
43	Corrupter	Granny
44	Coward	Group of people
45	Criminal	Guardian
46	Curmudgeon	Guards / police
51	Cynic	Healer
52	Detective	Woman
53	Tyrant	Helper
54	Drunk	Herald
55	Dumb blond	Hermit
56	Eccentric mentor	Hero
61	Elder	Heroic wannabe
62	Trickster	Hired guns
63	Enemy	Thinker
64	Rival	Hunter
65	Tramp	Idealist
66	Relative	Individualist

Roll Characters 4 Characters 5

11 Ineffectual loner	Ex-wife
12 Innocent	Girlfriend
13 Inventor	Wife
14 Investigator	Musician
15 Jerk	Mystic
16 Jester	Naïve
21 expert	Nerd /geek
22 Journalist	Normal people
23 Judge	Nosy neighbour
24 King	Nurse
25 Visionary	Bureaucrat
26 Know-it-all	Old man
31 Know-nothing	Old soldier
32 Ladies	Old woman
33 Leader	Ordinary person
34 Loner	Orphan
35 Loser	Outsider
36 Lovable rogue	Parent
41 Lover	Perfectionist
42 Visitor	Philosopher
43 Lunatic	Pilgrim
44 Mad	Poet
45 Magician	Politician
46 Man	Pollyanna
51 Manager	Poser
52 Manipulator	Powers that be
53 Martyr	Precocious child
54 Mediator	Priest
55 Mentor	Prince charming
56 Messenger	Princess
61 Millionaire	Professional
62 Misfit	Queen
63 Mock millionaire	Thief
64 Monster	Wanderer
65 Mother	Friend
66 Ex-girlfriend	Rebel

Roll Characters 6 Characters 7

11 Revolutionary	A Rival
12 Rebel	Abandoned man
13 Rebel leader	Abandoned woman
14 Regular guy or gal	Aberration of Society
15 Person next door	Academic
16 Reluctant monster	Academician
21 Reluctant villain	Accountant
22 Rich woman	Addict
23 Rich man	Alien Invader
24 Rogue	Ally
25 Romantic	Anarchist
26 Saboteur	Antagonist
31 Sage / wise person	Anti hero
32 Sailor	Anti-Villain
33 Samaritan	Armed forces
34 Satanic individual	Army
35 Scholar	Artefact
36 Seeker	Artist
41 Seer	Assassin
42 Shaman	Assistant
43 Show-off	Athlete
44 Sidekick	Bad boy
45 Slave	Bad girl
46 Sociopath	Barbarian
51 Solider	Baroness
52 Someone in power	Beauty queen
53 Spaceman	Biker
54 Star-crossed lover	Bookworm
55 Strong person	Bounty Hunter
56 Supporter	Boy
61 Surrogate	Brotherhood
62 Survivor	Builder
63 Tart with a heart	Builders' merchants
64 Teacher	Bum
65 Thrill-seeker	Business Magnate
66 Thug	Business man

Roll Characters 8 Characters 9

11 Business Owner	Drug Dealer
12 Businessman	Elderly Person
13 Carpenter	Enemy
14 Child	Engineer
15 Clichéd villains	Entertainer
16 Closest friends	Evil businessman
21 Colonial officer	Evil capitalist
22 Communists	Evil communist
23 Company director	Evil diplomat
24 Complete nerd	Evil fascist
25 Composer	Evil government official
26 Con Artist	Evil royalist
31 Contact	Ex-hippie
32 Cook	Ex-lover
33 Corrupt corporate	Expert
34 Coward	Explorer
35 Crime boss	Failed musician
36 Crime Lord	Failed novelist
41 Criminal	Fallen religious leader
42 Criminal mastermind	Fallen woman
43 Crooked Cop	Family
44 Crooked Politician	Fanatical religious leader
45 Crowd of innocents	Farmer
46 Crusader	Farmer's daughter
51 Cult Leader	Fawning merchant
52 Curious scholar	Femme fatale
53 Deeply wounded	Field agent
54 Deeply wounded	Firearms instructor
man (Emotionally)	
54 Deeply wounded	Firearms instructor
woman	
(Emotionally)	
55 Diabolical villain	Foe
56 Dictator	Foot soldiers
61 Disillusioned man	Foreign
62 Disillusioned woman	Foreign mastermind
63 Doctor	Foreign mistress
64 Dragon Lady	Foreigner (or alien)
65 Driver	Friend
66 Drug addict	G-Man

Roll Characters 10 Characters 11

11	Gangster	Low ranking gang
12	Geek	Lowlife
13	Girl	Lunatic
14	Government agent	Mad scientist
15	Government official	Mad scientist
16	Great dictator	Madman
21	Grounds keeper	Mail man/postman
22	Group of Friends	Malcontent
23	Guards	Man
24	Guide	Man on the brink of homicide
25	Healer	Man on the brink of suicide
26	Henchman	Man who has lost his family
31	Henchman of Crime boss	Man-Made Monster
32	Hero	Mangler
33	Hobo	Masked Terror
34	Holy man	Master Spy
35	Holy woman	Mastermind
36	Homeless man	Mechanic
41	Homeless woman	Martial Artist
42	Hook character	Mentor
43	Hotshot	Mercenaries
44	Humanoid	Merchant
45	Idle rich	Middle manager
46	Indian maharajah	Misguided individuals
51	Informant	Missing explorer
52	Intellectual	Mob
53	Inventor	Mob Boss
54	Investigator	Mob of boys
55	Jokester	Mob of girls
56	Kid	Monk
61	Law enforcement	Murderer
62	Lawyer	Museum curator
63	Librarian	Musician
64	Loafer	Nazi
65	Promiscuous woman/man	Nazi Leader
66	Lovesick puppy	Nemesis

Roll Characters 12 Characters 13

11	New Race	Poor man
12	Newly sentient artificial intelligence	Poor woman
13	Noble	Power-crazed individual
14	Noblewoman	Pretender
15	Nosy Reporter	Pretty faced female
16	Nurse	Pretty faced male
21	Obese man	Priest
22	Obese woman	Princess
23	Occultist	Private eye
24	Odd Expert	Professional soldier
25	Office Worker	Professional thief
26	Officious bureaucrat / Jobsworth	Prosecutor
31	Old Man	Protagonists
32	Old Woman	Psychopath
33	Operative	Punk
34	Opponent	Radical environmentalist
35	Organization	Rebel
36	Orphan	Recovering alcoholic
41	Outsider	Recovering drug addict
42	Owner	Regular Joe
43	Paranoid schizophrenic	Relative
44	Patron	Religious leader
45	Peasants	Retired military man
46	Performer	Rich kid
51	Person of authority	Successful man
52	Physician	Successful woman
53	Pilot	Rival
54	Pimp	Rogue
55	Pirate	Rogue elements of the government
56	Pirate	Royalty
61	Plot character	Ruler
62	Poet	Ruler of lost civilization
63	Policeman	Runaway
64	Politician	Sailor
65	Pollyanna-type	Sailor
66	Poor kid	Scheming warlords

Roll Characters 14 Characters 15

11	Scholar	Thief
12	Scientist	Thug
13	Secret government	Tramp
14	Secret headquarters	Travelling evangelist
15	Secret service	Travelling salesman
16	Secret societies	Upstanding citizen
21	Seductress	Utterly selfish man
22	Serial killer	Utterly selfish woman
23	Servant	Vagabond
24	Servant	Vagrant
25	Shadowy conspiracy	Vehicle operator
26	Shah of Persia	Villager
31	Sharman / witch doctor	Villain
32	Shop worker	Villain-hero
33	Shyster	Waitress
34	Sibling	Wanted villain
35	Sniper	Warlord
36	Social elite	Warrior
41	Social group member	Wicked foreigner
42	Socialite	Widow
43	Society swell	Witch
44	Soldier	Wizard
45	Solicitor	Woman
46	Sorcerer	Woman on the brink of homicide
51	Spoiled young person	Woman on the brink of suicide
52	Spouse	Woman who has lost her family'
53	Store employee	Womanizer
54	Store manager	Work
55	Stranger	Worker
56	Stranger in a strange land	Working Stiff
61	Student	Writer
62	Supporting character	Young man
63	Technological threat	Young woman
64	Troubled teenager	Zealot
65	Teenager	Roll three times three times and mix
66	Terrorist	Roll twice and mix

Appendix: Adventure Themes

Another way to create content for your adventure foundation is to have a clear idea of what it's about. Identify the type of adventure you want to create and what elements you can take from it to create plots, characters, hooks, events, locations and other interesting features. Here is a list of themes that are worth consulting for inspiration. You can roll on the following table if you are stuck on any specific themes in your adventure;

Roll	Adventure Themes (6dx2)
11	Action & Adventure
12	Action & Adventure
13	Alternate History
14	Apocalyptic and Post-Apocalyptic
15	Classroom Drama
16	Conflict, Combat and War
21	Conflict, Combat and War
22	Conspiracy
23	Courtroom Drama
24	Crime
25	Crime
26	Detective
31	Detective
32	Disaster
33	Disaster
34	Drama
35	Escape
36	Espionage
41	Espionage
42	Fantasy
43	Fantasy
44	Historical
45	Horror & Supernatural
46	Horror & Supernatural
51	Legends & Mythology
52	Pioneer
53	Psychological Thriller
54	Psychological Thriller
55	Rescue
56	Romance
61	Science Fiction
62	Science Fiction
63	Superheroes
64	Survival
65	Tragedy
66	Roll Twice and Mix

Descriptions

Action & Adventure

These adventures have elements that test your characters skills, physical and mental abilities in situations where they have to react quickly to threats and dangers. They typically have characters facing overwhelming odds to reach or achieve their goals. Typical action adventures include climbing mountains, crossing endless deserts or exploring never-ending jungles. Exploration and problem solving with elements of danger are important as well as defeating dangerous animals and traps. As these adventures progress, they should become more challenging. This increases drama excitement, fun and tension and keeps the player characters on their toes. The game can have combat and fighting but this is normally a secondary element, used to create some variety. Villains in these types of adventures normally oppose the player characters indirectly, using a variety of methods including; traps, ambushes or sabotage. Non-stop chasing, fighting, etc. Action stories are characterized by non-stop action and the general expenditure of energy. The characters are often relatively non-complex with clear divisions between good guys/girls and bad ones. The two basic actions are fighting (including fist-fighting, martial arts, gunfights and wholesale warfare) and chasing (including on foot, in cars or other vehicles). These formats make war, crime, rescue and escape stories classic action vehicles. Action stories provide thrills and excitement through the danger presented to the main character during the action. The simple good/bad divisions reassures us that, despite dangers, we know who our friends are and that good will eventually prevail. Whilst action stories can be enjoyable, they are often not intellectually stimulating. The limited fight/chase alternatives also means they can ultimately be boring, thus lacking in value. Compensation for this may be created by adding elements of mystery, romance and so on. Heroes and incredible action is escapist fun. In an adventure, one or more people set out on a quest. The path they take is seldom smooth and various chapters of the story may act as mini-adventures in their own right. Adventures have more structure than pure thrillers, in which excitement is the key ingredient. They are romantic in the literal sense rather than the boy-meets-girl sense, although interpersonal romance is not precluded. Adventures can happen to ordinary people going about their daily business. They may also be sought by 'professional

adventurers' who have the wherewithal to mount expeditions to find foreign treasure or seek other goals in exotic lands. Adventure stories can encompass other story types, including escape, rescue, thriller, romance and more. Perhaps more than any other genre, though, the adventure embraces traditional plot elements, such as a journey, gaining symbolic artefacts and defeating an archetypal villain in pursuit of a defined mission. Adventures touch a deep chord in many of us in the meaning that they create. They tell familiar stories into which we easily associate ourselves. We then get carried along on the river of action.

Alternate History

Alternate history adventures are set on a parallel earth where history is different from our own. These can be set in the past, future or modern day. These stories usually contain "what if" scenarios and alternate histories that present outcomes completely different than ours. For example, the Nazis winning world war II or the Romans discovering steam power. These alternate adventures can include time travel and usually explore time paradoxes. A classic alternative history is Steampunk, a setting in the Victorian Era, where technology is much more advanced than in our world. In it, Charles Babbage builds his Analytical Engine, giving the Victorian era computers, 150 ahead of our authentic timelines..

Apocalyptic and Post-Apocalyptic

Apocalyptic and post-apocalyptic adventures are normally set upon the earth after technological civilization has collapsed. The event may be climatic, an impact event, a man-made one, such as nuclear warfare, even a pandemic. Exotic scenarios include; a zombie apocalypse, cybernetic revolt or an alien invasion. They can involve dealing with the impact and consequence of the event itself. Post-apocalyptic stories tend to focus on the survivors, sometimes including themes of pre-catastrophe technology. Some post-apocalyptic stories often take place in a non-technological world, or one where only a few scattered elements of society and technology remain.

Classroom Drama

Emotional students and brilliant teachers. The setting for the classroom is typically with students in their late teens. Two ends of the spectrum are popular for stories.

At the upper end, the story is about brilliance and advantage as we see the cream of youth having a good time as they strive and excel. There are pranks, love stories and tales of enthralled learning. At the other end, a class full of disadvantaged students cause their teachers unending problems as they are more concerned with social status than academic learning. Classroom dramas often involve inspirational teachers who save the lost from the gutter and help students reach for the stars. There is also a style of drama which is not so much classroom-based but largely uses the school as a backdrop. Students are seen clutching books but that is about all. The real story is their social life. School is in most people's experience, so provide a familiar backdrop that we can all relate to but some of us may not want to remember them, as they were. Our schooldays were likely turbulent times filled with their own dramas as we struggled with adolescence and growing up, as well as studying and making those grades. Perhaps we also had a teacher who inspired up and prevented us from becoming a drop-out and wasting our lives or a bullying teacher and students who made us want to truant. Stories about young adults are also perfect opportunities to explore the troubles and thrills of early romance. Hunky guys woo gorgeous girls and the spotty but genuine nerd wins the heart of the heroine who eventually realizes that shallow morons do not make good boyfriends. This type of adventures are also where player characters are training to become qualified for something. For example, apprenticeships or training to become a chef or go into the military.

Conflict, Combat and War

Adventures full of violent conflict between several combatants can make an adventure very exciting, especially if it happens in an unpredictable way. Combat can range to one on one duels, brawls, skirmishes, as well as full-scale battles. These games are all about conflict using all forms of weapons, each era having their own flavour of weapons. Hand to hand combat covers a lot of different methods of fighting including; boxing, wrestling, classical fencing, martial arts and close combat. Adventures that have combat in them should be used to enhance a story. If the conflict is significant enough, it becomes a war, this can be a great backstory. Conflict in any form will inject tension and drama. Themes which have conflict, combat and war in them often include; survival, escape, sacrifice, the futility and inhumanity of war, success in spite of incredible odds, few against many, anti-war protesters,

veterans, propaganda, cold war, civil war, guerrilla warfare, anarchy and espionage. War can also be between two neighbours in a suburban street. Some adventures are set in specific domains, such as in the infantry, the air, at sea, in submarines, or at prisoner of war camps. They can involve sieges from either the besieged or besiegers point of view. The actual conflict can involve conquests, battles defending territory, scouting encounters and opposing groups clashing in social situations and everything in-between. War stories tell tales of comradeship and heroism in settings ripe for such action. Ordinary people are thrust into situations of extreme danger which quickly sort the men from the boys and the heroes from the cowards. War stories are typically set in known historic wars, with World War 2 as probably the most popular setting. Many war stories usually involve a mission that must be accomplished, such as the capture of a hill or town. The action typically starts with the mission being set and continues with a build-up towards the main action. Loud action and excitement ensues as the battle rages and people die. Eventually the battle is won. War stories seldom encompass an entire war, rather it's used as a backdrop against which a particular human story unfolds. Wars give plenty of opportunity for heroic action as soldiers and others put themselves in harm's way to save their comrades, serve their country or otherwise serve good cause. The treatment of heroic and other sympathetic characters getting killed is significant and provides an easy source of tension, particularly as they are harmed in the action. Just as we are impressed by mighty storms and other natural displays of power, so also do explosions and destruction of war create awe in its audiences. War is largely a male preserve and can echo primitive battles for mates and protection of the tribe. Women are traditionally impressed by displays of power and the two genders may thus gain different pleasure from such stories. War stories also play to our baser aggressive nature and our suppressed desire for violence can be played out in a vicarious manner for us in the story. The thought of carrying a gun and killing people can create deep primitive feelings of power and a sense of dominion over all things. Perhaps it harks back to early feelings of impotence. These stories can also remind us of the horrors and madness of war as men become monsters and there is senseless sacrifice on a grand scale. The questions are, can it ever be justified, whatever the cause and is it ever worth such carnage?

Conspiracy

A conspiracy can be a big issue that the general public don't know about. It can be a simple cover-up of a sensitive military operation right up to hiding the fact that aliens are secretly taking over the world. Depending on the circumstances, a conspiracy may also be related to criminal activity or simply righting a civil wrong. Conspiracies can also be an agreement between people to deceive, mislead, or defraud others of their legal rights or to gain an unfair advantage. It can be an agreement between people to break the law to gain political power or to meet a political objective, in some cases committing a criminal act to further that agreement

Courtroom Drama

Lawyers save the day. The courtroom drama often rotates around the genius of one lawyer who either prosecutes or defends in a case that typically appears as a lost cause. Through patient research and persistent questioning the truth is uncovered and the case is won. Significant action may take place outside the courtroom as the lawyer's team chase evidence and the lawyer's character is developed with glimpses of their private life. The central character need not be a lawyer - they can, for example be a judge, juror or defendant. Many of us worry vaguely about getting things wrong and ending up in court. Courtroom dramas play on this fear. When defending, sympathetic lawyers play to our need for a strong hero to rescue us from harm. When prosecuting, they are warriors of truth, protecting society from unchallenged evil. We may also associate with judge or jury, enjoying the position of moral superiority and meting out just punishment. The episodic nature of court cases, within a limited time frame, make them ideal for a series of stories in multiple books or across a TV series. These adventures deal with the legal components of a criminal event and the complications it causes for player characters. Common legal elements include detectives finding evidence, police, courtroom dramas, legal loopholes. Most focus on the court room and not crime investigation. Characters can be trial lawyers, usually defending clients from their murder charges. They could be involved with investigating the crime before the trial, which might involve dramatically revealing the actual perpetrator during the closing courtroom scene. They could be called to the stand and interrogated into confessing: either of having committed the crime or of having witnessed it being perpetrated by someone other than the defendant. Adventures revolve around crime and stealing

something valuable or preventing something from being stolen. Some consist of elaborate plans, con tricks, bribes, disguises, breaking and entering and technical and digital crime.

