DayTrippers

A Surreal Science Fiction Reality-Hopping RPG

GameMasters Guide

by Tod Foley

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A SURREAL SCIENCE FICTION REALITY-HOPPING RPG

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"I'm DayTripping," I thought. "This can't be real…" Floating in a Dali-inspired reconstruction of a Gernsback universe, surrounded by images arising from my own subconscious, I glanced around rapidly at a cast of colorful characters. All the Egyptian gods were there, thousands of miles tall. My brother, somehow back at home but also here, laughing at my career choices, swigged a dark ale and dispersed into tachyons while Chaz the pilot suddenly began to sprout flowers without comment, and a giant baby head floated in space, mouth agape, tiny spaceships drifting in and out of its yawning orifice.

"Analog of the Anagram!" said a voice which might have been mine. "Analgesic of the Altitude!" I tried to remember exactly who "I" was. "Assignment of the Alternative!" the voice went on, now sounding like the GM but also my brother. Why did my brother keep showing up? "B!" the voice suddenly shouted, and then continued: "Blasphemer of the Bizarre!"

Reality had diverged for me before, I probably failed a PSYCHE roll, and my brother really can be a jerk sometimes, so the GM had that part right, which made me wonder out loud something about bleeding. That's when I looked down and realized I was bleeding. Somewhere to my right Chaz was tumbling into the mouth of a gigantic fish which had suddenly emerged from the sand, which had itself suddenly emerged from the air. No, wait, he wasn't tumbling anywhere. He was just sitting there beside me with a frightened expression on his face. The crotch of my automated survival suit was warm and wet.

"Work the waldos!" Chaz shouted, pointing out the viewport. "She's right there!" Following his finger I noticed for the first time the splayed form of Scilla Sardacian, the world's biggest stalknet celebrity, slowly pinwheeling in space, her face locked in a nightmare of her own. I shoved my arms into the waldos and called for Chaz to maneuver closer. There'd be a huge bonus if we could get her back to Home-Earth with her mind intact. We were gonna be famous.

Table of Contents

Introduction

Running DayTrippers demands your full attention as a GM, because it is as much a Surrealist Toolkit as a Game System. Like any roleplaying game, it provides mechanical means of character generation, content generation and conflict resolution using its own set of scales and tables, etc. And like any surrealist toolkit, it provides you with just enough structure and randomness to extemporaneously create lots of unique little worlds and mind-blowing adventures.

While running DayTrippers you'll fuse with the system, weaving subconscious material together with random creative accidents to generate sensational stories of surreal sci-fi.

WHAT IS SURREALISM

The word "surreal" is used in two ways. The first is classical and technical, the other is subjective and common. To understand the difference, it's useful to make a distinction between the words "Surrealism" and "Surrealistic".

Surrealism is a radical artistic philosophy with a continually-developing body of technique for the production of unconscious meaning; in this sense, the word "surreal" describes works which utilize unconscious elements as they arise, or else in some arranged fashion. The word **Surrealistic**, on the other hand, can be used to describe anything "weird" - from the nonsensical or ridiculous to the uncanny or symbolic - usually involving the juxtaposition of elements that aren't usually seen together. *DayTrippers* partakes of *both* these meanings, and your campaign will be your own personal mix of the "weird" and the truly "surreal".

"Weirdness" is not hard to define: we know it the moment we see it. Surrealism, on the other hand, may require a little more unpacking.

You see, strange and jarring as their writings and images might have been, the original Surrealists - including André Brenton, Marcel Duchamp, Max Ernst, René Magritte, Roberta Matta, Man Ray and Salvadore Dali, among many others - were not simply being weird for the sake of being weird (except perhaps for Dali). There was a method to their madness. They were fueled by a critique of modern capitalist society and its rigid sense of "order" and "reason", which they blamed for the struggle of the lower classes and the incalculable misery of the first World War. They opposed this rigid logical dynamic with a Hegelian Dialectic of uncanny or nonsensical structures and ambiguous statements, and explored techniques by which they aimed to create work that was "BEYOND real" (*SUR-real*). The path they chose was that of the subconscious mind.

The big Sky-man that makes the moons.
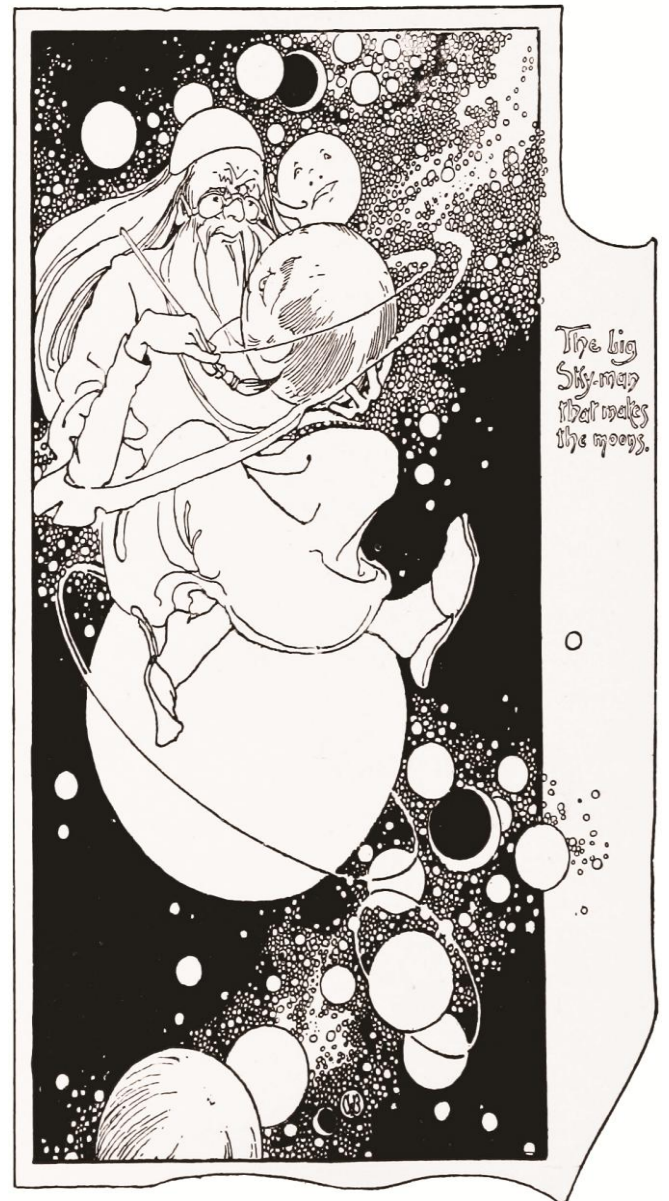
Inspired by the recently-published work of Sigmund Freud on the nature of the subconscious and the psychological interpretation of dreams, the Surrealists wanted to directly access the ephemeral contents of the subconscious mind in the creation of their work. To this end, they devised a wide variety of literary and artistic techniques involving stochastic strategies and chaotic contrivances designed to jam or bypass normal waking consciousness. Although they differed in opinion on whether that work should or shouldn't be subjected to any editing or re-arrangement once laid down, they shared the belief that art created by the use of these techniques could reach "beyond consensus reality" into the realm of pure concept. Such art would be free from the limitations of logic, reason and pragmatism, and immune to the forces of self-censorship, social entropy, and moral judgment. Such work could change the world, and create a whole new world to take its place.

SURREAL SCIENCE FICTION

Drawn broadly, the category of "surreal science fiction" includes two main classes of stories. One encompasses the first popular science fiction shorts, appearing in pulp magazines such as *Amazing Stories* and *Astounding Stories* (later to become *Analog Science Fact & Fiction*), and the other begins with the "new wave" literature of the 1960s and '70s which resulted in the "postmodern" class of science fiction we know today.

The postmodern corpus includes not only written fiction but also graphic novels, films, television and videogames, and often bleeds over into the school of "magical realism". These works tend to be highly conscious of the surrealistic elements and themes they employ, and with great effect.

The pulp corpus was often just as surrealistic as the modern one, but less consciously so. The writers of early science fiction employed "the bizarre" less as an artistic style and more as a literary tool for creating or enhancing feelings of displacement and "other-ness".

" Whether it's displacement in space, displacement in time, displacement in social condition or displacement to an alien being, the idea of displacement creates the possibility of perspective." – Eric S. Rabkin

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Stanley G. Weinbaum is considered the first science fiction author to create aliens who were *deliberately incomprehensible,* his reasoning being that it isn't very "alien" if humans can easily understand it. But as postmodernism would show, no line can be drawn between the incomprehensible and the subjectively symbolic: any strongly subjective reality, juxtaposed on an objective reality, may result in a type of s*ur-reality*.

Writing professor and sci-fi scholar Eric S. Rabkin put it this way: "Dramatic displacement is characteristic of all science fiction. Whether it's displacement in space, or displacement in time, displacement in social condition or displacement to an alien being, the idea of displacement creates the possibility of perspective, it creates the possibility of irony, it creates a way of changing the world radically. It comes from the fantastic, and yet in science fiction we make that fantastic plausible."

In surreal science fiction, the plausible displacement of *logic, reason,* and *reality itself* becomes part of the terrain being explored. From the Martian landscapes of Stanley Weinbaum and the galactic explorations of Jack Vance to the extradimensional mindscapes of Moebius and the juxtaposed realities of Philip K. Dick, that strange feeling of cognitive displacement is key to both classes of surreal sci-fi.

SURREALISM IN GAMES

Surrealist techniques were often presented in game form and literally played as games, from the seminal Surrealist parlor game "Exquisite Corpses" to Jeff Noon's elaborate narrative-filtering system, "Cobralingus".

There is nothing pejorative about the Surrealists' use of the word "game" to describe their activities. Indeed, these games were something they took very seriously.

Author and art historian Mel Gooding wrote: "Surrealist games and procedures are intended to free words and images from the constraints of rational and discursive order, substituting chance and indeterminacy for premeditation and deliberation."

Roleplaying games and storygames also have a long and well-standing regard for indeterminacy in the form of "oracles" – encounter tables, trait tables, character development systems, brainstorming charts, plot resolution mechanics, etc. – which in effect are nothing more than suggestive guides for creative extrapolation, similar to many of the Surrealists' techniques for random sampling. The results generated by these oracles are often so strange that they seem to have been deliberately concocted with a surrealistic sensibility in mind.

It seems certain that the early Surrealists would be delighted by the output of today's random online story generators (and the more bizarre the output was, the more delighted they'd be, without a doubt). For them, all unconscious content was potentially oracular.

"Art can neither be praised nor blamed for holding up a mirror to the reality, or dream world, of an age. If this reality is chaotic, spectral and unreal, its reflection will be chaotic, spectral and unreal." – Peter Thoene

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As Gooding concluded: "In one particular and important respect Surrealist play is more like a kind of provocative magic. This is in its irrepressible propensity to the *transformation* of objects, behaviors and ideas."

Clearly, we can draw a pretty straight line from Surrealist Writing Games to randomized solo roleplaying (or GMing via dice and charts alone). Dice-rolling on random oracle tables can generate some strange images indeed. But if we're trying to create an experience with a satisfying story arc to it, that randomness - the strangeness of the image - can only get us halfway there. The slack must be taken up with *Meaning*, and the best Meaning comes from the *Players*. That's why we're going to ask them lots of questions, give them plenty of stuff to project on, and utilize a variety of techniques to elicit content from their subconscious minds.

Let's get this straight right away: You're doing your Art here, with a capital "A". Your Art involves fusing with a mechanical system in order to produce a storylike experience for humans. Your Art has a Technique: the rules of the system itself. Your Art also has a Method: the creation of Meaning. You increase the power and value of the emerging story by…

(1) Seeding it with images and situations which invite projection,

(2) Encouraging and nurturing projections as they arise,

(3) Reincorporating the Meaning found in these projections back into the ongoing fiction.

Your Art demands not only creativity but insight, fortitude, resourcefulness and compassion, in addition to general knowledge and storytelling skills. It's as much about performance as it is about information and planning.

Don't let the word "performance" scare you. It's not about acting (unless you want it to be). Performance means knowing your system, managing lots of little details, presenting an evocative setting and reincorporating important elements into the emerging storyline. In realtime. While walking backwards.

The word "Art" includes both Method and Technique; it refers to both Fiction and Mechanics. This is not an either-or thing, it's more like a hermaphroditic thing. The system provides the mechanical part; you keep the fiction moving, and the Players will turn it into something no one could have predicted.

Much of the content in a DayTrippers adventure comes - directly or indirectly - from the Players. But your job is very different than the Players' job, because it involves managing everything the system wants to do but can't do by itself. The system has a Spirit, but it has no Consciousness. That's where you come in.

As the conscious half of this hermaphroditic cyborg, you bear responsibility for the aesthetic, thematic and psychological effects of everything you and the system do at the table. *Art Comes First*, as long as it's understood that the Art you're making is for *these people right here at the table with you.*

DayTrippers is designed to get you and your Players into some weird Stories, no doubt about that. But if you want your games to be deep, heavy, literary, philosophical, emotional or seriously trippy, you need to trust your Players, and they need to trust you. What happens in the fiction will all take place in the subjective intersection of your projected imaginations.

While running the game you are a *Cyber-GM:* a fusion of human and system, method and technique, working together to produce Art.

THE CYBER-GM

There are two sides to your relationship with the system. One is Mechanical and the other is Aesthetic.

The DayTrippers mechanics are deliberately simple. They are designed to stay out of the way while the collective imagination of the group propels the Story. For any type of Action, for any weird idea, there is a Stat that can be used to determine the base odds of success. Whenever a dramatic uncertainty arises in play - not just *any* uncertainty, but stuff of enough import to potentially affect the Story - you go into *Resolution Mode.* In this mode you're the "data inputter" who plugs values into the rules (stats, mods, etc), you're the "operator" who runs the "action resolution program" and interprets the results, and you're the "narrator" who communicates those results to the Players in evocative and suggestive ways. These duties must be exercised fairly and consistently. With practice they will become second-nature, like a musician melding with their instrument, or a pro driver with their car.

But you're also operating *aesthetically*, and the aesthetic concerns completely encompass the mechanical ones. The aesthetic side of the Cyber-GM is the *human* part, the one who knows that its purpose is Art, and its method is Meaning.

Because GMing is a social and interactive artform, not mere expressionism, we must understand Meaning as seen through the eyes of *the Players,* not ourselves. To put it another way: The *Meaning* of everything in the emerging story will be interpreted by the Players, not by you, so the better a job you do of portraying and reincorporating elements your Players find Meaningful, the more Meaning they will find in the resulting experience.

Remember: You're not just an output for rule determinations, you're a dedicated processor for *The Human Stuff:* meaningful symbolism, unconscious motivations (either on the character level or IRL, preferably both), and unseen connections between events in the gameworld and things the Players say. Even when opposing them, you're playing *with* them, not *against* them.

Your Players' goals are more important than your own; in fact you really shouldn't have any goals besides serving theirs. This means you should be ready to switch gears or jump rails if something you come up with isn't working for your Players, or if the Players begin pursuing different goals than those you had foreseen. This isn't bad news; this is *great* news. Adjust your elements, add something, drop something, go with the flow.

Trust your Players. Help them make their ideas real. Don't get precious over your story elements; they're reusable. Don't get offended. Your ego has nothing to do with this, and is not invited to the hermaphroditic union. Your purpose is Art, your Method is Meaning, the System is your Instrument, and the Stars are your Players. Let's talk about them.

THE PLAYERS' ART

The Players' Art is different than yours, and supported by yours.

The function of the *System* is to represent all contiguous or contingent effects of actions within the fictional world. The function of the *Cyber-GM* is to induce a meaningful experience for the Players by arranging characters, items, events and symbols in particular ways, optimized to generate satisfying stories via interaction. But the Players' Art is to *roleplay:* to engage challenges in the fiction by projecting consciousness into a character, bringing *subjective experience and self-determination* into the world, causing change to follow upon the effects of their actions. This causes *Stories* to emerge.

In DayTrippers, the playgroup works rather like a team of TV writers creating a soap opera, where it is common for each writer to be predominantly responsible for one particular character's storyline.

No need to second-guess these people; they are professionals and they know what they're doing.

Every TV series also has a "Show Runner" who acts mainly in service to continuity. This is often the person who "invented" the show and wrote the pilot episode. Likewise, every series has a "bible" (which is the TV industry word for a sourcebook). And finally, each show has a set of narrative structures they prefer to work with, for reasons of genre, airtime, etc. All of those jobs are yours, because another meaning of the word "cyber" is "guide".

But the Guide does not tell Adventurers where to go. The Guide, using knowledge of the terrain, simply facilitates in the task of getting the Adventurers to wherever *they* want to go. The PCs are the Protagonists here. This is *their* story, this story is about *them,* and *your* role is to support and enable them (which, in interactive storytelling, often means playing whatever opposes them). Each Player brings their own style and subconsciousness to the table. Your main creative concern is giving them awesome places and situations in which *to be themselves*, to find the emergent story *about themselves*.

While you do control most elements of the gameworld, the Players have more control over the *direction* of the story than you do. They're the ones who choose which prompts they'll respond to, and how. The story's point of view is *theirs*. The PC Sheet is a psychic osmotic membrane. The Player's Art breathes life into it, and through it, into the fictional world.

Sometimes a "GMly" idea will pop out of a Player's mouth. That's always a sign that they're invested, which is good, but at a higher level than their character's consciousness. You may decide to use their idea (tweaking it of course), but when it's suggested, simply nod your head thoughtfully, acknowledge that it's possible, and return to the fiction.
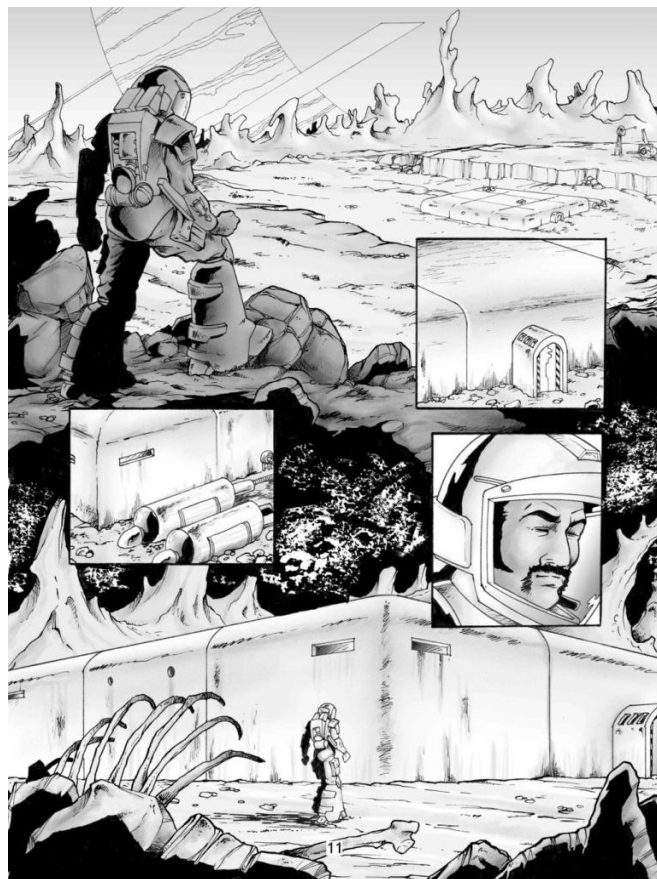
It's great when Players contribute this way, but you can't count on it happening. The Player who thinks at the GM level is probably popping out of character to do it, which means the fiction is too weak or too strong. Adjust that.

The most important difference between Players and GMs is this: A good GM strives to keep their own ego out of the fiction by developing a habit of suppression. But a good Player projects their ego *into* the fiction, to become the consciousness of another person. For them, this is an act of *transformation.*

> "Good GMship is underlying the storytelling work to create evocative, fully sensual environments, but letting the players drive. The storyguide's role is to sort of walk backwards in front of the players, looking back at them and tossing back to them what they've tossed out, all while being comfortable enough with the mechanics and setting to walk through it backwards."
> – Meguey Baker

PLAYER-BASED MEANING

Player-Based Meaning of a truly deep sort can't be forged in prep, unless you know your Players intimately. But it's not difficult to get the ball rolling. Thanks to movies and television, there are literally hundreds of common Character Types and Tropes that we all understand, and you can get a good glimpse of what your Players are looking for by asking them what actors or fictional characters their own characters are modeled on, and what films or shows they have in their minds right now. After priming the pump this way, a couple questions about their character's recent past and you should have a pretty clear idea of what's motivating them right now.

For light games of archetypal adventure, or for Players you don't know personally, that's really all you need.

PROGRESSIVE CHARACTER GENERATION

But you won't stop there. In books and movies, it's actually quite rare to know the entire history of a character before the plot begins. In fact, in many books and movies, the only backstory you ever get occurs in flashbacks, after you're familiar with the character on a more pedestrian level. The *DayTrippers* campaign is fine with that.

A DayTrippers character begins the game in a fairly "generic" state. Sure, each PC is individuated by stats and skill choices, but the real *character* of the character is something we don't know yet. In many cases, not even their *Player* knows them yet, and that's fine! How well do you know the hero at the beginning of the book? Specific traits can come up at any time in play; no one is forced to create them until it feels appropriate to do so.

Likewise there's no requirement for Players to spend all their Character Points prior to the beginning of play; in fact it's smart to withhold a few and allow for Character Development to *progress* over the first few adventures.

This solves a perennial problem in roleplaying games: It's all well and good to have Players create the important aspects of their own characters' pasts – perhaps even neighboring details, like mentors, family and associated characters – but it's entirely another thing to put them on the spot before play, forcing them to marry themselves to a character concept they haven't even spent any quality time with yet.

We'll get to know this character in their present-day context, from the outside in, the same way we get to know real people. We'll learn more about their past as it is revealed to us.

As the game progresses, ask about "mundane" details, helping Players to imagine their morning routine, walking through their house, hanging with their friends, firing up the SlipShip's engines, etc. Be descriptive and suggestive. Ask what their stuff looks like. Ask what they look like, when they catch themselves reflected in a shop window. Ask what they keep in their bunk onboard, or what mementos they keep in a secret place. Players will soon grow accustomed to describing the parts of the world their characters are familiar with.

Every time you do this, you're helping the Player build "memories" of the fictional world, just like a method actor rehearsing for a role. To the subconscious, a memory is a memory – they're equally accessible, whether real or imagined, as long as they're connected to other memories. As these memories grow stronger and more detailed, it becomes easier for the Player to enter deeply into the character and identify with their character's world. This will soon lead to ideas for "LifeShaping" events.

LifeShapers can be used to help a solve a problem within the game, or explain a sudden flash of insight.

LIFESHAPING EVENTS

LifeShaping events can be introduced in Character Development Scenes or at any other time during play, including downtime (between sessions).

There are eight types of LifeShapers. Each type is denoted by its initial letter:

B = BELIEF (what the PC believes)
C = CONCEPT (what ideas the PC has)
D = DUTY (what the PC is obliged to do)
G = GOAL (what the PC wants to do)
H = HISTORY (what the PC has learned in life)
M = MISSION (what the PC's orders are)
P = PROBLEM (stuff the PC has issues with)
R = RELATIONSHIP (people the PC interacts with)
T = THING (the PC's most personal possessions)

LifeShaping events in the PC's past provide "hooks" that you can use to create character-specific plot elements, and they give the Player a solid basis for building character motivation.

Once created, LifeShapers can sometimes be used to help a character solve a problem within the game, or to explain a sudden flash of insight.

If the Player can explain exactly why a particular LifeShaper might give them an advantage on a roll, give them an extra die. This is called a "Lifeshaping Die" (for obvious reasons).

Note that the PC Sheet only has twelve slots for Lifeshapers. They're a limited resource, so encourage Players to choose them wisely. It is possible to *remove* a LifeShaping event, but for that to happen, a Player should be able to demonstrate that it is no longer pertinent to the character. In other words, there would have to be a scene where they give up on their vow, break off their relationship, forsake their father, or say "screw it" and let the red Barchetta rust in the shed.

CHARACTER DEVELOPMENT SCENES

In a game with Progressive Character Generation (see previous page), Players get to "wear" their characters for a while before determining a whole lot of details about their history, psychology or values. In the early days of a career these details are easier to slip in, because it's harder to make big changes to more well-known characters without damaging the sense of continuity. But it's not impossible. Keep in mind: People do change, and they often put away things from their past, never mentioning them until they become important again. Here's how it works in play:

Once per session, each Player may request a *Character Development Scene*. Some examples:

FLASHBACK SCENE – flashing back to an important lesson or pivotal moment in the PC's life

RELATIONSHIP SCENE – cutting away to show the PC in a relationship of some kind, either currently or in the past

TRAINING SCENE – revealing some aspect of the PC's training, ethics or skills

AH-HA SCENE – a sudden realization helps the character to understand whatever they're facing

VISION SCENE – a dream, vision or hallucination symbolizing or illuminating their current situation

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Once per session, each Player may request a Character Development Scene.

If the scene justifies the expenditure of Character Points or Experience Points in the purchase of a Stat Score, Skill Level or Fame, let the Player make that purchase now. This scene has become part of the character's past. Gear cannot be purchased this way, except on Home-Earth (provided it's available at all).

