

# The Big Chapter Of Examples

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

So let's get to it!

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

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

## A COMPLETE ADVENTURE OUTLINE

### Aboard The Cavalier

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

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

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

With all of their background, she could populate Plotline and

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

#### Characters List

1-4

*Captain Reegan*

5-8

*Science Officer Rin*

9-12

*Major Jarella*

13-16

*Cavalier*

MOST LOGICAL CHARACTER

17-20

NEW CHARACTER

21-24

NEW CHARACTER

25-28

NEW CHARACTER

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

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

## Themes

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

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

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

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

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

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

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

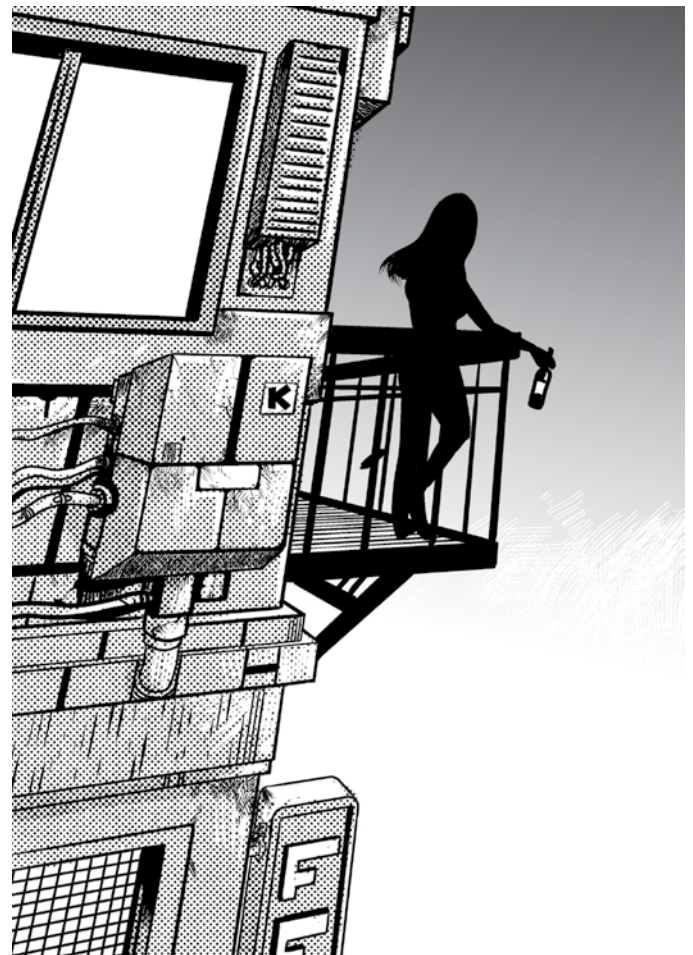
Jill adds "Captain Rill" to the Characters List and continues to the next Plot Point.

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

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

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

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





## THE BIG CHAPTER OF EXAMPLES

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

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

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

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

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

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

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

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

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

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

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

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

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

Her Lists look like this now:

### Characters List

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

### Plotlines List

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

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

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

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

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

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

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

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

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

TURNING POINT	2	PLOTLINE	<input type="checkbox"/> New Plotline <input checked="" type="checkbox"/> Development <input type="checkbox"/> Conclusion	Escape from Rill
PLOT POINTS				CHARACTERS INVOKED
1	Do it or else			Rin
2	It is your duty			Jarella
3	A crucial life support system begins to fail			
4	None			
5	None			
Notes				

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

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

Her Lists look like this:

### Characters List

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



## Plotlines List

1-4 *Escape from Captain Rill*5-8 *Escape from Captain Rill*

9-12 CHOOSE MOST LOGICAL PLOTLINE

13-16 CHOOSE MOST LOGICAL PLOTLINE

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

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

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

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

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

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

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

Plot Point 3 is “None” again.

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

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

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

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

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

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

### Plotlines List

- 1-4 *Escape from Captain Rill*
- 5-8 *Escape from Captain Rill*
- 9-12 *Escape from Captain Rill*
- 13-16 CHOOSE MOST LOGICAL PLOTLINE

### Characters List

- 1-4 *Captain Reegan*
- 5-8 *Science Officer Rin*
- 9-12 *Major Jarella*
- 13-16 *Cavalier* MOST LOGICAL CHARACTER
- 17-20 *Captain Rill*
- 21-24 *Reegan* CHARACTER
- 25-28 *Jarella* CHARACTER
- 29-32 *Skeev* MOST LOGICAL CHARACTER
- 33-36 *Rin* CHARACTER
- 37-40 *Jarella* CHARACTER
- 41-44 *Grissom* CHARACTER
- 45-48 *Rin* CHOOSE MOST LOGICAL CHARACTER
- 49-52 *Cavalier* CHARACTER
- 53-56 *Rill* CHOOSE MOST LOGICAL CHARACTER
- 57-60 CHOOSE MOST LOGICAL CHARACTER

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

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

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

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

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

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

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

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

Jill adds Armitage to the Characters List and continues.

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

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

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



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

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

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

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

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

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

### Plotlines List

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

### Characters List

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Jill decides to make an encounter in Armitage where at least

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

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

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

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

Plotlines List	
1-4	<i>Escape from Captain Rill</i>
5-8	<i>Escape from Captain Rill</i>
9-12	<i>Escape from Captain Rill</i>
13-16	<i>Stay safe at Armitage</i>
17-20	CHOOSE MOST LOGICAL PLOTLINE
21-24	NEW PLOTLINE
25-28	



## Characters List

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

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

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

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

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

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

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

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

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

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

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

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

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

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

TURNING POINT	6	Plotline	<input type="checkbox"/> New Plotline <input checked="" type="checkbox"/> Development <input type="checkbox"/> Conclusion	Stay safe at Armitage
PLOT POINTS		CHARACTERS INVOKED		
1	Disarmed	Cavalier		
2	Conclusion			
3	Defend or not to defend	Rin / Rill		
4	A problem returns			
5	Something exotic			
Notes				

Plotlines List	
1-4	Escape from Captain Rill
5-8	Escape from Captain Rill
9-12	Escape from Captain Rill
13-16	Stay safe at Armitage
17-20	Stay safe at Armitage
21-24	
25-28	

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

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

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



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

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

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

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

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

Plot Point 4 is “None”.

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

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

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

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

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

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

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

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

## AN ADVENTURE SEED

### Hysteria At Stillwater

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

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