Crime

Crime adventures feature simple robberies gone wrong, murders, a major bank robbery or even far-fetched evil doings of crime bosses. They may involve large criminal organizations and PC's as criminals or police. Some focus on the planning, execution, and aftermath of a theft. The story usually consists of preparation; gathering conspirators, learning about the layout of the location to be robbed; learning about the alarm system; revealing innovative technologies to be used. It is common for the conspirators to be successful, particularly if the target is portrayed as being of low moral standing, such as a casino, corrupt organization or other criminals. Loveable rogues pull off a big heist without hurting people and execute spectacular crime (usually a theft) in exotic setting. Nobody gets hurt. Fast cars, high technology and beautiful people litter the landscape. Even real villains are nattily dressed, although they may sport designer scars to signify their status. The 'lovable rogues' are typically bored millionaires or proud super-thieves who take more pride in the elegance of the crime and the genius of evading capture, than the monetary value. They may also be confidence tricksters, which again allows them to demonstrate their audacity, intelligence and wit. Sometimes real criminals get involved, typically trying to steal from the 'hero' rogues. This can lead to a game of cat and mouse between the criminals, the rogues and the police. There is often a villain-hero inversion in caper movies, where the 'criminals' are the good guys and the security forces are the bad guys. The charismatic nature of the rogues lead us to admire and hence align with them. Caper movies typically involve stealing from rich people, casinos or impersonal museums, thus reducing the 'badness' of the theft so no individual is harmed by the theft involved. These stories are related to the Robin Hood story, where we are invited to fantasize about engaging in unlawful activities, yet from a safe moral standpoint. The motivation of the rogues may or may not be discussed. It is often 'just for fun', although they may still pocket the diamond, presumably to finance their extravagant lifestyle. Caper movies are relatively easy to watch, neither being intellectually challenging nor

frightening. Therefore, they make good relaxed viewing. Related to the caper movie is the heist (such as Asphalt Jungle), which is about a big robbery by real criminals (although they may still be sympathetic). Good guys catch bad guys. A crime occurs when criminal law is broken. A typical crime story format is: A crime is committed. The detective or police seek the criminals. A game of cat and mouse ensues. The criminals are eventually caught. A typical fold in the story happens where an innocent person is the prime suspect up until a point. The reader may be involved to varying degrees, for example, knowing the criminal when the detective does not. They may also be enticed to follow lines of thought as they are presented with a set of clues. Assorted devices may be used for this. Sometimes many of us would like to commit crimes but are prevented by our conscience or the thought of being caught and punished. Crime stories thus provide us with vicarious pleasure without having to cross the criminal line. Crime stories are also reassuring that all is well in the world as the police usually capture the criminals. There is a wide range of crime story structure including: Caper story: Elegant robbery. Chase story: Where criminals are chased. Con story: Confidence trickster (maybe tricking other criminals). Courtroom drama: Prosecution and defence. Gothic mystery: Dark danger. Heist: A big robbery. Hostage: Capture and rescue. Kidnapping: Covert capture and rescue. Whodunnit: A mystery in regard to who committed a crime. Note in these the main crimes of theft, violence (particularly murder) and capture.

Detective

A detective adventure is based around characters solving crimes. It focuses on the efforts of the detective, private investigator or amateur sleuth to solve the mysterious circumstances by means of clues, investigation, and clever deduction. The plot often centres around the deductive ability, commitment, confidence, determination and diligence of the detective as they attempt to unravel the crime or situation by piecing together clues and circumstances, seeking evidence, interrogating witnesses and tracking down a criminal. Mystery is a popular element in these adventures, keeping players characters guessing and combining clues and adding interest to an adventure. Detectives can be individuals or police officials whose job it is to solve crimes. The typical methods to find clues and identify criminals include; examining crime scenes and personal records, fingerprinting, forensics information

gathered from autopsies and questioning suspects and witnesses. The detective patiently and brilliantly examines and follows clues, eventually deducing who did it. The person who committed the crime is arrested or otherwise meets a sticky end. Sherlock Holmes solves many 'whodunnit' mysteries, showing his brilliant deduction at every step. Agatha Christie's Poirot is another annoyingly clever detective who lacks a winning personality but who makes up for it with his genius. Columbo uses a neat reversal where you know 'whodunnit' from the beginning but can still enjoy the story from that position. The reader or viewer is teased into trying to guess 'whodunnit.' In a good story, the reader thinks they know early on who did it but then changes their mind and then changes it back again but still doesn't guess by the end. When the criminal is revealed, the reader thinks 'Of course! I knew it was them all along. Now it makes sense!' Some authors (including Agatha Christie) use the same story pattern so often that it becomes quite easy to guess or ends up being the most unlikely person. The tension in the story is subsequently gained from the frustration of the reader at the 'near misses' and other problems that the detective experiences in identifying the criminal. Further tension may be derived if the criminal is plotting to do it again. The whodunnit format can be used to mirror mysteries such as business problems and derring-do in the market place. Mystery stories are characterized by a central puzzle, where something is unknown and it is the role of the main character to discover the hidden secret. The main character is thus often endowed more with brain than brawn. Mysteries may include:

- Why an event happened.
- How an event happened.
- When an event happened.
- Who did what.
- What a strange object is.
- Where something is hidden.
- What is going to happen.

When something will happen.

Clues and hints may be given along the way but a good mystery is not obvious until the end, where strange events or clues now make sense. The mystery may be the who or how of a wrong-doing. It may also be the explanation of apparent supernatural events or other unknown. Thus crime, whodunnit and horror stories typically have a mysterious theme. When something is unknown, or uncertain, our

sense of control is affected and we are driven to find the answer to the puzzle. Mystery stories thus draw us in and engage us in solving the mystery. We may indulge in a race with the main character in following the clues. Sometimes we shout 'it's obvious' as the detective stumbles in the dark and we are amazed at their tenacity. We all have mysteries in our life, at the very least, mystery is what the future is all about. Mystery stories reassure us that there are good answers to life's problems and that all will be revealed in due course.

Disaster

These adventures cover all forms of natural and man made disasters and revolve around the player characters before, during and after an event. Disasters can be towering infernos, giant asteroids headed for the earth, tsunami, planet-wide earthquakes, hurricanes, killer viruses, floods, volcanic eruptions, pandemics, shipwrecks or air plane crashes. These adventures usually feature some build-up with regards the disaster itself and sometimes they focus on the aftermath efforts. These stories focus on the survival tactics of different characters, who attempt to avert, escape or cope with the disaster and its aftermath. Once the disaster begins, the characters are usually confronted with human weaknesses. A disaster can be used successfully to add drama to an adventure. Terrible things happen. People survive. People cope. A typical format is as follows: Life is normal. Everyday events occur. There are hints and rumours of bad things ahead. The hero tries to warn people but to no avail. Disaster strikes! People panic! People die! The hero takes charge and saves the day. Things are never the same again. The disaster in these stories is usually a natural phenomenon such as fire, flood, storms and so on. Disasters create excitement by playing out our fears of uncontrollable events, which eventually cause massive disruption. They also create awe as we marvel at the enormous power of nature. The disaster is typically highlighted by contrasting the enormity of the situation with personal stories of how individual characters handle events. Children often appear, symbolizing the helplessness that adults feel. Villains in disaster stories are typically either people in authority who refuse to accept the impending doom, or real criminals who try to take advantage of it. Often, though, the 'villain' is the event itself. Like whodunnit stories, these stories change because the disaster is always changing. i.e before the earthquake, during the earthquake and after are all different and and are

constantly and naturally changing. Disaster can tell of leaders and heroes helping individuals and organizations cope with unexpected and significant events.

Drama

A drama is all about tension and player character dealing with very stressful events. Dramas focuses on characters dealing with realistic emotional struggles, often involving dysfunctional family relations. Historical dramas focus on dramatic events in history. Plots often deal with crises of human emotion, failed romance or friendship, strained familial situations, tragedy, illness, neuroses, or emotional and physical hardship. Mundane stuff at home. Kitchen-sink drama. The kitchen-sink drama is placed in an ordinary domestic setting and typically starts off telling a relatively mundane family story. Family tensions often come to the fore with realistic conflict between husband and wife, parent and child, between siblings and the wider community. The family may also pull together in unity against outer forces i.e reputations, rent-collectors, rival families. Kitchen sink dramas can be rather dismal and unrelentingly negative, so what is their value? Perhaps they resonate because they remind us of our own humdrum lives. This is a genre in which the British seem to specialize. Americans prefer their soaps and dramas to be a little less miserable. Teen stories tell tales about adolescence, growing up and the trials of youth. Romantic sub-plots, where classic problems and thrills are played out. Clumsy and over-eager boys trip over themselves in an attempt to woo amused but uninterested girls. Nerds, geeks and introverts find unexpected love. Parents, teachers and adults are often inferior to the confident and all-knowing teenagers. As they save the day, adults are witless fools or are nowhere to be seen until it is too late. The teenage years are a problem for most people as they become hormonally charged whilst trying to study at the same time. This provides a plentiful setting for many different stories of drama and adventure.

Escape

Good people are captured by bad people or they are escaping somewhere themselves, attempting to flee from someone or something. Escape stories are often where one or more people escape from some form of capture and confinement, but the escape may also be from some disaster. There are often two parts to escape stories: the first

part is the actual escape from capture and the next part is the flight to freedom and accompanied chase. Escape stories may have strength on either of these sides or provide a balance of action across them. Escape stories can echo the need to escape 'imprisonment' in the family home. Stories of escape can echo being trapped by the past and a consequent breaking free to a better future.

Espionage

These adventures are ones where the hero is generally a government agent who must take action against agents of a rival government, organisations or terrorists. They often involve spies who are investigating various events, often on a global scale. They have elements ranging from; escaping, breaking into places, heavy action, stylized fights, technological thrills, and exotic locales. They also showcase shoot-outs and car chases. They may also involve elements of political thrillers. Spies, counterspies and political secrets. Espionage stories tell of countries and companies spying on one another and gathering secret information. They often rotate around some secret or activity that one side wants to keep the other from knowing. This can range from lists of agents to the development of nuclear super-weapons. Spies are sometimes portrayed as glamorous adventurers. They epitomize secrecy, which links to the fact that many of us have our own skeletons in the cupboard and things we would rather not divulge. We are also curious about the secrets of others.

Fantasy

Fantasy adventures are ones that deal with fantastic themes, usually magic, supernatural events, mythology, folklore, or exotic fantasy worlds. Fantasy adventures often have an element of wonder, escapism, and the extraordinary. The most common fantasy subgenres depicted are High Fantasy and Sword and Sorcery. Both employ quasi-medieval settings, wizards, magical creatures and other elements associated with fantasy stories. High Fantasy tends to feature a more richly developed fantasy world, and may also be more character-oriented or thematically complex. Often, they feature a hero of humble origins and a clear distinction between good and evil set against each other in an epic struggle. Sword and Sorcery tend to be more plot-driven and focus heavily on action sequences, often pitting a physically powerful but unsophisticated warrior against an evil wizard or other

supernaturally empowered foe. Although Sword and Sorcery sometimes describe an epic battle between good and evil, similar to those found in many High Fantasy, they may alternately present the hero as having more immediate motivations, such as the need to protect a vulnerable maiden or village, or even being driven by a desire for vengeance. Fantasy films feature magical effects or supernatural occurrences that are reflected in the modern world. Wizards and heroes battle with monsters and the good guys win. Fantasy stories are often set in medieval civilizations and are characterized by the presence of magic. The characters are often divided into good and bad, with few neutral characters in between. There may be magical weapons, monsters to fight and great forces of good and evil. Fantasy stories often take place in other worlds. It's also popular to have parallel worlds, with 'real world' people crossing over into fantasy lands.

Historical

Historical adventures refers to a setting in an earlier time period; they cover everything from ancient history to the previous generation. The era in a historical adventure can be as long and general as the middle ages or as limited as one decade, for example, the Roaring Twenties. Historical stories are based upon historical events and famous people. Adventures tend to revolve around historical events, or can simply be a setting for an adventure. When setting your adventure in a specific era, you should research it and note down important elements. In classical literature adventures are considered works focused on deeds or journeys of heroes. Common subjects of epics are royalty, gladiators, great military leaders, or leading personalities from various periods in world history. Whatever era you use, consider what makes it unique, then include these elements in your adventure. Wealthy people in costumes have petty problems. Period dramas take standard basic stories and place them into historical settings. A typical period drama is set in a beautiful and large country mansion house, in which the parents worry about marrying daughters off to wealthy suitors, whilst the young people are more concerned about fun and love. Period dramas may be set in a time of war, either as a backdrop to the real story or integral to the plot. They often reflect the important history of the country in which the drama is set. For example, there are many American period dramas set in the time of the US Civil War. Period dramas are often romantic as they use the idealized past as a setting

for a story of innocence, evil deeds and heroes. Romantic period dramas are sometimes called bodice rippers, possibly derived from the book covers, which often shows a tall dark handsome man in the embrace of a woman, in the process of ripping her bodice.

Westerns

Westerns are set in the 19th century American pioneer days when you could head west and claim land. They usually revolve around the theme of law, with a sheriff or marshal as the main body of law enforcement. Westerns are about normal hard working folks settling down and taming and protecting their land. We empathize with good people who take the law into their own hands to do what is morally right. Rough frontier justice is simple and direct. Decent people are content with few possessions and luxuries, often living on what they can carry on a horse or in a wagon. Jailbreaks, gunslingers, bandits and that stranger who is 'new in town' also play a part, bringing intrigue, action and excitement to the story.

Pirates

Pirate stories tell of the exploits of a lawless captain and his crew. Run-in's with other pirates, rough seas, mutinies, and scurvy keep them busy. There may be several goals and hobbies involved but the main one is often treasure seeking. To bring excitement and action to the pirate adventure, the anarchic sailors may look for and discover remote, exotic islands where the natives are hostile but the rewards are bountiful. Perhaps there are cannibals on the island. There may be a love interest, a woman of noble birth is captured, imprisoned and ransomed. Perhaps she falls in love with the captain. Some beautiful nubile natives of an island may be tempted to sail back with the crew to tamed and civilized lands. The pirate is generally always on the run, being chased or doing the chasing and is very rarely still. A few tropes are allowed, notably a large bottle of rum, a parrot on the shoulder, and a chest of doubloons.

Horror & Supernatural

These adventures focus on an evil force, occult event or supernatural person. Themes or elements include demonic possession of people, animals or objects, a variety of humanoid monsters, including vampires, werewolves, witches and zombies and non humanoid monsters, ghosts,

poltergeists, demons.

These adventures can be psychologically challenging, as they prey on fears and things that might happen rather than anything based on truth. Emotional reactions rule the day here. It's all about fear of the unknown, paranoia, suspicion, shock, surprise and doubt. Nothing is consistent and everything is uncertain. There is an elusive quality to supernatural entities like ghosts/demons. We are dealing with the intangible, often things that can't be seen. Just because they can't be seen means little. They can often be heard, can be noisy and violent and can even kill. Vampires and werewolves are more solid of course and these can be used to greater visual effect in the story.

If used correctly (don't overuse and keep the mystery) they can also help drive the story forward and will have a major impact on action, intrigue, and tension.

Horror stories

The best horror stories show very little blood and gore and even less in the way of monsters. They create fear through the imagination. Again, you have the doubt and uncertainty as in the supernatural stories but the difference is, in supernatural stories, humans never cause the fear, it is always something supernatural. In horror stories, humans generally cause the fear and are the fear. Humans may not be allowed into supernatural stories as the cause of fear but are allowed into the horror genre alongside monsters and supernatural entities. The horror story differs from the supernatural one for this main reason. Scenarios of horror can include a group of teenagers in a remote location or cut off from communication, who are picked off one by one by a psychopathic killer, a human monster. In a supernatural horror, it would be inhuman monster killing them.

Legends & Mythology

These adventures focus on heroes of mythology and folklore and can sometimes have a basis in fact. They tend to depict alternative historical events, often pertaining to the actions of the gods. Typical adventures can provide a wealth of material for Game Masters. Beowulf and Odysseus are typical characters who have epic stories that include exotic settings, monsters, magic and a hero overcoming incredible and sometimes seemingly impossible odds, through the help of a higher power, exceptional bravery or special or God given abilities.

Pioneer

Pioneers are people who go to new and unexplored lands and seek either to explore, understand or settle and live there. For pioneers, life is often dangerous due to the unknown factors, like hostile natives, creatures, weather and terrain. Pioneer stories are often about conquest of physical territory but can also be mental challenges. For example, pioneers in science, political change and technology. The suffragettes were pioneers. The explorer may well be a heroic character with whom we empathize as they undertake missions about which we can only dare dream about. The western and Victorian steampunk setting will have their fair share of pioneers. Explorers, founders, inventors and innovators all come under the pioneer banner.

Psychological Thriller

The psychological thriller uses psychological tricks to create tension, excitement and fear. For example, by showing only indirect signs of a stalker or playing on the anxieties and paranoia of the victim. As these stories make maximum use of suspense, action can be relatively slow, like a low burning fuse. This story should be gripping and have some twists and turns, particularly at the end. Like the supernatural story and the horror, to a lesser degree, it is about fear of the unknown and unseen. The human brain, as a defence mechanism, will fill in any gaps left by doubt and uncertainty. Those filled gaps may not contain any truth or be greatly exaggerated. Suspense adventures and thrillers focus on tense situations, exciting plots and swift, almost camera flash action scenes. In this genre, a constant sense of impending doom is always there, a heaviness on the victim's shoulders which can't be shrugged off, no matter how they try to distract from it. Sometimes, the fear or menace is often all in their own heads and this will come out at the last final twist.

Thriller

Thrillers build suspension and tension through situations that are menacing or where escape seems impossible. The player characters are usually set against a problem, such as an escape, a mission, or a mystery. In plots about crime, thrillers focus less on the criminal or the detective and more on generating suspense. Common themes include espionage, politics, terrorism, war, crime, conspiracy, horror, supernatural, actually the list is endless. with the

action coming in the form of car chases, pursuit, kidnap, escape, rescue, romance and murder. Whatever type of themes you have in your adventure, have each clearly identified. When creating ideas choose the obvious ones first, then add the unexpected and the unusual. About ten items per theme is a good number to aim for. The basic ingredient of the thriller is excitement and related intense emotions. Thrillers play directly into our need for stimulation, usually offering non-stop action and excitement that keeps us on the edge of our seats. Thrills typically come from danger to the hero and other protagonists. We may be incredulous that they somehow survive what definitely should have killed them many times over and there may be some far fetched moments but the action of the moment generally carries us through along a wave of suspended disbelief.

Rescue

Rescue generally comes from without, rather than within, with a hero outside of the situation battling to save the victims. Rescue stories often include elements of chase as the rescuers hunt the captors or freed victims flee. Rescue is often used to spice up action and adventure stories. They include kidnappings or hostage situations. Rescuing people lost or trapped in inhospitable terrains. Saving people in doomed places, buildings on fire, planes about to crash, boats about to sink, or sinking, problems in space etc. People need to be rescued from fires, storms, floods and other natural disasters. We all have a deep need for safety and a desire to be for rescued from danger and harm. In real life, we also want to be rescued from the more mundane situations. We want to be rescued from our problems and lifted free from our weary monotonous lives. Parental, religious and authority figures could come and save us, as well as helpful strangers of course. Rescue stories give us some hope with a promise that when things go awry, we will be saved..

Romance

Romance adventures always have a heroic lover overcoming impossible odds to be with their true love. Many romances have an easy-to-follow formula - a young, inexperienced girl, emotionally distanced from others or living a remote existence is courted or threatened by an evil man and then rescued by a valiant one. The path of true love does not run smooth but it is inevitable and is usually a

sub plot to many adventures. Separation, unrequited love and the general inability to get together is a common theme. For example: A loves B but B loves C (the love triangle). A and B are in love but are separated by distance (eg. B is in the army). A and B are different in some way, (eg. differing social, economic or cultural backgrounds). A and B love each other but neither realise that their love is returned. There is some dark secret which prevents A from admitting their love of B. A and/or B lack the courage or skills of courtship. A and B have a first date - how will they get on? A and/or B are already attached to another person. The romance may be stressed and tested in various ways, for example: A is accused of a crime. B stays loyal and helps prove innocence. A is ill, but B's ministrations help pull B through. A must win the approval of B's children, family, friends, etc. Love is a great motivator, yet few find perfection or happiness in it. We love and lose, betray and are betrayed, become disappointed and disheartened at the best and have our hearts broken at the worst. Still, we fight to live another day and love another person, maybe...but always dream of that perfect romance. Romantic stories portray both idealistic love and also the imperfections and madness of it. They give us hope and tug at our heart-strings. They either move us or have us reaching for the sick bag.