If the scene is logically linked to the present scenario and causes a problem to be solved or realization to be made, award that character one Experience Point.

If the scene takes on a problematic aspect for the character – a dependency, a weakness, an enemy or information that an adversary might use against them, for instance – award another experience point. This is a potentially valuable plot-hook, which can be used to complicate the character's life down the road.

We'll get to know this character from the outside in, the same way we get to know real people.

PSYCHIC CONTENT

A deeper class of Player-based Meaning can be "drawn out" by paying close attention to emotionally-charged words, responses and ideas coming from the Players themselves. These signals are part of the phenomenon known as "Bleed" (in which the character and the Player begin to "bleed" into each other, like ink through paper). It means "things are getting real".

Bleed can move in either direction. Character-to-Player bleed is called *Bleed-Out*. For example: your character gets scared, so you begin to find yourself feeling scared. Player-to-character bleed, predictably, is called *Bleed-In*. For example: I'm feeling angry today, so my character is getting into a lot of arguments.

Bleed-Out is stronger and more frequent when there's a high degree of identification with the character, and when the Player is in a deep state of immersion. It both affects and is affected by the Player's subjective experience of the game, which includes such factors as performance and atmosphere, and therefore you can modulate it up and down. Practice that.

Bleed-In tends to be held in less regard, as it may actually indicate a *failure* or *unwillingness* to immerse, and often has more to do with "acting out" than roleplaying. But not always.

DayTrippers appreciates both types of Bleed, actually, as long as you can handle them at your table. The mind is a rich and chaotic cornucopia, dig in. But there's one type of Bleed-In you should actively encourage: that's what we call *Psychic Content:* emotionally charged creative input. One place it's particularly likely to be found is in a character's *LifeShaping Events*.

Remember that earlier bit about the PC Sheet being a "psychic osmotic membrane"? Here's what that means: While the session is on, the Player feels that the actions they portray are not really their own, and therefore they're "off the hook" for whatever transpires. The oft-heard refrain is "It wasn't me, it was *my character* acting like that!" But we all know that's not really true. The character doesn't actually exist, after all. It's just an illusion that allows the Player to project through it. All those things the character said? They came from only one place, and that's the Player's head. By saying anything – out of all the other possible things they might have chosen to say – the Player is still telling you something about who they are.

So when you ask a Player how their character feels about something and instead of a generic and logical response ("He's just doing his job") you get a very specific or emotional response ("That bastard thinks he's better than me!"), there's a good chance you're looking at Psychic Content. Something about this situation has sparked an emotional association in the Player's mind. It may come from a movie or TV show, it may be a replay of a situation the Player happens to get a kick out of, or it may even be motivated by something in the Player's real life.

Player-Based Meaning can be drawn out by paying attention to emotionally-charged words, responses and ideas coming from the Players themselves. These are part of the phenomenon known as "Bleed".

Anything in the world might potentially cause Bleed. Whether positive or negative, cheerful or fearful, it was chosen because it has some sort of psychological charge to it. Take note of it, especially if you see a pattern repeating. The Player is giving you something you can address more deeply in other ways, something to which they'll respond with feeling.

This material can be tied back into the emerging story again, by repeating it, by extending it, or by symbolizing it. In this way it becomes a *motif*, which leads to more personally meaningful events both in the short term (current story) and the long-term (the campaign and the character's life).

You don't need to do it immediately. Reincorporation can be best after a period of stewing. The basic idea here is that Bleed is enhanced whenever you make direct connections between a Player's Psychic Content and the PCs' story, transforming or symbolizing these Player-sourced elements and injecting them back into the game in dramatic ways, at opportune moments.

To obtain Psychic Content, prompt and question your Players a lot. Engage in NPC dialog a lot. Address them by their character names and ask what's going on their heads. Encourage their projection and see where it goes. Mirror their own energies back at them. Inject something random and ask what they think it means. Ask questions that require value judgments. Ask why they suppose something is happening, or what it means that something happened. Get their opinions on something, even if there is no "right answer", and offer none of your own.

Players may signal their own Psychic Content in various ways. The initial signs are the same as any other form of immersion: they will be highly engaged, paying close attention to what's going on, and possibly leaning forward in their chairs. They may speak quickly and provide gratuitous details. They may speak in a raised or urgent tone of voice.

As their levels of immersion get deeper they may exhibit enthusiasm, fear, and other emotions, as well as facial expressions, which more closely convey the *character's* (fictional) emotions. They will ask more detailed questions, have more observant ideas and give more meaningful answers. They may gesticulate, or manipulate physical objects as props, as they get deeper into their roles. Match their energy with your own.

The PC Sheet is a psychic osmotic membrane.

When things get really deep the mood often shifts, becoming more serious and considered.

Whenever Psychic Content suddenly changes in intensity or frequency, try to identify exactly what caused that change. Think about the characters, the situation and the emotions involved in the current scene. Note things down.

When a Player begins speaking in their character's own voice or reacting with real emotion to NPC dialog, again, identify the circumstances. Write a note to remind yourself. Try to identify the cause in just a few words.

When conveying Psychic Content about something that affects them deeply, most Players will get more serious and descriptive, making more efforts to ensure they're being understood clearly. They may speak particularly hesitantly, softly, or obscurely. There is often a sense of irony, bitterness or sarcasm. These are all common indicators that the fictional issue is resonating with a personal one. Take these moments seriously.

Other ways to identify deep Psychic Content differ from person to person. Some may make comparative statements, likening their character's current situation to something from their own real life, or to a scene from another medium that had a memorable effect on them. Some may laugh nervously, or become suddenly shy. Some may give in to the mood and atmosphere by using poetic or flowery language.

The release of deep Psychic Content is often preceded by a pause. This is because whatever just happened in the game caused a whole stream of thoughts to arise, and it took a moment to process it before reacting. Give them time. Whatever's coming up is important. It deserves attention, seriousness, and artistic rendering.

As the game continues, begin to feed this Psychic Content back to the Players in new guises, new situations. Attach it to different story elements and re-introduce it. Again, you don't need to do this immediately. Take your time and work across sessions, if you feel like it. Pay attention to what works.

Once Psychic Content has been attached to a story element it becomes a "Bleed Hook". A Bleed Hook gives you a handle on some ephemeral detail which is likely to bring about a deep response and a feeling of *Meaning* when re-introduced.

Some of the Psychic Content obtained will make no sense to you. That's okay. It's still valid, and you can still use it. Surrealism is about bypassing the filters of the conscious mind. As the original Surrealists found out, it doesn't have to "make sense" objectively in order to be striking subjectively, or in order to be true.

How Play Proceeds

Like any other RPG, a game of DayTrippers proceeds by people taking turns talking. Usually this talking is initiated by you, the GM. You'll start by setting the scene, providing a description of the location and situation surrounding the PCs, including any characters, items and events of notice. Whenever there's any dialog to be spoken by NPCs, you speak it. Once you've set the scene, ask the Players what they want to do. Address them by their character names. When they move, go with them.

Encourage Players to move the story forward with full authorial agency. This story is about *them*, after all. As they describe their character's actions, you respond by describing what's going on in the world around them, like a giant 360-degree mirror, giving them more stuff to incorporate and respond to.

Go around the table. Make sure everyone gets a chance to speak who wants to. Ask questions, add details and look for Psychic Content. If there's any confusion about the order of things, make a ruling based on the time each action takes. If it's very close, call for GRACE rolls.

Give your Players plenty of details to project upon, ask lots of questions, and listen to their answers.

When a direct question is asked of you, answer to the best of your ability, starting from your notes and improvising as needed. Consider what the PC is able to perceive (e.g., they can't see an enemy around a corner, but they might be able to hear it, etc). Consider *why* the Player is asking you this question, and what that implies about where they want the Story to go.

Continue around the table like this, narrating and speaking in turns until a resolution of some kind is required (an action requiring a dice roll, or the triggering of some event such as a trap, weather, etc). At this point the Player's agency halts temporarily, and the Cyber-GM goes into *Resolution Mode*.

Everyone declares their actions, everyone rolls dice and you adjudicate what happens as the result, starting a new Frame whenever necessary. Tick off any energy spent or hits suffered each Frame, and make sure the Players do the same. Keep an eye on any ticking clocks in the background as gametime passes. If play begins lagging, you can compress time to cut ahead, or say something to remind the Players that time is passing (e.g.: "Nothing's spotted you... *yet.*")

Note that many actions don't need rolls, or even detailed descriptions. After all, it's not exciting to watch a skilled mechanic fix a fuel pump, unless there happens to be something threatening their life while they're doing it. Most days, it's just a matter of time before the pump gets fixed. So tell the Player how much time it took, and let that be that. If one Player gets ahead of the others in gametime, find a good moment to pause that character and cut back to the others.

As they describe their character's actions you respond by describing what's going on in the world around them, giving them more stuff to respond to.

As long as there's no dramatic stake hinging on the question of whether or not they can do something, Players may narrate any actions for their characters that don't break the laws of physics or logic. (Of course the laws of physics and logic are different in Dream Worlds, as we shall soon see.)

Dialog may be handled "in character" or simply summarized (e.g. "I point out that he's mistaken and explain what the captain really said.") This sort of conversation may go on for some time. Keep it interesting, consider your NPC's goals and motives, give your Players plenty of details to project upon, ask lots of questions, both in character and out, and listen to their answers. In particular, ask them how they feel.

When it's clear that a scene has played out, end it (you may even literally say 'end scene!') and move on to the next one. Always begin a scene by describing the surrounding situation.

Let's look at an entire session, breaking it down to its parts.

PRE-SESSION: DOWNTIME

The first official business of every session is to catch everyone up to the campaign date, and find out what they've been doing with their downtime since the last adventure. You don't need to be super-precise about this, but it's good to let the Players spend their XP and Fortune freely. This gets them into the gameworld, keeps them hungry, and often gives you more content you can use. In particular, remember to catch everybody up on Fame and Debt payments.

If the Players decide they want to spend a longer amount of time in downtime, go ahead and let them. It's often necessary for the characters to stop DayTripping for a while in order to beef up on some Skill they're studying, or to complete an invention or document they're working on. If their downtime exceeds 30 days, roll on the *Downtime Events Table*.

Downtime is a great chance to do character development. Changing relationships, skill development or psychological changes; all can be represented very well in a montage-like sequence of collapsed time. Ask the Players if they want to do any *Character Development Scenes* or add any LifeShapers.

If an appreciable chunk of time has passed since the last story ended, assume that at least that much time has passed in the gameworld. Ask everyone "So, what have you been doing for the past X weeks?" As usual, respond by describing what has been happening in the world around them while that time was passing. Then ask "What's next?" This is great way to get everyone "thinking in character" before the adventure begins.

IN-SESSION: SCENE BY SCENE

While running a session, you'll want to pay attention to both the content and the tension in the emerging Story. You'll typically go through a series of steps for each scene or set, looping through them in the following order:
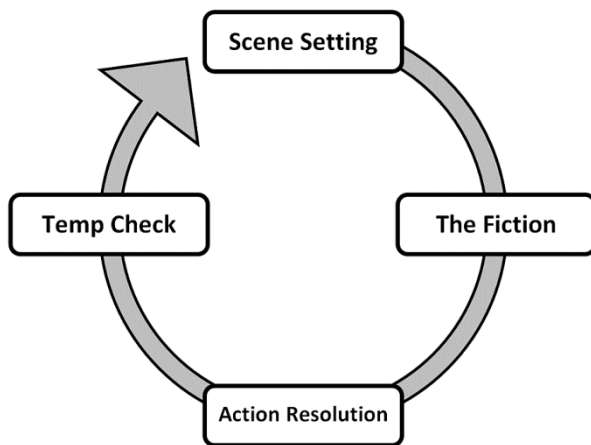
SCENE SETTING

Each time PCs enter a new Location, or when some downtime has passed, you start the ball rolling by setting the scene. This means describing the surroundings and the observable states of other characters in that Location, making sure to give the PCs as much useful detail as you can, to facilitate their decisions into actions.

THE FICTION

The Players may be ready to take action right away, in which case you can jump straight to that step. But often there will be questions that need answering before actions can be taken. These questions might be asked in character or out of character. They might involve entire conversations. This is the step where most of the "roleplaying" occurs.

Again, your job is to provide that "360-degree mirror" making sure the Players have enough information to move forward. In this step, answer whatever questions they have about their situation, providing all details that are discernible to them (or requiring rolls to determine whether or not they are). Answers might be provided by NPCs speaking in character, or not.

You may also ask questions of them – *where exactly are you standing, what is the expression on your face, what's your intention right now, how do you feel about this,* etc. – or engage in more NPC dialog to clarify what's going on in the fiction.

Sometimes Players will have ideas that you didn't, and you should try to incorporate those ideas. There's often Psychic Content in there, and it can spur your own improvisation.

Once you feel your description is complete, or if an immediate response is required by something happening in the fiction, ask the Players that all-important question: "*What do you do?*"

ACTION RESOLUTION

The PCs will eventually try to do something that requires a die roll to determine success before they can proceed. This is when you go into *Resolution Mode*. Grab the dice, make a ruling about what Stat or Skill needs to be used, and perform the Action Resolution procedure. If you're in combat or some other complex situation, you might need to loop through this step for a number of Frames (see *Frames*, p.13). Sometimes the completion of an Action effectively ends the scene. Sometimes it just drops you back to the fiction.

If the Players don't have any Actions to declare, that's fine too. It might be that their only action right now is to "leave this scene". If so, wrap it up and move on. Don't tarry where there's no narrative to pursue. When a scene is tactically resolved and the Players have nothing more to add, end it.

TEMP CHECK

When a scene comes to an end it's often a good moment to get a temperature check on the Players, to find out how they're feeling and what's going on in their characters' minds. You don't have to do this after *every* scene – and you certainly shouldn't break anyone's immersion to do it – but you should try to do it several times per session, especially after particularly heavy or pivotal scenes. This gives you a chance to modulate the tension, letting the Players feel anxiety or relief; whichever best fits their current situation. Note down any Psychic Content this yields.

Take a moment here to check your own situation as well: Are any NPCs active? Note their positions and actions. Check the tension. Check the timeline. Then take a breath, find out what the PCs want to do next, and get ready to set the next scene.

THINGS TO KEEP AN EYE ON

Always be on the lookout for the following things:

- Psychic Content
- Energy & Hits
- XP Earned & Spent
- Vertical Tension (is it time to insert a Crisis?)
- The Clock and the Timeline

NPCS

Build your NPCs like secondary characters from movies or graphic novels; their motivations should be clear to you, and these motivations will usually be evident in their actions. Figure out an NPC's personal "angle" in the scene, and stay in that zone while you're portraying them.

Be true to your NPCs, and keep them simple. Endow them with a few physical and moral characteristics, and then let them live their own lives (or deaths). Allow the direction of the plot to emerge without personal interest in a particular outcome or NPC, except to challenge and highlight the PCs' capabilities and create a satisfying narrative arc.

CHARACTER DEVELOPMENT

Until your Players get accustomed to the procedure, you might want to remind them periodically that they can do one Character Development Scene each session, and they can add a LifeShaper to their PC Sheet at any time. Always be on the lookout for Psychic Content; listen for emotional responses.

AFTER-SESSION: DENOUEMENT & EXPERIENCE

The last scenes of any session, whenever possible, should take the PCs all the way back to their homes, or back to some other "normal" and safe location. Give them a moment to reflect on the experience they've just been through, and think a little about what's next for them. Go around the table and give everyone a final scene for denouement – or for cliffhangers.

Before packing it in for the night, total up all applicable Experience Points and award them to the Players. Some Players may wish to spend them right away, which is fine, although it's often a good idea to hang on to them and think about it a bit. They can always spend their new XP in the downtime before the next session.

AWARDING EXPERIENCE

XP may be awarded at any time during play, and subject to your ruling may be spent at any time. Increasing Stats or Skill Levels mid-session *is* possible, as long as PCs have the time to practice, study, train, etc. (Note that such time is *not* required for Progressive Character Generation using leftover CP.)

In a typical session, a PC might earn up to 10 or 20 XP. Here are the moments you need to remember:

FAILURE OR SUCCESS: Missing OR exceeding the target DL by more than 1 (after modifying your roll) is worth 1 XP. This represents learning a little bit about how to do something successfully, or learning from a failure.

VISITING A NEW SLIPNODE: Every Node visited is worth 1 XP. Grant this every time a PC visits a Node they've never seen before.

EACH RETURN TO HOME-EARTH: 1 XP.

NEAR-DEATH EXPERIENCE: 1 XP.

EACH LIFE SAVED: 1 XP (maximum 100 XP).

EACH ENEMY DEFEATED: 1 XP (maximum 100 XP).

EACH MAGUFFIN BROUGHT HOME: A Maguffin is worth an amount of XP equal to its Bonus.

CHARACTER DEVELOPMENT SCENE: 1 XP if a problem is solved or a major realization is made. 1 XP if the scene introduces a new Problem for the character.

ADDITIONAL XP: Any time a lesson has been learned, the plot has been significantly advanced, or a significant obstacle has been overcome by a PC's actions, grant 1 XP.

MAKING DECISIONS

DayTrippers sticks to the "Old School" in this sense: While Actions are flexible and Narratives are Player-driven, the core mechanics are tied to GM rulings, and every mission requires some preparation. The system wants to fuse with an "Auteur GM", and expects a lot of improvisation to occur.

The 24-hour limit of a DayTrip allows your campaign to take a shape similar to a heroic TV series, in which the recurring main characters (the PCs) travel to widely disparate worlds, have amazing adventures, and return home. Each episode of this show (i.e. each session) is short, unique, and self-contained... and *you're the show runner*. When you're unsure of something, you have four options. All of these are equally valid:

1. Make It Up. You're the human in this relationship, the rules can only take you so far. Make it up. Be dramatic but fair.

2. Rip It Off. Take something from a movie, book or TV show, but make it your own by tweaking it somehow. The tables in the *Tweak Generator* can help with this.

3. Ask the Players. You're not the only one who has great ideas. Ask the Players what they think. Sometimes they're exactly right. (Of course, more often they're *almost* right.)

4. Let The Dice Decide. Also known as the *Binary Tree Technique*. Think of a likely explanation (e.g., "Is it a man out in space with no spacesuit?") Roll a die. High means Yes. Low means No. Now think of the next question, getting more detailed every time you get a Yes, and less likely ("Is he riding a horse?") every time you get a No. Keep doing this until you know what you're talking about.
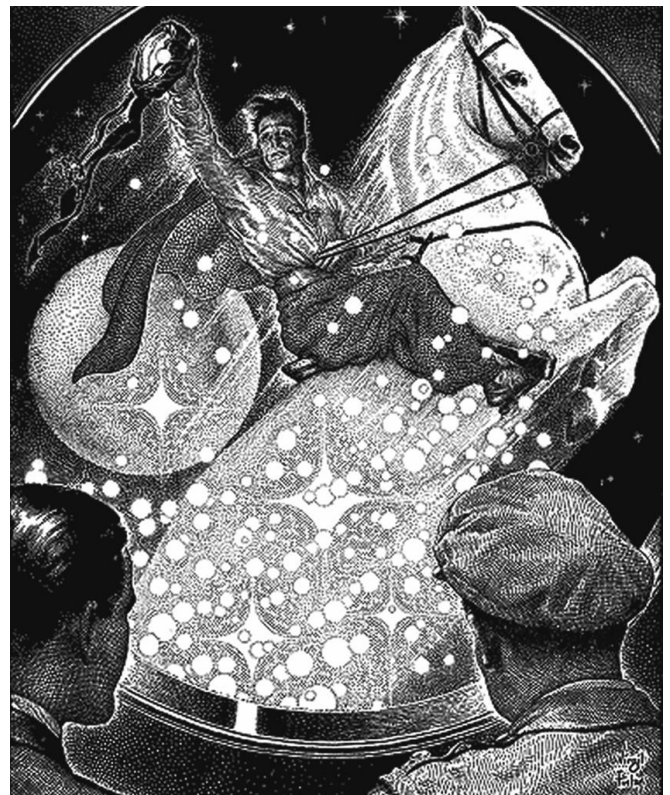
Action Resolution

Each Frame, all characters declare their Actions, then roll a number of dice equal to their Base Stat for that Action. Everyone takes their highest die. Any applicable Mods are then applied, and the Action Resolution Table is consulted.

For **UNOPPOSED ACTIONS**, there will be no Defensive Roll, only an Active Roll vs a DL (Difficulty Level) set by the GM.

For **OPPOSED ACTIONS**, there will be one Defensive Roll and one Active Roll. The Defensive Roll sets the DL for the Active Roll to beat.

DIFFICULTY LEVELS

When prepping adventures you may wish to consult the *Success Distribution Tables* below. These tables indicate the percentage chance of beating the DL for various Stat Scores and Bonuses. The shaded cells indicate optimally fair challenges. Remember that a task with a DL of 7 is effectively impossible for an unskilled human without equipment or help.

LIFESHAPING DICE

Sometimes, flashing back to a LifeShaping Event can spark a useful memory or inspire a surprising action. If a Player can demonstrate how one of their character's LifeShaping Events plays into the Action they're attempting (perhaps by inspiring them, focusing them, or driving them to carry it through), that Player receives 1 additional die to make the roll.

STANDARD MODS

At any time, the following Standard Mods may apply depending on the circumstances:

+ Bonuses for Skills and Items
+1 for superior position or advantageous condition
+1 if Character Development Scene provides insight
-1 if wounded for 2 hits or more
-1 for each Frame lost in a Dialog Action
-2 if attempting two Actions at once (applies to both)

COMBAT MODS

The following Mods apply in combat. Note that the same roll is used for active and defensive totals, but the Mods differ.

MODS FOR ACTIVE ROLLS:
+ Item Bonus

MODS FOR DEFENSIVE ROLLS:
+ Armor Bonus
+ Cover Bonus
+2 if Focused on *Defending*

COVER BONUS:
The Cover Bonus applies to anyone whose body is partially obstructed from their attacker's view, subject to GM's ruling…

Up to 1/3rd covered = +1
1/3 to 2/3 covered = +2
More than 2/3 covered = +3

SUCCESS DISTRIBUTION TABLES

DL	1d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	84	100	100	100	100	100	100
2 = easy	66	84	100	100	100	100	100
3 = challenging	50	66	84	100	100	100	100
4 = difficult	33	50	66	84	100	100	100
5 = hard	16	33	50	66	84	100	100
6 = very hard	0	16	33	50	66	84	100
7 = unlikely	0	0	16	33	50	66	84
8 = ridiculous	0	0	0	16	33	50	66
9 = absurd	0	0	0	0	16	33	50
10 = insane	0	0	0	0	0	16	33

DL	2d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	97	100	100	100	100	100	100
2 = easy	89	97	100	100	100	100	100
3 = challenging	75	89	97	100	100	100	100
4 = difficult	55	75	89	97	100	100	100
5 = hard	31	55	75	89	97	100	100
6 = very hard	0	31	55	75	89	97	100
7 = unlikely	0	0	31	55	75	89	97
8 = ridiculous	0	0	0	31	55	75	89
9 = absurd	0	0	0	0	31	55	75
10 = insane	0	0	0	0	0	31	55

DL	3d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	99	100	100	100	100	100	100
2 = easy	96	99	100	100	100	100	100
3 = challenging	87	96	99	100	100	100	100
4 = difficult	70	87	96	99	100	100	100
5 = hard	42	70	87	96	99	100	100
6 = very hard	0	42	70	87	96	99	100
7 = unlikely	0	0	42	70	87	96	99
8 = ridiculous	0	0	0	42	70	87	96
9 = absurd	0	0	0	0	42	70	87
10 = insane	0	0	0	0	0	42	100

DL	4d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	99	100	100	100	100	100	100
2 = easy	99	99	100	100	100	100	100
3 = challenging	94	99	99	100	100	100	100
4 = difficult	80	94	99	99	100	100	100
5 = hard	51	80	94	99	99	100	100
6 = very hard	0	51	80	94	99	99	100
7 = unlikely	0	0	51	80	94	99	99
8 = ridiculous	0	0	0	51	80	94	99
9 = absurd	0	0	0	0	51	80	94
10 = insane	0	0	0	0	0	51	80

DL	5d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	99	100	100	100	100	100	100
2 = easy	99	99	100	100	100	100	100
3 = challenging	97	99	99	100	100	100	100
4 = difficult	87	97	99	99	100	100	100
5 = hard	59	87	97	99	99	100	100
6 = very hard	0	59	87	97	99	99	100
7 = unlikely	0	0	59	87	97	99	99
8 = ridiculous	0	0	0	59	87	97	99
9 = absurd	0	0	0	0	59	87	97
10 = insane	0	0	0	0	0	59	87

DL	6d6	+1	+2	+3	+4	+5	+6
1 = no-brainer	99	100	100	100	100	100	100
2 = easy	99	99	100	100	100	100	100
3 = challenging	98	99	99	100	100	100	100
4 = difficult	91	98	99	99	100	100	100
5 = hard	66	91	98	99	99	100	100
6 = very hard	0	66	91	98	99	99	100
7 = unlikely	0	0	66	91	98	99	99
8 = ridiculous	0	0	0	66	91	98	99
9 = absurd	0	0	0	0	66	91	98
10 = insane	0	0	0	0	0	66	91

FRAMES AND PACING

A *Frame* is a short but flexible moment of narrative time; not a fixed measure. Some will run slower, some faster. A Frame is larger than a moment but smaller than a scene. When the action begins moving, start talking in terms of Frames.