Science Fiction

These adventures mostly relate to different technologies, different time frames and different worlds to our own. They focus mainly on 'what if' scenarios, as opposed to real time histories, technologies and political climates. Science Fiction that is set in the far future in deep space, is normally referred to as a space opera and deals with alien worlds, creatures and star systems. Science fiction adventures have; extraterrestrial lifeforms, alien worlds, extrasensory perception and in some cases time travel, along with futuristic elements such as spacecraft, robots, cyborgs, interstellar travel or other technologies. Science fiction can be used to focus on political or social issues and to explore philosophical issues like the human condition. Science Fiction requires plausible and consistent plots, to create a sense of balance, as some of the issues dealt with might be far fetched and unbelievable compared to today's standards. Science fiction speaks of the future, often the distant future where science and engineering have conquered all. Human stories are often projected against this unfamiliar backdrop, Science fiction stories may also

include reflections of current fears, such as 'big brother' governments, repressed members of society, suppression of vital information, liberation issues and superior or chaotic robots that seek world domination. Technologies can get invented to solve storytelling dilemmas and deus ex machina events are common, such as the regular use in a certain space opera of a transporter to get the heroes out of impossible situation and sticky moments. There is much grandeur in science fiction that can evoke awe and wonder, from vast space scapes, beautiful planets, animals and people to formidable weaponry, terrifying robots and oppressive, horrific and evil practices and behaviours, that in the future have become acceptable social norms.

Superheroes

Normal everyday people gain superpowers or they were born with them. These abilities can range from mutant genes, radiation, an accident, technological or magic powers. They become dedicated to protecting the public and fighting supervillains. These adventures are almost always action-oriented and the first adventure of a particular character often includes a focus on the origin of the special power, how did they get it, where did it come from and how is the superhero dealing with it. The first fight is often against the character's nemesis, which is usually a supervillain and an arch enemy.

Survival

Survival adventures often place player characters in dangerous locations but also lack vital resources. The characters struggle to live off the land, while they may be pursued by all manner of hostile creatures, other humans, and environmental difficulties, like extreme weather. They focus on surviving groups of people after a disaster or an accident like a plane crash. They may either wait for rescue or try to make their own way back to civilization or safety. In this scenario the true personalities of the people emerge. Heroes and leaders come out of the woodwork, while selfish people and cowards also reveal themselves. The stress of the situation also causes some people to withdraw and others to become aggressive and confrontational causing a breakdown in communication. The group may break up, usually into two or three groups. As each group get more desperate and frustrations build, people may also start fighting amongst themselves. Eventually, some of them may get out of the situation and return to relative

normality. What is frightening about these scenarios, is just how easily and quickly people break down psychologically when normal situations become abnormal and our sense of security is challenged. Survival is a bit like the horror genre, the inevitable picking off of people one by one, the only difference being that they are not being killed by a psychopathic killer (although there may very well be one in a survival story) they are lost through accident, environment and circumstance. As well as bad human traits, we are also reminded of good ones as people struggle against the odds, help and encourage other members of the group and sometimes sacrifice themselves for others.

Tragedy

In a traditional tragedy major characters die. For example, a major character bravely fights an illness whilst their loved ones look on in despair, or someone dies suddenly and violently. Tragedies will usually involve loved ones on some level. If not one person, then very many. One loved one or very many strangers both equal a tragedy. Stories like this use pathos to kick start emotions and seeing others suffer so deeply, puts our problems into perspective and help us learn by example. How did that person handle or cope with tragedy? Are we strong enough too?

Appendix: Adventure Thematic Events Descriptions

Roll Adventure Thematic Event (2x6d)

11	Adventure Thematic Event Table 1
12	Adventure Thematic Event Table 2
13	Roll twice and mix

Roll Adventure Thematic Event 1 (2x6d)

11	Armed Conflicts and War
12	Arts, Entertainment, Fashion and Culture
13	Aviation Disaster
14	Civil Disorder or Unrest
15	Criminality, Arson or Fraud
16	Dangerous Person, Opponent, Creature or Monster
21	Economy, Business, Power, Industry or Trade
22	Enemy Arrives or Enemy Gains Resources
23	Engineering Disaster, Building and Construction
24	Environmental Disaster, Ecology, Environment
25	Extreme Weather
26	Fair, Festival, Circus, Competition or Celebration
31	Funeral, Wake, Wedding or Birth
32	Geological Event, Natural Disaster
33	Industrial Accident, Hazards or Disaster
34	Motor Vehicle Accident
35	News, Communication, Information or Media
36	Outbreak of Illness or Disease
41	Outer Space or Space Disaster
42	Player Characters Background
43	Politics, Government or International Relations
44	Power Outage or Waste Disposal
45	Rail Disaster or Maritime Disaster
46	Social Elite, Nobility, Wealthy or Powerful
51	Sport, Gaming, Gambling or Competition
52	Technological, Scientific, Supernatural or Magic
53	Terrorism or Religious Event
54	Transportation Problems, Traffic
55	Agriculture and Food, Flora
56	Contacts, Medicine and Healing
61	Education. Schools or University
62	Shops and Shopping
63	Law and Order or Minor Criminal Event
64	People working, Production and Manufacture
65	Combine a Plot Event , Adventure Setting Event
66	Roll Twice and Mix

Roll Adventure Thematic Event 2 (2x6d)

11	Agriculture
12	At Social Function
13	Birthday
14	Major Holiday
15	Business
16	Trade
21	Communication
22	Economics
23	Entertainment
24	Everyday Life & Home
25	Government & Political
26	Information
31	Major Crime
32	Marriage
33	Birth
34	Death
35	Media
36	Romantic Engagement
41	Medicine
42	Military
43	Natural Disaster
44	Nobility
45	Wealthy
46	Powerful
51	Social Blunder
52	Players Host A Social Event
53	Police & Crime
54	Players Need To Impress A Ally
55	Power & Industry
56	Religious or Social
61	Science or Magic
62	Signing of Contract
63	Sporting Event Legal or Illegal
64	Transport
65	War
66	Roll Twice and Mix

Descriptions of Thematic Events

Agriculture, Food and Flora

Something unexpected relating to flora or fauna. It could also effect food, farming, crop failure, water shortage, plagues or even animals.

Armed Conflicts and War

Depending how big a conflict is, it could effect a single country or world. Conflicts can arise from many causes; arms races, assassination, civil war, a breaking of peace agreements, spying, black ops going wrong or simply greed. They can also occur from conflict between opposed political, religious, ideological ideas, cultures or from ancient hatred between different races of people.

Arson

This is the deliberate act of setting fire to something, a criminal act. Its effects can include; vehicles, commercial buildings, woodland, grass, peoples homes or other property.

Arts, Entertainment, Fashion and Culture

All these can these events range from different human activities like art, music, dance, ritual, technologies such as tool usage, cooking, shelter, and clothing are all said to be cultural universal. They are found in all societies and could be an important event. Also they can contain social organization, political organization and social institutions events.

Entertainment events could be typical social gatherings. All forms of entertainment can add believability to your game. Music, drama, dance and different kinds of performance exist in all cultures. Black tie events are mostly important events in the social elites calendar. These occur in all societies and are a must for all social elites to attend, failure to attend formally means loss of social prestige.

Travelling carnivals are popular amusement shows, made up of amusement rides, food vendors, merchandise vendors, games of chance and skill, thrill acts, as well as freak shows and circus and animal acts. Other types of social events are competitions. These range from sport, games and athletic events.

Aviation Disaster

This type of disaster involves aircraft and can be from accidental crashing, loss of control, technical failure or deliberate sabotage. Depending on the genre, this type of vehicle can range from jets to spacecraft.

Civil Disorder or Unrest

Civil Disorder, Riots and Unrest is typically used by law enforcement to describe forms of disturbance when many people are involved and are set upon a common aim. It has many causes, large-scale criminal conspiracy, socio-economic factors (unemployment, poverty), hostility between racial and ethnic groups and outrage over perceived moral and legal transgressions. Such behaviour is normally only hazardous for those directly involved. Some can occur through ineptitude or by purposeful intent by human inaction or neglect. These can also occur by poor management. Anti-social behaviour and crimes committed by individuals or groups that can be prevented by reasonable police or government action can lead to serious social issues. People commonly report dangerous circumstances, suspicious behaviour or criminal intentions to the police though this does not always happen in some situations people will use different methods to address civil unrest; Public Outcry, Protests or Demonstrations.

Contacts

If something significant has happened to one of the P.C contacts, it's important for them to be aware or notified in some way, as it may be required for them to do something to resolve it. You should at least give them the option to do something about it.

Criminality

These are events directly related to breaking the law, for which the appropriate legal authority may impose some form of penalty, such as imprisonment, a fine, or even execution. Mitigating the hazard of criminality is very dependent on time and place with some areas and times of day posing a greater risk than others. This should be taken into consideration when an event happens. Violent street crime, including drug-related murders, as well as armed robberies, rapes and violent assaults are serious crimes that require the police to deal with.

An Extremely Dangerous Person, Creature or Monster

These are the most dangerous criminals, violent people, monsters, creatures and animals that can occur in your adventure. These are far more powerful than your player characters and are in the area. Monsters are another

form of creature that is often hideous and may produce fear or physical harm by its appearance or actions. Usually they are an aberrant occurrence, usually biological, that is taken as a sign that something is wrong within the natural order. They will attack, terrorise or kill anybody who opposes them. Sometimes they will go on a rampage if they are unintelligent, or they will use tactics and planning, depending on how much resources they have. These unique opponents should be very difficult to defeat. In fact a game master should inform the players that attempting to defeat such a creature will likely result in the characters death.

Economy, Business, Power, Industry or Trade

These types of events relate to companies, corporations and businesses as well as to governments and their trade to some extent. These range from production problems, distribution, trade, consumption of goods and other services. These business can range from individual shops, big business, huge organizations or state-owned public enterprises operated with specific social and economic objectives. If you decide to use one of these events then you need to run them independently with their own motivations and goals, to give them a sense of believability.

Education. Schools or University

This could be an event that involves an education system in general, a school, an university or is related to events in or around it. It should be a big enough event to affect people around it in some way. This could be a simple closure, protest or scandal.

Enemy Arrives or Enemy Gains Resources

These events deal with the player characters enemies. They either become predominant in this scene or they gain valuable resources that helps them with their goals. These specific events are a way for a Games Master to make the player characters enemy appear to be winning or defeating the player characters.

Engineering Disaster

Engineering Disasters can occur when structures including buildings, dams and bridges fail because of poor

construction, building materials, severe weather or deliberate damage. These events in themselves can have knock on effects like; leaks, fires, floods and electrical blackouts. Large structures like dams or other civil structures tend to be less vulnerable to disasters, though they can still occur in extreme situations. Amusement park failures also fall into this category.

Environmental Disaster

This is the impact of something effecting the environment in a harmful way. These normally effect a large region. They can be natural or man made. They cause major disruption or destruction of a biomes or ecosystem and can have a major effects on living organisms. Well known examples include oil spills, water pollution, slash and burn de-forestation, air pollution, chemical spills or human and animal waste. Some metals and chemicals can be toxic to humans and many other organisms. This can include radioactive materials.

Extreme Weather

These tend to be extreme weather events. They range from seasonal weather effects to freak weather. There are many types of weather phenomena ranging from; Heat waves, Cold spells, Droughts, Famine, Forest fires, Coastal floods, Flash floods, Storm surges, Fog, Gale force winds, Hail, Hurricanes and Tornado, Lightning, Rain, Rainbow, Sleet, Snowstorm, Thunderstorms and Blizzards just to name a few. Fires started naturally, can be devastating can occur in bushland, open coal mines, grasslands or forests. Fires can consume huge areas and are virtually unstoppable.

Weather can be a mood builder or an obstacle. If you don't have a particular kind of weather in mind, roll on the next table coming up. This is very generic. A mild day in Seattle might indicate drizzle, when a mild day in New York would be a little cloudy, but nice. You might even roll for each scene.

Also, don't lose sight of the truly bizarre weather phenomenon. Storms of ball lightning, raining fire, and summertime snow storms can make any game more exciting – provided it fits in the world story. Extreme weather types range from; Unseasonably warm, Unseasonably cool, Blizzard, Ice, Snow, Wind, Spring, Fog, Wind, Thunderstorm, Flood, Tornado/Hurricane, Flood, Fog, Wind, Thunderstorm, Tornado/Hurricane,

Snow, Fog, Ice or Extreme winds.

Fair, Festival, Circus, Competition or Celebration

These events are social events that are quite common and ordinarily celebrated by a community. They are often marked as a local or national holiday. Along with religious and folkloric commemorations, the agricultural cycles of planting, growing and harvest, they are frequently marked by festive celebration. Some festivals focus on cultural or ethnic topics and seeks to inform community members of their traditions and of elders sharing stories and experience as a means to sustain community unity.

A fair is a gathering of people for a variety of entertainment or commercial activities. Some fairs are quite specialised like county fairs or agricultural shows. These are public events exhibiting the equipment, animals, sports and recreation associated with agriculture and animal husbandry.

Trade fairs on the other hand, are exhibitions organized so that companies in a specific industry can showcase and demonstrate their latest products and services, study activities of rivals and examine recent market trends and opportunities.

Funeral, Wake, Wedding, or Birth

Funerals and wakes are common events in communities and are normally solemn occasions. Weddings on the other hand are happy celebratory events that bring two families together. This could be a good event that could be used to distract the player characters or bring a players enemy and their character together in a neutral setting. Births tend to be relevant to a small group of families, unless the birth is from a famous or noble family. A good way to use these events it for player characters have some indirect way to the events.

Geological Event

These are a natural phenomenon that can create structural damage to building, the loss of life or injury and environmental damage. Geological events range from; Avalanches, Earthquake, Landslides and Mud flows, Tsunami, Volcano eruptions, Cave in's and Sinkholes. Disasters by themselves are extremely hazardous. If a government has poor disaster relief or their efforts are poorly managed, that

can increase the effect of a disaster.

Industrial Hazards

Industrial accidents resulting in release of hazardous material in commercial or government works. These can range from; transportation of materials, storage or accidental spillage. They can effect civilians and communities living nearby.

Law and Order or Minor Criminal Event

Refers to the criminal justice system, police, lawyers, courts, judges or police. Minor criminal events could range from having a purse snatched, pickpockets or other minor criminal events. This can also involve the underlying causes of crime.

Maritime Disaster

These can be surface disasters, like ships sinking, or capsizing, sabotage or crash. A classic example is the Titanic, which hit an iceberg and sank, resulting in one of the worst maritime disasters in history.

Medicine and Healing

A medical disaster happens. For example, medical resources are not available and this could allow a illness or disease to worsen or spread.

Motor Vehicle Disaster

Traffic collisions are a major cause of death and are quite common. Though in this case, your player characters are involved in some way.

News, Communication or Media

Media is a great way to inform your player characters. For example, a pesky journalist could be following the player characters and reporting on their exploits, alerting their enemies. You can also use topics covered by the news as the focus to what's going on in the world; health, the environment, economy, business, entertainment, athletic events, government announcements, gossip, war, social unrest, government, politics, education, celerities, royal ceremonies, laws, taxes, public health and

criminals.

Outbreak of Illness or Disease

This is a sudden increase in occurrence of disease in a particular time and place. This could be something like bird flu, the common cold or plague for example. This occurrence normally effects a large number of people or animals, depending of the type of illness. Some diseases are communicable like; influenza, measles, mumps, colds, smallpox. Pandemics are near-global disease outbreaks which can devastate whole countries like the black death. Some outbreaks can also be transmitted through social contact, person to person and need an incubation period or a common source. They can also be transmitted to humans from animals, insects or birds.

Outer Space

These are events that happen in space but effect the earth in some way (depending on the adventures setting). A typical one is an impact event where an astronomical object collides with the earth. Impact events can be minor or major. These astronomical objects range from asteroids, comets or meteoroids. Other astronomical events range from; Cosmic rays, Meteor shower, Solar flares, The Moon or other moons in different phases, Solar eclipse, geomagnetic storms or a meteor shower.

Player Characters Background

This world event is about a specific piece of information from a player characters past. It may be someone they are distantly related to. The piece of information can be public knowledge but because it;s a world event, it becomes public knowledge. The specific piece of information is the most important element in this event and a specific player character should be its primary focus.

People Working, Employment, Production and Manufacture

This is an event that is related to a working class environment that can involve crossovers to other classes. For example, the middle class boss of a factory fires the workers or they go on strike or there is an industrial accident. Many women spend their day in activities greatly

different from those of men and children do different things to the adults but this event can involve them.

Politics, Government or International Relations

This event relates to politics, governments and international relations and to the ways countries work together. A variety of methods are used by governments including, promoting or forcing one's own political views among the population, negotiation with other countries, making international laws and involving indirect warfare against adversaries. Politics is exercised on a wide range of social levels, from clans and tribes of traditional societies, through to modern local governments, companies, institutions and sovereign states up to international level, world powers and, depending on the setting, empires. Events can range from; international relations, science and technology, economics and trade, global finance and diplomacy.

Power Outage

These events normally only happens in a civilized and technological advanced society. Though this could happen in a low tech society if a specific effect occurs when a product becomes unavailable though some other type of disaster. Power outages are the long or short terms of power. Depending on the outage, it could effect public buildings, hospitals and transportation systems and businesses, as well as medical and rescue services, in some countries. This could also affect the military, as such outages can lead to civil disorder.

Rail Disaster

Rail disasters like aircraft normally involve a lot of casualties and can effect rail transport in a local way. Also if the railway is in an urban area, this can increase the number of casualties. Incidents involving freight traffic can be a greater hazardous risk to the environment.

Religious Event

In many countries holidays are linked to religious holidays or events. Christian holidays are defined as part of the liturgical year, the chief ones being Easter and Christmas. Islam has two large holidays. Hindus, Jains and Sikhs observe several holidays throughout the year. Jews

have two holiday seasons: Spring and Fall. All religions have significant impact on the political system in many countries. Notably, Muslim-majority countries adopt various aspects of the Islamic law and are very restrictive in what people can or cannot do.

Shops and Shopping

These are events related to normal every day shopping in primitive countries. This could also include hunting. Maybe shops could close for the day or a company goes bankrupt. It effects the player characters in some inconvenient way.

Social Elite, Nobility, Wealthy or Powerful

These are the top of society, people who control and even run the countries. These people have various amounts of status, power or wealth that can effect the events. Events involving these people are big news and are ideal to use within an adventure. They can be used to either mislead the adventurers or help their enemies. The Social Elite, Nobility, Wealthy or Powerful are a great way to add flavour to a setting or specific part of an adventure.

Space Disasters

These tend to happen only in futuristic or science fiction adventures. Space accidents and incidents tend to happen near civilised planets or space stations. Space travel presents significant hazards. Accidents can occur on the ground during launch, building of spacecraft, preparation or in flight, due to equipment malfunction or the naturally hostile environment of space itself.

Sport, Gaming, Gambling or Competition

These are popular social activities that include all forms of competitive play. In some cases this provides entertainment for spectators. Depending on the activity, a number of contests may be arranged into a tournament, producing a champion. Many sports have leagues that make an annual champion by arranging games in a regular sports season. In certain sports such as racing, many contestants may compete, each against each other, with one winner. These can be competitions that occur biannual or every four years such as athletics and the Olympic Games. Some games have associations and organisations including chess

clubs or card groups. Most sports and games are usually governed by a set of rules or governing body. Social events like gambling are mostly regulated by the law of the country they are in. Gambling is also a major international commercial activity with the legal gambling in stock markets, able to shape countries economic futures.

Technological, Scientific, Supernatural or Magic

A Technological or Scientific innovation event is one where a piece of technology or an invention is the major component. This could be a weapon, tool, vehicle or something of importance. Any technological device could be used like a telephone, rockets, or computer for example. If the campaign and genre of the setting has supernatural or magical elements within it, this could be an item, creature, weapon or element. Paranormal events use concepts such as dark and light forces and have subjects; that range from paranormal skills, ghosts, psychic abilities and cryptids.

Terrorism

Terrorism is asymmetric warfare, normally activated by a small group who uses or threatened to use violence for the purpose to achieve a political, religious, or ideological goal. Targets of terrorist acts can be anyone; a race, culture, business, private citizens, government officials, military personnel, law enforcement officers or firefighters. The intention of terrorism is normally the coercing of governments or intimidation of the public to influence public opinion to their cause.

Transportation Problems, Traffic

Depending of how serious the travel problem is, either local like congestion in a city or country wide like a railway system, this problem is there to inconvenience the player characters or everybody in an area. This event should occur at critical times during an adventure and could also be used to slow it down or to allow the players enemies to escape.

Waste Disposal

Waste disposal of domestic, commercial and industrial waste materials and other pollutants like smoke can seriously effect the environment or the population at large. This normally happens because of civilised societies

requiring more goods, which in turn, requires advanced manufacturing materials in product manufacture. Fossil fuel burning caused a major concern in the late Victorian area. If toxic substances, like radio active material is used improperly, stored, processed and transported incorrectly, there is a major risk of a disaster occurring.

Appendix: Adventure Events Tables

Roll Adventure Event Tables

11	Adventure Event Table 6d
12	Adventure Event Table 6d+1
13	Adventure Event Table 6d+2
14	Adventure Event Table 6d+3
15	Adventure Event Table 6d+1
16	Adventure Event Table 6d+3

Roll Adventure Event Table 1

11	A contact is threatened or injured
12	A death is critical to the success of the adventure
13	A guardian faces the player characters
14	A mentor encourages the player characters
15	A mentor is threatened or injured
16	A shadow character appears
21	A test between allies and enemies
22	A thematic event
23	A transformation is experienced
24	A valuable treasure can be gained
25	Ability challenge
26	Acquire
31	Acting / disguise
32	Action
33	Adventure
34	Agriculture and food, flora
35	Amazing escape
36	An ally is threatened or injured
41	An ordeal is faced that has to be overcome
42	Armed conflicts and war
43	Arts, entertainment, fashion and culture
44	Assaulted
45	Attribute challenge
46	Aviation disaster
51	Avoid
52	Betrayed
53	Blacklisted
54	Blackmailed
55	Blocking character
56	Captured
61	Catastrophe
62	Climate catastrophe
63	Cavalry arrives
64	Challenge with skill
65	Chance to develop a skill, ability or attribute
66	Change of location or scene

Roll Adventure Event Table 2

11	Character life and back-story event
12	Chase
13	Chase
14	Chase, foot or mount
15	Chase, vehicle
16	Chase: bizarre landscape
21	Chase: city streets
22	Chase: over obstacles
23	Chase: roof-tops
24	Chase: running in the wilds
25	Chase: theft
26	Chase: unfriendly landscape
31	Chase: vehicle chase
32	Chase: why are they after me
33	Cheated on
34	Civil disorder or unrest
35	Class / profession skills challenge
36	Cliff-hanger
41	Climate and weather
42	Clue
43	Combine a plot event and setting event
44	Competition
45	Competition: ability
46	Competition: archery
51	Competition: attribute
52	Competition: auction of something needed
53	Competition: bowling
54	Competition: eating
55	Competition: fair
56	Competition: gambling
61	Competition: joust
62	Competition: knowledge
63	Competition: powers
64	Competition: race
65	Competition: skill
66	Competition: sport

Roll Adventure Event Table 3

11	Competition: talent
12	Competition: using vehicles
13	Complications
14	Conflict on a land vehicle
15	Conflict on a sea vehicle
16	Conflict on a space vessel
21	Conflict on a vessel
22	Conflict on an air vessel
23	Conflict with vehicles at sea
24	Conflict with vehicles in
25	Conflict with vehicles in space
26	Conflict with vehicles in the air
31	Conflict with vehicles on the land
32	Conflicting moral choice
33	Conflicts
34	Contacts, medicine and healing
35	Creature
36	Criminal skill challenge
41	Criminality, Arson
42	Crisis
43	Cultural / social challenge
44	Dangerous environment
45	Dangerous or hostile location
46	Dangerous person, creature or monster
51	Deceived
52	Disowned
53	Dodge
54	Drafted
55	Drama
56	Dramatic consequences
61	Duel of wits
62	Easy mistake
63	Economy, business, power, industry or trade
64	Education. schools or university
65	Empathy
66	Enemies actions, needs and motivations

Roll Adventure Event Table 4

11	Enemy arrives or enemy gains resources
12	Enemy character
13	Engineering disaster, building and construction
14	Environmental danger
15	Environmental disaster, Ecology, Environment
16	Epic event
21	Equipment problem
22	Escape
23	Escape: break-out
24	Escape: execution
25	Escape: getting sprung
26	Escape: in transit
31	Escape: rock and a hard place
32	Escape: shotgun wedding
33	Ethical or moral dilemma
34	Events: dangerous or hostile location
35	Exiled
36	Exploration
41	Extra plot hook
42	Extraction / rescue
43	Extraction/rescue
44	Extreme weather
45	Fair, festival, circus, competition or celebration
46	Feature regarding the plot
51	Fight, armed
52	Fight, unarmed
53	Fired
54	Flashback!
55	Format shift
56	Fortean event
61	Framed
62	Funeral, wake, wedding, or birth
63	Geological event, Natural disaster
64	Info about adventure background information
65	Going forward in adventure means going back
66	Hazard / trap

Roll Adventure Event Table 5

11	Hazards, dangers and surprises, traps
12	Help the bad guys
13	Here comes the cavalry!
14	Hired
15	Hostile environment
16	Hostile weather
21	Humiliated
22	Implicated
23	Industrial accident, hazards or disaster
24	Infected
25	Infiltration
26	Infiltration: break-in
31	Infiltration: full frontal assault
32	Infiltration: split effort
33	Interrogated
34	Investigate
35	Investigation
36	Investigation to gain knowledge
41	Kidnapped
42	Killed
43	Law and order or minor criminal event
44	Life or death escape
45	Lost
46	Man-made disaster
51	Maritime disaster
52	Mentally mutilated
53	Misidentified
54	Mistaken for a felon
55	Mistaken identity
56	Monster
61	Moral dilemma
62	Motor vehicle accident
63	Mugged
64	My only weakness
65	Natural disaster
66	Negotiate

Roll Adventure Event Table 6

11	Negotiation
12	News, communication, information or media
13	Nothing is what it seems!
14	Objective plot
15	Objects, items or treasure
16	Obstacle
21	Obstacles: a thematic event
22	Obstacles: ability challenge
23	Obstacles: acquire
24	Obstacles: acting / disguise
25	Obstacles: attribute challenge
26	Obstacles: avoid
31	Obstacles: blocking character
32	Obstacles: captured
33	Obstacles: class / profession skills challenge
34	Obstacles: creature
35	Obstacles: criminal skill challenge
36	Obstacles: cultural / social challenge
41	Obstacles: dodge
42	Obstacles: easy mistake
43	Obstacles: empathy
44	Obstacles: enemy character
45	Obstacles: equipment problem
46	Obstacles: escape
51	Obstacles: help the bad guys
52	Obstacles: hostile environment
53	Obstacles: hostile weather
54	Obstacles: investigate
55	Obstacles: lost
56	Obstacles: man-made disaster
61	Obstacles: mistaken identity
62	Obstacles: monster
63	Obstacles: moral dilemma
64	Obstacles: natural disaster
65	Obstacles: negotiate
66	Obstacles: outnumbered

Roll Adventure Event Table 7

11	Obstacles: persuade other
12	Obstacles: progression blocked
13	Obstacles: shadowing / following
14	Obstacles: sickness and disease
15	Obstacles: sickness and disease
16	Obstacles: skill challenge
21	Obstacles: spy
22	Obstacles: stolen equipment
23	Obstacles: street smarts
24	Obstacles: under pressure
25	Obstacles: use equipment
26	Obstacles: use resources
31	On the horns of a dilemma
32	Oops!
33	Opportunity
34	Outbreak of illness or disease
35	Outer space or space disaster
36	Outnumbered
41	People working, production and manufacture
42	Persuade other
43	Players characters background
44	Opponents are injured
45	Accident
46	Opponents run out of money
51	Busy environment
52	Unusual time of day
53	Mentor helps enemy
54	Contact sells players equipment
55	Ally informs enemy of player characters actions
56	Another fraction becomes involved
61	Another fraction is more powerful
62	Informants arrive for the enemy
63	Animals make the event difficulty
64	Roadblocks
65	Protesters arrive
66	A work strike

Roll Adventure Event Table 8

11	Plot twist
12	Poisoned
13	Politics, government or International relations
14	Power outage or Waste disposal
15	Power outage or Waste disposal
16	Problem solving
21	Progression blocked
22	Publicly serenaded
23	Puzzles and problems
24	Pyrrhic victory
25	Race against time
26	Rail Disaster
31	Red Herring
32	Rest and Recuperation
33	Revelation
34	Reversal of Circumstances
35	Reversal of Fortune
36	Ruined
41	Scene shift
42	Shadowing
43	Shops and shopping
44	Showdown
45	Sickness and disease
46	Skill challenge
51	Smokescreen
52	Social elite, Nobility, Wealthy or Powerful
53	Someone is reluctant to help
54	Someone refuses to help
55	Special effects
56	Sport, Gaming, Gambling or Competition
61	Spy
62	Stolen Equipment
63	Street Smarts
64	Sued
65	Surprise
66	Swindled

Roll Adventure Event Table 9

11	Technological / Magical challenges
12	Technological, Scientific, Supernatural or Magic
13	Terrorism or Religious event
14	The chance to take possession of their reward
15	Thematic event
16	They are pursued to the next location
21	Told about an important clue
22	Told about the locations in the adventure
23	Told about the main characters in the adventure
24	Transportation Problems, Traffic
25	Travel by vessel
26	Travel by vessel: air, land, sea or space
31	Tricked
32	Twist ending
33	Two sided victory
34	Under pressure
35	Use equipment
36	Use resources
41	Vessel vs. Vessel: air-strike
42	Vessel vs. Vessel: boarding
43	Vessel vs. Vessel: chasing
44	Vessel vs. Vessel: dog-fight
45	Vessel vs. Vessel: high seas
46	Vessel vs. Vessel: military battle
51	Vessel vs. Vessel: out-numbered and out-gunned
52	Villain shift
53	Villain shift
54	War
55	War: field battle
56	War: guerrilla warfare
61	War: open battle
62	War: siege
63	War: trench warfare
64	Enemies gain massive resources
65	Enemies gain powerful weapons
66	Enemies gain allies and contacts

Event Descriptions

Here are the event descriptions, feel free to mix and match any to make more dramatic events for your adventure or, feel free to use your own if it fits your adventure.

Action

Action events are scenes where the player characters have to do something physically. Row a boat across a lake, fly a space ship through some asteroids. Action events make use of the heroes skills and abilities to overcome incredible odds, these normally include life-threatening situations. These adventures are about adventurers avoiding traps, swinging across chasms, sneaking into castles, dodging bullets, fighting opponents one on one, or flying a spaceship through some asteroids. Action adventures can have elements where characters are rescuing non players characters, people can be in terrible danger, in prison, enslaved whoever they are they need rescuing from their captors. Action adventures can also have element of Escapes, the escapees can be the player characters or people they want to rescue. Action adventures that have Escape scenes within them feature prison breaks, complex elaborate escape plans, even the odd chase scene.

Challenge

Challenges are events that put a characters specific skill to the test. For example, a player character is flying a biplane in WWI and a Red Baron is on his tail. He/she will need to successfully avoid the Baron using the characters flying skill. Challenge adventures can revolve around things like brokering deals, bargaining and secret trade deals. They can involve player characters wheeling and dealing, smuggling, scams, and stealing goods from warehouses, wagons and ships cargoes.

Change of Location or Scene

The current scene is changed into something different. For example, you are running a steampunk adventure and the players are currently in a manor house examining a murder victim. Outside the window that was used to enter the building is a handprint, which has human faeces in it. The players realise that the person who entered

the building must have come through a nearby sewerage. This causes the players to move to a new scene, the sewer system. Some examples are: Arduous desert treks, perilous ocean voyages, interdimensional travel, monster-haunted swamps, cruising through enemy space, a journey through a arctic snowstorm and precarious mountainous missions.

Character Life and Back-Story Event

This event is related to one of the player characters backstories and is the main reason for the event. For example, a players character has an enemy in their background but the Game Master has never used them in an adventure before. This event allows him/her an opportunity to use this enemy or other background information to help motivate the P.C and add interest to the story

Encounter: Allies and Contacts

This is an event where the player characters friends, allies and contacts meet up with them to either support, help or inform. For example, the P.C's are in trouble with the law, so they get in touch with a lawyer who gives them some quick legal advice that resolves the problem.

Encounter: Ambush: Enemy Attacks Players

The main villain of your story or a character from a P.C's past sets up an ambush to attack the player characters. For example, in a fantasy adventure, they are following a trail in the woods, which they think is leading to their enemies hideout. The enemy is a dark elf and has created a false trail. The players are busy looking for foot prints, when the elf, who is a master archer, ambushes them and fires three arrows off before they can react. This puts the player characters at a disadvantage.

Encounter: Disguised Encounters

These are encounters that appear to be one thing when in fact it's something else. For example, in a sci-fi adventure, P.C's are in a spaceship and are exploring an asteroid field, three ships appear behind them. The player characters believe they are being ambushed by pirates but the ship contains miners looking for metal rich asteroids. A spanner in the works at a critical part of the adventure, creates excitement and tension for the players.

Encounter: Harassed by Media / Authorities

In certain adventures, during moments when the P.C's need to be inconspicuous, the authorities and the media can be aware of their actions. This in turn, will likely make their enemies away of their actions.

Encounter: Helpful Characters

These encounters are ones that have potential to be good encounters and may be helpful to the player characters. It's still up to them to convince people to help them.

Encounter: Hostile Encounters

These encounters are not related to the P.C's enemies and may not even relate to the adventure plot. They can occur because the P.C's enter into a dangerous area or encounter a wild creature or monster. For example, modern world low power superheroes are exploring a rough part of a Russian ghetto at night. They turn down the wrong street and come face to face with a gang of criminals, twenty strong, robbing an electrical store. The two P.C's will realise that this is a very dangerous, hostile and tense situation.

Encounter: Random Encounter

These types of encounters come from a list of all the possible characters, enemies or monsters that you have made for your game setting. Each location will have types of creatures and characters that are likely to inhabit them. From these, you make a list of possible characters and creatures that can be encountered in each location.

Encounter: Social, Sexual or Romantic

These are specific events that involves the P.C's personal relationships. If it's a social encounter then it can be a social or family engagement. Examples can range from parties, professional meetings and clubs. They could be a family gathering, birthday, wedding or marriage. They will normally happen at convenient moments within a story. Sexual or romantic encounters will complicate a player characters actions and can be used to influence or inconvenience them. For example, in a modern spy game, a

P.C has fallen in love with an attractive woman who works in a local book store. One day they wake up in a dark room chained to chair. The woman is tied to a chair opposite and a big mean looking guy holds a large knife to her throat and threatens that if the P.C doesn't tell him where a crime boss is being kept, he will kill her. The P.C pretends not to know. The guy makes a cut on the woman's throat, which then motivates the P.C to tell the guy where the crime boss is. All of a sudden, the woman stands up, smiles triumphantly at the big mean guy and says, "I told you it would work!" This is a good way to use relationships to influence and manipulate P.C's.

Encounter: Wild animal or monsters

This type of encounter is normally related to the outdoors but it really depends on the setting. Wild animals or monsters that normally inhabit the current location come into contact with the P.C's. This could be because they wander into the creatures habitat or it wanders into their path while hunting for food, for instance.

Hazards, Dangers, Surprises and Traps

These events are hidden dangers that the P.C's are not aware of. It can be a minefield, a bomb or even toxic gas. Only if the player character checks or searches for the dangers, do they have any chance of avoiding them. Typical dangers in a fantasy dungeon are; arrow traps, spiked pit traps and blade traps. Although anything that can surprise an unprepared character can be a trap. For example player characters have to cross a chasm and the only way across is a wobbly rope bridge. It looks sturdy but the players don't examine it at all to see if it's safe. Halfway across, one of the supporting ropes snaps, making the P.C's hold on for dear life. Whatever the hazard, game masters can use it to create tension, slow the P.C's down and/or keep the players on their toes. Traps, puzzles and hazards range from pits full of spikes, gas leaks, hostile natural forces or deliberate traps set by the P.C's opponents.

Investigation to Gain Knowledge

These events are ones where the P.C's have the potential to gain knowledge about the current adventure plot or information about their current enemy or other hostile characters. It normally supplies information to fill in empty gaps. For example, in a steampunk adventure, a

player character has been hunting for Jack the Ripper and have just found their latest victim. The P.C examines the dead body and discovers that underneath the victims fingernails are fragments of some material. They take this back to the laboratory and discover that its from an expensive type of material from an expensive type of coat. This is important information, something that adds to the P.C's knowledge about the ripper. These bits of information help them get to the bottom of the mystery or at least get them closer to solving it. A variety of methods can be used, including clues, science, research, poking around crime scenes, questioning witnesses and other investigative activities.

Map Feature regarding the Plot

This is an event that is related to a specific location on the adventure map. A good example would be; in a superhero adventure, a supervillain has a hidden safe set under the carpet in his lair. The player characters think the safe is set in a wall and have searched nearly all the rooms. They are getting desperate and start blasting the walls with their superpowers but still cannot find the safe anywhere. They can search all day and they won't find it unless they look under the carpet. Maps are a great way to introduce players to exploration. This can range from exploring a maze of caves, a city: a planet or ancient sealed tomb!

Negotiation

This event is about negotiation between the player characters and somebody else. This can be used to buy goods or equipment. It may also be used for the enemy to negotiate with the P.C's. For example, an enemy might negotiate for the release of a hostage. Whatever it is, it's best if a lot of tension is created to make the situation more dramatic. In negotiations, player characters talk to opponents or contacts in order to find out some important information about the plot. Diplomacy can be a vital skill for player characters. These involve delicate negotiations, talks, bribes, circumventing the law, negotiating treaties, forging and breaking alliances. This is to convince others to come to your aid, pay a ransom, buys goods or even avert war.