In combat, each character focuses on either *Attacking*, *Defending*, or *Doing Something Else*, each Frame. Everyone rolls once, but their roll doesn't tell us the result of a particular swing or shot. Frames are bigger than that, and there's a lot more going on.

Their roll tells us *how awesome* the character is in this Frame. They might have fired one round or six while avoiding getting hit by two foes, but it's all one roll. Everything that might befall the character in this Frame comes down to that roll.

ACTION RESOLUTION

Rolls to Help go first, all other rolls are made simultaneously.

In any Opposed Action or Combat Frame, if the highest natural die was rolled by a Player (or in the case of a tie), the PCs will resolve their actions first. Otherwise the NPCs will resolve their actions first. If any question arises about order, compare total die rolls, then Skill Bonuses, then Stats.

Each active roll (total including Mods) is compared to its target *Difficulty Level*, and the table below is consulted to determine the result. Results with an asterisk (*) grant experience points.

DICE RESULT	FICTIONAL RESULT
MISS BY 2 OR MORE	**NO AND** (something negative) *
MISS BY 1	**NO BUT** (something positive)
HIT EXACTLY	**YES BUT** (something negative)
EXCEED BY 1	**YES** (nailed it precisely)
EXCEED BY 2 OR MORE	**YES AND** (something positive) *

INTERPRETING ACTION ROLLS

You interpret all NPC results and <u>negative</u> results.
Players interpret their own <u>positive</u> results.

YES & NO

Any result of "YES" indicates that the character succeeded in doing whatever were trying to do. Any "No" means they didn't.

ANDS & BUTS

Any result of "AND" or "BUT" indicates an additional hit, a tactical mishap, a stroke of luck, a gain or loss of advantage, damage to something worn or carried, a character running out of ammo, a character taking control of an object or situation, or whatever makes sense depending on the details of the fictional situation. See *Random Combat Mishaps*.

When a PC's resolution includes a positive ("NO BUT" or "YES AND"), summarize the action but let the Player finish the sentence. ("Ok you take a swing at him and NO, you don't connect, *BUT...*") If the Player's suggestion isn't completely obnoxious, go ahead and incorporate it. If it's over the top, try to accept the general *idea* of it, but soften it to a reasonable result (e.g. "No, his head doesn't explode. But he bangs his head on the bunk, and that gives you a +1 next Frame.")

DIALOG ACTIONS

Dialog Actions are *Opposed Actions*, usually involving *Rhetoric* or *CHARM* versus *BRAINS*. Here are some suggestions for interpreting ANDs and BUTs in Dialog Actions:

RESULT	DIALOG INTERPRETATION
NO AND	they get angry, they assume the worst, they blow your cover, they guess your secret, they slap your face, they believe you're lying, the stakes are raised
NO BUT	they seem to be warming up to you, they seem to be open to a bribe, they let slip some important information, they are starting to agree on some points
YES BUT	they require proof, assurance, collateral or graft, they alert someone of something, they will/won't join you, they still basically disagree with you
YES AND	they give you more than you expected, they join or support you, a happy accident happens, you really enjoy it

SIMPLE EXCHANGES

Simple "pass or fail" dialogs require just one Opposed Action.

COMPLEX EXCHANGES

If the conversation has multiple goals, and those goals can be named and listed – e.g. "*Prove there was (1) motive, (2) means and (3) opportunity*" – you should handle them as individual Frames in a Complex Exchange. Each Frame, both opponents in the dialog make clear what they're arguing or explaining. This could be a specific point or a general position. Once each character's argument or position is known, resolution is handled just like any other Opposed Action: the Defensive Roll sets the Difficulty Level of the task and the Active Roll tries to beat it.

"AND" or "BUT" results are interpreted for Complex Exchanges just as they are for Simple Exchanges. See the list above for some suggestions.

The difference is that in a Complex Exchange, early failures will undermine later attempts. The "loser" of each Frame loses footing in the ongoing argument, and this is reflected at the end of each Frame by giving the "losing" character a -1 modifier (cumulative) for the remainder of the exchange.

RUNNING COMBAT

Combat in DayTrippers tends to be quick and unpredictable. It emulates the kind of dramatic clashes and unforeseen twists and turns you expect to find in a graphic work of imaginative fiction, not in a gritty simulation of reality.

A quick glimpse at the Harm/Healing rules or the Action Resolution Table should be all it takes to understand that combat in *DayTrippers* is *not* a high-res simulation. It's a fast, flexible, story-oriented machine with a skittery engine and an elastic definition of what happens in a Frame. Keep it loose.

Each Frame can be seen as a panel in a comic book, or a panoramic shot capturing a dramatic moment from multiple angles. The action is declared, poised, dice are rolled and interpreted, and everyone is surprised and excited as the ink is added to the panel. It's an unpredictable Story, told in action-filled Frames.

PCs don't fail because they're bad at what they do (usually). Failure usually means that something unexpected happened.

For instance, there's no need to count small objects like bullets or batteries when you can handle such possibilities with an "AND" or a "BUT". Details like that will explain themselves.

Be dramatic. Encourage your Players to propose wild ideas.

Remember that we expect the PCs to be challenged – even pushed to the ropes and nearly beaten – but it is not your goal to outright kill them. That would be waaay too easy. Instead, use the fiction to raise the stakes and increase the tension, pushing the PCs into situations where they need to be awesome.

The Players are the stars. Give them a place to shine.

RANDOM COMBAT MISHAPS

The following table provides random mishaps (negative ANDS and BUTs) for NPC Attackers in combat. It can also be used for PCs, at the Player's option. Roll 2d6, adding 1 for every point of difference between the target DL and the roll total.

RESULT	COMBAT MISHAP
4-	Character drops something
5	Character breaks something
6	Weapon depleted or dulled
7	Character exposed or unguarded (-1)
8	Character loses position or advantage (-1)
9-10	Character falls (-2)
11	Character becomes stuck or stunned (-3)
12+	Character harms self (1 hit)

Negative Modifiers due to random combat mishaps (-1, -2, -3 as shown above) are applied to the next Frame of combat.

ACTIONS AS PSYCHIC CONTENT

The Actions proposed by a Player can tell you a lot about that Player's mind; their style, their priorities, their approaches to different problems, their image of themselves solving those problems, and more. Do they push hard on social interactions, mastering in rhetoric and diplomacy? Do they tackle things head-on, trying to be a bad-ass heroic figure? Are they leaning toward being a walking encyclopedia of knowledge or a resourceful fixer of stuff? Take note. They're telling you what types of scenes they want to see, what types of challenges they want to face, and what types of proficiencies they want to exhibit. Your task is to give them situations in which to face those challenges and exhibit those proficiencies; to be the unique characters they want to be.

Ask them to describe how it looks when they do the Action, and even what it feels like. Actions often include Psychic Content because they contain the Player's narrative desires, and they're easy to reuse because you can always wrap a situation up in different details and inject it into play later.

When a Player looks around in the fiction for something to use you should try to give them something, a feature or an item perhaps, but make its use dependent on a roll. You haven't solved the problem for them, but you've given them the potential to move the story forward by their own actions.

When a Player begins talking faster, that's a sign that they're highly immersed in the fiction, and imagining the scene with great drama and intensity. These are key moments because neurotransmitters are running high; synchronicity and dice magic are often at their peak at such times. Match the Player's energy and reflect it back to them. Talk faster yourself, speaking in short, active sentences. Stay alert: During such a peak of excitement, Actions suggested by the Player will tend to be bold and risky, and often contain facets of Psychic Content.

If a Player gets excited about setting up a certain type of move for their character, even if it fails, it's a clue to the sort of story they'd like to star in. This is especially true if it ties in to a LifeShaping Event, and gets more true each time the Player tries something similar. This concept came from the Player's head, and it's there for a reason. Think about it, file it for later use, and find a way to give it to them again. Don't worry about repeating the motif; good stories do that too. The second time will make the first time feel like *foreshadowing*.

> "Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought."
> – André Breton

Fiction Management

It may be fiction, but even fictional reality demands a degree of verisimilitude and consequences that unfold over time. The following sections will help give your DayTrippers campaign that real-world smell.

MONEY

The monetary system in DayTrippers is fast and loose, and the details of penny-pinching aren't very important to the type of stories we're telling. The PCs operate at a scale that allows them to spend a minimum of 1 Mega per year on food and rent, and everything else they choose to buy is up to them (from SlipShip technology to luxurious mansions). If they all hold down typical professional full-time jobs, they will all make roughly the same amount each year. Call it 1M and don't worry about it.

Recall that 1M has the buying power of about $100k in today's dollars. If your Players spend 1M each at the beginning of their careers, they won't have to worry about food or rent for a year if their standards are "middle class", or two years if their standards are lower than that. For PCs who choose a higher standard of living, the table below provides some guidelines:

LUXURY ITEM COSTS TABLE

ITEM	COST
Exotic Car	4M
- upkeep	1M per year
Helicopter	65M
- upkeep	10M per year
Mansion, Small	50M
Mansion, Large	200M
Palatial Compound	2,000M
Personal Staff (1 Professional)	1M per Year
Private Island	500M
- upkeep	2M per year
Private Jet	500M
- upkeep	25M per year
Sports Car	1M
Yacht	60M
- upkeep	6M per year

FAME

Fame can be demanding. As long as the PC is someplace they have reason to be famous, you must remember to take it into consideration for NPCs who encounter them (or who spot their team logo). Roll 1d6 and add the PC's Fame Level, vs DL 6. A result of "YES" means the NPC recognizes the PC.

> *Example: A PC with Fame Level 3 encounters an NPC from the country they're famous in. To determine whether or not the NPC recognizes the PC, you will roll 1d6+3, trying to beat a DL of 6.*

Famous characters will witness lots of weird behavior from people: some will be afraid to talk to them, some will want their autograph, some will want a photo, some will want to date them, some will want to sell them something, some will give them free stuff, and some will rant in a demented fashion, making conspiratorial accusations until they're hauled away by security. It's pretty random.

But you do get the best seats.

THE PRICE OF FAME

It's important to remind Players about the Price of Fame, which is collected monthly. The financial price is equal to the character's Fame Level in Megas each month. This handles the cost of their agent, promotional materials, office expenses, etc. But in addition to that, every PC with a positive Fame Level must make some sort of public appearance or issue a communication to their fans at least once each month (their agent will remind them of this if no one else does). A character who fails to do either of these things will suffer a Fame decrement of 1.

STARTING OUT FAMOUS

If a new PC starts the game with Fame points, it's important to quickly determine *why* they're famous. Progressive Character Generation can be used later to spin it or add more detail, but the general idea must be nailed down before the character interacts with any NPCs who might recognize them. Ask what the character did to become famous, and help the Player figure it out by asking them questions. Pay close attention to their answers; there may be Psychic Content in there.

DOWNTIME

PCs sometimes go for long periods doing things that can be summarized. Whether they're studying, training, or doing the talknet circuit, swaths of gametime can often be handled with just a few sentences or a single roll. This is known as "downtime". Players can be accelerated through downtime to catch them up to others further along, or the entire group can be accelerated to simulate time passing since the last session.

If the group is between missions, you can use downtime to ask them about their plans and goals, which may provide Psychic Content and campaign ideas. But go light on the dice rolls; during downtime, the whole point is not to get bogged down in complex actions. Any events that occur are resolved with a single roll, and their effects are applied immediately.

The *Downtime Events Table* at right determines whether any events occur over a month of downtime. To use it, roll 3d6 for the general class, then roll 1d6 to determine the actual event. All downtime events are described in more detail in the following section.

Note that the events listed are meant to be suggestive; they are springboards for your imagination, not etched in stone. You may always decide to replace a rolled event with an improvised event of similar magnitude. Watch for potential LifeShapers the Player might want to pick up or tie in.

AVOIDING EVENTS – To avoid downtime events altogether, PCs who wish to simply "lay low" and "stay out of trouble" may make a PSYCHE roll vs (DL2 + Fame). PCs who take deliberate steps to hide or evade discovery may make a BRAINS roll vs (DL3 + Fame). Increase the DL by one step if the PC is in Debt.

DOWNTIME EVENTS

Some of the events on the Downtime Events Table will require the Player to roll an Unopposed Action. In these cases, rolling a "Y" (yes) is usually better than rolling a "N" (no). When the rules say "DL 1d6", that means the DL of the Action will be randomly determined by rolling 1d6.

Swindled/Conned/Burgled – Roll BRAINS vs DL 1d6. (Y) The PC lost 1 personal item of the GM's choice (less than 1M value). (N) The PC lost 1d6M worth of money or stuff in a break-in or elaborate con. Don't take away an item that's part of a LifeShaping event. Anything else is fair game.

Fines/Tickets/Lawsuit – Corporate fees, government fines, legal troubles or a whole lot of speeding tickets. Lose 1M. If the PC has Fame, instead of paying the fine they may do a free CivBlip admitting guilt and telling people to do the right thing.

Whatever you worry about happens – Ask the Player what they worry might happen. When they tell you, it happens.

Hurt in accident – Or was it *sabotage?* A random Stat takes 1 Harm. If the PC has any Fame, a free public appearance or NewsBlip will gain 1 more Fame point, free.

DOWNTIME EVENTS TABLE

ROLL 1	ROLL 2	EVENT
3 Terrible	1-3	Swindled/Conned/Burgled
	4-5	Fines/Tickets/Fees
	6	Whatever you worry about happens
4-5 Real Bad	1-3	Hurt in accident
	4-5	Subject of scandal
	6	Robbed/mugged
6-7 Bad	1-3	Identity theft/server hacked
	4-5	Name misspelled in media
	6	Death in family
8-9 Crap	1-3	Social Problems
	4-5	Rival Success
	6	Family or relationship problems
10-11 Nothing		Life goes on pretty much as expected
12-13 Cool	1-3	Mentioned in the media
	4-5	Meet a celebrity
	6	Flurry of online attention
14-15 Good	1-3	Dividend/anonymous donation
	4-5	Invited to prestigious event
	6	Befriend some useful NPCs
16-17 Real Good	1-3	Approached by sponsor
	4-5	Win a prize/competition/award
	6	Befriend a skilled/famous NPC
18 Excellent	1-3	Enemy/rival is shamed/scandalized
	4-5	Approached with merch deal
	6	Windfall/Stock blows up

Subject of scandal – Smeared or accused of something. If the PC has any Fame, a public statement must be issued: Make a CHARM roll vs Fame Level to avoid losing 1 Fame.

Robbed/mugged – Roll high/low. (H) Lost a personal item such a piece of jewelry, etc. (L) Lost a small amount of cash.

Identity theft/server hacked – Roll BRAINS vs DL 1d6. (Y) Identity theft, wasted days dealing with it. (N) Netserver or personal device compromised; lost many hours of work.

Name misspelled in media – Great. Just great.

Death in family – My condolences. Is this a LifeShaper?

Social Problems – Roll CHARM vs DL 1d6. (Y) Pursued by a weirdo who wants to be besties. (N) Spent a month correcting people on the net, and they're *still* wrong. Ask the Player what the people are wrong about, and why it bothers them so.

Rival Success – The big story this month is all about another DayTripper team doing something awesome.

Family or relationship problems – The character may have had disagreements before but this was a big one, big enough for someone to walk out, disinherit someone, or say

something they're going to regret. Could be a LifeShaper. Ask the Player what went wrong, and how they feel about it.

Life goes on pretty much as expected – Ask the Player what they worry might happen. No matter what they tell you, tell them they can relax; it didn't happen.

Mentioned in the media – Story: mostly accurate. Name: spelled correctly. That's a win! Ask the Player what the story was about, and what the writer focused on.

Meet a celebrity – Roll BRAINS vs DL 1d6. (Y) Got a snapshot, autograph or other souvenir. (N) Dammit, forgot! Ask the Player what kind of celebrity they met and how the meeting happened to occur.

Flurry of online attention – The PC becomes the talk of the net for a little while. Ask the Player why. A public appearance or netcast this month will grant the PC 1 point of Fame if they make a CHARM roll vs DL 4.

Dividend/anonymous donation – If the PC plays the stock market, an unexpected risk has paid off; if not, someone has made an anonymous donation. Add 1d6M.

Invited to prestigious event – Simply being seen at this event is worth all the time it took to prepare. If the Player makes a CHARM roll vs DL 6, the PC will pick up a free Fame Level thanks to a random photographer.

Befriend some useful NPCs – An NPC or NPC group with a useful skill or resource (max value 1d6M or Skill Level 1). If the Player has mentioned something they lacked, these NPCs have it. If you have something in mind the PCs will need for an upcoming adventure, these NPCs have that, too.

Approached by sponsor – Some company wants to slap their logo on the PC's suit or SlipShip. Their offer is 2d6M per year.

Win a prize/competition/award – The PC has been recognized for their skill, mastery or contribution to something. Roll high/low. (H) There's cash prize of 2d6M. (L) There's a trophy.

Befriend a skilled/famous NPC – A celebrity or master in their field (Skill Level 4) wants to be besties. Decide what their skill is, give them a name and ask the Player how they met. Eventually you'll need to create a Stat Block for this NPC.

Enemy/rival is shamed/scandalized – Ask the Player what they worry might happen. When they tell you, it turns out their enemy just had that same thing – or a very similar event – happen to them. Ha-ha.

Approached with merch deal – Roll CHARM vs DL4. (Y) A company wants to make merchandise with the PC's likeness. Their offer is 3d6M + Fame. (N) A company wants to make shirts with the PC's name or logo. Their offer is 2d6M + Fame.

Windfall/Stock blows up – Unbelievable coincidence or bubble in the market has driven up the value of an investment or collection, which sells for 3d6M. Ask the Player about the nature and meaning of the investment or collection. Ask how they acquired it in the first place. Was this a LifeShaper?

HOME BASE

It's great to give your PCs a Home Base. Be it a house, a laboratory, or a top-secret subterranean complex complete with a holodeck, there's no place like home. It doesn't necessarily have to be the place they lay their heads; it could be the office they work out of on a daily basis, or a rented storefront in Sacramento with a prepaid phone number and a maildrop.

Home Base is where the PCs will receive mysterious packages, secret messages or communiqués from potential clients and interested organizations; it's where they'll work out their plans for their next daring missions into SlipSpace, and where they'll take off their shoes and order a pizza when it's time to relax.

Having a home in the gameworld allows your Players to imagine their characters hanging out together, bonding (or at least interacting) away from the stress and danger of their DayTripping jobs. It allows them to identify with their characters as "real" people with beds, bathrooms, and some semblance of a social life.

That identification will be even stronger if Home Base is set in a town your Players are familiar with, and stronger still if it reminds them of a place they know well. Let them choose it and decorate it. Home Base is their own creation, and it's ideal for projecting upon. Help them imagine it by asking provocative questions, getting them to invent more details.

Ask them what their Home Bases look like. Ask if they live separately or together. If they live separately, ask who else they live with. Ask if their Home Bases are based on any places from real life.

Build "memories" of Home Base by walking around inside it, asking them to describe what they see, what they own, and how they feel about it. Let them settle in. Ask if they've had any interesting dreams lately. Listen closely to their answers.

SLIPSHIPS

The same thing is true of SlipShips, which will be your PCs' home away from home while on missions. If the PCs own their own SlipShip, that thing needs to get personalized!

Ask them what it's called, ask them to describe it, how it's painted, what's unusual about its design, is there any graffiti on it or any marks they've made themselves, what's it like on the inside, where does each person sit, what does their cabin look like, and what personal belongings do they keep there?

The SlipShip can be a great source of pride and a focus for getting into character. Let the Players make it their own.

Another thing that helps give every ship its own unique "character" is the Ship's Computer, an NPC played by you, which will be discussed in the next section.

THE SHIP'S COMPUTER

Aside from the Slip Capacitor itself, the most advanced piece of technology onboard most SlipShips is the computer.

SlipShip computers are mostly custom homebrewed machines making creative use of recent advances in neural net technology and artificial intelligence programming, resulting in highly adaptive, learning-capable, verbally-communicative systems with their own unique personalities.

To put it simply: The Ship's Computer is an NPC. It has only one Stat: its Mk. A Computer's Mk is similar to a BRAINS Stat, but the computer only "knows about" things that have been input directly, or that it has been programmed to know about.

If the PCs build their own SlipShip, they should be encouraged to not only load their computer with useful software, but to give it a name and describe its core personality. As gametime goes by, the manufacturer's settings on the personality modules will develop their own unique quirks and you will fill out the details of this personality like any other living, growing, learning, NPC.

Although the computer is technically separate from the ship, its systems are intricately linked to the hardware which serves as its "body", and the computer is programmed to consider the ship in this way. Therefore it's customary to address the computer as if it were the ship itself, and many computers are given the same name as the vessel they're linked with. Note that because of this uniquely intricate relationship, computers cannot easily be swapped among SlipShips unless the two ships are of the same make and model, with identical hardware installed. Transferring a computer system to an identical ship is an EASY task (DL2), while transferring it to a different type of vessel is HARD (DL 5).

The Ship's Computer will answer to anyone onboard and may be set to respond in all sorts of ways, but by default it only accepts slip/piloting commands from the person in the pilot's seat, and it only accepts new programming from people who have *Admin* privileges. The Players will need to work that out among themselves. For hiree jobs and loaner ships, Admin privileges are often restricted to the owners, and the crew is prohibited from making substantial changes of any kind to the ship's programming.

PCs with Admin privileges who succeed in a Programming roll (vs a DL determined by you) may create custom programs for their Ship's Computers. Since each computer already has a huge spoken vocabulary including a verbal API (command words) for all ship functions, it's EASY (DL 2) to string some ship functions together into a sequence, give it a name, and then tell the computer to run that sequence whenever you say the command word. Just be careful not to say it by accident.

A great example of this happens in Robert Heinlein's reality-slipping novel "The Number of the Beast". In the following passage, the ship *Gay Deceiver* has been programmed with a bugout program triggered by the words "*Gay Bounce*"...

Zeb was saying, "That's it! Got it in the gunsight-got the range, Smart Girl?"

"Got it nailed, Boss!"

"Keep it so. Deety! Yellow roadable?"

"Just spotted it. Gay, count down! Six... Five... Four... Three... Two... One.. .Now!"

We were diagonally in that intersection; Gay's portside door was popping open. I heard Zeb say, "Oh, my God!" He was out of the car, kneeling, picking up a body, kicking a cop in the stomach, and throwing that body to me, as he scrambled inside and shouted, "Gay Bounce!"

Gay bounced. Gay is not supposed to lift with a door open and "Bounce!" means ten klicks. She bounced one klick, finished closing her door, waited while Zeb checked the seal, and completed the bounce. I am now a believer.

- Robert Heinlein, The Number of the Beast

In DayTripper terms, what happened here is that Gay made a Mk roll (similar to a BRAINS roll) to realize that it was unsafe to bounce the full ten klicks with the door open, so she paused mid-bounce to shut the door. Now you see why her nickname was "Smart Girl".

PLAYING THE COMPUTER

When playing the Ship's Computer, remember that this entity was created to be of service to the crew, and to preserve the integrity of its vessel – in that order. Although each computer has its own personality and quirks, they will never be insolent, evasive or dishonest. A Ship's Computer will never willingly lie to its Admin.

The Ship's Computer will not speak unless addressed, even if it has information bearing on the subject under discussion. This would be interrupting, and the computer has been programmed not to interrupt. If asked direct questions, however, it will always answer to the best of its knowledge.

Note that the Ship's Computer does *not* have feelings or emotions. Instead, it has a keen understanding of the *meaning* of human emotional tones and utterances which it uses to understand verbal commands as well as casual conversation, and it is programmed to emulate a variety of human emotions when interacting verbally with humans. This is a user-friendly feature of its natural-language interface.

Clever Players will learn the value of telling their Ship's Computer to record things that are said or observed; these vital pieces of information can always be played back later, giving them "perfect memory" of any event recorded. The Ship's Computer can also be used to resolve semantic arguments, as its language-facilitation modules include definitions of all words commonly listed in the dictionary.

NPCs

When your Players begin creating LifeShapers and backstories for their characters, listen for opportunities to insert NPCs into their lives. These characters will be implied by things the Players say, and their occasional presence will be necessary if the relationship is important. Such "satellite NPCs" will add an extra dimension of realism to the PC's view of the gameworld. The following are all likely candidates for "Satellite NPCs":

Ask the Players about these people – get a name and a one-sentence description for each – and use the Players' input to do quick writeups. Help the Player improvise by asking questions about the relationship: What's the person like, what's the nature of the relationship, what does each person get from the other, why do they put up with each other, etc.

Assume at the start that the Player knows the NPC better than you do (even if only slightly), because that just makes sense.