Nemesis

Nemesis's are not only the P.C's enemy but one who is more powerful, usually with a genius intellect. They have considerable resources to further their aims, more so than the player characters. They are criminal masterminds and extremely careful to not to be caught for their crimes. These are the player characters antagonists who opposes them whenever they get the chance or when they get too close to them. These characters are so powerful that any attempt to investigate them will end in frustration. The Nemesis will undermine or belittle the P.C's and will enjoy their desperate actions. They may get them arrested or even killed. If provoked, they will threaten their friends and family, anything just to make them back off. This is typical of what a Nemesis will do. Events related to them are meant to frustrate the player characters. They create the biggest challenges to a players character. They are fearsome enemies to know and are not to be trifled with. They would be extremely difficult to defeat and will be the player characters biggest headache.

Objects, Items or Treasure

These could be either very valuable or useful to the player characters sometimes both. Sometimes the item is very valuable but is totally useless to the player characters. For example, some characters are lost in a desert but they are carrying gold ore. It's heavy but valuable. If the players don't leave it, they might tire and die from the effort of carrying the extra weight but if they are able to leave the desert without the gold then they will have wasted all the effort of finding and carrying it through the adventure. For example, two P.C's are lost in a desert. They have run out water and are dying of thirst. They climb a hill and discover a horse. This is very valuable and useful to the player characters and in some way beneficial to the plot (it allows the adventurers to continue on the journey). These events can involve escorting someone from point A to point B. They can feature high risks ambushes, traps and other dangers.

Opportunity

This event provides the player characters with an opportunity to help with the plot. A good example would be players exploring a mine, looking for a lost child. One of the characters they meet there is a miner who knows the place well. The P.C's come up to a junction that has four tunnels going off in all directions and don't know which one

to go down. If the player decides to go down the wrong one without asking the miner which way to go, then they might end up going the wrong way completely. This extra time wasted could be vital to find the missing child safe and sound. Opportunity can come from contest, competitions and any event where there is a trial between different opponents.

Plot Twist

A plot twist is a radical change in the plot. It's normally best for it to happen near the end of a story as it may change the player characters perception of who their enemies are, or bring an unexpected situation to the fore. For example, someone may come to rescue the player characters but turn out to be the bad guys in disguise. There are many ways to create a plot twist, such as withholding information from the P.C's, or misleading them with ambiguous or false information. Revealing a plot twist is best left until the player characters think they have a handle on things, or have a solution to the current problem. The effectiveness of a plot twist usually relies on the characters not expecting it.

Puzzles and Problems

Puzzle and problems are events that require the player character to use their brains to resolve an issue. Though the problems may be resolved by brute force, this method would be either time consuming or incredibly costly. A simple problem or puzzle is a maze or labyrinth. These can be a maze of rooms, corridors or even a maze of paths within a forest. A problem can be a way to achieve something quickly or efficiently. For example, a group of fantasy adventurers are being followed by a small army of orcs. Distance wise, they are half a day behind the player characters. They come to a large fast flowing river and are unable to cross it. The only bridge is two days away and the army of orcs are slowly gaining on them. The player characters need to cross the river but how? They don't have a boat. Is it worth them building a raft or tying to swim across? This problem is a simple puzzle. Adding some element of danger to an event makes it more dramatic. In a puzzle, a character is expected to put pieces together in a specific way, in order to arrive at the correct solution. Another type of puzzle or problem is a riddle, a statement or question or phrase having a double or veiled meaning, put forth as a puzzle to be solved. These event can more intellectual events or skill tests that feature spying,

subterfuge, learning or exposing secrets, clandestine activities and other forms of skulduggery.

Red Herring

A red herring is a false clue intended to lead adventurers toward an incorrect solution. The red herring is a type of misdirection that distracts the players away from the correct answer or solution. For example, in a modern detective game, the player characters have been called to a crime scene. A man has been killed in an alleyway and it looks like he was beaten to death. At the crime scene, the player characters find a bloodied base ball bat in a drainage ditch. This is a red herring, as it has nothing to do with the murder they are investigating. It was used in an armed robbery five days ago. It's there purely make the players follow this item as their only major clue. Red Herrings can be all about assumption. The P.C's have assumed it is the murder weapon but they have no confirmation either way. As a game master, you haven't exactly led them into it, they have fallen into it themselves. Red Herrings, can be masked by other events, like a Resistance going on, which is the real problem in the adventure. Red herrings can be anything, false clues, people fighting, a wild monster, or a drug dealer hanging around in the same place where the bad guys are.

Rest and Recuperation

This event is purely a scene where the player characters can unwind and relax, to recover from the strains and stresses of the adventure. It's important to have one or two events involving relaxation in an adventure, otherwise all your player characters could end up dying if they are not able to recover and heal.

Reversal of Circumstances

A reversal of circumstances or turning point. This can also be an event when the player character makes a critical discovery. It could be a sudden awareness of the real situation, the realisation of things as they really are. A good reversal of circumstances can bring forth confusion, fear or even horror to the player characters when they discover the truth about a situation. A classic.

Thematic Event

A thematic event is one that defines this genre. For example, in a sci-fi game, a thematic event would be aliens and spaceships. A wild west thematic event is cowboys, indians and gunfights. When you create a thematic event, make its inclusion a very important one. A good example of this is in a modern paranormal setting. The players are investigators on the trail of Big Foot and so far have only gathered fragmented and partial information. If they suddenly find Big Foot, it would be a monumental Thematic Event.

Appendix: World Event and Timeline Events

These are major events. They can happen independently to the adventure or can occur during events related to the player characters actions. Whether the players do anything or not, things need to happen and should be happening all around them regardless. Time doesn't stop for anyone and this applies to the player characters too. This is one way to create dynamic adventures. It makes the setting come alive. A good Game Master should use these occasions to spice up a dull plot line. These events should never overshadow the adventure object or sub plot (unless your players are having a lot of fun). They should be used to convince your players that the game world is 'live' around them and is always 'on air'. Timeline events can occur at any stage of the adventure. For example, they could begin before the adventure begins and finish just after it ends or they could happen at the end of the adventure and continue afterwards. The only rule is that it should be natural and progressive. In order to create the most dramatic effect, it should build up in pace. World and Timeline events should be used to enhance a story and make it much more interesting. Here follows a list of example events;

Roll	World Event (2x6d)
11	Armed Conflicts and Wars
12	Arson
13	Arts, Fashion and Culture
14	Aviation Disaster
15	Civil Disorder or Unrest
16	Criminality
21	Dangerous Person, Creature or Monster
22	Economy, Business, Power, Industry or Trade
23	Enemy Arrives or Enemy Gains Resources
24	Engineering Disaster
25	Environmental Disaster
26	Extreme Weather
31	Fair, Festival, Circus, Competition or Celebration
32	Funeral, Wake, Wedding, or Birth.
33	Geological Event
34	Industrial Hazards
35	Maritime Disaster
36	Motor Vehicle Disaster
41	News, Communication or Media
42	Outbreak of Illness or Disease
43	Outer Space
44	Players Characters Background
45	Politics, Government or International Relations
46	Power Outage
51	Rail Disaster
52	Religious Event
53	Social Elite, Nobility, Wealthy or Powerful
54	Space Disaster
55	Sport, Gaming, Gambling or Competition
56	Technological, Scientific, Supernatural or Magic
61	Terrorism
62	Transportation Problems, Traffic
63	Waste Disposal
64	The Opposite Interpretation of the Event (a)
65	Combine a Plot Event and World Event
66	Roll Twice and Mix

(a) Rather than being bad, this event is positive or good in some way.

World Event Descriptions

Armed Conflicts and War

War is a major conflict between opposed political, religious or ideological countries, cultures or races of people. Warfare can affect many different countries and they have a bad effect on the countries who lose, though the winning countries can also suffer. Warfare has destroyed entire cultures, countries and economies and inflict great suffering on humanity. Major wars can effect allied or even neutral countries. These other countries normally indirectly try to reduce the effect of war or its duration. They can overlap into Air, Land, Sea or Space.

Arson

This is the deliberate act of setting fire to vehicles, commercial buildings, woodland, people's homes or other property with the intent to cause damage, death or for the insurance value of the destroyed property. In some cases, the precautions for reducing effects are not followed and this can seriously increase the damages or loss of life. Some human-induced fires are accidental. Failing machinery such as a kitchen stove is a major cause of accidental fires.

Arts, Entertainment, Fashion and Culture

All these can lead to events or create an event that make your adventure far more interesting and alive. These range from different human activities like art, music, dance, ritual, religion and technologies such as tool usage, cooking, shelter and clothing. These are cultural universals, found in all human societies. Cultural events can include such things as technology use and architecture. Also they can contain social organization, political organization and social institutions. These can be good events to include in your adventure. Also, entertainment is an important cultural and social event. All forms of entrainment can add believability to your game, music, drama, dance, and different kinds of performance exist in all cultures. Black tie events are the most important events in the social elites calender. These occur in all societies, and these events are a must for all social elites to attend. Failure formally means loss of social prestige. Whatever the event is, it is one that is important in the social culture calender.

Civil Disorder or Unrest

Civil Disorder, Riots and Unrest are typically used by law enforcement to describe forms of disturbance where many people are involved and motivated towards a common aim. It has many causes, large-scale criminal conspiracy, socio-economic factors (unemployment, poverty), hostility between racial and ethnic groups and outrage over perceived moral and legal transgressions. Such behaviour is normally only hazardous for those directly involved. Some can occur through ineptitude or by purposeful intent by human inaction or neglect. These can also occur by poor management. Anti-social behaviour and crimes committed by individuals or groups that can't be prevented by reasonable police or government action can lead to serious social issues. People commonly report dangerous circumstances, suspicious behaviour or criminal intentions to the police though this does not always happen. These also include Public Outcry, Protests or Demonstrations.

Criminality

These are events directly related to failure to follow the law. This is a breach of the law for which the appropriate legal authority may impose some form of penalty, such as imprisonment, a fine, or even execution. Mitigating the hazard of criminality is very dependent on time and place with some areas and times of day posing a greater risk than others. This should be taken into consideration when an event happens.

Dangerous Person, Creature or Monster

These are very dangerous criminals, violent people, monsters, creatures or animals. These creatures and characters are very powerful and will probably be the most difficult episode the players will face. Monsters are another form of creature that is often hideous and may produce fear or physical harm by its appearance or its actions. Usually they are an aberrant occurrence, usually biological, that was taken as a sign that something was wrong within the natural order. Normally, when there is something wrong or evil about a monster they can be morally objectionable, physically or psychologically hideous or a freak of nature. They will attack, terrorise or kill anybody who opposes them. Sometimes they will go on a rampage if they are unintelligent or they will use tactics and strategy, depending

on how much resources they have. They should be very difficult to defeat. Depending on the ecology or setting used, some creatures, even aliens may be very dangerous to encounter and is usually a major news worthy item.

Economy, Business, Power, Industry or Trade

These types of events are related to company, corporations and to some degree governments and their trade. These range from production, distribution, trade, consumption of goods and services. These events can be used as a backdrop for an adventure. These businesses range from individual shops, big companies, huge organizations or state-owned public enterprises operated by governments with specific social and economic objectives. If you decide to use one of these events then you need to run them as independently with their own motivations and goals, to give them a sense of believability.

Enemy Arrives or Enemy Gains Resources

These events specificity deal with the player characters enemies. They either become predominant in this scene or they gain valuable resources that helps them with their goals. These specific events are a way for a Games Master to make the player characters enemy seem to be winning or defeating the player characters. Game Masters should make these events meaningful and important to the plot. These events should be memorable and important to the game story.

Engineering Disaster

Engineering hazards occur when structures including buildings and bridges fail because of poor construction, poor building materials or deliberate damage. Large structures like dams or other civil structures tend to be less vulnerable though they can still occur. This includes Amusement Park Failures.

Environmental Disaster

This is the impact of something affecting the environment in a harmful way. These are effects that cause major disruption or destruction of a biomes or ecosystems and can have a major effect on living organisms. Well known examples include oil spills, water pollution, slash

and burn de-forestation, air pollution, chemical spills or human and animal waste. Some metals and chemicals can exhibit toxicity to humans and many other organisms. Such metals include, Lead, Cadmium, Copper, Silver, Mercury and many of the transuranic metals. This can include Radioactive materials. Even short exposure to radioactivity may have long term adverse health consequences.

Extreme Weather

These tend to be extreme weather events. They range from seasonal weather effects to freak weather. There are many types of weather phenomena ranging from; Heat Waves, Cold Spells, Droughts, Famine, Fires, Coastal Floods, Flash Floods, Storm Surges, Fog, Gale Force Winds, Hail, Hurricane, Tornado, Lightning, Rain, Rainbow, Sleet, Snowstorm, Thunderstorms and Blizzard. Fires started naturally and can be devastating. They can occur in bushland, open coal mines, grassland or forests. Fires can consume huge areas and are virtually unstoppable and efforts made to reduce the damage and loss of life can often be futile.

Fair, Festival, Circus, Competition or Celebration

These events are social events that happen quite often. These are ordinarily celebrated by a community and are often marked as a local or national holiday. Along with religious and folkloric commemorations, the agricultural cycles of planting, growing and harvest are frequently marked by festive celebration. Religious commemorations are typical. Some festivals focus on cultural or ethnic topics and seek to inform community members of their traditions and of elders sharing stories and experiences as a means to sustain a community's unity. Try to make these events important to a community, it should centre on some characteristic aspect of that and its religion or traditions. A fair is a gathering of people for a variety of entertainment or commercial activities, which is normally temporary and seasonal in its essence. Some fairs like county fairs or agricultural show are quite specialised. These are public events exhibiting the equipment, animals, sports and recreation associated with agriculture and animal husbandry. Trade fairs are exhibitions organized so that companies in a specific industry can showcase and demonstrate their latest products and services. They can study activities of rivals and examine recent market trends and opportunities. Travelling carnivals are a popular

amusement show made up of amusement rides, food vendors, merchandise vendors, games of chance and skill, thrill acts, as well as freak shows and circus and animal acts. Other types of social events are competitions. These range from sport, games and athletic events.

Funeral, Wake, Wedding or Birth

These events should be used to help the player characters realise their connection to the adventure. A good way to motivate players, is for innocent people to die, especially if the press become aware of P.C's either causing the deaths or not preventing them. Funerals should be used for the same effect. Weddings could be used to distract the player characters or bring them and their enemy together in a neutral setting. Births on the other hand should be used to either put a real personal twist on a P.C's situation. You should not have too many of these events in one adventure and they should be used sparingly.

Geological Event

These are a natural phenomenon that can create structural damage to building, the loss of life or injury and environmental damage. Geological events range from; Avalanches, Earthquake, Landslides and Mud Flows, Tsunami Volcano Eruptions, A Collapsed Cave and Sinkholes. Disasters by themselves are extremely hazardous. If a government has poor disaster relief or their efforts are poorly managed this can increase the effect of a disaster.

Industrial Hazards

Industrial accidents resulting in releases of hazardous material in commercial or government works. These can range from; transportation of materials, storage or accidental spillage. They can effect civilians living nearby or make a significant environmental impact.

Motor Vehicle Disaster

Traffic collisions are major cause of death, and are quite common though normally only involve a handful of people at a time.

News, Communication or Media

News events are a great way to inform or hinder the player characters. Another way these events can be used is to have a pesky reporter following them and publishing their actions, which the P.C's enemy might read and exploit. You can also use the subjects covered by the news as the focus, like; health, the environment, economy, business, entertainment, athletic events, government announcements, gossip, war, social unrest, government, politics, education, celebrities, concerning royal ceremonies, laws, taxes, public health and criminals.

Outbreak of Illness or Disease

This is a sudden increase in occurrences of a disease in a particular time and place. This occurrence normally effects a large number of people or animals, depending of the type of illnesses. Epidemics are huge occurrences of infectious diseases, as well as diseases with an environmental origin, such as a water or food borne disease. Some diseases are communicable like; influenza, measles, mumps, colds, smallpox or is characteristic of a particular place, or virulent among a particular group or area of interest or activity. Pandemics like the Black Death are near-global disease outbreaks which can devastate whole countries. Some outbreaks can also be transmitted through social contact, person to person, need an incubation period or have a common source. They can also be transmitted to humans from animals, insects or birds.

Outer Space

These are events that happen in space but effect the earth in some way. A typical one is an impact event, an astronomical object colliding with the earth. Impact events can be minor or major. These astronomical objects range from asteroids, comets or meteoroids. They vary in size. Other astronomical events range from; Cosmic Rays, Meteor Shower, Solar Flares, the Moons in different phases, Solar Eclipse, or Geomagnetic Storms.

Player Characters Background

This world event is about a specific piece of information from a characters past. The piece of information either becomes public knowledge or the primary focus but because it's a world event, it becomes public knowledge. The specific piece of information is the most important element and a specific player character

should be the primary focus.

Politics, Government or International Relations

This event relates to politics, governments and international relations that deal with the way countries work and relate to each other. A variety of methods are used by governments including promoting or forcing one's own political views among the population, negotiation with other countries, making international laws and warfare against adversaries. Politics is exercised on a wide range of social levels, from clans and tribes of traditional societies, through to modern local governments, companies and institutions, sovereign states, international level, world powers and finally empires, depending on the genre setting. The range of international relations ranges from; science and technology, economics and trade, global finance and diplomacy.

Power Outage

This normally only happens in a civilized and technological advanced society. Though this could happen in a low tech society if a specific effect occurs when a product becomes unavailable though some other type of disaster. Power outages are the long or short terms of power. Depending on the outage, public buildings, hospitals and transportation systems, businesses, as well as medical and rescue services will be affected. In some countries this could also affect the military of a country, such outages could lead to civil disorder.

Rail Disaster

Rail disasters, like the aircraft ones normally involve a lot of casualties. Also if the railway is in an urban area, this will normally increase the number of casualties. Incidents involving freight traffic can be a greater hazardous risk to the environment.

Religious Event

In many countries, holidays are linked to religious holidays, festivals, occasions or events. Christian holidays are defined as part of the liturgical year, the chief ones being Easter and Christmas. Islam has two large holidays. Hindus, Jains and Sikhs observe several holidays. Jews have two holiday seasons: Spring and Fall. Religions have

significant impact on the political system in many countries, as well as its holidays. Notably, Muslim-majority countries adopt various aspects of the Islamic law and are very restrictive in what people can or cannot do.

Social Elite, Nobility, Wealthy or Powerful

These are the top of their society, people who control and even run the countries, even if a country is not democratic. There will be people in a position of power. These people have various amounts of status, power or wealth. Events involving these people are big news and are ideal to use within an adventure as they either mislead the adventurers and help their enemies. Remember that you can use these peoples assets, homes and resources to help or to hinder the player characters. The Social Elite, Nobility, Wealthy or Powerful are a great way to add flavour to a setting or a specific part of an adventure.

Space Disaster

Space accidents and incidents tend to happen near civilised planets or space stations. Failure of a ship or station can still occur, though they tends to have a high risk of loss of life. Space travel presents significant hazards, mostly to the direct participants (astronauts, passengers and ground support personnel) and also carry the potential of disaster to the public at large. Accidents can occur on the ground during launch, preparation or in flight, due to equipment malfunction or the naturally hostile environment of space itself.

Sport, Gaming, Gambling or Competition

These are popular social activities that includes all forms of competitive play. In some cases this provides entertainment for spectators. Depending on the activity, a number of contests may be arranged into a tournament producing a champion. Many sports have leagues and an annual champion by arranged of games and tournaments in a regular sports season. In certain sports such as racing, many contestants may compete, each against each other, with one winner. Some events may be major competitions that occur biannually or every four years such as athletics and the Olympic Games. Some games have associations and organisations including board games. Most sports and games are usually governed by a set of rules or governing body. Social events like gambling are regulated by

government law. Gambling is also a major international commercial activity, with legal gambling in stock markets, which is able to shape countries economic futures.

Technological, Scientific, Supernatural or Magic

Technological or Scientific innovation event is one where a piece of technology or an invention is the major component. This could be a weapon, tool, vehicle or something of importance. Any technological device could be used like a telephone, rocket or computers for example. If the campaign and genre of the setting has supernatural or magical elements within it this could be an item, subject or element. This element becomes a major event in the story. Magical or supernatural elements, break the laws of physics and work in a unique but constant way in their settings. This element is central to this specific event. Magic uses powers that do not naturally occur in the real world and it often serves as a plot device to enhance a story and create a sense of wonder. Magical or supernatural elements can provide power to the player characters or those who oppose them. Magic and supernatural elements can be used to transform characters. It often comes at a price that is equal to its value. Magic or supernatural forces may be innate or require special skills or techniques to make them work. Characters with talents that occur spontaneously usually require training in order to control their abilities. Users of magic have various names from wizards, sorcerers or witches depending on the setting. Magical use is a power acquired through studying books and tomes or acquired as a student through a teacher or master. Demons, devils or spirits are also a theme that can be used in an adventure. Magical items can be created by magicians or powerful beings, depending on the origin, history and other details, the power can be very powerful or of limited use.

Supernatural elements border on fantastical or real-world elements. These verge on religious spirituality, occultism or spiritualism. They also relate to abilities which appear to exceed the bounds of possibility. Most religions include belief in the supernatural. Paranormal events use concepts such as dark and light forces and have subjects with paranormal skills; that range from ghosts, psychic ability and cryptids.

Terrorism

Terrorism is asymmetric warfare, normally perpetrated by a small group who use or who threaten to

use violence for the end purpose of achieving a political, religious, or ideological goal. Targets of terrorism can be anyone; a race, culture, business, private citizens, government officials, military personnel, law enforcement officers or firefighters. Intentions of terrorism normally involve the coercing of governments or intimidation of the public to influence public opinion to their cause.

Transportation Problems, Traffic

This can range from either local, like congestion in a city or countrywide like a railway system. This is to inconvenience the player characters or everybody in an area. This event should occur at critical times during an adventure, used to slow down the adventurers or to allow the players enemies to escape.

Waste Disposal

Waste disposal of domestic, commercial and industrial waste materials and other pollutants like smoke can have a serious effect on the environment or the population at large. This normally happens due to civilised society requiring more goods or advanced manufacturing materials in product manufacture. Just burning fossil fuels caused a major concern in the late Victorian area. If used improperly, stored, processed or transported wrongly, there is a major risk of a disaster occurring.

Natural Disaster

The players must deal with an extreme disaster of natural origin, making the objective difficult. Sand storms, hurricanes, radiated areas, lava eruptions, landslides, tornados, heat flares, earthquakes, rapid erosion, pressure fluctuations, are all fine examples. There is opportunity for extreme dramatic license – find ways to damage the characters, make the threat real.

Plot Twist

Plot twists can be used to keep your adventure interesting and keep your players guessing. When your P.C's think they are on the right track or have the adventure worked out, exciting plot twists can be used to shake things up. The bigger the twist, the more likely you're going to confuse them, so be careful about completely warping the adventure plot. Whatever you do, just add enough of a plot

twist to add interest to your adventure and don't go over the top.

Catastrophe

Someone has caused something dreadful to happen. They have let a bomb off at the city waterworks or dammed up the river and it's causing a drought. It could also be a natural disaster, like a snow storm, earthquake or volcanic eruption, which causes a huge amount of damage. Through events like industrial accidents or a disease epidemic striking a town, long term catastrophes like famine can occur. The player characters not only have to deal with their opponents but also the catastrophe at the same time. Can the player characters or their enemies take advantage of the catastrophe or will they each help fix it?

Reversal of Fortune

The P.C's or their enemy's situation has changed somehow. Whoever has been fortunate so far in the adventure, finds themselves the losers and vice versa.

Format Shift

This changes the nature of any given adventure completely. A plot twist changes the type of adventure into another. For instance, a slow murder investigation starts turning into an action adventure. Maybe the bank robbery turns into a tense horror or the wild west frolic turns into a mysterious sci-fi story about aliens.

Scene Shift

This is a change of adventure location. The enemy flees with the priceless artefact and/or vital evidence to a new country, forcing the player characters to follow them. Now there is another adventure location, allowing the GM to bring in new characters and obstacles and also breathe fresh life into the adventure.

Villain Shift

This involves the revelation that the villain of the adventure is not who the P.C's thought she was. They haven't been suspected at all. They maybe an ally or a friend. So the revelation off balances the players. It is a complete surprise. A variant on this is that the villain is

actually who they appear to be, but there's another darker, more powerful force behind them.

My Only Weakness

This can be either an option where the player characters can find out the weakness of their enemy or the enemy has found out the player characters weakness and knows how to exploit it. Maybe they know who their loved ones are.

Surprise

During the adventure, the players characters discover something that forces them to re-evaluate the current situation. This can range from information from their enemies past, events, beliefs or relationships with other characters. The players characters have realised that the assumption they have made has been wrong all along. Allies may be revealed to be enemies, enemies could be innocent victims. Now the heroes have to deal with both the original problem and any damage they may have caused along the way.

Ethical or moral dilemma

The P.C's face an ethical or moral dilemma. They realise that the troll they just killed was really an elf king. Do they own up/ tell anyone about it or let the dwarfs take the rap?

Dramatic Consequences

This plot twist concerns consequence of actions, without much in the way of choices. For example, the player characters killed some henchmen and their wives and children come crying to them with questions and they have also brought the law with them. Another example, the P.C's kill the crime boss and freed petty criminals run amok in the city. Doing the right thing or the wrong thing has destroyed the player characters reputation. Do they make a sacrifice, try to repair the damage, or step back and let things be?

Smokescreen

What the player characters thought was the truth turns out to be a pack of lies. The criminal slaves they hunted down and killed were innocent people. They have been duped. Can they recover, get back on track and determine the actual plot?

Fortean Event

This is a bizarre occurrence that cannot be explained. For example, the P.C's are in jail and in the morning, they find that their cell doors are open and their jailers are no longer around. There is a snowstorm in the middle of summer, a flood occurs in the desert, there is a rain of frogs, a mountain tremor causes the destruction of the opponents den, the sudden howling of dogs is seen as a portent of death. Whatever it is, it is unexplainable.

Twisted Ending

Though the adventure ends, the defeated enemies turn out to be a patsy for someone more powerful. Perhaps the villain escaped after paying a huge bribe to a judge or maybe their loyal henchman helps them escape. Perhaps the evidence they discover is just not good enough. The adventure isn't over quite yet, the P.C's have more work to do.

Showdown

As the adventure ends, there is a massive pitched battle between the forces of both sides. It will test all the P.C's skills and abilities.

Chase

This is a situation where the player characters have to follow their enemy. This could be the other way around with the players being chased by the enemy. When ever you have a chase scene make it unique in some way. Have the setting in a swamp, on the moon or in submarines. Use different locations, a variety of vehicles, narrow twisting streets, rough rapids or even pitch black tunnels filled with pitfalls and traps. Can the player characters catch their opponents before they get away or will they lead them into a trap?

Race against Time

Maybe the player characters have to transport some vital medical supplies somewhere but there's a time constraint. Maybe they have to diffuse a bomb in 50 seconds or find one hidden inside a hospital. Maybe they have to find a lost child before it's too late or they have to stop an evil occult ritual occurring. Time is of the essence here and the P.C's need to do something to avoid complications or disaster and certainly before the deadline runs out.

Cavalry arrives

Just when reinforcements arrive or the player characters think they have the enemy licked, they may still find themselves facing defeat. If the player characters are all about to be killed, don't save them all, only save some and don't kill them all, of course, that would be too demoralizing. In some cases, if P.C's can just hold out long enough, they may be able to defeat the enemy in the meantime. In this way, the focus is not on having someone else swoop in to save the day but on the endurance and determination of the player characters. Imagine morale if they gained victory without other support systems?

Life or death Escape

The P.C's lives are at serious risk. Maybe they are escaping an exploding volcano, flying through an asteroid field or driving in a storm with an army of criminals chasing them. One false move means death. The player characters are in a daring escape from danger. The escape path is strewn with obstacles to overcome; wild animals, the weather, a burst dam, panicking civilians, vengeful henchmen, locked doors, exploding buildings, robot security guards and rickety rope bridges.

Duel of Wits

A Duel of Wits is a contest between the player characters and their opponents, one that tests their mental abilities. They could be trying to decode the villain's battle plans or outwit them on the battlefield. They may need to convince their opponents that they are wrong or the enemy is convincing them that they are wrong. The P.C's need to convince the villain to do the right thing, or to trick him into incriminating himself. Maybe they are simply too powerful to defeat through normal means and they need to enlist the help of NPC's, to help them in their quest.

Revelation

This is the discovery or the disclosure of secret knowledge. This could be evidence that the judge did kill his wife in cold blood, a villain's fingerprints are found at a crime scene, a previously unknown relationship is brought to light that makes the current situation very clear, the player characters discover a dark secret from an ally past or the secret weakness of a major villain is revealed. Whatever the knowledge, Game Masters should ensure it carries sufficient dramatic weight.

Extraction / Rescue

This is the extraction or rescue of someone or something in a precarious situation. Maybe the villain has a pile of gold that the P.C's need to fund a war effort, a secret invention needs to be extracted, a prisoner needs to be broken out of prison or a famous scientist needs to be smuggled out of a country. Maybe the player characters need to steal top secret documents in a heavily guarded safe. Careful planning and intelligence gathering is essential to complete this event effectively.

Two sided victory

In order to complete this scene it will come at a price, maybe innocent victims will have to die. The player characters have to deactivate one of two bombs, one at the school or one at the hospital. Only an old man and his granddaughter are left to protect them. They will die so that the player characters can escape. Someone has to be sacrificed in this situation and it's up to the P.C's to choose.

Dangerous Environment

An environmental element poses a significant threat. For example, during a battle the building where your player characters and their enemies are situated, is set on fire or there are mines, traps or bombs in the location. These encounters can also have dangerous elements in the environment; a huge bottle of hydrogen, a vacuum behind a closed door or a wild animal in the cellar.

A guardian faces the player characters

A guardian is a character who tests the player characters before they face a great challenge. Though they

can appear at any stage of the adventure, their task is to prevent the progress of the character at some kind of entrance or border. They are there to test the P.C's, failure is not an option but the guardian is a major stumbling block to progress. They can be a single character, a pack of creatures or even a monster. The player characters must prove their worth by defeating this guardian, by whatever means necessary.

A shadow character appears

Shadows are the main villain in the adventure. They can take any form, human, monster, creature, group or organisation. They are the opponents that need to be defeated for P.C's to succeed. They exist to create threat and conflict and to give them something to struggle against. They can be an idea or situation sensitive to them and don't always have to be characters or monsters. This can help make their progress and success more meaningful.

Chase

For example you are running a wild west game and the P.C's are the new deputies. They are eating breakfast at the local hotel. They hear gun shots, and run outside. They see people running out of the bank so they jump on their horses and give chase. This is a typical chase scene but it could happen the other way around. The player characters are being chased by some bad guys. For example, the P.C's are a couple of bodyguards in a modern day setting. They are protecting an important VIP and escorting him into a car as shots ring out. The VIP is hit but the players drag him/her into the car and drive off. Within seconds, they are being followed by two men on motorbikes. The VIP is bleeding out from the gunshot wound but the players need to stop the bleeding and get away from the bad guys on bikes. Chase scenes can involve the player characters in pursuit of the bad guy; alternately, they can be the ones who are pursued.

There are many variants on the chase story, ranging from the P.C's being chased on foot to being chased by boats, planes and cars, hang-gliding through a city with the enemies following in a helicopter or flying a starship through the rings of Saturn with a horde of space pirates after them. Car chases are typified by high speeds, sliding and skidding around corners, leaping over obstacles, crashing into other objects and assorted other stunts. The chase may involve criminals, fugitives or law enforcers.

Action

Action events are scenes where the player characters have to do something physical like row a boat across a lake, avoid traps, swing across chasms, sneak into castles, dodge bullets, fight opponents or fly a spaceship through some asteroids. Action events often make use of the heroes skills and abilities in life-threatening situations. P.C's can rescue NPC's that are in danger, in prison, are enslaved or have been kidnapped. Action adventures can also involve escape scenes like prison breaks or even the odd chase scene.

Challenge

Challenges are events that put a characters skill to the test. For example, a P.C is flying a biplane in WWI and a Red Baron is on his tail. He/she needs to successfully avoid the Baron using their flying skill. Challenge adventures can revolve around things like brokering deals, bargaining, negotiation, secret trade deals, wheeling and dealing, smuggling, scams and stealing goods from places like warehouses, wagons, trains, planes and ships.

Character Life and Back-Story Event

This event is related to a P.C's backstory. For example, they have an enemy in their past but the Game Master has never used them in an adventure before. This event gives the Game Master an opportunity to use this character and create an event for the P.C at the same time.

Cliff-hanger

A cliffhanger is a plot device where a P.C is in a precarious or difficult dilemma. It's a great way to end a scene and create tension between games. For example, an enemy escapes the player characters and they need to start the search again. Cliffhangers are also used to leave open the possibility that a character or enemy is about to die or be killed. Alas, this information is only discovered when the game resumes!

Climate and Weather

There is a significant change in the weather. For example, if it's sunny, it suddenly begins to rain. Weather

effects can be a help or hindrance to the player characters. You should use them to make a plain event much more interesting. For example, the players are following some bank robbers on horse back and can see the trail they left behind. If it starts to rain, it obscures their trail. The situation is much more difficult situation for the player characters.

Clue

For example, you're running a modern spy game and the player characters have sneaked into the Russian embassy. They are looking for evidence that Russians have been stealing secrets on their country's submarines. The evidence is in a secret safe behind a picture of Lenin. The players still need to find and open the safe and get the evidence but the clue is still there. Clues can involve intercepting something between Point A and B. They feature complications en route, ambushes and other obstacles that make the transmission of a clue a challenging one.

Conflicting Moral Choice

These put the player characters in a moral quandary. For example in a sci-fi game your players are a special police force and have been tracking a wanted criminal. The man is an assassin who use bombs indiscriminately to kill his targets. His sole target was at a school, where he also killed 143 school children. The P.C's have caught up with him. They know he had 40lbs of explosives with him a couple of hours ago. So they believe he has set up another bomb somewhere. It is possible that hundreds of people may die as a result of the bomb going off. They won't tell the P.C's where the bomb is and they cannot bribe or convince him to. He refuses to say anything and requests a lawyer to protect himself against self-incrimination. The P.C's are exasperated. They know that the assassin is a coward. One of the characters bosses suggests torture. This would be illegal, of course, but this could be the only way to make him talk. This is a moral quandary. If they torture the assassin, they might find out where the bomb is but they will be breaking the law by doing it. Would it be morally justifiable to torture the assassins innocent daughter if that is the only way to make him talk?

Conflicts

These are events or encounters that can lead up to violent action from either parties if they fail to succeed. Overcoming a conflict be done by direct show of physical, psychological force, verbal abuse, insults, clever wit or even scorn.

Crisis

A crisis is a critical moment when something terrible is about to happen or is happening. Behaviour changes during these stressful moments and are a great way to bring drama into an adventure. This event is expected to lead to an unstable and dangerous situation affecting an individual, group, community, or whole society. These crises can change the economic, political, societal or environmental situation, therefore changing your adventure plot in a dramatic way. They should be used sparingly in an adventure.

Dangerous or Hostile Location

This is a location that is dangerous for the player characters. For example, they are exploring a lost city when an earthquake occurs.

Enemies Actions, Needs and Motivations

The Game Master should consider the enemies needs and wants and use it to alter their behaviour and actions accordingly. For example, a player character killed the enemy's brother in a previous adventure, so now they have a motivation of revenge. They will follow this motivation rather than the story plot. For example, this enemy is taking some drugs to a dealer but on the way, he spots the P.C who killed his brother. The enemy does not follow the plot of the story, instead, he makes an unprepared and spontaneous attack on the player.

Extra Plot Hook

This event causes an Extra Plot Hook that tempts the player character. In a superheroes adventure, one of the player characters works for the NSA and is searching an evil supervillain secret hideout. As they explore, she comes upon a lab, where they find a vial of a super drug call HealX. The character know that this is a super healing drug

that can heal any know disease but there is only a small amount in the vial, not enough dosage for a single person.. Her father is in hospital and is dying of cancer. The NSA are paying for the best doctors but this is delaying the inevitable. This drug could save his life. The player character now knows that the Super Villain either has a supply of the drug or can create it in the lab. It becomes a major hook for this player to find the supervillain. In another example, an enemy kidnaps a member of a P.C's family. This would cause them to try to capture the enemy to find out where their relative is.

Epic Event

These are rare events where your player characters get to shine. A time where they become the hero, rescuer or the brave.

Two Events Consecutively

These events challenge the player characters but if they complete it successfully then they are rewarded, in one way or another soon after.

Technological / Magical Challenges

This type of event focuses on either a Technological or Magical Challenge. The event requires your player characters to overcome, fix or destroy.

Voyage Events

Even if there aren't any passengers or GC crew, plenty can happen during any trip. The Voyage Events Table has some ideas for interesting things that may occur during voyages.