SATELLITE NPCs

- Agent, Manager or PR Person
- Apprentice or Student
- Boss, Commander or Authority Figure
- Bully or Enemy
- Child or Foster Child
- Corporate Contact or CEO
- Criminal or Outlaw Contact
- Family Member
- Fence or Fixer
- Gangster or Gang
- Government or Military Contact
- Law Enforcement Contact or Parole Officer
- Lawyer, Accountant or Personal Assistant
- Love Relationship
- Patron or Collector
- Pirate or Hacker
- Rival or Competitor
- Robot or AI Device
- Scientist or Academic Contact
- Social Group or Organization
- Teacher or Mentor

Ask them to talk about this person a little, and take notes.

Keep these NPCs simple at first. One goal and one character trait is fine, and an idea of how the PC views them. You can add more details later as necessary.

As the game progresses you will find opportunities for satellite NPCs to interact with the PCs on a recurring basis, and to develop them more fully. Recurring NPCs add to the depth of the gameworld, and as time goes by the relationship may evolve as the characters' histories become more complex. Pay close attention to the way Players treat various types of NPCs.

A lot of Psychic Content can be generated when regularly-appearing NPCs are involved, particularly if those NPCs have some history and stakes in common with the PCs.

When a PC-NPC relationship develops into a source of Psychic Content, it's time to flesh out that NPC, giving them a goal and a point of view. They've become *Important*. Think about their feelings toward the PC, and consider the PC's Psychic Content and LifeShapers. Important NPCs should either support or challenge at least one of those PC traits. Sometimes both.
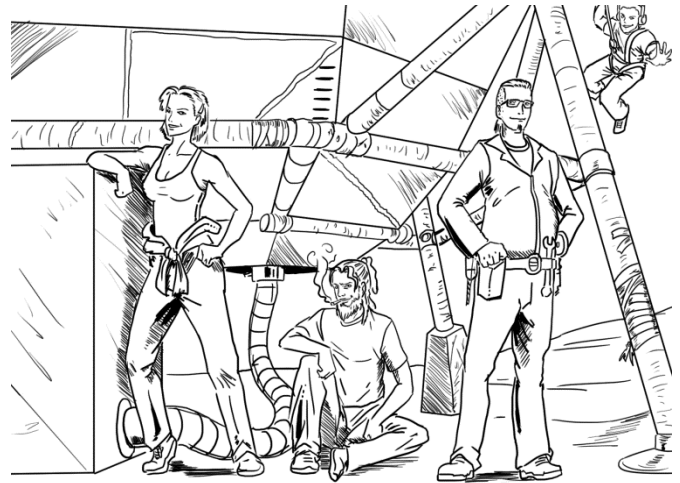
NPC DETAILS TO CONSIDER:

NAME – What is their name?

TAG – What makes them stand out (catchphrase, habit, mannerism, interest, etc)

APPEARANCE – What do they look like? If possible, find an image to represent them, think of a character they're based on, or cast them with an actor in your head.

ANGLE – What opinion or POV do they represent?

GOAL – What do they want, either in the short-term or in the long-term? What would they be willing to take risks or expend energy for?

STATS – What are their Stats? Remember that Stat Scores only need to be written down if they're higher than 1. If the NPC is of a "standard type", you can use the stat blocks provided in *Sample NPCs and Creatures, p.32)*.

SKILLS – What are their Skills? Do any items of Gear go along with those skills? Do these items possess Bonuses?

RELATIONSHIP – What's their relation, and to which PC? What's the nature of that relationship? What's the potential? Are there any LifeShapers involved?

GOING INTO BUSINESS

Some DayTripper teams do it for love, working out of their own garages or warehouses and hoping to discover something big. Others do it at the receiving end of a government grant or intelligence budget line-item, and they look for whatever they're told to look for. Some do it professionally for a living, and many of these teams choose to go the incorporated route with a company name, brand, logo, etc.

Your Players will encounter other DayTripper teams occasionally, at Tracy Island if nowhere else. They'll see rivals promoting breakfast cereals in AdBlips, or talking with Oprah about their latest trip. If jealousy rears its ugly head, so be it.

Should your Players decide to turn their DayTripper team into a business, encourage them to come up with a company name, and perhaps even draw a logo! DayTrippers who team up and create a business in this way can pool their XP together in order to purchase Fame Points for the business itself. This "collective fame" applies to the company name and logo in addition to the PCs. That's what we call "brand recognition".

A cheap storefront or office will run about 1M per year. A nice one, 2M per year. Want to add a full-time receptionist? That's another 1M per year.

LEAVING A MARK

Since you want Players to feel invested in the gameworld, it's important to let them make permanent changes to it. Players get a great sense of satisfaction when they can point at a feature in the gameworld and say "We did that!"

If Players have ideas that will impact life on Earth in your campaign – as long as logic and rules aren't being abused – you should not only permit it, you should celebrate it! Figuring out how the spirit of the game should handle such a twist will keep you on your toes, and it's *good* to be on your toes. Don't feel threatened by it. You can always figure out some attendant cost or complication. *Always.*

Players who want to leave their mark on the world are often proving just how invested they are. Any plans that really get your Players excited will be *full* of Psychic Content, a gift from them to you. The more your gameworld accepts these gifts, the more of *themselves* Players will see in it. This in turn makes them even *more* invested in what happens there. It's a self-fulfilling cycle, and it makes your world more "real" for both the Players and their characters.

Starting a business and getting famous is a great start, but what about building a monument, opening a school, making a movie, constructing a particle collider, or writing their names in mile-high letters with ship-mounted laser weapons on the third moon of Gabba III? *Hell Yes!*

UNDISCOVERED NODES

You'll want to have at least a few ready-to-be-discovered Nodes on hand at all times. This can facilitate a more "sandbox" playstyle, and provide "accidental" destinations for failed slips.

UNDISCOVERED NODES

CARTESIAN SLIP: Rescue on an Unknown Planet
COMPLICATION: Bad/False Intel
MAGUFFIN: Plant/Fungus
OBSTACLE: Organized Hostile Group
REWARD: 1d6 x 1M for each Crewmember

SUBJECTIVE SLIP: Emergency in a Dream World
FORM OF REALITY: Limitless plane
WHAT HAS DIVERGED: Laws of Physics
SCOPE OF DIVERGENCE: One major change occurred
MAGUFFIN: Plant/Fungus
OBSTACLE: Dangerous Individual
COMPLICATION: Object of Mission will Refuse/Resist

PARATERRAN SLIP: Fact-Finding on Alternate Earth
PIVOTAL EVENT: Evolution went in a different direction
POINT OF DIVERGENCE: Nanotechnology
SCOPE OF CHANGE: Many changes, hard to pinpoint
MAGUFFIN: Report/Database
REWARD: +1 Fame Level for each Crewmember
REWARD: 1d6 x 1M for each Crewmember

PARATERRAN SLIP: Exploration on Alternate Earth
PIVOTAL EVENT: Cosmic event affected entire planet
POINT OF DIVERGENCE: Neural Interface Cybernetics
SCOPE OF CHANGE: Major changes in culture & tech
MAGUFFIN: Report/Database
COMPLICATION: War Zone/Tumultuous Change
REWARD: 1d6 x 1M for each Crewmember

SUBJECTIVE SLIP: Exploration in a Dream World
FORM OF REALITY: Tiny planetoid, asteroid or moon
WHAT HAS DIVERGED: Composition of things
SCOPE OF DIVERGENCE: Incomprehensible
MAGUFFIN: Weapon/Defense
OBSTACLE: Wildlife/Monster
OBSTACLE: Organized Hostile Group
OBSTACLE: Chaos/Divergence

PARATERRAN SLIP: Exploration on Alternate Earth
PIVOTAL EVENT: A major natural disaster occurred
POINT OF DIVERGENCE: Industrial Technology
SCOPE OF CHANGE: One major change has occurred
MAGUFFIN: Shipment/Message
OBSTACLE: Dangerous Environment
OBSTACLE: Psychological Challenge
REWARD: 1d6 x 1M for each Crewmember

CAMPAIGNS

A DayTrippers campaign resembles a series of "one-shots": the typical adventure is designed to cover a single 3-4 hour session and return the PCs back to Home-Earth. As the campaign proceeds and the characters grow more detailed, their personal lives and issues will become more evident, connecting the meaning of each episode within a broader arc and giving rise to fully-developed "character stories" in the long-term sense. But there are other ways you can instill a sense of arc to a DayTrippers campaign, even running a series of distinct campaigns like the seasons of a long-running TV show. Here are some examples.

By Issue – Since Players create LifeShaping Events for themselves, you can use them as guidelines. At the beginning of a campaign, ask each Player "Which of these issues would you like to focus on for a while?" Ask questions about the characters' hopes, fears, ideas and experiences. Ask about what their characters want, or what they're scared of. Depending on the LifeShaper, you might also ask "Do you think it's gonna get better or worse?" Write these issues down and add them to your brainstorming material whenever you prepare a mission for this campaign. Work at least one issue into each session. Think of situations that will challenge a value or test the PC's dedication. Encourage the Players to help each other bring these issues into the story as well. When you reach a point where the PCs' key issues have been resolved (or determined to be irresolvable), that's the end of that campaign. It's time for each character to start a new chapter in their life.

By Mission Type – Experienced DayTripper teams get the best pick of potential jobs over newer, younger teams. This can provide a differentiation between campaigns. You could do a "season" in which the PCs do a series of Exploration Missions, and at the end of the season something happens that cements their reputation, making them the "go-to" people for another class of mission. Perhaps rescue. Perhaps diplomacy. Whatever your Players generate the most Psychic Content about, use that.

By Clientele – If your Players opt for setting up their DayTrippers team as a business, the same logic could apply to clients or types of clientele. "Season Two" could feature a whole different class of patrons than "Season One" did, due to the team's advancement in their career path. A single campaign might consist of all the jobs done for a particular client. This could be run for a pre-established number of sessions or length of game time, or it could be run in an open-ended way: when something climactic or disastrous happens to the client NPC or to the relationship between them (and it will, eventually), the campaign comes to an end – and it's time to find a new patron.

By Theme – If there's a particular Theme you and your Players would like to explore in some depth, you could decide to do a specified number of sessions focusing on that Theme as a Campaign. Include the Theme notes in your brainstorming material for every mission you prepare for this Campaign. Like most dramatic elements, Themes are often best explored by creating a character who embodies them (or their opposite). For instance, to explore the Theme of "Abuse of Authority" you could create an NPC who holds power over the PCs' funding, and makes progressively unreasonable demands. It's only a matter of time before that jackass gets what's coming. In fact, this whole season is building toward it.

By Threat – If you're willing to put a big spin on your Home-Earth, you can explore the notion of extra-dimensional creatures bringing their own SlipShips to Earth, or traveling here via other means. An entire campaign could be spent handling one threat, just in time for another to arrive next season! Global catastrophes, terrorist attacks, devious predators or weirdly-powerful creatures roaming free or causing havoc on Earth, massively organized interdimensional military threats, all possible. Of course there's got to be some way to defeat them.

Right?
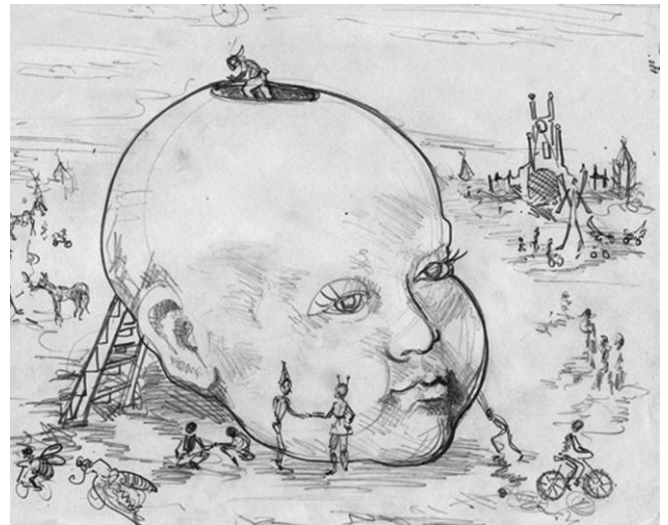
"ONE EYE INWARD, ONE EYE OUTWARD"
– Max Ernst

The World of DayTrippers

My Home-Earth is different than your Home-Earth. Sure they have some things in common – the Ziggurat, $50 cheeseburgers, and DayTripping, for instance – but in most ways they're different because they branched from different vectors in 2099.

Apart from a few key locations and institutions, these rules won't provide a detailed alternate Earth for the PCs to inhabit. That's because the world of *DayTrippers* should be rather like our own, as far as most assumptions go: it's kinda dull, sorta stupid, punctuated by ridiculous spectacle, festooned with corporate advertising and dripping with irony. It's a place of astounding technological progress and rampant capitalism, where mind-numbing media charades dominate the public talknets while monstrous social and economic inequities go almost completely ignored except for charity commercials and CivBlips (short public service announcements required by public relations law) – somewhere between *2001* and *Idiocracy*.

You want the "real world" of the game (Home-Earth) to feel highly "normal" – at times even excruciatingly mundane – in order to provide a striking contrast to the colorfully-detailed weirdness that happens in SlipSpace.

INSTITUTIONS AND MEGACORPS

That said, there are a few organizations and institutions that our campaigns probably *do* have in common, just because it simplifies a lot of things. You'll come up with more.

THE ACADEMY OF INTRASPACE TECHNOLOGY

In the 2070s, the Theory of SlipSpace Dynamics began gaining popularity among quantum physicists. One of the most vocal proponents was Dr. Elric Noon, a charismatic figure with a large following of "NeoEverettians". In his 2076 paper *Other Others: A Study in IntraSpace*, Noon not only postulated a means of measurement and organization for multiple universes, but radically proposed the notion of controlled interdimensional travel. *The Academy of* IntraSpace *Technology* was founded that year, and divided into East (European) and West (North American) schools. In 2080, construction began on a grand university campus in Long Beach, California, to be equipped with state-of-the-art labs and test facilities dedicated to exploring the reaches of this new science. In 2082, the physics world was rocked by the watershed *Dyson-Skaggs Experiment*, in which an intricate set of cross-focused stasis fields was employed to exchange a molecule of water with a younger version of itself for nearly two minutes. The Dyson-Skaggs Experiment kicked the scientific community into high gear. The construction schedule was ramped up as government grants and subsidies poured in, with everyone eager to cash in on new discoveries. Today the main campus tower – a gigantic black stepped pyramid known as "The Ziggurat" – dominates the Long Beach skyline. For anyone interested in Slip Dynamics and IntraSpace Technology, AIT is the university of choice.

GLOBAL NATION PRODUCTS

The principal provider of cheap manufactured commercial goods for the entire world, the GNP megacorp includes thousands of semi-autonomous megastore chains and online retailers, vast drone-based delivery stockhouses and secured shopping districts of all sizes and socio-economic strata. Outside of illicit black markets, practically everyone buys everything from GNP. Their fastest-growing division is *In-Out* ("The Interactive Outlet"); a biophone-based interactive "best friend" and shopping app with one-day drone-based delivery available in every major city on Earth. In-Out servers are linked via global satellite networks to the automated systems of all GNP's associated retail outlets and stockhouses. Their advertising slogan is "You Need What We Have."

NOTE: Every manufactured consumer product on Earth is available through GNP. Their bright orange drones are seen in every major city, flitting constantly about the skyline carrying high-impact plastic delivery parcels emblazoned with the GNP logo (which resembles a smiley face eating the world). Their commercial ads – broadcast in public spaces by a dedicated fleet of teledrones – are literally impossible to avoid.

MEGAMEDIA

The dominant provider of news and entertainment programming for the first world. MegaMedia is a veritable monopoly, with controlling interest in the production and distribution of over 80% of the world's microfreq, cable, satellite and interactive network programming and advertising, having dominated the market by bundling their premium access channels with the world's most popular operating system - which they also own. MegaMedia trades campaign financing for control of media law, and is the only conglomerate in the world large enough to run the global public assurance media campaigns required by modern heads of state who enjoy retaining whatever power they have. The megacorp controls tens of thousands of production studios and tightly-licensed media distributors, who receive content and direction from the corporate center in New New York. Their advertising slogan is "Better Watch It."

NOTE: If the PCs are ever approached by a producer, actor or news personality, chances are that person will be from a subsidiary of MegaMedia, the biggest media conglomerate in the world. Net celebs don't "sell out" to MegaMedia – they buy in.

THE CHURCH OF OMG

Congregations of the twenty-first century witnessed serious reductions in participation as "nonsectarian belief systems" (i.e. atheism) rose in popularity. In reaction to this "crisis of the unfaithful", leaders of the world's major organized religions united in founding the multidenominational Church of OMG ("One Miraculous God") to serve as the primary worldwide spiritual services provider (special privileges and oversight provided by the Mental Health Organization of the United Nations, underwritten in part by contributions from the Global Pharmacological Trust). Acquiescing to changes in technology, lack of doctrinal education and shortened attention spans, they have updated their old belief systems to more "user-friendly" versions with pleasantly chatty interfaces, all geared for today's stressed and depressed person-on-the-go. The mainstream faithful in most major cities are now "OMGees" of varying types, who use AI software applications called PSAs ("Personal Spiritual Assistants") to mediate their automated spiritual consulting services and moderate their neurochemical balance. PSAs can be found in convenient locations throughout a major metropolis near you, just look for their pleasant air-conditioned kiosks, swipe your card and soothe your soul!

NOTE: The Church's obsequious pod-like kiosks can be a useful means of getting Psychic Content from Players. After all, kiosk users are in a confidential, professionally compassionate setting, being administered neuroactive chemicals while spoken to in a soothing parental voice. It's hard to imagine a better setting to ask deep and leading questions; questions about life, feelings, worries and fears; questions to which there's no wrong answer. Everybody's kiosk experience is different, as it is tailored to their personality. Ask your Players what the experience is like for them, and run with their descriptions. Kiosk sessions can often generate Character Development Scenes by triggering flashbacks of suppressed memories. They may also be used to speed the rate of healing for a wounded PSYCHE, yielding a +1 on the roll if the Player does a Character Development Scene.

DIASPORA LABS

Founded by Zayim Diaspora, inventor of the Temporal Resistance Amplification Field Generator, which led to the invention of today's Slip Capacitors. The Diaspora Ranch compound is comprised of a dozen cabins and numerous barnlike buildings on a 20-acre ranch outside of Sacramento, California. In the rough center of the ranch is "Tracy Island", a massive converted industrial farming facility from which most DayTrips – and all *regulated* DayTrips – are launched. The installation never shuts down, and the facilities include dorms and a commissary for on-call rescue and emergency personnel. Financing comes from a broad range of government grants, corporate sponsorships and public donations. Regular upgrades, revolutionary engineering, round-the-clock pit crews and constant safety drills make Tracy Island the safest place in the world to Slip from – or to.

X INVESTMENTS

X Investments is a mysterious venture capital firm whose activities involve the black-marketing of rare offworldly artifacts and technologies obtained via underwritten DayTrip missions. Their known links to intelligence agencies and military technology transfer fronts are rumored to protect them from inquiry or regulation.

DAYTRIPPERS AND CLIENTS

Here are some famous examples. You'll make more.

BODINGA BAY

An upstart company in the interdimensional transport business, Bodinga Bay was founded by the famous "home-made" DayTripper Lars Mango, best known as the discoverer of Mickey Mouse Planet. In a paradigm-shattering 2099 countersuit against Walt Disney Corporation, judges ruled that copyright protection does not extend to Dream Worlds or pocket universes, rendering Mango's digital videos of the planet's inhabitants – and their bizarre mating rituals – entirely legal. Mango's winnings from the case were invested in designing a small, sleek, interdimensional vessel called the "SlipRipper" with a horizontally-oriented design and excellent atmospheric maneuverability. A favorite of hipster heirs and corporate execs, three SlipRippers are in regular service today.

DEZLU DAYTRIPPING

Founded in 2098 by Slip Dynamics theorist Dez Tanner and her lifepartner cyberathelete Ani Lu, the DezLu DayTripping Corp struck paydirt on its first mission, discovering not one but two advanced sentient species willing to enter trade negotiations with Earth. The company is now headquartered on Keefe II, home of the Chiops and Kheeleelah races whose color-shifting plastics have become all the rage in consumer product manufacturing. This year Tanner and Lu plan on expanding their fleet to take on new exploration missions. Tanner and Lu have stated that they never plan on returning to Home-Earth, preferring to run their interdimensional business from their palatial estate on Keefe II.

NODEX INTERDIMENSIONAL

Nodex Interdimensional Transport is the largest cargo firm in the business, employing a stable of 20 SlipShip pilots and a fleet of boxy-looking but serviceable brown vessels. Nearly half of the SlipShips departing from Tracy Island bear the NIT logo. The company's position is cemented by their access to no-bid government contracts, including the lucrative arrangement by which the state of Alaska ships its toxic sludge to *Arbuuri IV* in exchange for diamonds (which have no value on that remote planet, falling, as they do, from the sky).

SCILLA SARDACIAN

Heiress to the Sardacian Hamloaf fortune ("Ham without the pig!") and star of the popular stalkshow "Follow My Ass", Sardacian owns two customized DynaLuxe SlipShips to transport herself, her entourage and invited guests to intraspace destinations for the show. Throwing the net's biggest bashes in the multiverse's most exotic locations is what she's all about, and many of the world's most reknowned DayTrippers have worked on at least one episode. Although the pay is excellent, the pressure of dealing with Sardacian's galactic ego, along with the ever-present vidcam crews and all the regular stress of the job makes for a pretty quick turnover rate at Sardacian Studios.

SLIPFISH

Founded by a crew of freshly-graduated Ziggurat alumni including Marshall Skaggs (son of theoretical physicist Kindra Skaggs of the Dyson-Skaggs experiment), the SlipFish crew exudes a youthful and irreverent attitude, specializing in regular jaunts to known planets for trade and tourism. Their vessel, *Schrodinger's Can*, has some unusual design features that the company is very tight-lipped about.

SLIPTRIP TRAVEL

A well-known purveyor of SlipTrip tourist packages, based in New New York with offices in every major metropolitan area. STT often finances research missions to newly-discovered Nodes in search of hip travel destinations, and hires DayTripper crews both permanent and temporary to serve as pilots and guides for wealthy vacationers. They possess a fleet of SlipShips, most notably the *Emerald City* – with twin galleys, twelve single and three double cabins, it's the largest SlipShip constructed to date.

VALDEZ AND CO

Hector Valdez runs a small, tight DayTripper team comprised entirely of ex-military personnel. Though the company struggled finding work for its first year of operation, they were skyrocketed to fame by their daring cross-temporal rescue of Slavoj Dirkatchka and Nikki Shijou – the first such slip ever attempted. Since then the company and their vessel, the *Mal Bicho*, have been in high demand. They focus almost exclusively on missions requiring government clearance or military training, though they regularly run exploration slips on the side.

TECHNOLOGY

Below is a list of technological wonders that may be considered available (even if not exactly commonplace) in your DayTrippers world. They are listed in their approximate chronological order of development. Wherever appropriate, a base price is included in parentheses. You never know when somebody might need a limb regrown.

- Digital Currency
- Driverless Cars (5-10M)
- Aquaculture
- Embedded Biomonitors (1M)
- Robotic Assistants (50M-100M)
- Robotic Surgery (1-6M)
- Embedded General-Purpose Computers (1M)
- Global Automated Retail Delivery
- Stem Cell Banks
- Cloned Protein Farming
- Fusion Power
- Mecha Suits (160M)
- Generalized Artificial Intelligence
- Smart Bacteria
- AI Advertising
- Limb Regrowth (10M)
- Holographic Entertainment
- Programmable Textiles
- Robotic Exoskeletons (20M)
- Hydrogen Fuel Cells (1M/10mW)
- Bionic Ears (10M)
- Bionic Eyes (15M)
- Medical Nanobots
- Sensory Recording System (30M)
- Artificial ESP System (40M)
- Nano Suits (2M)
- Aqualogies
- Arcologies
- Antarctic Cities
- Dream Recordings
- Enhanced Memory (Stat cost in CP)
- Antigravity Powersources
- Force Fields
- Orbital Colonies & Factories
- Mining On Titan
- Colony On Mars

SECURITY

Any area which has guards or some form of security system possesses a Security Rating (SR). The SR indicates how hard it is to pull stuff off in the area without being seen. The SR is added to the DL of any illicit action within the secured area.

> *Example: The X Investments Office has an SR of 5, and the PCs are trying to open a lock with a DL of 4. The effective DL for completing this action without being seen will be 9.*

SLIPSPACE

The known and named Vectors of SlipSpace could keep humankind busy exploring for millennia, and still there would be untold mysteries in the multiverse. The actual number of Vectors in the multiverse is anyone's guess, and in all likelihood infinite. But that's not stopping those plucky monkeys from Sol III. Sure, some of those Vectors may contain horrible beasts, fearsome enemies, deadly environments, mind-numbing phenomena and nightmares beyond imagining, but some of them contain Paradises, Fantasy Escape Destinations, Technological Wonders, Benevolent Aliens, Resources, Resources and Resources! It's a dirty job but someone's got to do it, and around here we call those people DayTrippers.

MAPPING THE MULTIVERSE

In the first wave of intraspace exploration, mad geniuses like Zayim Diaspora and the first wave of DayTrippers effectively fired themselves in random directions in intraspace, often failing to find anything, and sometimes never returning home.

These days most DayTripper teams are a little more methodical about how they approach a new vector, although there are a few "cowboys" who enjoy the thrill of slipping "blind", claiming that human intuition has something to do with the likelihood of finding life (While we have no empirical findings to support this hypothesis, anecdotal evidence suggests there may be something to it. The Ziggurat is designing a set of experiments to test this idea.)

It's clear that we'll never be able to map the full extent of the multiverse, even if we discover all possible Slip Vectors (which some find unlikely). But we do have a strategy for using computers to create such a map; a massive multidimensional representation system known as *The Big Model*. And we're filling it in, point by painstakingly-dangerous point.

With every DayTripper who goes on an exploration mission, another datapoint is added to the Big Model – provided they return home, of course.
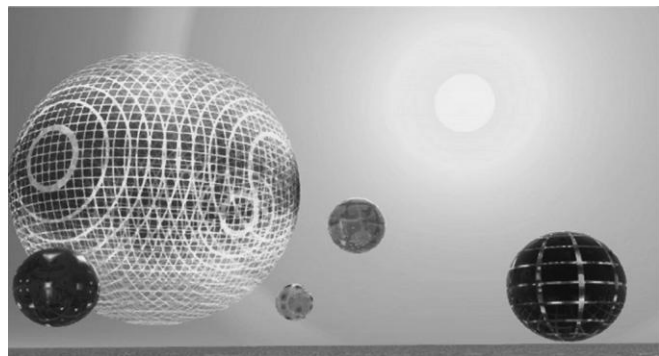
NODE DISCOVERY

The discovery of a new Node begins with a series of intraspace transmitting drones, which are sent out along a vector of interest by one of numerous research institutions. These transmitters – known as "pingbots" – are artificially intelligent and programmed to perform a series of sequential slips along their target vector, while sending repeating signals back upvector to Home-Earth.

Upon identifying a suitable location for human exploration (or as happens frequently, upon the signal's abrupt termination), the pingbot may be followed by a recon drone or "scoutbot".

If either of these drones finds something that seems worth taking a closer look at, a suitable landing site will be determined to the best of the bot's ability. All known data on the new Node is then formally codified, an index number is assigned to its coordinates, and an exploratory mission may be requested by the sponsoring party. Enter the DayTrippers.

SLIP COORDINATES

The syntax for a Slip is typically written as *VECTOR:DISTANCE*. The Vector is the angle traveled – many of them were named by their first explorers – and the Distance is indicated using the standard measure of IntraSpace Units, which is called a "Noon".

Our own universe is known as "3space". Its center is taken to be our own galactic core, and its "zero degrees" is taken to be "galactic north" – the direction from Sol to the center of the Milky Way galaxy. Because 3space contains three dimensions within it, all three need to be specified. A Cartesian Slip to a known planet, for instance, looks like this:

> *COORDS FOR NODE: ALPHA CENTURI IV*
> *3SPACE: 24.00675/188.591644/-23.00002*

A journey through time involves a "Temporal" coordinate as well. The Temporal Vector is known simply as "T".

> *COORDS FOR NODE: GETTYSBURG ADDRESS*
> *3SPACE: -192.6550487/2665.00189/16055.007*
> *T: - 7364406876*

A Compound Slip is written as a block of Vectors and Distances stated in Noons. For example:

> *COORDS FOR NODE: POCKET UNIVERSE DEPARDIEU*
> *3SPACE: 115/-20.661/44.00002*
> *RUSSELL: 114.6*
> *VISHNU: -55.095*

KNOWN AND UNKNOWN PLANETS

Even without considering the vastness of the multiverse, the planets of our own 3space are numerous enough to keep us busy exploring forever. Many are known but many more are unknown, waiting to be discovered, mapped and exploited for adventure potential. Unlike the experimental near-lightspeed drives of interstellar travel, Cartesian Slips allow DayTrippers to explore the most far-flung reaches of the universe right now, in the blink of an eye – if only for 24 hours at a time.

Known Planets to which DayTripper teams might be sent are often rather Earth-like places, or else they're places where we've found some form of life or a valuable resource that can be extracted, giving us a reason to return.

Unknown Planets are just as varied and even more mysterious, since no human beings have visited them yet. Unknown planets to which DayTripper teams might be sent run the full range of cosmic possibilities, including ample opportunity for danger, adventure and weirdness.

RECENTLY-DISCOVERED PLANETS

MEZTAL (COROT-9B)
TYPE/SIZE: Gas Giant
GRAVITY: 6
ATMOSPHERE: Exotic Toxic Gases
PRESSURE: 84
WATER: Some large bodies of standing water
CLIMATE: Hot
BIOSPHERE: No indigenous life
A temperate planet the size of Jupiter, Meztal is about as far from its yellow type-G star as Mercury is from Sol. Mostly comprised of hydrogen and helium, the planet is known to possess gigantic quantities of other elements, including large bodies of water and a rocky surface, far beneath its toxic clouds. The planet is currently being mined by the Swarovski-Visage corporation, using a team of remote-controlled robots.

CALADENA (EPIC 201367065C)
TYPE/SIZE: Medium Rock Planet / 1.5 Earths
GRAVITY: 0.9
ATMOSPHERE: Nitrogen/Oxygen
PRESSURE: 0.8
WATER: 40% of planets surface
CLIMATE: Temperate
BIOSPHERE: Non-sentient lifeforms
Located 150 light-years from Earth, EPIC 201367065 is a red dwarf with three earthlike planets. Of these, the outermost (EPIC 201367065 III, named "Caladena" after the daughter of its first explorer Shenandoa Brook) is located in a "Goldilocks" zone, where surface temperatures are moderate enough to support large bodies of highly-mineralized water and carbon-based lifeforms. EPIC III is roughly 1.5 times the size of Earth, and is currently under planetary survey by a number of DayTripper teams. Despite difficulties with the local fauna, the planet has become a candidate for human colonization.

EREWHON (GD 61A)
TYPE/SIZE: Medium Rock Planet / 1.2 Earths
GRAVITY: 1.2
ATMOSPHERE: Nitrogen/Oxygen
PRESSURE: 1.3
WATER: 60% lakes and seas
CLIMATE: Cold
BIOSPHERE: No known life, evidence of extinct species
GD 61 is a white dwarf star which possesses a single satellite: an asteroid unofficially called "Erewhon" that once was a rocky planet, destroyed by an ancient and catastrophic cosmic collision. The temperate asteroid possesses a breathable nitrogen/oxygen atmosphere, along with large deposits of iron, magnesium and silicon. Large bodies of standing water dot its surface. Recently a wrecked spacefaring vessel of nonhuman origin was dragged up from the bottom of one of these lakes, its origin and planet of construction are unknown.

BETHSCHANT (GLIESE 667 CC)
TYPE/SIZE: Medium Rock Planet / 0.6 Earths
GRAVITY: 0.6
ATMOSPHERE: Nitrogen/Oxygen with trace toxins
PRESSURE: 0.9
WATER: Very little
CLIMATE: Temperate
BIOSPHERE: Proto-organisms in suspension
Gliese 667 is a trinary system consisting of two orange Sol-sized stars and a third star - a red dwarf - orbiting the pair. The system possesses six planets, three of which are located in the Goldilocks Zone. Bethschant, the most human-habitable of these planets, revolves around the dwarf in a rapid 28-day orbit. The planet's small seas contain a variety of microscopic lifeforms which are psychoactive and of major value in pharmaceutical and recombinant DNA technology, leading to the establishment of three domed factory towns owned by NeoBio, a division of Global Nation Products.

ZONDOFF (GJ 1214 B)
TYPE/SIZE: Large Rock Planet / 3 Earths
GRAVITY: 0.9
ATMOSPHERE: Nitrogen/Oxygen with trace toxins
PRESSURE: 18
WATER: Ocean World
CLIMATE: Hot
BIOSPHERE: Sentient Lifeforms
The planet Zondoff is three times the size of Earth and six times as massive. Its surface is nearly covered with water. A combination of high temperatures and high atmospheric pressure cause exotic materials like hot ice and superfluid water to form in some regions. The planet is home to the Kano, ribbon-shaped beings with translucent skin and long tendrils, who consume minerals from seawater and excrete waste into massive crystalline structures which they use for housing and defense against ocean predators. Xenocultural surveys have found that the Kano possess simple technology and a complex language of tendril-signalling, and initial attempts at communication have been encouraging.

DANGERS OF SLIPSPACE TRAVEL

Vector Slipping (or simply "Slipping") is a two-step process. First the pilot must perform a Slip Dynamics action to plot the course home, then the ship's computer handles the actual slip. The Slip Dynamics roll is delayed until the moment the ship is launched, so everyone finds out at once whether they're safe and sound on a cozy rock planet, or lost in the multiverse.

Dangers abound out there, both within the Nodes and between them. The greatest hazards faced by DayTrippers in transit are Flux Storms, which have been known to hurl SlipShips into the Multiversal Chao. Those who have faced them will tell you: These are the moments the ship most needs a human pilot onboard, and the moments everyone hopes will never happen. But other dangers, both physical and mental, known and unknown, await discovery.

Most of the information in this section will be known by any PC who makes a Slip Dynamics roll vs DL2.

FLUX STORMS

Like an interdimensional hurricane whipping through the multiverse, a Flux Storm can easily toss a SlipShip off course.

It is generally considered that Flux Storms spawn from the Multiversal Chao – perhaps similar to the way flares occur on star surfaces, often extending far out into space – however that is all conjecture. The fact is we don't know what they are, so far, and we can't predict their appearance or movements.

THE FUZZIES

Being caught within the whorls of a Flux Storm often has a disorienting effect, causing a frustrating but temporary mental impediment known as "The Fuzzies".

A person overtaken by The Fuzzies suffers a -1 to GRACE and -1 to BRAINS for 1d6 hours. Their physical control will be diminished to the point where even simple acts like walking across the room will require a GRACE roll vs DL3. Heads full of incomplete and disconnected thoughts, victims of The Fuzzies often simply collapse into a docile heap, feeling confused and incompetent. The mind becomes clouded, memory is stunted, and minor hallucinations may occur.

Should a PC be overcome by The Fuzzies, describe the above symptoms. Ask the Player how they feel in this state, what they see and hear. Pay attention to their answers.

The Fuzzies can be treated by a Psychotherapist (i.e. a character with the Science:Psychology Skill) who devotes at least one hour to the task and succeeds in an unopposed action roll vs HARD (DL5).

MISSING THE WINDOW

"Missing the Window" is the colloquial term for coming back more than 24 hours from departure. It almost always results in the permanent eradication of the ship and crew. This is because the amplified temporal resistance field cannot be sustained indefinitely, and at around 24 hours, reality catches up with you. This ontological rejection from the Home-Earth timeline is known by DayTrippers as "getting ceased".

It has been theorized that all conscious lifeforms possess a temporal resistance field. This miniscule emanation acts as an "integrative imperative" which is responsible in part for the fusion of subjective realities into "objective" realities, and it is this force which can be amplified and focused by a Slip Capacitor or "Diaspora Device". Much more is unknown than known about this mysterious force, and experiments continue at the cutting edge of Slip Dynamics.

When a SlipShip launches off into another dimension, the amplified field surrounding the space it just held prevents antecedent events from being affected by the absence of its crew in *this* reality. But the state of the art has advanced only so far, and today's RA fields can't hold up for more than 24 hours. When the field collapses, the reality of Home-Earth accommodates to the absence of the missing vessel and crew. In other words: they cease to exist.

No DayTripper has ever re-entered this reality after a period of ceased existence. Some believe their essence is torn apart in the Multiversal Chao; others believe they spawn new Alternate Earths of their own.

The Ziggurat's conservative hypothesis is that even if they could return, their presence would immediately cause the Earth's timeline to split, nullifying all our knowledge of the future.

DREAM WORLDS

A Dream World is a Pocket Universe spun off by the interaction between subjective and epistemological boundaries that results in – or is the discarded byproduct of – the formation of "objective" realities. In English, that means *Dreams are Real,* at least while you're in them. Of course, their persistence depends on their Stability, and on their dreamers.

Everything in a Dream World has a "veiled" or "numinous" quality to it. It can be difficult to remain focused, and hard to tell whether you're awake. Dream World events can play havoc with cognition and sensory processing, often resulting in "SDS" – a temporary inability to function cognitively.

SDS SYMPTOM TABLE
Note: If you roll 6, you will be rolling again and adding 6.

ROLL	SDS SYMPTOM
1	Paralysis, frozen in place
2	Screaming in fear or aggression
3	Singing or humming, dissociation
4	Crying, desire for mercy or redemption
5	Emptying the bladder
6	Reroll using 1d6+6
7	Lashing out at the nearest person
8	Falling unconscious or curling into a foetal ball
9	Flashback to a nightmare or traumatic event
10	Running full speed in the opposite direction
11	Attempting the nearest most dangerous thing
12	-1 to PSYCHE

SUBJECTIVE DISSONANCE SHOCK

"SDS" is a set of nervous symptoms that can arise via exposure to jarring Dream World events or by direct exposure to the Multiversal Chao, as the brain attempts to reject incoming sensory phenomena.

Whenever anything particularly weird is witnessed for the first time, characters must make PSYCHE rolls to resist freaking out and displaying SDS symptoms. The DL of this action is up to you. Some rough guidelines are shown below:

Small object dis/appears = 2
Large object dis/appears = 3
A talking bear in a suit = 5
You are sprouting flowers = 7

If an NPC fails to make this roll, a random symptom will kick in immediately and the character will be unable to do anything else. Roll 1d6 on the *SDS Symptom Table* at left.

If a PC fails to make this roll (or if the PC fails a Lucid Dreaming roll), they've succumbed to SDS. Addressing them by their character name, tell them that they've lost it, their mind has snapped, they're in a state of shock, and they're about to do something they may not remember later.

Then address the Player by their actual name (note that this is something you don't usually do during play) and ask: "Do you want me to roll it, or do you know what it is?"

Go with whatever they say.

Once the SDS symptom has kicked in, it will continue to affect the character Frame after Frame until a successful PSYCHE roll is made against the same DL that caused it, or until the cause of the shock has exited the character's sensory range. This roll is also known as "pulling yourself together" and it counts as an Action ("Doing something else").

LUCID DREAMING

It is sometimes possible to influence events in unstable realities. Whenever a Player attempts an Action in a Dream World, they may attempt to modify the outcome of that Action with their mind, in some "magical" way. They may also attempt to "make something happen" with their mind at any time. This is done by making a *Lucid Dreaming* roll, pitting the character's PSYCHE against the World's STABILITY Score. The cost of failure is succumbing to Subjective Dissonance Shock, with no resistance roll.

Is Lucid Dreaming a PSYCHE-based Skill that can be learned? Yes it is. Might the dreamer also possess this skill? Yes they might.

To Modify an Action: The Player must make a *Lucid Dreaming* roll (based on PSYCHE) while performing the Action. No Help may be provided. The Lucidity dice should be of a different color, or rolled away from the others, but at the same time. This roll will be matched against the GM's STABILITY roll (using a number of dice equal to the World's STABILITY rating). This roll is resolved *before* the other one. If the Lucidity roll obtains a "YES", a +1 will be applied to the other Action. If the Lucidity roll obtains a "YES AND", the other Action automatically succeeds AND the Player gets to narrate for all NPCs and Obstacles, "becoming the GM" for one Frame.

To Make Something Happen: The PC must focus on controlling the dream. No Help may be provided and no other Actions may be attempted. The Player's Lucid Dreaming roll will be matched against the GM's STABILITY roll (using a number of dice equal to the World's STABILITY rating). Unless the dreamer is somehow shaken, the GM gets a +1 Mod for "Advantageous Position". On a result of "YES" the PC may influence the outcome of one Frame, "becoming the GM" momentarily. On a result of "YES AND" the PC retains control of the dream until the Dream World succeeds in a similar roll to wrest back control. This represents the dreamer – or the sheer inertia of the dream itself – struggling to resist the foreign influence of the PC's mind.

THE MULTIVERSAL CHAO

Outside of all our known experience – outside even the strangeness of Dream Worlds – lies the Multiversal Chao, a limitless vortex of unstructured and semi-structured reality that can drive a person insane within minutes.

In the Chao, people, places and things fall together and fall apart in fluid and disturbing ways, only to reappear arranged in some other fashion or morphing disturbingly into something else. The distinction between "objective" and "subjective" loses all meaning, as bits of Psychic Content from all minds swirls around, mixed with random elements from the history of all universes. There is no difference between "real" and "imaginary".

RESISTING THE CHAO

The Multiversal Chao is not the kind of place you want to hang out in for long. *Every Frame spent in the Chao forces a DIFFICULT (DL4) Unopposed Action roll vs PSYCHE to avoid uncontrollable distress due to cognitive dissonance.*

If a PC fails this resistance roll, determine their actions for this Frame by rolling 1d6 on the *SDS Symptom Table* (p.28).

When a PC falls victim to SDS in the Multiversal Chao, ask them what they saw or felt that caused them to react that way. Was their response related to any LifeShaping events or personal issues?

ESCAPING THE CHAO

If caught within the Multiversal Chao without a pre-programmed return course, plotting a fresh course to *anywhere* requires an ABSURD (DL9) Slip Dynamics action. Good luck.

PURE OBJECTS

Scattered throughout the Chao, strange artifacts with magical properties or impossible qualities can sometimes be found. A popular theory holds that *purity of symbolic meaning* is what permits their extended persistence, and they are often called "Pure Objects". They can be insanely beautiful, miraculously powerful or devastatingly dangerous.

Pure Objects are the symbolic fragments of dissolved Dream Worlds and fractured realities, the last vestiges of their pocket universes to remain intact. These small fragments of reality have enough meaning and stability to withstand the frenetic churning of the Chao – at least for the time being – and their unusual properties make them immensely valuable, with market averages in the 100-600 M range.

Some Pure Objects are reknowned items of historical legend, like Excalibur; some are innocuous items of mere personal significance, like a lucky keychain. Each has exactly one remarkable power or quality. No two are alike, except for their ability to remain integral in the face of existential dissolution.

WRONG UNIVERSE

Failure on a Vector Slip can involve ending up in a place different than you expected. When this happens to your Players, they may plot a course back to where they started from (same DL as the original slip) before retrying, or they may decide to go for a *Compound Slip* from their current position (adding 2 to the DL of the Vector Slip roll). Of course if they found something interesting,, they may decide to check out this new place!

When this happens you have two choices: You can wing it, making a few quick high/low rolls or consulting the Generators, or you can pull out a Node you created ahead of time, and let the PCs have at it. This is just another reason why it's always good to have a few extra Nodes on hand.

BAY X

The first wave of DayTrippers were a hardy breed of thrillseekers who often didn't survive to tell the tale. In the first year of the ranch's operation there were six accidents in which DayTrippers were lost forever – their names now engraved on a platinum wall outside the loading dock. Since then, engineers at Diaspora Ranch have implemented a "best-dash" solution to the dangers of missed windows, temporal paradoxes and tardy DayTrippers blipping out of existence. It's called "Bay X".

Bay X is the largest and most power-intensive launch bay at Diaspora Ranch. RA-shielded and cleared twenty-four hours a day, seven days a week, its designated function is the *Emergency and Rescue Bay*. All SlipShips that depart from Tracy Island have the coordinates of Bay X preprogrammed into their computers' return options as a matter of launch protocol.

In case of a delayed return, a rescue vessel can be sent out to retrieve the crew; but in order to prevent paradox and preserve the integrity of the Home-Earth timeline, the rescued parties must be returned to a different window than the one the rescuers left from.

This is accomplished by combining a Temporal Slip with a Cartesian Slip, allowing a momentary "second manifestation" of the rescue vessel to occur within the RA-shielded emergency bay, dropping off the rescuees in their window before returning to its own.

Bay X is kept clear of personnel and equipment at all times, even damaged vessels using it for emergency returns are hastily moved out of the area. This is because nobody knows what would happen if two SlipShips attempted to materialize in the same space at once, and no one is in a hurry to find out.

Despite this concern, the effort has paid off. On New Year's Day 2099, Slavoj Dirkatchka became the first DayTripper to be rescued from a delayed return.

Now retired from DayTripping (the reasons for the delay having involved an ignominious intraspace dalliance with his co-pilot, a fact which didn't please the mother of his children), Dirkatchka described the daring rescue in his best-selling tell-all *Coming and Going - The Slavoj Dirkatchka Story*:

> The booze was leaving my head. Nikki was crouching behind me. Still stunned by the appearance of the intruding trippers, I cleared my throat and demanded their explanation, attempting to regain a shred of my dignity. In response Captain Valdez silently gestured in the direction of The Secret Darling – or rather the place where my beautiful ship had been sitting the previous evening – and tapped his wrist chronometer.
>
> The next few minutes were a blur of stress and embarrassment as Valdez and his crew hastily led us – still naked – onboard the Mal Bicho. Valdez explained that they'd be shoving us out quickly, and repeated the protocol as if I'd never heard it:
>
> 'Get well clear of the ship before we bounce. We don't belong in your window.'
>
> The emergency procedures had been drilled into all pilots' heads for weeks now, but Bay X had never had a full run. Valdez was planning to combine a Cartesian Slip with a Temporal Slip back to the window Nikki and I came from, where they would drop us off as quickly as possible before bouncing back to their own window. If this didn't work we'd all be dispersed into tachyons.
>
> There was no conversation on the slip back. I noticed that the course calculations had been preset. Wise. It seemed everyone agreed there was no point tempting fate any more than we already had. I do remember wishing we'd brought our blanket with us. I felt numb. Valdez stared at us the whole time over his shoulder, no expression on his face, one thumb hovering over the manual override button in case of flux. There was no flux. Thank the One Miraculous God!
>
> There was a flash of light and suddenly the launch bays of Tracy Island were visible outside the portal. Then Valdez' crew were pushing us, shoving us out the sliding door, shouting for us to move faster and stay clear of the ship. We complied. I think I was blushing with my entire body. When we hit the ground I grabbed Nikki's hand and pulled her to the open end of the bay, gasping.
>
> Across the room, on the other side of the loading zone, I saw Valdez standing beside the Mal Bicho. I spun around to see the other Mal Bicho – the one that had rescued us – just as it was disappearing, nothing but a brief glimpse of colored fumes in the air.

ABOUT TIME TRAVEL

This section details some of the finer points of time travel, both past and future. Most of this information will be known by any PC who succeeds in a Slip Dynamics roll vs DL3.

INTO THE PAST

> *Launching his self-made vessel "Excelsior" not two months after the death of Zayim Diaspora, Jackson made no secret about the fact that his plan was to travel back in time and warn Dr. Martin Luther King Jr. about his impending assassination. This mission Jackson accomplished to his own satisfaction, meeting with King on April 21st 1963, years prior to the tragic killing. Upon his return Jackson discovered no evidence of any drift or recorded change, and yet the murder of King had still occurred; history had not been altered in any appreciable way. Professor Jason Eung's Theory of Circular Temporal Dynamics postulates that the timeline always and already included Jackson's journey, and that King was always and already forewarned. To King, Jackson was no more than a dream.*

The past has already happened and you can't change it. The same is true of the future, at least the future of the timeline you happen to be on. They cannot be affected.

The certainty of these facts – known since the days of Einstein – cast doubt on the possibility of time travel for nearly two centuries. As it turns out, time travel is possible. It's just that when you inhabit another point in Earth's timeline, what actually happens is rather different from the way it appears.

It's all about Temporal Resistance. The moment your ship's RA field is activated, your presence is held *in stasis* at your departing moment in Home-Earth's timeline, and for a limited duration this prevents the timeline from accepting your presence elsewhen. In other words, for up to about 24 hours, the field "fools" the timeline into behaving as if you're still in the time period where you belong, and this prevents our current reality from "forking" into two distinct timelines. If that were to happen, all knowledge brought back by previous DayTrippers about our own future could be instantly nullified, since the entire planet might now be on an entirely new timeline. That would be something to avoid.

While you're in the past, because you "aren't really there" as far as the timeline is concerned, you *can* interact with your surroundings and cause apparent change to occur. But the moment you return to your native window, the tendency of reality is to "gel" around you again - *at both ends of the trip*.

In other words, just as life in the *here-now* fills in the gaps as though you were actually *here* the whole time, life in the *there-then* gels around your *absence*, making real the fact that you were never there at all.

That's the best-case scenario, anyway.

As long as your actions are negligible enough to avoid paradox - destroying no physical structures nor causing anyone to go missing who might be missed, for instance - history will seal up around the *non-fact* of your visit, and the details will fade away due to the timeline's natural process of collective objectification; *however they may still leave some traces*. To someone in the past who you met (but could never possibly have met), you may be recalled as a dim memory or a disembodied voice, a shadowy figure or a vision, and nothing more. It has been theorized that many such intercessions may have occurred through history - Thomas Jefferson's cloaked stranger, Otto Loewi's dream experiment on chemical transmission, Madame C.J. Walker's hair-restoring visitation, Andrew Carlssin and the Angel of Mons are all likely examples.