Voyage Events Table

Roll	Voyage Events
11	Navigational errors
12	Bad charts
13	Lighthouse not working
14	Collision with vessel
15	Pirates
16	Pay tribute to pirates
21	Shanghai by pirates
22	Commandeered by opponents
23	Robbed by someone on board
24	Scuttled
25	Marooned
26	Trading vessel
31	Dodgy merchant
32	Disguised pirates / Thieves
33	Maiden voyage
34	Boarding and search
35	Corrupt officials
36	Bandits in disguise
41	Passenger carries contraband
42	Bad weather
43	Murderer on board
44	Mechanical failure
45	Abandon ship
46	Creature attack Shark
51	Creature attack Berserk whale
52	Creature attack Monster
53	Creature attack Berserk whale
54	Hazard
55	Skirmish
56	Blockade
61	Quarantine
62	Forced Diversion
63	Hijack Political
64	Stowaway Refugee
65	Sabotage
66	Roll Twice and mix

Appendix: Adventure Encounters Tables

Roll	Encounters Table
1	Encounter Table 6d/2
2	Encounter Table 6d/2 +2
3	Encounter Table 6d/2 +3
4	Encounter Table 6d/2
5	Encounter Table 6d/2 +2
6	Encounter Table 6d/2 +3

Roll	Encounter Table 1
11	All out attack
12	A typical family unit encountered
13	A typical small group encountered
14	Advantage Encounter
15	Adventure Plot Objective Attack
16	Adversary who entraps the player characters
21	Allies and Contacts
22	Ambush by known
23	Ambush by opponents
24	Ambush by unknown
25	Apex Creature
26	Assassination
31	Attack Against-All-Odds
32	Audience with a leader
33	Authorities
34	Authorities Harassment
35	Battle of wits
36	Celebration
41	Chance of encounter to become Comfortable
42	encounter to become Completely Relaxed
43	Chance of encounter to become Friendly
44	Chance of encounter to become Hostile
45	Chance of encounter to become Neutral
46	encounter to be Open and Almost Relaxed
51	encounter to become Doubtful and Unsure
52	Chance of encounter to become Violent
53	Chance of encounter to become Wary
54	Characters
55	Complex Tactical Encounter
56	Creatures
61	Criminals
62	Dangerous to fail this Encounter
63	Date or romantic Encounter
64	Demands tribute or payment
65	Denies access unconditionally
66	Disguised Encounter

Roll Encounter Table 2

11	Duel
12	Encounter Related to Adventure Objective
13	Enemy
14	Enemy approaches from a distance
15	Equipment Advantage
16	Equipment Disadvantage
21	Escape or Avoid huge numbers of enemies
22	Espionage
23	Everyday Characters
24	Exposition Encounter
25	Face-off where both could lose
26	Fan follows the player characters
31	Feint
32	All out attack
33	Gain Information
34	Gain Knowledge of up coming Encounter
35	Has a lead or a clue
36	Has resources the player characters need or want
41	Henchman's Revenge
42	Hero wandering around doing own quest
43	Heroic Adventurer
44	Heroic Opponent
45	Heroic Rival Adventure Party
46	Hook Encounter
51	Hook Reward
52	Hostile Forces spotted
53	Hounded by beasts
54	Jerk turns up
55	Job, quest, favour or request help
56	Knowledge of Encounter
61	Knowledge or Information
62	Landscape Conceals something
63	Landscape Reveals something
64	Large Group of opponents
65	Law Enforcement
66	Media

Roll Encounter Table 3

11	Media Harassment
12	Meeting of people
13	Mixed Abilities and Skills
14	Monsters
15	Motivation of unknown opponents
16	Needs something Negotiation
21	Nemesis
22	News of events
23	No Knowledge of Encounter
24	Not interested in talking
25	Not Straightforward
26	Numbers Encountered are Few
31	Numbers are Many (more than Party)
32	Numbers are Some Slightly More than party
33	Numbers are Outnumber the Players 10 to 1
34	Offers direct assistance
35	Offers help or advice
36	Offers indirect assistance
41	One from each group duel
42	One on One
43	One sole individual encountered
44	Opponents
45	Opponents Needs
46	Opportunity to gain something valuable
51	Outnumbered
52	Overpowered Opponents
53	Pack of Creatures
54	Pack of Creatures
55	Pack of Creatures Prey
56	Pack of Creatures Prey
61	Pack of Creatures Predator
62	Pack of Creatures Predator
63	Passage Allowing
64	People of Power, Nobility or Social Elite
65	Personal challenge
66	Plot Encounter

Roll Encounter Table 4

11	Political Encounter
12	Position of strength
13	Position of weakness
14	Professional
15	Prolonged Encounters
16	Pursuing counter objective
21	Pursuing unrelated objective
22	Random Encounter
23	Religious
24	Reoccurring characters
25	Requests tribute or payment
26	Researching
31	Resources
32	Rest and Recouperation
33	Rival
34	Rival Adventuring Party
35	Services available
36	Showdown of equals in awkward situation
41	Skill Based Encounter
42	Skirmish Balanced Combat
43	Sneaking required to gain access
44	Social Encounters
45	Someone Becomes A Turncoat
46	Someone has an unknown Advantage
51	Someone has an unknown Disadvantage
52	Someone is Aware or At The Ready
53	Important individual pleads for support
54	Stampede of animals
55	Stance begins as Comfortable
56	Stance begins as Completely Relaxed
61	Stance begins as Friendly
62	Stance begins as Hostile
63	Stance begins as Neutral
64	Stance begins as Open and Almost Relaxed
65	Begins as Opposite of what it would normally be
66	Stance begins as Doubtful and Unsure

Roll Encounter Table 5

11	Stance begins as Violent
12	Stance begins as Wary
13	Stand-off
14	Surprise run-in with unknown
15	Surprised by a third party
16	Tactical situation needing Avoidance
21	Talkative or gossipy
22	Terrain advantage
23	Terrain disadvantage
24	Test of Strength
25	Threaten or harasses to provoke conflict
26	Tries to trick or deceive
31	Triggered Encounters
32	Unique Character encountered vital P.C hook
33	Unique encountered vital to the plot
34	Unusual Situation
35	Wants Something related to the plot
36	Wants to steal
41	Wants to swindle
42	Wants to trade knowledge, resources, supplies
43	Wealth, valuable Resources for the taking
44	Weird Encounters
45	Friend and Opponent have a chance for peace
46	Both sides can win this Encounter
51	A huge third group of criminals attack both sides
52	A third part group monster attacks both sides
53	A third part group creatures attacks both sides
54	A third part group of characters attacks both sides
55	A local group interferes in any Encounter
56	Local Flora helps locals
61	Local Flora help creatures
62	Local Flora helps monsters
63	A Hazard interferes in the Encounter
64	Ruins help or hinder in this Encounter
65	The Weather severely effects this Encounter
66	This Encounter happens in a major Storm

Encounter Descriptions**A typical family unit encountered**

A family unit typically encountered in this area. They may be protected by; guards, friends, henchmen or employees.

A typical group sized group encountered

A typical group of; creatures, monsters or characters who are normally encountered in the area.

Advantage Encounter

Either the player characters or the opponents have some advantage in an encounter. If it's not violent then they could have a political or social advantage or more resources. Otherwise they could be weaker, fewer in number, are injured but have better weapons. Whatever type of encounter it is, one side should have a clear advantage.

Adventure Plot Objective Attack

This encounter is directly related to the adventure plot. The player characters have been caught in a compromising situation. They are too close to their opponents base and need to be push back. Their opponents could have a specific objective related to the adventure, for instance; they need an object from the party, plan to steal or destroy their resources or kill someone they are protecting.

Adversary who entraps the player characters

The opponents have laid a plan to entrap your player characters. They are well prepared and have contingencies if they try to escape.

All out attack

This is an all out attack by the opponents. The player characters are getting too close or have caused too much damage and have to be stopped. They have been ordered to fight to the death. If the P.C's pursue the encounter to its ultimate conclusion, they might suffer serious injury or it could mean death for some or all of the

adventure party. The only way to win, is to escape or find an alternative means of defeating the enemy.

Ambush by known

The P.C's are ambushed by someone they have encountered before who has attacked from a concealed hiding place. The opponents gain an initial surprise advantage.

Ambush by opponents

The P.C's are ambushed by their main opponents. They have attacked from a concealed hiding place. The opponents gain an initial surprise advantage.

Ambush by unknown

The P.C's are ambushed by an unknown foe, which puts the party at a disadvantage. The opponents gain an initial surprise advantage.

Apex Creature

An apex creature is a creature who is at the top of the food chain in the location it has been encountered. These creatures are deadly killers and the player characters have wandered into their territory.

Assassination

One person has been sent to kill one of the player characters, probably the one who poses the biggest threat to their opponents. On the other hand, this could be an encounter where the player characters have to assassinate an important henchman or (in an Event) the leader of the opponents.

Attack Against-All-Odds

A large group of hostile N.P.C's have attacked the P.C's. There is a lot of them but they are poorly armed.

Audience with a leader

An important local person has called for a meeting with the player characters. Why? Who knows? Where will

it lead, only the leader knows. Are they a foe? Can they be turned into a friend, ally or important contact?

Authorities

The authorities have become aware of the player characters and are keeping an eye on their activities. They better behave or pay due respect.

Authorities Harassment

The local law enforcement or government authorities have become aware of the player characters and are keeping an eye on their activities. If they interfere with their actions or break any laws, they may be in trouble. If government officials are involved, they could have them arrested and/or beaten up, If they are very powerful, they could be killed or exported from the country.

Battle of wits

Someone with a superior intellect is outmanoeuvring the player characters, so they will have to use their own brains to outwit this person. It will take considerable action and effort as this person is as smart as a fox and twice as crafty.

Celebration

There is a celebration going on and the player characters are invited.

Chance of Encounter to become Comfortable

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Completely Relaxed

The current encounter may change stance if the player characters do or don't do the right thing.

Chance of Encounter to become Friendly

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Hostile

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Neutral

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Open and Almost Relaxed

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Doubtful and Unsure

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Violent

The current encounter may change stance if the player character do or don't do the right thing.

Chance of Encounter to become Wary

The current encounter may change stance if the player character do or don't do the right thing.

Characters

This can be natural encounter with a normal every day character or with someone related to the plot or its hook. These encounters can be minor or major ones. They could be helpful or hostile. The NPC could be doing everyday actions, or trying to out think the player characters. They can be clever or stupid, depending on why they are there. If hostile, they should behave in a way that is either unpredictable or use tactics to help them win any violent conflicts. Depending on how the player characters acts or treats the non playing character encountered, it could alter how they react to the player characters.

Tasks

- See the section early on about NPC's in order to help you create a natural encounter

Complex Tactical Encounter

These combat encounters provide a unique tactical challenge. For example, an opponent shooting arrows at the party from a tower or the enemy moving more quickly than the player characters. They could be fighting on a well defended bridge, driving a tank or have a squad of attack drones. Whatever it is the PC's will have to think outside the box to succeed in the encounter.

Creatures

These are normally the natural wild creatures in your adventure setting. They become hostile and may attack the PC's simply because they are in their territory. Others may become hostile to the players attacking or hunting them. To make these encounters more believable, create a variety of types of behaviours and actions for the creatures. Also consider at what point during an attack will a creature flee and how much provoking does it take for a creature to attack? Rarely do animals fight to the death and if they do, it's normally under exceptional circumstances, like the natural need to protect their young.

Tasks

- See the section early on about creatures in order to create a natural encounter.

Criminals

A group of criminals have the player characters in their sights and are observing them from a distance.

Dangerous To Fail this Encounter

An encounter where it is dangerous for your player characters to fail. They have to negotiate vital talks and need to do the right things at the right time. Each time the player characters fail a section, the encounter level of hostility should slowly build, then a final difficult negotiation should be made, where failing will result in actual conflict. Consider how and at what point does the encounter turn violent? Do both parties slowly prepare to attack, increasing hostilities or do they leave themselves vulnerable by dropping their weapons, hoping to reduce tensions? Will giving the opponents some weapons, money

or equipment help reduce the tension? Who knows, doing the wrong thing could mean conflict.

Date or romantic Encounter

This is an encounter where a romance is likely to occur. This will help or hinder the adventure in some way.

Demands tribute or payment

A hostile creature, character or monster blocks the player characters somehow. They want tribute or a large payment as protection money.

Denies access unconditionally

A hostile creature, character or monster blocks the player characters path and stops them progressing. They have a difficult task dealing with them.

Disguised Encounters

These are encounters that appear to be one thing when in fact it's something else. These could also be used as a red herring if used correctly. Whatever the disguised encounter, let your player characters make up the own minds about who the person, creature or monster is, then run with it as much as you can.

Duel

This is an encounter where one opponent challenges one person from the party to a duel, either for honour, a personal challenge or a test of strength.

Encounter related to Objective

This encounter is directly related to the plot. How your player characters do in this encounter will determine the outcome of the adventure.

Enemy

Unlike an opponent, an Enemy is the main villain of your adventure. They could be a character from the player characters past but not someone as powerful as a nemesis. Enemies actively act against the player characters interests and prevent progress. For example; in a fantasy

adventure, the player characters are following a trail in the woods that they think leads to their enemies hideout. The enemy is a dark elf who has created a false trail in order to ambush them. The player characters are too busy looking for foot prints and tracks, when the elf who is a master archer, ambushes your player characters. This is a significant advantage. He is able to fire three arrows off before they can react. This could be enough to kill a small adventure party. Enemy characters are supposed to provided a good challenge to your players. When you create an enemy, use the same method as creating a nemesis but not as powerful. Your player character should have a 50% chance to defeat them.

Tasks

- Define your enemy's role in your adventure.
- How do they expect to succeed in their plans?
- What will they do to stop the player characters succeeding?
- Determine the enemy's skills, abilities, strengths and weaknesses.
- What are their resources? Who are their contacts or allies?
- Do they have more henchmen?
- Do they have social power and influence?
- Are they wealthy?
- How far will they go to impede your player characters progress?
- Do they have weaknesses and flaws that your PC's can exploit?
- What will it take for your player characters to defeat the enemy?

Enemy approaches from a distance

In the far distance the PC's enemy is approaching. What will the player characters do?

Equipment Advantage

The player characters have a major equipment advantage.

Equipment Disadvantage

The player characters has a major equipment disadvantage.

Escape or Avoid Many Enemies

A huge group of enemy characters approach the player characters. They have only one chance to survive. They have to avoid and escape them.

Espionage

An encounter than includes some espionage requires a variety of different skills, including some combat and some tactical. Espionage encounters can be complex and takes time to complete successfully.

Everyday Characters

You should make a list of everyday characters that could be encountered in the area. These encounters have the potential to be positive, though if handled wrongly, they could turn hostile.

Exposition Encounter

These encounters are foreshadows of things to come or more dangerous encounters that may happen later on in your adventure. They can also be used to provide clues for player characters. For example; they could hear some gossip that their opponents are going to rob a bank and are able to prepare for that.

Face-off

This encounter is one in which either side will pay a heavy price, in conclusion.

Fan stalks/follows the player characters

An NPC turns up but unlike the jerk, this character can be of some help.

Feint

This misdirects your player characters, to move them away from an important area or to lead them to a much larger force of opponents. This should be disguised and could lead to a chase.

Gain Information

The player characters need to gather the right information.

Gain knowledge of up coming Encounter

Player characters can gain knowledge of an more important and vital encounter later on in the adventure, to gather the right information. From who and from where depends on the next encounter.

Has lead or Clue

The next encounter is one where a vital lead or clue can be gained if the player characters do the right thing at the right time.

Has resources the player characters need or want

Something the player characters desperately need or want can be gained if they do the right thing at the right time.

Henchman's Revenge

A previous group of defeated henchmen are back to get revenge.

Hero doing their own quest

A legendary adventurer is in town, occupied with their own quest. Will they help or hinder the player characters?

Heroic Adventurer

A legendary adventurer has wandered into the adventure.

Heroic Opponent

A legendary hero happens to have entered into the adventure. Are they on the side of the good, bad or ugly? It's anybody's guess.

Heroic Rival Adventure Party

A legendary adventuring party are in the area. Are they going to steal the player characters glory? Time will tell.

Hook Encounter

This encounter is related to the hook. Do the creatures, monsters or characters the PC's are about to encounter have something to do with it? The player characters are likely to find out soon.

Hook Reward

This encounter is related to the reward the player characters are going to earn if the hook goes well. Do the creatures, monsters or characters they encounter have something to do with it? They may do.

Hostile Forces spotted

A large group of hostile opponents approach the player characters. They look like they are about to attack.

Hounded by beasts

A pack of predators are on the trail of the player characters and they won't give up. Time is running out and the creatures are getting desperate.

Jerk turns up

An NPC turns up who just wants to hang with the player characters. He is a jerk, a pain in the backside and constantly interferes with their plans. They find it difficult to get rid of him.

Job, quest, favour or request help

Someone has a job, a quest or needs a favour. Are the player characters prepared to help them?

Knowledge of Encounter

This encounter is one where foreknowledge of another encounter can be found.

Knowledge or Information

Success of these encounters gives your PC's some knowledge or information related to the plot, which allows them to progress. This knowledge can be information about an opponent, secrets of an organisation or the location of some treasure.

Landscape Conceals something

The player characters are travelling through an area where their view is blocked. They can see very little in front of them, including a clear line of sight.

Landscape Reveals something

The area the players characters are travelling in, is open and exposed. It would be hard for anything to surprise the player characters, as they have a great panoramic view of the area.

Large Group of opponents

A very large group of hostile opponents approach the player characters and look as though they are going to attack!

Law Enforcement

Law Enforcement have discovered that the player characters have something to do with what is going on in the area.

Media

The media wants news and juicy gossip and the player characters have created some.

Media Harassment

During moments when player characters need to be inconspicuous, media, news agencies or intrepid reporters will appear and want to know what they are up to. If published, knowledge of PC's activities could help warn opponents or enemies and attract the authorities

Meeting of people

This appears to be a simple meeting of people but is it?

Mixed Abilities and Skills

This encounter requires use of several skills and abilities for player characters to succeed. For example; they are in a sci-fi adventure and are fighting space pirates. The PC's have to attack them outside the hull of the ship. This requires a space walking skill as well as weapon skills.

Monsters

Monsters represent the most powerful creature or characters in your adventures setting. Monsters can be a grotesques version of a natural creature or a frightening natural one. They can be aliens or man mad horrors. If a monster represents a character, then they can also represent a warped member of society who commits vile crimes or someone in a position of power who is abusing it. Monsters should be the most frightening and powerful opponents your player characters can face. Defeating one should require all of their skills, abilities and knowledge, as well as good preparation. Attacking one unprepared will lead to the death of some, if not all of the PC's. Monster encounters should be significant, pinnacle moments important to your adventure plot.

Monsters can be bigger, scarier versions of creatures. If you decide to turn a creature into a monster, consider how you can make them more difficult to defeat. To get the most out of monster encounters, it is prudent to use them more than once. To create a good level of fear and to show the power of the monster, make it immune to the player characters attacks or actions. If you're having a violent encounter, then have your their weapons or skills produce minimal damage or effect. You can use monsters early in an adventure as a foreshadow to a later final encounter. Hopefully, your player characters will have become powerful enough or learnt the monster weaknesses in order to kill or defeat it.

A rabbit is not considered a monster, except if you're a carrot. They are considered cute little animals but make it 40 foot and angry and you have a monster. Monsters should be one of the scariest and dangerous opponents your player characters can face, therefore they should be used rarely. These also makes their impact when

encountered, much more dramatic and exciting. An encounter with a minor monster should be a scary experience, though one that your players should be able to tackle. There should be some dread and anticipation of a monster appearing. Create a palpable sense of fear. Don't make it undefeatable though. Many novice Game Masters often make the mistake of making a monster invincible. Just give your player characters a challenge, one that could result in injury or death of someone in the party if they fail.

To create a really challenging monster for your players to face, you need to give them the ability to defeat your PC's as well as a reason to attack. The current difficulty of your adventure and your PC's abilities should help define the power level of your monster. If one of the players puts forward a clever or plausible idea, that might help defeat the monster, you should allow it through. You can make unkillable monsters if your adventure needs it, though you need to make that clear to your player characters before they confront it. If you're running a campaign, you could initially have a monster more powerful than your PC's. After several adventures, they will probably develop new skills and abilities that should allow them to defeat it.

Tasks

- When using a monster make them exceptional in some way
- To build up tension, have rumours circulating about the monster, so that your player characters hear about it before the encounter.
- Consider in what other ways you can make the monster unique, either physically or psychologically.
- Make the monsters skills and abilities unexpected. Leave some surprises.
- Design them to challenge your player characters.
- If there is more than one monster attacking, make them slightly different from each other in some way. Give them each a unique trait or behaviour.
- Give them believable weaknesses and flaws.
- What makes the monster scary.