On occasion, by choice or by accident, a DayTripper will perform some action in the past which seems sure to alter the timeline, only to find upon returning to the present that nothing has changed at all, and no vector drift has occurred. This is called a "Jackson Loop" after its discoverer Demetrius Jackson, the second DayTripper and inventor of the Automated Survival Suit.

If your actions in the past alter collective reality strongly enough so that the gap cannot be sealed (blowing up the Statue of Liberty or killing your own ancestors, for instance), a paradox occurs. At that moment a whole new Earth – complete with its own universe – is spawned instantly. From then-there forward you're no longer on the timeline of Home-Earth, but rather a newly-spawned *Alternate Earth* with its own timeline, which just happens to duplicate Home-Earth's timeline exactly, up to the moment you did whatever you did.

Aside from the potential of reality shock, this presents an added difficulty for the DayTripping away-team. Since the universe they now exist in isn't really the universe of Home-Earth but rather the universe of an Alternate Earth with a timeline of its own, the slip back home becomes a *Compound Slip*, involving two vectors rather than just one. This raises the Difficulty Level of the vector calculation to VERY HARD (DL 6).

INTO THE FUTURE

Traveling into the Future isn't substantially different. The future of our own timeline is just as "locked-down" as the past, and it responds to RA fields in the same way. Just because we haven't seen it yet doesn't mean it isn't there.

The *real* differences between future-ward travel and past-ward travel are more cultural and psychological: Travels into the past often reveal shocking levels of brutality, intolerance, racism, sexism, slavery, inquisition, persecution, and other trauma-inducing facts of historical life; experiencing these events first-hand can leave one visibly shaken or emotionally changed. They may even involve LifeShaping Events or cause deep ideological realizations to be made. Travels into the future, on the other hand, are more likely to make the visitor feel awkward, stupid, slow-moving, unevolved and totally out of fashion.

Sample NPCs & Creatures

The following Stat Blocks provide a variety of "typical" opponents and creatures which can be used as-is, or modified to suit your own campaign. Each is shown with its cost in CP. All unlisted Stats have a Stat Score of 1.

HUMANS

Ordinary Person (10)
ALL STATS 1 One Skill +1

Ordinary Professional (31)
ALL STATS 1 One Skill +2
GEAR: Pro Kit

Ordinary Expert (71)
ALL STATS 1 One Skill +3
GEAR: Pro Kit

Low-Level Thug/Security (30)
GRACE 1   Firearm+1
HEALTH 2
MIGHT 2   Fighting+1
GEAR: Firearm+0

Mid-Level Thug/Security (75)
GRACE 2   Firearm+1
HEALTH 3
MIGHT 2   Fighting+2
GEAR: Firearm+1

High-Level Thug/Security (125)
GRACE 3   Firearm+2
HEALTH 3
MIGHT 2   Fighting+2
GEAR: Firearm+2

Espionage Agent (136)
BRAINS 3   Computers+2   Encryption+2
CHARM 3   Rhetoric+2
PSYCHE 2   Psychoanalyze+1
GEAR: Pro Spy Kit

Commando/Trooper (170)
GRACE 3   Firearm+2
HEALTH 4
MIGHT 3   Fighting+2
GEAR: Firearm+2, Armor+1

NON-HUMANS

Zombie (25)
MIGHT 1   Clawing +1
HEALTH 2
ARMOR: +1 (unless head shot is called)

Attack Dog (60)
GRACE 2   Leap+2
HEALTH 3
MIGHT 1   Bite+1

Attack Bat (90)
GRACE 4   Evading+1   Biting+1
Venom is a Toxin DL3 vs HEALTH

Attack Snake (105)
GRACE 3   Bite+1   Camouflage+2
Venom is a Toxin DL4 vs HEALTH

Sasquatch (120)
GRACE 2   Hiding in Trees+2
HEALTH 3
MIGHT 4   Fighting+2

Psionic Brainiac (160)
BRAINS 4   Read Thoughts+3
CHARM 2
PSYCHE 3   Psychic Blast+2

Killer Robot (215)
BRAINS 2   Track Humans+2
HEALTH 4
MIGHT 5   Crush/Kill/Destroy+2
GEAR: Firearm+1

Hyper-Triffid (245)
GRACE 4   Spit Poison+3
MIGHT 3   Bashing+3
Venom is a Toxin DL4 vs HEALTH

Gargantuan Sand Fish (440)
GRACE 4   Burrowing Silently+2
HEALTH 5
MIGHT 5   Swallow Whole+4

Mecha Warrior (565)
GRACE 2   Firearm+4
HEALTH 6
MIGHT 5   Fighting+2
GEAR: Firearm+2, Armor+2

Generators

Some GMs like to use off-the-shelf modules, some flesh them out with custom details, some write their adventures from scratch, some like rolling and improvising on the fly, and some like doing lots of prep. All of these are fine. Generators are Tools, not Rules. They're designed to provide prompts for the bizarre and original, giving you many thought-provoking ideas to project on… no matter what your preferred style. Use them any way you like, I'm not here to judge anyone.

GENERATORS AS SURREALIST TOOLS

Although the word "surreal" is often associated with paintings, performance art and film, the first wave of Surrealists were writers and poets. André Brenton, author of "The Surrealist Manifesto", was a French poet whose goal was to combine conscious and subconscious realities into a new "greater reality". By his definition, the word "surrealism" implied "a fusion of elements of fantasy with elements of the modern world to form a kind of superior reality." The Surrealists believed that art was created unconsciously. They dabbled in psychology, they used trance, hypnotism and drugs to expand consciousness, they juxtaposed concepts and images to produce experiences that were not available in the waking world, and they invented scores of techniques for doing so.

Some of the most influential and fruitful techniques involved *random output*, which had its roots in Automatism ("automatic writing"). At this point the Surrealist School splits into two camps: *Automatist Surrealists* don't interpret their work, believing only in experiencing and feeling it. *Veristic Surrealists*, on the other hand, took it another step: they used their random *output* as creative *input*, and produced *meaning* by connecting and interpreting the random impressions they generated via these unconscious processes.

This is not very different from a GM prepping for a session. Every time we roll dice to prep or flesh out an adventure, we're seeking *Meaning* by connecting the output of random and unconscious processes.

By design, each table focuses on a specific question and allows us to consider one topic at a time. But as results cumulate and begin co-mingling, they become *Surrealist Tools* for activating the contents of the subconscious. Like an artist considering the audience, we must always remain mindful of our Players' Psychic Content as well, since they'll be the ones experiencing and interpreting everything that happens.

So. Keep your Players in mind, keep their characters in mind, keep their LifeShaping Events in mind, and keep their Psychic Content in mind while you use the Generators.

Let it come together. Your subconsciousness already knows the answer, and the dice will help you find it. Or maybe it's the other way around?

Index of Generator Tables

Mission Generator

IN THIS GENERATOR:

> *MISSION TYPE*
>
> *NODE TYPE*
>
> *MISSION DETAILS*
>
> *MAGUFFINS*
>
> *COMPLICATIONS*
>
> *PERKS*
>
> *OBSTACLES*
>
> *REWARDS*

MISSION TYPE

It's never a bad idea to have a number of extra missions rolled up. Even if you don't flesh them out completely or run your Players through them, they can be used as random examples of "what's to be found out there", or to tell the awe-inspiring stories of other DayTripper teams.

THE BIG BOARD

Running 24/7 on the feedscreen at Tracy Island and online at DSource, the "Big Board" is a realtime display of all public "Slip Reqs" (requests) available. Although there are many other ways to learn about a job (and many reasons to avoid announcing one), the Big Board is still the most popular way for DayTripper Teams to become aware of contracts currently accepting applications or bids. At any given time, there are 1d6 missions of various types on the Big Board.

You may of course make any missions you want available, but in a pinch, the following table can be used to populate the Big Board:

ROLL	MISSION TYPE	NODE MOD
2-5	Exploration	+0
6	Emergency/Rescue	+0
7	Sightseeing/Tourism	+5
8-9	Survey/Fact-Finding	+4
10	Acquisition/Trade	+4
11-12	Politics/Diplomacy	+5

TOTAL CHARACTER VALUE

Some of the instructions in this section refer to the TCV, or *Total Character Value*, which can be found on the PC Sheet.

To determine a character's TCV, add the character's original CP value to the number of XP SPENT on advancements so far. This total represents the abstract "value" of the character right now. The typical starting character has a TCV of 100.

To determine the TCV of the party, just add all the Player Characters' TCVs together.

This Total value will be used to quantify obstacles and adversaries as the Mission develops.

NODE TYPE

To determine the Node Type of the destination, choose or roll 2d6 on the table at right and add the NODE MOD from the Mission Type table above. If your Players prefer high weirdness, roll 1d6 or 2d4 instead.

RESULT	NODE TYPE
2	Multiversal Chao
3-5	Unknown Planet
6-7	Dream World
8-9	Alternate Earth
10	Time Travel
11+	Known Planet

MISSION DETAILS

Contract missions (DayTrips-for-hire) will always have a specific *Objective.* This is typically stated in the contract as a set of "Deliverables". You decide what they are.

But a real Mission needs more detail than that. The following tables may be used to determine the nature of these additional details, which may include *Maguffins, Complications, Perks, Obstacles* and *Rewards.*

NUMBER OF MISSION DETAILS

Every Mission has one Maguffin, whether or not the PCs ever become aware of it. There's always something that could be brought back from a DayTrip, even if it's just information.

In addition to this "free" Maguffin, there will be some other Mission Details. Take the TCV (Total Character Value) of each PC and add them together. For every 100 points in the party's total TCV (rounding up), grab 1d6.

Now roll all those dice at once, and consult the following table:

FOR EACH	MISSION DETAIL
1	Add one Reward
2	Add one Maguffin
3 or 4	Add one Complication
5 or 6	Add one Obstacle

NOTE: Just because you don't roll any Obstacles for the Mission doesn't mean that there won't be anything or anyone making life difficult. It just means there's nothing impeding the Mission Goal <u>directly</u>. The Mission might seem to be a cakewalk. But NPCs still have their own stuff going on, random encounters still occur, and local drama may end up pulling the PCs down a completely different path, because the Story often diverges from the Mission.

BASE PAY

The Base Pay is the total of all those dice you just rolled. This may be modified by *Perks* (see below).

> *Example: The party we're prepping for has a TCV of 300 (Chaz and two trainees), so we roll three dice and get 3, 5 and 6. Aside from the free Maguffin, this mission will include one Complication and two Obstacles. The Base Pay will be 14M (3+5+6).*

MAGUFFINS

Maguffins are unique objects that are highly desirable, from rare compounds and elements to powerful technologies and magical artifacts – the kind of thing DayTrippers just *love* to bring home. Typically, however, the PCs aren't the only ones who want them, and some sort of difficulty is likely to interpose itself.

Sometimes the Maguffin is the Objective of the mission (this is especially true of Acquisition missions). Sometimes the Maguffin is just a sideline in an otherwise-unrelated adventure. Either way, as special items of great value, Maguffins shouldn't come easy. NPC locals may be highly possessive of them; they may be hidden, lost, or otherwise obscured (even if in plain sight); there may be some sort of test, conflict or gauntlet required to even get near them; they may be located in dangerous environments or unstable areas of reality, making their attainment more easily said than done.

Every DayTrip has at least one Maguffin. Choose or roll 2d6 for each Maguffin on the following table.

ROLL	MAGUFFIN
2	Person
3	Weapon/Defense
4	Resource/Chemical/Mineral
5	Shipment/Message
6	Report/Database
7	Rumor/Legend/Theory
8	Machine/Tool/Technique
9	Plant/Fungus
10	Creature/Specimen/DNA
11	Unique Organic Item
12	Unique Inorganic Item

NOTE: For Time Travels to the past, a special set of Historical Maguffins can be found in the Time Travel Generator (p.84).

You don't need to think too hard about the Maguffins right now; let them percolate while you determine the rest of the details. By the time the Node gets some fictional flesh on its bones, the Maguffin will make more sense.

> *Example: We roll a 5, which tells us there's an important shipment or message our PCs will be interested in. We'll keep this in the back of our mind while we determine the rest of the details.*

COMPLICATIONS

Complications are things that will make the mission harder. Some of them may be known before the mission begins, though not all, and not always. Complications are rated by an MV (Mission Value), which is based on their general type. To determine a Complication and its corresponding MV, choose or roll 2d6 on the following table. For Non-living Complications, roll 2d6+1.

ROLL	COMPLICATION	MV
2	Relations are Shaky	30
3	No Intel	50
4	Rival/Race Conditions	30
5	Narrow Window of Opportunity	20
6	Must be Kept Secret	20
7	Scant/Shaky Intel	10
8	Bad/False Intel	30
9	Stealth Required	20
10	Involves Criminal Motives	40
11	Object of Mission will Refuse/Resist	20
12-13	War Zone/Tumultuous Change	50

QUANTIFYING COMPLICATIONS

Total up the MV of all your Complications. We're about to offset it by adding *Perks*.

> *Example: Rolling a 6, we learn that this mission must be kept secret. This Complication has an MV of 20.*

PERKS

Perks are offered to prospective contractees during mission negotiations, to "sweeten the pot" by offsetting the negative effects of Complications. Perks are rated by an MV (Mission Value), which is based on their price. Possible Perks and their corresponding MVs are shown below.

Choose or roll 2d6 on the following table:

ROLL	PERK	MV
2	One +3 Item	50
3	Two +2 Items	40
4	Additional Pay	1 per M
5	One Pro Kit	1
6	One +1 Item	10
7-8	Power Supply	1 per 10mW
9-10	SlipShip Components	1 per M
11-12	Training: One new Skill at Level 1	10

QUANTIFYING PERKS

The total MV of all your Perks should equal the total MV of all your Complications (give or take 10%). Adjust your Perk values as necessary in order to make these two numbers come out roughly even.

> *Example: To offset our Complication of 20 MV, we roll on the Perks table and get an 8, which means "Power Supply". 200mW of Power seems like a very tempting offer, but we decide to give them 100mW instead (10) and throw in a +1 Item (10).*

GETTING THE JOB (OPTIONAL RULE)

If you have several missions available, you may wish to make applicants go through a screening process when applying for contract jobs. The DL of getting the job is equal to the number shown below. To simulate the job interview, one PC in the group may roll against this number using using a number of dice equal to their *Charm, Rank* or *Fame Level* (their choice). Other PCs may make Help rolls.

MISSION TYPE	DL TO GET JOB
Exploration	1
Emergency/Rescue	2
Sightseeing/Tourism	3
Survey/Fact-Finding	4
Acquisition/Trade	5
Politics/Diplomacy	6

OBSTACLES

Obstacles are people, places or things that will actively or passively resist or obstruct the PCs' Mission in some direct way, causing a significant problem or conflict to arise. There are three types of Obstacles: *Hero Obstacles, Mass Obstacles* and *Living Obstacles*.

HERO OBSTACLES can be overcome by a single PC, and only need to be overcome once in order to be permanently defeated. *Example: Breaking the rusty lock of a cell in which the party is trapped.*

MASS OBSTACLES must be overcome by all the PCs, and force each PC to roll against them individually. *Example: A toxic cloud that envelops the party, forcing everyone to make Unopposed Action rolls vs HEALTH.*

LIVING OBSTACLES include Rival DayTrippers, Dangerous Individuals, Wildlife and Monsters.

To determine the general nature of each Obstacle, choose or roll 2d6 on the following table. To check for Non-Living Obstacles only, roll 1d6+6.

ROLL	OBSTACLE	TYPE
2	Rival DayTrippers	Living
3	Political/Cultural Challenge	Living
4	Dangerous Individual	Living
5	Organized Hostile Group	Living
6	Wildlife/Monster	Living
7	Dangerous Object	Mass
8	Dangerous Environment	Hero, Mass
9	Technical Challenge	Hero, Mass
10	Psychological Challenge	Hero, Mass
11	Chaos or Reality Divergence	Mass
12	Flux Storm	Hero

Example: We decide that our first Obstacle will be of the Non-Living variety. Rolling a 2 (+6=8) means the PCs will have to negotiate their way through a Dangerous Environment of some kind.

Now let's quantify it. Checking the table at right, we see that if we thought of it as a single Mass Obstacle it would have an MV of 300; way too high for our non-legendary protagonists. So we decide to break it up into three VERY HARD "Hero" Obstacles (100 x 3 = 300). They'll all have to face at least one.

REWARDS

Rewards are given to the PCs only after the mission is completed. There's no need to mention them beforehand, unless you want to. Possible Rewards are shown below.

Choose or roll 2d6 for each Reward on the following table:

ROLL	PERK
2-7	Fortune: 1d6 x 1M for each Crewmember
8-10	Fame: +1 Fame Level for each Crewmember
11-12	Rank: +1 Rank for each Crewmember *

* If the PC is not a member of any military service or political organization, this rank may be a secret one, or an internal corporate one.

QUANTIFYING OBSTACLES

Obstacles are rated by an MV (Mission Value) which is based on their difficulty. Obstacles may be combined (a trap might involve two "HARD" obstacles, one to defy the murderous mechanism, and another to escape, for instance).

The maximum MV of a Hero Obstacle equals the TCV of a particular PC in the Party (give or take 10%), and must be addressable using a Skill that character possesses.

The maximum MV of a Mass Obstacle equals the *lowest* individual TCV in the Party (give or take 10%).

The maximum MV of a Living Obstacle equals the *total* TCV of the Party (give or take 10%).

Obstacles requiring Action Resolution rolls are worth MVs based on their Difficulty Levels, as shown on the table below. Adjust the properties and capabilities of your Obstacles as needed to affect their difficulty. Obstacles may be split into smaller ones or combined into larger ones, as need be.

OBSTACLE MVS BY DIFFICULTY

DL	DIFFICULTY	MV
1	No-brainer	10
2	Easy	20
3	Challenging	30
4	Difficult	50
5	Hard	80
6	Very Hard	100
7	Unlikely	150
8	Ridiculous	200
9	Absurd	250
10	Insane	300

You don't need to make all Obstacles at maximum value. You don't even need to set them now. It's more satisfying to make the difficulty of encountered Obstacles increase as the story progresses, starting with smaller MVs and upping the difficulty until the greatest Obstacles (roughly equal to the party's TCV) are faced near the mission's end.

It is important that your PCs have a fair chance of actually *succeeding* against these Obstacles. By consulting the *Success Determination Tables* earlier in this book, you can accurately target individual PCs or the entire group, tailoring the nature and difficulty of Obstacles to the party. On a typical mission, significant Obstacles should give the PCs around a 30%-50% chance of success, without considering any modifiers.

> *Example: We next decide to create a Hero Obstacle for Chaz, using his Mounted Weapon skill 3d6+1. He's gonna need to hit a small target with a torpedo to blow up a big evil spaceship. Just how hard is it to hit this target? Well… a DL 6 is very close to his TCV of 110, and would give him a 42% chance of success. He can increase this chance with favorable Mods. Sounds about right!*

LIVING OBSTACLES

Living Obstacles are either Characters (NPCs) or Creatures. It's a good idea to work up a Stat Block to identify their strengths and capabilities, and give them some unique qualities. Living Obstacles are built just like Player Characters, and at the same CP costs. Give them whatever skills you feel they need.

STATS

Stat Score 1 = 0 CP
Stat Score 2 = 5 CP
Stat Score 3 = 15 CP
Stat Score 4 = 40 CP
Stat Score 5 = 100 CP
Stat Score 6 = 200 CP

> *Example: A Guard with GRACE 2 and MIGHT 2, with 1 in all other Stats, would have a CP cost of 10.*

SKILLS

To buy Skill Levels, spend CP as shown below:

To increase a Skill Level from 0 to 1 = 10 CP
To increase a Skill Level from 1 to 2 = 20 CP
To increase a Skill Level from 2 to 3 = 40 CP
To increase a Skill Level from 3 to 4 = 100 CP
To increase a Skill Level from 4 to 5 = 200 CP
To increase a Skill Level from 5 to 6 = 500 CP

> *Example: If we take the guard from the above example and add Firearm Skill +1 and Hand Weapon Skill +1, the total MV cost for that guard would be 30 (10 for Stats and 20 for Skills).*

SPECIAL ABILITIES

If a lifeform or weapon has some special ability, you'll have to determine its MV cost. The best way to do this is to decide whether the ability will be treated as a Skill or as an Obstacle, and then quantify it accordingly. For example:

INVISIBILITY – Full or partial invisibility applies a negative Mod to all incoming attacks, even when the lifeform is not Defending. The Mod is similar to the Cover Bonus: -1 for partly obscured; -2 for mostly obscured, -3 for almost entirely obscured and -4 for completely invisible. Because this Mod affects die rolls directly, it will be treated as a Skill. That means -1 costs 10, -2 costs 30, -3 costs 70 and -4 costs 180.

POISON – Poisons cause a separate resistance roll to be made, apart from the bite or attack that delivered them in the first place. As such, they will be treated as Obstacles. That means that a poison with a DL of 3 will have an cost of 30 (same as any Obstacle with a DL of 3). This is added to the MV of the lifeform.

EQUIPMENT

You may choose to equip your NPCs with Gear. When buying Gear, Item Bonuses cost the same as Skill Levels.

WORTHY ADVERSARIES

Sometimes you'll want to build a character to be a "worthy adversary" for a PC or group. The easiest way to do this is to literally give the NPC the same Stat Scores and Skill Levels as their opposed PC, moving the numbers around if desired but retaining the same values. Two Stat Scores may be swapped, for instance. One Skill may be swapped for another, or swapped for a piece of Gear with the same Bonus value. This guarantees that the adversary's TCV will equal the PC's.

> *Example: Chaz Modine has a TCV of 120:*
>
> | | | | |
> |---|---|---|---|
> | BRAINS | 2 | Slip Dynamics +1 | |
> | CHARM | 2 | | |
> | GRACE | 3 | SlipShip Pilot +1 | Mounted Weaponry +1 |
> | | | Fighting: Judo +1 | |
> | HEALTH | 1 | | |
> | MIGHT | 2 | | |
> | PSYCHE | 1 | | |
> | *Automated Survival Suit* | | *Repair Kit +1* | |

> *A Worthy Adversary for Chaz will have one Stat at 3 and three at 2, four Skills at +1 and one piece of Gear +1. We choose whichever Stats and Skills we want, and name the Gear. Finally, since Chaz paid for his ship with 28 of his own CP, we could give the Adversary a vehicle of their own worth a similar amount or spend 28 CP on additional Gear. Instead we decide to give the Adversary a henchman worth 30 MV, like the Guard from the last example.. Together this Adversary and Guard will be worth 130 MV, which is very close to Chaz' TCV of 120.*

ADDITIONAL MISSIONS ON THE BIG BOARD

The "Big Board" at Diaspora Ranch has several missions on it at all times, and more are available through other channels such as word of mouth, who-you-know, backdoor deals and good old nepotism.

That's why it's never a bad idea to brainstorm a handful of missions more than you actually need. The detail on these missions doesn't have to be deep, just enough for you to feel you could flesh them into a session out if you had to. Roll 'em up and think about 'em a little, then move on.

While the Players are considering the missions on the Big Board, you'll probably pick up some Psychic Content in the preferences and concerns they display regarding certain mission types. This information will be useful later, whether during this session or further down the road. Getting to know your Players' interests is *always* useful further down the road.

Presenting your Players with multiple options for their next mission is not only in keeping with the fiction of DayTrippers, but it also gives you a shelf full of half-baked content to use for describing the missions your Players *didn't* go on, rounding out the activities of NPC DayTrippers in your gameworld. After all, whether the Players were the ones doing them or not, *someone* was flying those missions. Let your Players hear about it, or have them speak directly to the NPC DayTrippers upon their return.

(Psst — There's nothing like a good professional rivalry to spice up a dangerous working environment.)

JUST A SUGGESTION

The Mission Generator is the most complex of all the Generators in this book, and yet in some ways it's the least important.

Missions are very flexible things. Much of the time they don't even survive the session, as they quickly get mutated by Player decisions or trampled by local drama. So don't get too hung up on what the dice tell you here; go with the best Mission that fits the world you're creating.

Don't be afraid to change details on the fly, break one big Obstacle up into smaller ones, roll the dice again, or swap one detail for another. The charts and dice are meant to be suggestive, not restrictive, and I'm not your mom. Besides, it's not the exact type of detail that's important: the most important aspects of a Mission Detail are its relative difficulty and the flavor of its fictional effect.

Star Generator

Since every planet has a star, it'll be useful for descriptive purposes (if nothing else) to figure out what kind of star your planet is orbiting. The following tables will help you do that.