Motivation of unknown opponents

The PC's know the motivation of a group of unknown opponents, who are planning a robbery, trade or negotiation for example.

Needs something

Someone needs something but the player characters don't know what it is. Can they find out or will they lose out on an important opportunity?

Negotiation

This event is about some sort of negotiation between the player characters and somebody else. This could be a negotiation involving the purchase of goods or equipment, or the enemy may be negotiating with them for the release of a hostage for example. Whatever it is, it's best if tension is built to make the situation more dramatic. In negotiations, PC's talk to either opponents or contacts in order to find out some important element about the plot. Diplomacy can be a vital element for player characters. These involve delicate negotiations, talks, bribes, circumventing the law, negotiating treaties, forging alliances and breaking them. This is to convince others to come to your aid, pay a ransom, buys goods or even avert the threat of war.

Nemesis

Encounters with nemesis should always have some meaning for your player characters. This does not have to effect the plot unless they are involved in some way. Nemesis's are NPC's who are brilliant, powerful and have far more resources than your PC's. For some reason they hate the player characters but don't consider them important enough to deal with them directly. Any attempt to investigate or attack them will endlessly frustrate the player characters. Encounters with them will tend to be about them undermining, and belittling PC's and meddling in their affairs. Nemesis will enjoy their desperate actions and if provoked too much, they will send henchmen to deal with them directly by stealing from them, beating them up, having them arrested or even killed. They might even threaten their friends and family, just to make them back off. This is typical of what a Nemesis can and will do. Therefore, Nemesis will consider themselves untouchable. Events related to them are meant to frustrate your player characters as nemesis will flaunt their power, wealth or influence at their expense. They are fearsome enemies who know your player characters weaknesses and strengths. They should be used as a constant handicap to PC's goals

and should be the bane of their existence but not to such an extent that they cannot progress in your adventure.

If your player characters feel ready to tackle their nemesis, then the final encounter with them should be an exciting, epic, challenging and fun event. It should be a prolonged battle, one where success is uncertain and defeat is always close by. When the player characters ultimately succeed, it should be a relieving and satisfying outcome, leaving the players with the deep sense of a job well done.

If you're making a one off adventure, then you will be better off creating a more powerful character or monster instead of a nemesis. Nemesis should only be used within the context of a campaign or a series of linked adventures. A nemesis is a player characters ultimate opponent, someone they cannot currently defeat. They are either more skilled, powerful or have far more resources than the players characters.

For example; consider what a medieval villager would think if a black knight took two thirds of his yearly crop every year. The black knight would appear to be a monster to them, but also be considered a nemesis, someone the villager could not possibly defeat by themselves. Only after much training, as well as gathering some friends together, could the villager hope to oppose the black knight. Even then they might not succeed straight away.

Tasks

- Determine how the nemesis is more powerful than your players characters?
 - Do they have more resources?
 - Do they have better contacts or allies?
 - Do they have more henchmen?
 - They have social power and influence?
 - Are they wealthy?
 - Do they have unique skills and abilities?
- How far will a nemesis go to interfere with your player characters actions?
 - Will their harassment be proportional to how much the player character harass them?
 - Will they kill the player characters? If so why and when will they do that?
 - Will they ridicule the player characters?
 - Will they frame them for a crime?
 - Consider how much resources or skill development the PC's will need before they can confront their nemesis. When they do, make the outcome uncertain.

- Do they have any weaknesses and flaws that your players can exploit?

- What will it take for your player characters to defeat their nemesis?

- At what point will your player characters become a thorn in the side of the Nemesis. At what point will they act against them?

- During the adventure module, the nemesis should normally only act through their allies or henchmen. It is only when henchmen have been defeated or when certain defences have been breached, that they player characters get to face them.

News of events

This encounter is one where the player characters can learn some important news. Whether they hear it or not, is another matter.

No Knowledge of Encounter

The player characters are surprised by an unknown group of NPC's, creatures or monsters What do they want? They just don't know.

Not interested in talking

A hostile group of NPC's approach the player characters but they don't want to talk. What's going to happen?

Not Straightforward

These combat encounters use new NPC's, creatures, monsters or an opponent which your PC's won't be familiar with. You can give familiar opponents an unusual tactic to surprise them.

Numbers Encountered are Few (less than the party)

A small group of hostile creatures, monsters or NPC's approach the PC's. The situation is tense. The players characters should be able to overcome them.

Numbers Encountered are Lots (Considerably more than Party)

A very large group of hostile creatures, monsters or

NPC's approach the player characters. The situation is a grave one.

Numbers Encountered are Many (Slightly More than party)

The number of creatures, monsters or NPC's exceed that of the PC's. The situation is a difficult one.

Numbers Encountered are Outnumber the Players 10 to 1

The number of creatures, monsters or NPC's exceed that of the PC's numbers by 10 to 1. The opponent group is generally quite weak but still a dangerous force to face.

Offers direct assistance

This is an encounter in which someone can help the player characters immediately. For example, they could be lost and wandering aimlessly in a desert. They meet a wandering nomad who is able to provide help straight away.

Offers help or advice

Someone can aid the player characters, if they are prepared to return the favour somehow.

Offers indirect assistance

The player characters know they can help in an indirect way. For example they are in the jungle surrounded by hostile natives. One of them contacts a friend (either on a on phone or some other way) and they are given an air lift to safety.

One from each group duel

**This is an encounter where an equal number of characters in a group are encountered by the PC's but each side has to duel until one group submits or surrenders.
One on One**

The PC's have encountered one on one between an equal number of characters, creatures or monsters. The encounter is balanced, so who knows what will happen.

One sole individual encountered

This is an encounter where one PC encounters either a creature, monster or NPC in a one on one situation just like other group encounters but a player character is alone. You can roll again but apply the encounter to only one player character.

Opponents

These are the NPC's, creatures or monsters who oppose the PC's in your adventure. Some opponents become opponents based on something that your player characters have done, or not done. They may have simply wandered into the area where the opponents are located.

Opponent Needs

Sometimes opponents want something from the player characters and may be prepared to use violence if they don't get it. How bad their need is, will determine how desperate they will become. They may simply need food and water or know the party has a huge pile of treasure and want some for themselves. If they know the party is powerful they may be prepared to haggle. If an encounter fails, it may be because the NPC's are simply unable or unwilling to help the PC's and the encounter ends without violence.

It should be fun for your PC's to discover what their opponents want, as well as the opponents finding out what they have and want. How will the negotiations go and what are the limitations of each party? Who is willing to compromise? Are they flexible or inflexible? Is there someone particularly stubborn in either party? How will all these factors effect the encounter?

Consider how a hostile group can be convinced by the player characters to sell some secret information. How can each encounter be resolved without violence, even if there's only a remote chance? For example; in a fantasy adventure your PC's are surrounded by a horde of orcs and are facing death. The orcs are bent on killing the party. When one of the player characters realises that they are from a specific clan, he pulls out a war club, a treasured holy relic of his tribe and shouts out, "I challenge the clan

for leadership!" This war club, signifies that the PC fought a leader fair and square for it and won. From the orcs point of view, this mean that the PC is able to challenge the hordes leader to single combat. The winner would then lead the orcs. The problem is, the PC who pulled out the club and uttered the challenge is an old sage who can't fight at all. This type of encounter can make the whole situation far more interesting, fun and challenging for your players. Miscommunication could play an important role in your player characters negotiations. For example; they have inadvertently asked for 3000 horses but only wanted three. They have spat and shook hands with the tribesmen. The deal has been done and cannot be broken.

Opportunity to gain something valuable

Something very valuable can be gained. It can be precious knowledge or an item. The player characters need to use their combined mental resources to gain the valuable item or overcome the problem or defeat the creature, monster or NPC.

Outnumbered

Your player characters are facing a huge number of opponents, creatures or monsters but provide an excellent defence in order to escape with loss or severe injuries. It could be an encounter where the players characters have just won a great battle and suddenly their opponents reinforcements arrive.

Overpowered Opponents

A top professional or the leading adventure party have been sent to deal with the player characters. It is a matter of honour or status. For example, in a sci-fi adventure your players face some guards but only after attacking them do your player characters realise the guards have bionic arms and legs, as well as having bullet proof armour. They realise this too late. They have already made an attack. These encounters are ones where the PC's opponents have a completely different skill and abilities set to theirs. Therefore, they provide a unique and challenging encounter.

Pack of Creatures

A pack of wild creatures are in the area. They are hostile and wary of the player characters. What will they do? Only time will tell.

Pack of Creatures -Prey

A pack of creatures are wandering in the area in a huge horde. They are vulnerable to predators. The player characters have to be careful not to scare them in any way or they may stampede.

Pack of Creatures -Predator

A pack of creatures are hungry, on the hunt for prey and are stalking the player characters. They need to prepare and take necessary precautions.

Passage Allowing

If concluded successfully, this encounter gains the player characters access or passage to somewhere. This could be access to an exclusive club, passage on a ship, a new area or domain. They can also be ways for your characters to gain knowledge of a new location, password or code to gain access.

People of Power, Nobility or Social Elite

These encounters involve the ruling elite or people in power, normally encountered with their entourage. Such encounters should be relative to the setting of the adventure. It could be a village elder, a policeman in a small town or a king. Whenever these encounters occur, they should be centre to your adventure and have some meaning for the PC's. It should either curtail their actions or make their behaviour more conservative. However, these encounter should have a significant effect on the player characters.

Personal Challenge

One of the player characters or maybe the whole group, have been challenged. Success will mean a good reward. Failure will cause dishonour, loss of support or respect.

Plot Encounter

This is an encounter that is vital to the success or failure of the plot for the PC's opponents.

Political Encounter

A politically sensitive encounter needs to be dealt with. Failure will create considerable problems for the player characters.

Position of strength

This encounter happens when the opponents are in position of considerable strength.

Position of weakness

The following encounter will happen when the opponents are in position of considerable weakness.

Professional

An expert has been hired by the PC's opponents, who will aid them significantly. This appearance will create considerable problems for the player characters.

Prolonged Encounters

Encounters don't have to be one off events. They can take some time to complete and continue as long as an NPC stays with the player characters. This is where you can introduce NPC's who hang around your player characters or who spy on them or give them poor advice. They are useful in an essential way to your group. They don't have to be bad guys or double agents, just someone who is simply looking out for themselves. Some NPC's may have a perfectly good reason for not telling the truth to your player characters. They could even be talking to them just so they can glean some information from them.

Pursuing counter objective

Someone turns up with an objective opposed to that of your player characters. Will they attack them, ask for help, get in their way or be tempted by the hook that they

are involved in.

Pursuing unrelated objective

Someone turns up with their own objective unrelated to the current adventure plot. Will they get in the way of the player characters, ask for help or be tempted by the hook they are involved in.

Random Encounter

Each location should have a list of possible creatures, NPC's and monsters that could be encountered in the location. Even for the same creature, NPC or monster, you should have unique and different behaviours and actions. Give reasons for the encounter. They could be going somewhere or doing something, whatever it is, it should be natural. The larger the list of creatures, NPC's and monsters you have, the more likely you will have unique and interesting encounters. They can be related to your plot or your hook but they don't have to be, they could just be a normal occurrence for the area. Their stance could be either friendly, neutral or hostile depending on what you need or the situation they are in. You can make a separate list for each type of creature, NPC and monster. This can give you much more flexibility in the type of encounter your player characters are involved in.

Religious

A religious encounter happens. Will it help or hinder the player characters?

Reoccurring characters

Someone from the player characters past has turned up. Is the reason revenge, to help out or confront them for a past wrong?

Request tribute or payment

A powerful group requires tribute, protection or payment in order not to complicate the current situation.

Researching

This is an encounter where some research is needed, the player characters have to ask the right questions and interpret the answers correctly.

Resources

Your players have encountered something they need from another group. They need to negotiate with them to gain the items they need. Maybe they are the only ones in the area with the resource. The price is very high and the player characters don't have enough money to buy what they need. These encounters are an ideal way to add new quest lines or minor plots to your adventure. They could be a good way for your players to get the things they need in order to continue.

Rest and Recuperation

This event is a scene where the player characters can unwind and relax and recover from the stresses of the adventure. It's important to have one or two events, otherwise all your player characters could end up dying if they are not able to recover and heal.

Rival

Encounters with rivals are not normally hostile, as rivals are peers who compete with the player character in the same adventure. They could be competing for the same hook or reward. A rivalry can be healthy, competitive, between peers or a bitter jealousy between peers. This opposition between two competing factions can become heated but rarely becomes violent. One such main rival is called an arch rival. If player characters have one, the rivalry should be developed over a long period, not just in one adventure.

Rival Adventuring Party

A rival group of adventurers appears on the scene to complicate matters.

Services available

An encounter happens with someone who can provide a unique service.

Showdown of equals in awkward situation

A confrontation is about to happen but in a really awkward place, like a public bar, in court, on the roof of an old building or in front of law enforcement officials.

Skill Based Encounter

This type of encounter requires the use of a specific set PC skills and abilities. These encounters are not normally violent.

Skirmish Balanced Combat

This is a skirmish encounter, one in which each group has the same number of opponents and have roughly the same skill and power level. The encounter is balanced, with an equal chance of either group succeeding. These occur with both sides having a rough idea of opponents strengths and weaknesses.

Sneaking required to gain access

The player characters are facing a well defended foe and they need to sneak past their defences in order to gain a significant advantage.

Social Encounters

These are specific events that involve the players characters personal relationships. If it's a social encounter, then it can be something like a family engagement. Examples range from parties, professional meetings and clubs, a family gathering, birthday, wedding or marriage. They normally happen at convenient moments within a story. The Sexual or Romantic encounters are ones that complicates a player characters actions.

Someone Becomes A Turncoat

Someone the player characters trust and respect changes sides and betrays them during a vital situation. Why? The player characters may never find out.

Someone has an unknown Advantage

Someone the player characters don't know has an advantage. Will they be aware of it during the encounter?

Someone has an unknown Disadvantage

Someone the player characters don't know is at a disadvantage. Will they take advantage of this disadvantage?

Someone is Aware or At the ready

The players character opponents are aware of their next move and are ready and waiting.

Important individual makes a plea

An important individual makes a plea to the player characters to change sides.

Stampede of animals

A wild group of animals is stampeding and the players characters are in the way.

Stance begins as Comfortable

An encounter with something or someone begins as Comfortable but will it always be like that? The players actions could change it.

Stance begins as Completely Relaxed

An encounter with something or someone begins as Completely Relaxed. The players actions could change it.

Stance begins as Friendly

An encounter with something or someone begins as Friendly but the players actions could change it.

Stance begins as Hostile

An encounter with something or someone begins as Hostile but the players actions could change it.

Stance begins as Neutral

An encounter with something or someone begins as Neutral but the players actions could change it.

Stance begins as Open and Almost Relaxed

An encounter with something or someone begins as Almost Relaxed but the players actions could change it.

Stance begins as Opposite of what it would normally be

An encounter with something or someone is opposite of what it would normally be. The players actions could change it.

Stance begins as Untrusted and Unsure

An encounter with something or someone begins as Untrusted and Unsure but the players actions could change it.

Stance begins as Violent

An encounter with something or someone begins as Violent but the players actions could change it.

Stance begins as Wary

An encounter with something or someone begins as Wary but the players actions could change it.

Stand-off

A group of similar strength is met. This group cannot be defeated by normal means and would require a different approach for the player characters to defeat or overcome.

Surprise run-in with unknown

A unknown group of something is encountered. Who or what they are, only time will tell.

Surprised by a third party

A third party unrelated to the plot comes into play. Who are they and what they are up to is anybody's guess.

Tactical situation needing Avoidance

This is an encounter where the player characters best course of action is to avoid an upcoming conflict.

Talkative or Gossipy

The player characters meet someone who is unusually talkative. This can either be a good or a bad thing.

Terrain advantage

A conflict about to occur and the terrain is a good one.

Terrain disadvantage

A conflict is about to occur and the terrain is not a good one.

Test of Strength

Opponents are testing the player characters capability. The attack is a hit and run, one where the opponent will try to escape after their initial attack.

Threaten or harasses to provoke conflict

Someone is pushing the player characters buttons or provoking them. The PC's are spoiling for a fight but now is not the right time to attack.

Tries to trick or deceive

Someone wants to trick or to deceive your player characters. The person is clever and sly and will hide their deceit.

Triggered Encounters

These encounters occur because of something the player characters have done or not done; For example, triggering an alarm, falling into a pit, making too much noise and waking up their opponents.

Unique Character encountered vital to the players hook

An unexpected NPC is vital to your hook or reward.

Unique Character encountered vital to the plot

A unexpected and unusual NPC is encountered and vital to the plot.

Unusual Situation

This situation is completely unusual and not one that is normally expected. For example, meeting with a band of friendly wizards or a meeting with the first alien. King Kong becomes your best friend or your nemesis turns up to give you an unexpected helping hand. What ever happens here, it will be out of the ordinary.

Wants Something related to the plot

This encounter appears to be normal but someone wants something related to the plot. Either the player characters or opponents will do their best to get it.

Wants to steal

This encounter appears to be normal but an NPC wants to steal something the player characters have or the other way round.

Wants to swindle

This encounter appears to be normal but someone wants to swindle someone. Either the PC's or the NPC's.

Wants to trade knowledge, resources, equipment or supplies

The player characters have a chance of gaining something, if handled carefully. This could be resources, weapons, money, information, knowledge, armour or food. They can be very specific with travelling traders, encounters with locals or a meeting with a specialised professional.

Wealth, valuable Resources for the taking

Something shiny is in view and there is a fight to win it.

Weird Encounters

These are encounters that are unusual, odd or weird in some way. Your players and their opponents are stuck in quicksand. Their weapons don't work or they must fight unarmed or with improvised weaponry. These encounters are completely unique and should be used rarely. Other examples are fighting in a snowstorm, in the dark or fighting in zero gravity.

Friend and Opponents have a chance for peace.

In this encounter all parties have a chance for peace.

Both sides can win in this encounter

If handled well, both groups can succeed in the following encounter.

A large third group of criminals attack both sides

A large group of criminals attack both the player characters and their opponents at the same time.

A third party group of monsters attack both sides

A group of monsters attacks both the player characters and their opponents at the same time.

A third party group of creatures attack both sides

A large group of creatures attack both the player characters and their opponents at the same time.

A third party group of NPC's attack both sides

A large group of characters attack both the player characters and their opponents at the same time.

A local group interferes in any encounter

A group of locals are going to interfere in this encounter.

Local Flora and Fauna helps locals

The locals in this environment have knowledge of its flora, which will aid them in any encounters with the

player characters.

Local Flora and Fauna help creatures

In this encounter, the environmental flora benefits the creatures in the area.

Local Flora and Fauna helps monsters

In this encounter, the environmental flora benefits the monsters in the area.

Local Flora and Fauna helps Player Characters

In this encounter, the environmental flora benefits the player characters in the area.

Local Flora and Fauna helps opponent

In this encounter, the environmental flora benefits the opponents in the area.

A hazard interferes in the encounter

The area is full of precarious landscape hazards like; a rope bridge spanning a gorge, a cliff face blocking an escape, an old building about to collapse or a conflict on a sinking ship.

Ruins help or hinder in this encounter

The area is full of old buildings and ruins. They can be used for a tactical advantage to the first group who occupy them.

The weather severely effects this encounter

There is a storm raging and an encounter occurs during it. It has a major effect on the encounter, either to help or hinder the player characters.