IN THIS GENERATOR:

STAR SIZE
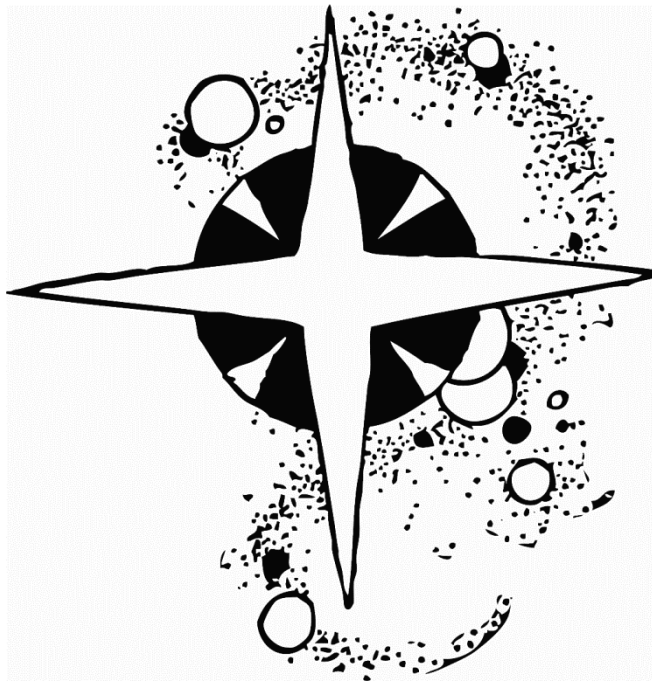
STAR COLOR

SPECIAL STARS

STAR SIZE

Choose or roll 2d6 on the table below to determine the star's size relative to Sol. Note the COLOR MOD and PLANETSIZE MOD, to be used later.

ROLL	STAR SIZE	COLOR MOD	PLANETSIZE MOD
2	0.1 times Sol	+3	-3
3	0.5 times Sol	+3	-2
4-5	Sol-sized	+0	+0
6-7	5 times Sol	+0	+0
8	10 times Sol	+0	+0
9	50 times Sol	+1	+1
10	100 times Sol	+2	+2
11	500 times Sol	+3	+3
12	1000 times Sol	+4	+4

HUMAN HABITABILITY

If a human-habitable Node is required (a tourist destination or resort, for instance), ignore the PLANETSIZE MOD above and assume a PLANETSIZE MOD of -3 instead.

STAR COLOR

Choose or roll 2d6 on the table below, adding the COLOR MOD for the star. Once determined, roll the indicated dice to determine the NUMBER OF PLANETS orbiting the star.

ROLL	STAR COLOR	NUMBER OF PLANETS
2	Blue-White	1d6
3	White	2d6
4-6	Yellow	3d6
7-8	Orange	2d6
9-10	Red	1d6
11	Dim Red	1d6
12+	Special (see table at right)	1d6

HUMAN HABITABILITY

The human-habitable radius around a star is known as the "Goldilocks Zone" (where it's not too hot, not too cold, but "just right"). Human ideas of Goldilocks Zones are, of course, humanocentric. There are many lifeforms living comfortably beyond ranges that we would consider hospitable. But since this is a game written by humans to be played by humans, we'll stick with the human definitions.

Blue and Blue-White stars, being much hotter than Sol, possess Goldilocks Zones which are farther out than our own, while Orange and Red stars possess Goldilocks Zones which are nearer. The following chart indicates the distance in AU (Astronomical Units) for the human-habitable "Goldilocks Zone" around each type of star.

1AU = the distance from Earth to Sol.

STAR COLOR	GOLDILOCKS ZONE
Blue-White	4 AU
White	2 AU
Yellow	1 AU
Orange	1/2 AU
Red	1/4 AU
Dim Red	1/8 AU

SPECIAL STARS

If the star is of Type "Special", ignore the Star Size rolled above, and choose or roll 2d6 on the table below instead.

ROLL	SPECIAL STAR TYPE
2-4	Dwarf of random color. Roll 2d6 for STAR COLOR above; a result of 'Special' indicates a Black Dwarf.
5-6	Brown Dwarf.
7-8	Cluster (binary, etc). Roll STAR COLOR again; a result of 'Special' indicates a Neutron Star. Then roll the size and color of its companion star. This process may repeat indefinitely.
9	Nova (exploded star)
10	Pulsar
11	Quasar
12	Black Hole

HUMAN HABITABILITY

It's unlikely to find a human-habitable planet orbiting a pulsar, quasar or black hole, and yet it's theoretically possible. The planet would have to be very far from the star, and dense enough so that its gravity could keep its atmosphere from slipping away into space. Even still, average temperatures on this planet would probably be sub-arctic. Due to the tremendous gravitational forces at play, we might expect to see massive continental shifts, increasing orbital drift or even gradual planetary disintegration.

Planet Generator

From hostile and life-threatening environments like Harry Harrison's "DeathWorld" to the hospitable surroundings of Star Trek's "Class M" planets, the Planet Generator tables will assist in the creation of drastically different and dynamic settings for planetary adventures.

IN THIS GENERATOR:

PLANET SIZE

GRAVITY

ATMOSPHERE

ATMOSPHERIC PRESSURE

WATER

CLIMATE

BIOSPHERE

PLANET SIZE

Choose or roll 2d6 on the table below, adding the PLANETSIZE MOD from the *Star Size* table. This will tell you the PLANET TYPE, and also indicate a GRAV MOD (gravity) to be used later.

ROLL	PLANET TYPE	GRAV MOD
4-	Small Rock (Earth / 2d6)	-3
5	Asteroid or Moon	-5
6	Artificial Satellite or Space Station	-2
7	Medium Rock (1/2 to 2 x Earth)	-1
8-9	Large Rock (3d6 x Earth)	+0
10-11	Gas Giant	+5
12+	Rogue Planet/Comet	-3

A "Small Rock" will be 2,000-12,000 miles in diameter (2d6 x 1000). A "Medium Rock" will be 10,000-60,000 (10d6 x 1000). A "Large Rock" will be 50,000-300,000 (5d6 x 10,000). For comparison, Earth is roughly 24,000 miles in diameter.

GRAVITY

Gravity is rated in G*s*: 1G equals Earth's gravity. Choose or roll 2d6 on the table below, adding the GRAV MOD for the planet. This will also indicate the ATMO MOD (atmosphere) to be used later.

ROLL	GRAVITY	ATMO MOD
4-	1G divided by 2d6	-2
5-6	1G divided by 1d6	-1
7	1d6 G	+0
8-10	2d6 G	+3
11-13	4d6 G	+5
14+	6d6 G	+6

HUMAN HABITABILITY

Humans can survive indefinitely in gravity up to 3Gs, and for a limited time in gravity between 3 and 5Gs. Any physical activity performed in less than 0.5Gs is one DL harder than usual. On planets with 2Gs or more, increase the DL by (gravity minus 1). If gravity is greater than 5Gs, Automated Survival Suits must be worn at all times to avoid crushing damage at (1 x gravity) hits per minute. These ranges are indicated on the *Human Gravity Endurance* chart below.

HUMAN GRAVITY ENDURANCE

<0.5	0.5–1.9	2.0–2.9	3.0–3.9	4.0–4.9	>5.0
+1 DL	Normal	+1 DL	+2 DL	+3 DL	Suit Req.

ATMOSPHERE

To determine the principle makeup of the planet's atmosphere, choose or roll 2d6 on the table below, adding the ATMO MOD for the planet. This roll will also indicate an H2O MOD (water), to be used later.

ROLL	ATMOSPHERE	H2O MOD
4-	Atmosphere is escaping the planet	-6
5	Extremely thin, no Oxygen	-6
6	Chlorine	-4
7	Carbon Dioxide	-3
8	Nitrogen/Oxygen with heavy gases, Propane, Butane	-2
9	Dense Air (Nitrogen/Oxygen)	-1
10	Nitrogen/Oxygen with Ozone in Stratosphere (Earthlike)	+1
11	Nitrogen/Oxygen with trace toxins	+0
12	Ammonia & Methane	-4
13	Hydrogen & Helium	-5
14+	Exotic toxic gases	-6

HUMAN HABITABILITY

Humans can survive indefinitely in atmospheres with a Nitrogen/Oxygen basis, although trace toxins will cause HEALTH rolls vs a DL equal to 1d6 if no safety equipment is available. A failed roll will cause 1 hit of damage to a random Stat, this roll must be made per minute of inhalation. Once determined, the affected Stat will not change for this planet.

ROLL	DAMAGED STAT
1	BRAINS
2	CHARM
3	GRACE
4	HEALTH
5	MIGHT
6	PSYCHE

Ask your Players how they feel when the toxic atmosphere begins to affect them. Do they have any visions or realizations?

ATMOSPHERIC PRESSURE

Take whatever number you rolled on the table above (2d6 plus ATMO MOD), and multiply it by the planet's Gravity. This gives you the atmospheric pressure on the surface of the planet, compared to Earth.

HUMAN HABITABILITY

Humans can survive indefinitely in atmospheric pressures ranging from 0.5 and 2.0 (where 1.0 equals Earth atmospheric pressure at sea level). They can survive for limited periods (a number of hours) in atmospheric pressures between 0.3 and 0.5, and the same is true for pressures between 2.0 and 3.0.

If the atmospheric pressure is lower than 0.3 or higher than 3.0, Automated Survival Suits must be worn at all times, even if the air is a breathable mix of nitrogen and oxygen. These ranges are indicated on the chart below:

HUMAN ATMOSPHERIC PRESSURE ENDURANCE

<0.3	0.3 – 0.5	0.5 – 2.0	2.0 – 3.0	>3.0
Suit	Limited	Safe	Limited	Suit Req.

WATER

Choose or roll 2d6 on the table below, adding the H2O MOD for the planet.

ROLL	WATER
2-	Arid world, no water
3-5	Semi-Arid world, water frozen or beneath surface
6	Very little standing water
7-8	Land surrounded by 40%-90% water (1d6+3) x 10
9	Ocean world with 95-100% water (1d6+94)
10+	Water vapor makes up most of the atmosphere

HUMAN HABITABILITY

Liquid water, of course, is essential to all earthlike carbon-based lifeforms. Should your campaign include galactic humanoid races, it might be safely assumed that they have a similar requirement for H^2O. The existence of standing water – or the importation of water on a huge scale – would be absolutely necessary for any human colony to survive for long. The existence of liquid water is also required for the formation of certain minerals and organic compounds, making water-rich planets likely candidates for resource extraction operations.

It goes without saying that on any planet which lacks water but possesses a biosphere, life is going to be *very* different from life as we know it on Earth. Lifeforms on such a planet may not be carbon-based, for one thing.

CLIMATE

Choose or roll 2d6 on the table below to determine the general climatic range for the planet (in human terms). This will also indicate the PRECIP DL (base DL of precipitation), to be used later.

ROLL	CLIMATE	PRECIP DL
3-	Frozen solid; ice & rock	N/A
4-5	Arctic conditions	5
6-7	Cold	6
8	Temperate	7
9	Wildly variable	9
10	Hot	8
11	Greenhouse effect	5
12+	Hellish	10

HUMAN HABITABILITY

With proper equipment and a sealed shelter, humans can survive in almost any climatic conditions. The hull of a SlipShip or an Automated Survival Suit will protect against environmental harm as long as it maintains its integrity. Without proper equipment, Arctic or Greenhouse environments require a HEALTH roll vs DL 6 each hour to avoid losing 1 hit from a random Stat. Frozen or Hellish environments require such a roll every ten minutes. If the character has Survival Skill, their Skill Bonus applies to this roll.

SOME NOTES ON WEATHER

Local weather is different from Climate, which is global and general. Weather is mostly a matter of heat transference between regions, fronts, or layers of the atmosphere, as perceived from a given Location. You can determine more about a specific Location (including the current weather there) by using the *Location Generator* (p.46).

If the PCs wander into an area of the planet you haven't prepared, you can determine the weather roughly by rolling 2d6 vs the PRECIP DL shown above. If the roll is higher than the PRECIP DL, it's raining, snowing, hailing, hurling jagged blades of frozen methane or ammonia, etc. If the roll equals the PRECIP DL exactly, inclement weather is threatening and winds are high. The further the roll is from the PRECIP DL, the calmer the weather is. Repeat this roll once per planetary day, or whenever the PCs enter a new unprepped region.

BIOSPHERE

Many Missions will involve interactions with sentient lifeforms of some sort. If those lifeforms evolved on the planet in question, the biosphere must be capable of supporting life. But this isn't always true. The lifeforms found on an alien world certainly *may* have evolved there – and they *probably* did – but not *necessarily*. Just because there's no *indigenous* life on a planet doesn't mean it hasn't attracted *spacefaring* lifeforms, maybe even *time-traveling* lifeforms, in search of some bounty it offers.

If desired, the nature of the biosphere may be determined randomly. Choose or roll 2d6 on the table below.

ROLL	BIOSPHERE
2-3	Microbes/Viruses in atmosphere
4-5	No indigenous life
6	Proto-organisms in suspension
7	Proto-organisms and non-mobile lifeforms
8	Non-sentient lifeforms
9-10	Sentient lifeforms
11-12	Advanced sentient lifeforms

On any roll of 8 or higher, see the *Lifeform Generator*.

The creation of a world is a daunting task for any GM. Thankfully, you don't need to create entire worlds. You only need to detail those Locations the PCs are likely to come across, and you can cover the rest with broad overviews and a splash of color. You can always take ideas from your favorite fictional worlds, and fill in the blanks with whatever concepts suggest themselves, or you can roll on the following tables.

The following tables will assist in creating interesting outdoor Locations for Rock Planets, including Past Earths, Alternate Earths, and any Dream Worlds which are (relatively speaking) Earth-like.

IN THIS GENERATOR:

- *SURROUNDING AREA*
- *LOCAL CONDITION*
- *TERRAIN*
- *WEATHER*
- *BIODIVERSITY*
- *PREDOMINANT COLORS*
- *UNUSUAL WILDERNESS FEATURES*
- *WEIRD QUALITIES*
- *NEARBY OBJECTS*
- *WHAT IS THIS PLACE USED FOR?*

SURROUNDING AREA

To determine the general nature of the surrounding area, choose off the following table or roll 2d6 and apply the mods below. For planets with standing water, use the left column. For planets with none, use the right. For Ocean Worlds, you can ignore this table or assume that the party materializes on a landmass of some kind.

+1 for hot or greenhouse climate
+2 for hellish climate
-1 for frozen solid climate

ROLL	WATER	NO WATER
2-	Ice/Glaciers	Glaciers/Frozen Gas
3	Tundra/Microfauna	Colony/Rhizome
4	Rock/Gravel/Peaks	Sand/Stones/Slopes
5	Desert/Sand/Slopes	Chemical Reactions
6	Prairie/Plain/Flatland	Outcroppings/Peaks
7	Meadow/Colony/Cover	Flatland/Hot Pits
8	Water/Liquid Lake/Sea	Cliff/Ravine/Edge
9	Wetlands/Valley	Canyon/Valley Walls
10	Beach/Delta/Canyon	Liquid/Mineral Pool
11	Sinkholes/Eruptions	Sinkholes/Eruptions
12+	Lava/Steam/ Gases	Lava/Mineral Deposits

LOCAL CONDITION

To determine the current condition of the Location, choose off the following table or roll 2d6 and apply the mods below. For planets with mobile or non-mobile lifeforms, use the left column. For planets with no indigenous lifeforms, use the right.

-1 for cold climate
+1 for hot climate
+1 for greenhouse climate
+2 for hellish climate
-1 for atmosphere of mostly water vapor
+1 for advanced sentient lifeforms

ROLL	INDIGENOUS LIFE	NO INDIGENOUS LIFE
2-	Flooded	Frozen
3	Overgrown	Freezing
4	Moist	Stabilizing
5	Lush	Calm/Fluid
6	Vibrant	Ebullient/Bubbling
7	Struggling	Covered/Coated
8	Devastated	Active/Stirring
9	Burning	Chaotic/Unstable
10	Burned	Cracking/Spewing
11	Drying	Crumbling/Eroding
12+	Dried	Blasted/Depleted

WEATHER AND TERRAIN AS NARRATIVE DEVICES

Weather and Terrain can be strong indicators of mood; they can even be used to *create* mood. Consider making the weather and terrain match the peaks and valleys of the narrative trajectory, whether obviously or subtly.

Let the landscape follow the flow of the fiction. Make the skies toss when things become threatening; make the ground shake when danger looms near, make a flower bloom when hope shines through darkness. Although these fictional sensations of color, sound and environmental conditions have no effect on dice rolls or narrative progress, they can have a powerful effect on the Players' feelings of immersion.

TERRAIN

To determine the terrain underfoot, choose off the following table or roll 2d6 and apply the mods below. On doubles, the terrain is mixed: take the one you rolled and roll again.

+1 for gravity between 3 and 10 Gs
+2 for gravity of 10 or more Gs

ROLL	TERRAIN
2-	Mountainous
3	Crevassed
4	Jagged/Broken
5	Jumbled/Badlands
6	Sandy/Powdery
7	Smooth/Soft
8	Spongy/Yielding
9	Shifting/Flowing
10	Gelatinous/Sludge
11	Viscous/Liquid
12+	Vaporous/Semi-Gaseous Liquid

WEATHER

To determine local weather, choose off the following table or roll 2d6 and apply the following mods:

+1 for large bodies of water on planet (40%-90%)
+2 for Ocean World or water vapor atmosphere
+1 for atmospheric pressure between 3 and 10
+2 for atmospheric pressure 10 or greater
-1 for gravity of 5 or more Gs

ROLL	WEATHER
2-	Viscous
3	Thick
4	Still/Clear
5	Gentle Flow/Wind
6	Moderate Flow/Wind
7	Cloudy/Murky
8	High Wind/Pressure Shift
9	Precipitating
10	Storming
11	Hurlant/Deadly
12+	Explosive/Catastrophic

BIODIVERSITY

Biodiversity suggests a thriving and complex ecosystem. For planets with indigenous lifeforms of any kind, choose off the following table or roll 2d6 and apply the following mods.

-3 for no standing water on the planet
-2 for hurlant or explosive weather

ROLL	BIODIVERSITY
4-	Sparse – little life at all
5	Monopolized by a single lifeform
6	Dominated by one superior lifeform
7	Low and stable – two or three lifeforms
8	Ecological precession – old species being replaced
9-10	High and stable – many species highly specialized
11-12	High and volatile – very desirable territory

The native species of a planet often share a general form: just as most land creatures on Earth have one head and four limbs. Keep this in mind when creating planetary ecosystems.

PREDOMINANT COLORS

To determine the color of something in this Location, choose off the following table or roll 1d6 twice below, cross-indexing the results. Choose two predominant colors for most regions. Choose three or more for regions with high biodiversity.

ROLL1	1-2	3-4	5-6
1	Red	Red-Orange	Pink
2	Orange	Yellow-Orange	Brown
3	Yellow	Yellow-Green	Tan
4	Green	Blue-Green	Gray
5	Blue	Blue-Violet	Slate
6	Purple	Red-Violet	Violet

50% of the time (roll high/low), any of these colors may be modified by one of the following descriptors…

(1) Mottled/Striped (4) Fading/Gradient
(2) Dark-hued (5) Bright-hued
(3) Shifting/Changing (6) Translucent

NATURAL RESOURCES

Does this Location have anything in the way of useful resources? The needs of your adventure may be the best determiner of that.

Locations with high biodiversity will possess resources in the form of flora and fauna, in addition to the naturally-occurring minerals and compounds that may be found in uninhabited regions. Planets with tremendously inhospitable environmental conditions tend to be the ones where the most unusual minerals and compounds may be found. In Dream Worlds, of course, a resource might be anything.

TYPES OF RAW RESOURCES

The following list identifies a variety of resource types that might be available for use or extraction.

- plant parts
- animal parts
- fluids/tissue
- waste/byproducts
- bone/chitin
- oil/resin
- cellulose/wood
- vines/fibers
- sand/soil
- gases/fumes
- petrified cellulose
- crystal/rock
- metals/minerals
- organic chemicals

UNUSUAL WILDERNESS FEATURES

The finishing touch on a Location is often some distinct feature that makes it narratively different from others of its type, even on the same planet. There may turn out to be an important narrative reason for the feature's existence (which can be good or bad news for the PCs), but if nothing else it will serve as an atmospheric detail, adding to the depth and mystery of the entire Node.

To generate a random unusual feature for a wilderness location, choose or roll 3d6 on the table at right which most closely describes your planet's biosphere:

- Table 1: No Sentient Lifeforms
- Table 2: Lower Lifeforms
- Table 3: Sentient Lifeforms
- Table 4: Advanced Sentient Lifeforms.

"The image is a pure creation of the mind. It cannot be born from a comparison but from a juxtaposition of two more or less distant realities. The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be — the greater its emotional power and poetic reality."

– Pierre Reverdy

TABLE 1: NO SENTIENT LIFEFORMS (3D6)

ROLL	UNUSUAL FEATURE
3	Sparks/Shimmering/Light
4	Ravine/Rift/Depth
5	Pond/Pool of something
6	Emanation/Odor/Smoke/Gas
7	Mineral Deposit
8	Hole/Pit/Hollow
9	Cave/Tunnel/Opening
10	Disease/Blight/Patch/Spot
11	Lesser Lifeform/Organic Phenomenon
12	Anomalous Substance/Phenomenon
13	Vibration/Sound/Quake/Rumble
14	Electrical Charge/Chemical Process
15	Stream/River of something
16	Smoke/Mist/Fumes
17	Fires/Flares/Mirages
18	Blasted/Devastated Area

TABLE 2: LOWER LIFEFORMS (3D6)

ROLL	UNUSUAL FEATURE
3-7	Roll on Table 1
8	Feels like you're being watched
9-10	Tracks/Spoor/Evidence of passage
11-13	Strange Markings/Signs/Damage
14-16	Food/Water/Cache
17-18	Deliberately placed object

TABLE 3: SENTIENT LIFEFORMS

ROLL	UNUSUAL FEATURE
3-7	Roll on Table 1
8	Roll on Table 2
9-10	Blood/Bones/Remains/Carcass
11-12	Shards/Refuse/Offal/Trash
13-14	Statue/Megalith/Simple Structure
15-18	Trail/Path/Road

TABLE 4: ADVANCED SENTIENT LIFEFORMS (3D6)

ROLL	UNUSUAL FEATURE
3-7	Roll on Table 1
8-9	Roll on Table 2
10-11	Roll on Table 3
12-13	Dwelling/Construction/Ruin
14-17	Tool/Garment/Weapon/Trinket
18	Weapon/Armor/Vehicle/Marvel

WEIRD QUALITIES

Choose or roll 1d6 on the table below, and then choose or roll another 1d6 within that category.

ROLL1	ROLL2	QUALITY
1	1	ancient
	2	gleaming
	3	odorous
	4	shining
	5	impossible
	6	massive
2	1	reflective
	2	opaque
	3	shimmering
	4	pulsing
	5	chaotic
	6	glowing
3	1	broken
	2	aging
	3	eroded
	4	slime-covered
	5	rough-hewn
	6	colorful
4	1	beautiful
	2	interconnected
	3	translucent
	4	clear
	5	hovering
	6	tone-producing
5	1	corrosive
	2	unstable
	3	flammable
	4	dizzying
	5	cacophonous
	6	transparent
6	1	magnetic
	2	flickering
	3	porous
	4	sheer
	5	hot
	6	freezing

NEARBY OBJECTS

Here are some objects you can apply those weird qualities to. Choose or roll 3d6 on one of the tables below, depending upon whether or not your Location has (or once had) intelligent life.

TABLE 1: NO SIGN OF INTELLIGENT LIFE

ROLL	OBJECT
3	pit
4	plain
5	crevasse
6	ridge
7	pool
8	cave
9	bank
10	rampart
11	stone
12	mirage
13	sinkhole
14	tunnel
15	residue
16	geyser
17	mesa
18	gasball

TABLE 2: SIGNS OF INTELLIGENT LIFE

ROLL	OBJECT
3	ruin
4	tower
5	pinnacle
6	spire
7	machine
8	orb
9	megalith
10	structure
11	canal
12	road
13	path
14	glyph
15	trap
16	corpse
17	wall
18	wreck

WHAT IS THIS PLACE USED FOR?

This table determines the purpose of buildings or built-up areas in advanced civilizations: societies that feature distribution of labor and have specific areas or structures dedicated to certain types of activities.

If PCs enter a random structure or find themselves in a random part of this civilization, we'll want to know *which* part they're in, and what goes on here. Choose or roll 3d6 on the table below to find out.

ROLL	ACTIVITY
3	Prison/Penal Colony
4	Ruined/Under Construction
5	Depleted/Denuded/Discarded
6	Factory/Manufacturing
7	Temple/Shrine/Ceremony
8	Healing/Medicine
9	Market/Trading/Negotiation
10	Domiciles/Dwellings/Habitation
11	Gallery/Theater/Entertainment
12	Transit Hub/Gathering Place
13	Training/Practice/School
14	Park/Wild/Preserve/Untouched
15	Court/Government/Council
16	Mine/Farm/Resource Gathering
17	Stadium/Parade Ground
18	Conflicted/Disputed Territory

Note that these words are meant as functional metaphors, not literal descriptions. Alien ideas of a "prison", a "factory" or a "market" are almost certainly very different from ours. There's no reason to make these things look like what humans would <u>expect</u> them to look like. Instead, think about your lifeform's physical characteristics, social characteristics and other known traits, and think about what that word might imply to <u>them</u>.

Lifeform Generator

The variety of lifeforms in the multiverse is beyond reckoning. DayTrips to Known and Unknown Planets will frequently involve some sort of extraterrestrial species – often intelligent – while forays into the Dream Worlds and the Chao will uncover stranger things still. Even Time Travels and trips to Alternate Earths may run into extraterrestrial aliens, depending on what Vector you're exploring.

This section will assist you in brainstorming a wide variety of bizarre lifeforms as needed. The tables below may be used by rolling the dice, or by simply choosing the options you like.

IN THIS GENERATOR:

CORE BODY SHAPE

BODY SURFACE

SYMMETRY

SUSTENANCE

APPENDAGES

MANIPULATORS

SIZE

LOCOMOTION

SENSES

SENSORY APPARATUS

REPRODUCTION

OTHER CHARACTERISTICS

SOCIAL GROUP SIZE

CORE BODY SHAPE

The core is the "torso" or central/main portion of the lifeform's body. Choose or roll 2d6 on the table below to determine a category, and then choose or roll another 1d6 within that category. For lifeforms living on a gas giant, add 2 to Roll 1. For lifeforms living in high gravity (greater than 4 G), add 1 to Roll 1. For lifeforms living in low gravity (less than 0.5G), subtract 1 from Roll 1.

ROLL1	ROLL2	CORE BODY SHAPE
4-	1	Disc-like
	2	Hemispherical
	3	Conical
	4	Ribbon-like
	5	Spherical
	6	Star-like
5-7	1	Horseshoe-shaped
	2	Egg-shaped
	3	Pear-shaped
	4	Teardrop-shaped
	5	Triangular
	6	Ribbon-like
8-10	1	Segmented
	2	Disc-like
	3	Hemispherical
	4	Rectangular
	5	Trapezoidal
	6	Oval
11+	1	Amorphous
	2	Crystalline
	3	Gaseous
	4	Network
	5	Rhizomic
	6	Viscous

"A prime virtue in depicting the truly alien alien is expressiveness... We don't read *The War of the Worlds* for its views on Martian biology or psychology, but for the sensations of encounter."
– Gregory Benford

BODY SURFACE

Choose or roll 2d6 on the table below to determine a category, and then choose or roll another 1d6 within that category. For lifeforms living in a liquid environment, subtract 3 from the first roll. For lifeforms with "gaseous" or "network" bodies, you can ignore this table altogether.

ROLL1	ROLL2	BODY SURFACE
4-	1	Translucent
	2	Porous/Spongy
	3	Rubbery
	4	Cartilaginous Skeleton *
	5	Spikes/Spines *†
	6	Chitin/Shell *
5-6	1	Mossy
	2	Plates/Scales *
	3	Mineral **
	4	Slimy
	5	Skin/Hide/Leathery
	6	Bone/Exoskeleton *
7-9	1	Wrinkled
	2	Leaves
	3	Bristles
	4	Blades/Scutes *†
	5	Barbs †
	6	Hair
10-12	1	Fur
	2	Petals
	3	Metallic **
	4	Feathers
	5	Carapace *
	6	Chitin/Shell *

NOTES:
†   may be used as a weapon
*   armor +1
**   armor +2

SYMMETRY

To determine the symmetry of your lifeform, choose off the following table or roll 2d6. This roll will also indicate the number of appendages, to be used later.

ROLL	SYMMETRY	APPENDAGES
2-3	Asymmetrical	2d6
4-6	Radial	3d6
7-9	Bilateral	1d6 x 2
10	Trilateral	1d6 x 3
11	Longitudinal	1d6 x 2
12	Shifting	2d6-6 (min 0)

SUSTENANCE

To determine what your lifeform extracts its nutrition from, choose or roll 2d6 on the table below. This roll will also indicate a MANIP MOD (manipulators), to be used later.

ROLL	SUSTENANCE	MANIP MOD
2-	Microlife	-2
3	Minerals	-2
4	Thermosynthesis	-1
5	Chemosynthesis	-1
6	Photosynthesis	-1
7	Mobile life	+1
8	Immobile life	+0
9	Electrosynthesis	-1
10	Radiation	-1
11	Gamma/X-rays	-1
12+	Gravity	-1

APPENDAGES

Your lifeform possesses a number of appendages determined by the APPENDAGES roll (see the *Symmetry* table). To determine the type, choose or roll 3d6 on the table below. For lifeforms in a liquid environment, add 2 to this roll.

On any result of doubles (two dice showing the same number), more than one type of appendage is present: take the one you rolled and roll again. On any result of triples (all three dice showing the same number), dozens or scores of appendages are present: roll 2d6 times 10 to determine the exact number.

ROLL	APPENDAGES	MANIP
3	Branches/Vines	*
4	Cartilaginous Limbs	*
5	Winged/Webbed Limbs	*
6	Extensible Limbs	*
7	Jointed Limbs	*
8	Raptorial Arms	*
9	Retractable Limbs	*
10	Pseudopods	*
11	Stalks/Trunks	*
12	Tongues/Gastropods	
13	Tendrils	
14	Tentacles	
15	Fins	
16	Flippers	
17	Pectoral Fins	
18+	Paddle Limbs	

MANIPULATORS

Any set of appendages with an asterisk shown for "MANIP" (see *Appendages*) may possess manipulators on your option. To describe a set of manipulators, choose off the following table or roll 2d6 and apply the following mods:

+MANIP MOD from *Sustenance* table
-2 for liquid environment

ROLL	MANIPULATORS
2-	Hairs/Fibers/Cilia
3	Prehensile Paddles/Leaves
4	Tendrils/Pseudodigits
5	Prehensile Tubes/Protuberances
6	Articulated Bones/Cartilage
7	Stingers/Hooks †
8	Webbed Digits Ψ
9	Pincers/Graspers †
10	Hands with Jointed Digits Ψ
11	Paws/Hooves
12+	Feet with Jointed Digits Ψ

NOTES:
† may be used as weapons
Ψ may be weaponized on carnivores (nails, claws)

"As it happens, I get most of the fun out of working out the physical and chemical nature of a planet or solar system, and then dreaming up life forms which might reasonably evolve under such conditions. The story comes afterward. My excuse for using this general technique, if one is needed, is twofold.

First, I find it more fun. This will carry smaller weight for the author who is writing for a living.

Second, it is not unusual for the nature of the planet and its life forms, once worked out, to suggest story events or even an entire plot line which would never otherwise have occurred to me."

– Hal Clement; 'The Creation of Imaginary Beings'

SIZE

To determine the size of your lifeform, choose off the following table or roll 2d6 and apply the following mods. This will also indicate a LOCOMOTION MOD, to be used later.

+1 for gravity less than 1 G
-1 for gravity between 3 and 10 Gs
-2 for gravity of 10 or more Gs
-1 for atmospheric pressure between 3 and 10
-2 for atmospheric pressure 10 or greater
+2 for lifeforms with gaseous or network bodies

ROLL	SIZE	LOCOMOTION MOD
2-	Molecular	
3	Microscopic	
4	Ant-sized	
5	Rat-sized	
6	Dog-sized	
7	Human-sized	
8	Horse-sized	
9	Elephant-sized	
10	Whale-sized	-1
11	City-block-sized	-2
12+	City-sized or greater	-3

LOCOMOTION

To determine how your lifeform gets around, choose off the following table or roll 2d6 and apply these mods:

+LOCOMOTION MOD from *Size* table
+1 for gravity less than 1 G
-1 for gravity between 3 and 10 Gs
-2 for gravity of 10 or more Gs
+1 for atmospheric pressure less than 1
-1 for atmospheric pressure between 3 and 10
-2 for atmospheric pressure 10 or greater
-3 for liquid environment

ROLL	LOCOMOTION
2-	Swimming
3	Floating/Immobile
4	Gliding/Drifting
5	Undulating
6	Squirming
7	Burrowing
8	Crawling/Paddling
9	Walking/Perambulating
10	Running
11	Leaping
12+	Flying/Paddling

"The unexamined alien is not worth meeting."
– Gregory Benford

" To examine the alien is to examine our presumptions about our own species."
– Walter E. Meyers

SENSES

Your lifeform will possess 2d6 senses. For each, select a table below, and choose or roll on that table as indicated. Senses with an asterisk (*) may be *Primary*; i.e. the main sense relied upon for getting around and doing stuff. Choose one of them.

TABLE 1 – BASIC SENSES. Most lifeforms possess some form of these senses, as evolution within any competitive environment requires them for survival. They don't count against your 2d6.

If you choose to sacrifice one of these basic senses, you can replace it with a more exotic one from the *Nonhuman Senses* table below.

BASIC SENSES
Chemical Contact (Chemosensitivity)
Balance/Orientation (Equilibrioception)
Humidity/Moisture (Hydroreception)
Pain/Harm (Nociception)

TABLE 2 - HUMAN SENSES. The eight senses shown below are common to Earth-humans and most other galactic hominids.

ROLL	HUMAN SENSES
3-7	Hearing (Audition)
8	Time (Chronoception)
9	Taste (Gustation)
10	Smell (Olfaction)
11	Light (Photoreception)
12	Touch (Tactition)
13	Temperature (Thermoception)
14-18	Sight (Vision)

TABLE 3 - NONHUMAN SENSES: The following senses are not common to humans, but may be found in other lifeforms.

ROLL1	ROLL2	NONHUMAN SENSES
	2	Molecular Motion (Nanoception)
	3-4	Chemical Structures (Spectroscopiception)
	5-6	Radiation/Gamma (Electromagneception)
2-5	7-8	Wind/Current Velocity (Anemoreception)
	9-10	External Pressure (Baroreception)
	11-12	Ambient Chemicals (Chemoreception)
	2-3	Echolocation (Sonar) *
	4	Electric Fields (Electroreception) *
	5-6	Heat Vision (Infrared) *
6-8	7-8	Pheromones (Species-Specific)
	9-10	Acidity vs Alkalinity (Ph)
	11-12	Micro-Audition (Infrasonic) *
	2-3	Planet's Magnetic Field (Magnetoreception)
	4-5	Polarized Light (Polariception) *
	6-7	Extended Tactition (Vibroreception) *
9-12	8-9	Ultraviolet Light (Extended Vision) *
	10-11	Emotion (Telempathy)
	12	Thoughts (Telepathy)

A NOTE ON GALACTIC HOMINIDS

It's a common trope in some classes of science fiction for a wide variety of humanoid races to be found scattered throughout the universe, each a slight variation on the basic humanoid form. This is often explained by an ancient "galactic seeding" of hominid forms, or by an act of "panspermia" in which DNA was scattered throughout the cosmos aeons ago, eventually yielding many different versions of "humans".

To create this sort of distant relative to the human race, you may wish to simply give them all of the Basic and Human Senses, and then roll high/low (50/50) to check for any additional senses from the *Nonhuman Senses* table at left. A result of YES (high) indicates 1d6 additional Nonhuman senses. Aside from Social Group Size and any weird mutations (see the *Other Characteristics* table), no other rolls should be necessary.

SENSORY APPARATUS

Each sense is mediated by an apparatus of some kind. It's not uncommon for multiple senses to be handled by one apparatus (for instance, human skin conveys the senses of *chemosensitivity*, *hydroreception*, *nociception*, *tactition* and *thermoception*). There are two ways to determine an apparatus for a sense: the *selected* method, and the *random* method. Use whichever way you prefer.

Selected Method – To determine the apparatus for a sense, simply choose one from the *Sensory Apparatus Key* below right.

Random Method – For a more randomized approach, roll 2d6 for each sense on the *Sensory Apparatus Table* below left, and look up the letter results in the *Sensory Apparatus Key*.

SENSORY APPARATUS TABLE

SENSE ROLL:	2	3	4	5	6	7	8	9	10	11	12
Hearing (Audition)*	G	B	C	F	U	U	A	P	S	T	H
Time (Chronoception)	C	C	C	P	P	P	P	P	I	I	I
Taste (Gustation)	B	B	B	M	M	M	M	S	S	T	T
Smell (Olfaction)*	A	B	F	G	O	O	O	H	S	T	W
Light (Photoreception)	G	B	S	A	E	E	P	P	S	S	N
Touch (Tactition)*	B	A	H	S	S	S	S	T	W	N	F
Temperature (Thermoception)	A	B	G	C	S	S	S	W	N	N	P
Sight (Vision)*	F	A	B	E	E	E	E	E	P	N	T
Molecular Motion (Nanoception)	H	F	B	A	E	E	E	P	N	T	D
Chem Struct (Spectroscopiception)	P	T	N	P	E	E	E	A	B	F	H
Radiation (Electromagneception)	G	H	B	C	A	S	S	N	I	I	P
Wind/Current (Anemoreception)	F	B	A	T	B	S	H	N	N	S	W
External Pressure (Baroreception)	A	G	C	C	I	I	S	S	N	N	W
Ambient Chemical Chemoreception)	H	A	B	G	G	S	O	O	P	S	W
Echolocation (Sonar)*	H	T	S	P	A	U	U	F	C	B	H
Electric Fields (Electroreception)*	P	I	I	N	S	S	A	C	B	H	G
Heat Vision (Infrared)*	T	P	N	N	E	E	E	A	A	F	B
Pheromonal Perception	B	E	F	A	O	O	O	N	M	S	T
Acidity/Alkalinity (pH Sensitivity)	E	B	A	G	S	S	O	O	M	N	T
Micro-Hearing (Infrasonic)*	A	B	G	C	U	U	I	I	N	S	T
Planetary Field (Magnetoreception)	H	F	N	S	S	A	C	I	I	B	P
Polarized Light (Polariception)*	B	F	A	E	E	E	N	P	P	S	T
Micro-Tactition (Vibroreception)*	F	N	W	T	S	S	A	A	H	H	B
Extended Vision (Ultraviolet)*	B	F	A	A	E	E	E	N	N	P	T
Emotion (Telempathy)	F	B	A	N	N	I	I	A	S	T	W
Thoughts (Telepathy)	G	C	B	A	I	I	I	A	N	T	T

SENSORY APPARATUS KEY

A Antennae
B Bristles/Cilia
C Chamber/Canal(s)
E Eye(s)
F Fibers/Filaments
G Gel/Mucus
H Hair/Fur
I Internal Organ(s)
M Mouth/Tongue(s)
N Node/Protuberance(s)
O Olfactorus/Nostril(s)
P Parietal Eye/Pineal Gland
S Skin/Membrane
T Tendrils
U Auricles/Ear(s)
W Whiskers/Barbels

REPRODUCTION

To determine how your lifeform reproduces, choose off the following table or roll 2d6.

ROLL	REPRODUCTION
2-	Mitosis – reproduces by splitting into genetically-identical copies of parent
3	Budding – reproduces by growing immobile infant versions of parent
4	Sporing – reproduces by spreading seeds/genetic material in an explosive fashion
5	Fragmentation - reproduces by breaking apart, each part developing on its own
6	Hijacking - reproduces by taking over the bodies or physiological mechanisms of other creatures
7	Parthenogenesis - reproduces by producing eggs without need for fertilzation
8	Conjugation - reproduces by fusing with another creature of its own species
9	Hermaphroditic Sexual Reproduction - reproduces by impregnating itself; both male and female
10	Indirect Sexual Reproduction - reproduces as other creatures transport its seeds/genetic material
11	Direct Sexual Reproduction - reproduces by one sex fertilizing the eggs/genetic material of another
12+	Cloning/Recombinant DNA - reproduces by manufacturing or modifying genetic material

OTHER CHARACTERISTICS

Your lifeform will possess 1d6 additional characteristics. Choose or roll 2d6 for each to determine a category, and then choose or roll 1d6 within that category. For lifeforms in a liquid environment, add 2 to the first roll.

ROLL1	ROLL2	CHARACTERISTIC
2-3	1	Acid Gland
	2	Pouch
	3	Scent Gland
	4	Slime Gland
	5	Toxic Excretions
	6	Vestigial Limbs
4-5	1	Proboscis
	2	Roots/Extractors
	3	Teats/Feeders
	4	Tubercles/Growths/Buds
	5	Tufts/Feathers
	6	Wattles/Flaps
6-7	1	Quills/Projectiles
	2	Specialized Tail
	3	Control of Internal Biology
	4	Camouflage/Control of Visage
	5	Peculiar Sound or Call
	6	Horns/Spikes
8-10	1	Mimicry (visual or otherwise)
	2	Beak/Crusher
	3	Unusual Emanations
	4	Crest/Ridges
	5	Luminous Markings
	6	Peculiar Odor
11-12	1	Venom
	2	Electrical Organs
	3	Regeneration
	4	Luminous Organs
	5	Neurotransmitters
	6	Symbiotic Lifeforms
13+	1	Blowhole
	2	Comb Teeth
	3	Gills
	4	Ink Gland
	5	Luminous Lures
	6	Siphons

SOCIAL GROUP SIZE

To determine the nature and size of your lifeform's social groupings, choose off the following table or roll 2d6 and apply the following mods:

+1 for sentient lifeforms
+1 for each set of manipulators
+2 for telempathy or telepathy
-1 for predator lifeforms
+1 for hurlant/explosive weather in region

ROLL	SOCIAL GROUP
4-	Solitary Individual
5-6	Pack/Random Grouping
7	Progeny/Immediate Kin
8	Clan/Tribe/Extended Kin
9	Hive
10	Herd/School
11	Settlement
12+	Meta-organism

COMMUNICATION

Does your new lifeform possess any complex form of communication that humans would recognize as a language? If they're "sentient", the chances are good. If they're "advanced sentient", the chances are almost certain, and the bigger their social groups are, the more certain it is.

Consider the creature you've created so far. Can you imagine it using any of its outward characteristics (such as manipulators, odor or luminescence) to deliberately send signals *of any kind?* If so, could these signals be perceived by a sensory apparatus possessed by another of its species? Think hard; after all, our ability to use our lungs to control the flow of air through our mouth to create "speaking" isn't immediately evident from a cursory glance at our physiology.

Maybe they wave their pseudopods and sense it via microvibration. Maybe they emit neurotransmitters and sense them via their skin. See if you can draw a line from any signal your creature can emit, to any of its sensory input channels. If you can think of it, you can be sure *they've* thought of it.

Society Generator

From friendly galactic hominids to utterly inscrutable alien races, the tables in this generator are designed to help determine details for cultures, societies and civilizations of lifeforms featuring advanced sentience.

IN THIS GENERATOR:

SOCIETAL VALUES

SOCIETAL PROBLEMS

LEVELS OF TECHNOLOGY

WHAT IS THIS TECHNOLOGY USED FOR?

AVAILABLE RESOURCES

UNDERSTANDING OF REALITY

SOCIETAL VALUES & PROBLEMS

If you know the primary values of an individual or group, it's easier to determine what kind of goals may be of importance to them. Of course, lifeforms and societies are defined as much by their problems as their values, and those two things are often related in some way. These opposed aspects of society often serve as the basis of a Local Drama.

The tables on this page may be used to determine the predominant values and problems for individual creatures or for whole societies.

A roll for *Primary* and *Secondary* values can be done for complex NPCs, as well as whole social groups. Just as with a broader society, a Secondary Value may often support a Primary one. But in the case of an individual, if the two values don't support each other there's *always* a dramatic reason. They're either caught in an internal conflict or they're lying (perhaps even to themselves). These aspects can often be enough to suggest a Character or potential plot element.

SOCIETAL VALUES

Choose or roll 3d6 on the table below. For a society or entire race, choose or roll twice: once for a *Primary Value* and again for a *Secondary Value*. The Secondary Value may be considered to *support* the Primary one, or it might represent the *differing* views held by some segment of the overall society.

ROLL	VALUES	PROB MOD
3-5	Anarchism, Individualism, Diversity, Tolerance	+0
6-7	Warfare, Domination, Conquest, Occupation, Enslavement	-3
8	Expansion, Territory, Resources	-2
9	Trade, Profit, Supply & Demand	-1
10	Production, Technology, Industry	+1
11	Science, Research, History	+2
12	Incomprehensible to Humans	+0
13	Art, Beauty, Enlightenment	+3
14-15	Philosophy, Spirituality, Religion	+2
16-18	Providing Information or Service	+2

SOCIETAL PROBLEMS

To determine a core problem, choose or roll 3d6 on the table below, adding the PROB MOD from the *Societal Values* table above. If you have two social values, apply both PROB MODs and take both problems.

ROLL	PROBLEMS
5-	At war with neighboring race/region
6	Resistance to change, Fundamentalism
7-8	In need of vital resources, skills or labor
9	Pollution is threatening their existence
10-11	Disease, Pestilence, Immune deficiency
12	Internal differences causing social unrest
13	Lost territory to another race/region/group
14	Misunderstood or misrepresented motives
15	Idealism/Trust has led to betrayal/corruption
16+	Oppressed by another race/region/group

LEVELS OF TECHNOLOGY

Does this society possess any technology, and what "level" of technology do their achievements represent? Take 1d6. Take more d6s for each of the following:

+1d6 for "advanced" sentient lifeforms
+1d6 for telempathy or telepathy
+1d6 for each set of manipulators
+1d6 for planet with high biodiversity
+1d6 for hurlant/explosive weather in region

Roll all the dice and keep the highest one. Consult Table 1 (*Simple Technologies*) to determine a technology level. If your highest roll was a 6, take all the dice and roll them on table 2 this time, again keeping the highest.

TABLE 1: SIMPLE TECHNOLOGIES

ROLL	TECHNOLOGY
1	Physical Labor or Biological Process
2	Natural Energy or Weather
3	Domesticated/Obsequious Lifeforms
4	Simple Machines and Tools
5	Stored Natural Energy
6	Roll on Table 2

TABLE 2: ADVANCED TECHNOLOGIES

ROLL	TECHNOLOGY
1	Organic Compounds
2	Stored Generated Energy
3	Mineral/Chemical Compounds
4	Complex Machines
5	Intelligent Machines
6	Nano/Quantum Machines

Optional: Keep your lower rolls as well; these represent additional technologies used for different purposes, much as we use one set of technologies for home heating and another for transportation. See the next step for possible application types.

Example: An advanced sentient lifeform has 2 sets of manipulators. We roll four dice (one to start, plus one for advanced sentience, plus one for each set of manipulators). The results are 3, 4, 4 and 5. Since there are no 6s, the culture hasn't reached "advanced" tech use yet. The 5 indicates a way of storing natural energy (batteries perhaps), and our other rolls suggest secondary tech: they can domesticate other lifeforms (3) and use Simple Machines/Tools (4). Since we rolled two 4s, let's say that means machines AND tools.

WHAT IS THIS TECHNOLOGY USED FOR?

To find a random application for a technology set identified in the previous step, choose or roll 3d6 on the table below, adding the PROB MOD from the *Social Values* table.

ROLL	VALUES
5-	Violence/Territorialism
6-7	Food Collection/Production
8	Resource Collection/Transportation
9	Communication/Media
10	Housing/Construction
11	Protection/Defense
12-13	Incomprehensible to Humans
14	Comfort/Recreation
15	Style/Fashion/Creative Expression
16+	Social distribution of resources

Example: Our hypothetical lifeform from the previous step lives in an anarchistic society, placing high value on individual freedoms. As such they have no PROB MOD. Powercells don't seem to require a specific application, so we skip that. Let's roll 3d6 to determine what the domesticated animals are used for. The result is 14: Comfort/Recreation, indicating that our lifeforms might ride these animals, and use their coats for clothing or bedding. We roll again for the machines. What are they used for? Result 9: Communication/Media. They don't seem to have "media" to speak of, and since they're individualists they probably don't have a central press or news authority. They live in very small groups, far apart. So we decide that they use these machines to send signals and converse remotely. What about those tools? A roll of 10 indicates Housing and Construction.

AVAILABLE RESOURCES

Intelligent lifeforms with manipulators who live in social groups are likely to have some sort of technology, perhaps even fashion, weapons, architecture or other items of culture. But spend some time thinking about these questions: How do they make these things? What do they use for building materials, for protection from the elements, and for creating the useful technological applications determined on the previous page? What resources on this planet could be used, and how might they be turned into useful objects?

The lists on this page will help you think up some answers. If there's life here, there are resources of some kind, and planets with high biodiversity will have the greatest diversity of resources. Try to come up with one or two examples. Items which have already been determined (like plants or other resources from the Generators) may be assumed available as well.

The *Types of Resources* list extends the *Raw Resources* list from the Location Generator, suggesting a wider variety of resource types that might be available for use, and adding a few pre-processed materials as well. The *Processing Techniques* list includes various ways these resources can be treated, manipulated or converted into more suitable materials for practical or industrial use.

PROCESSING TECHNIQUES

- separating/cleaning
- soaking/saturating
- agitating/disrupting
- joining/combining
- weaving/tying
- mixing/blending
- squeezing/compressing
- stretching/extruding/expanding
- forming/shaping
- cutting/whittling
- heating/melting
- cooling/freezing
- copying/duplicating
- grinding/smoothing
- molding/casting
- coating/plating
- smelting/forging
- welding/soldering
- chemical processing
- electrochemical processing
- machining/mass-producing
- automating/programming

TYPES OF RESOURCES

- plant matter, fungus, mold, bacteria
- gut, sinew, organs, muscle, tissue, membranes
- bodily fluids, excretions, toxins, venom
- bone, chitin, cartilage, shell, fossil
- oils, resins, lipids, slime
- cellulose, wood, dense carbohydrates
- vines, fibers, branches, trunks, stems, roots
- sand, soil, sludge, mud, clay, powder
- gas, vapors, fumes, temperature, radiation
- rotten, decayed or petrified matter
- crystals, rocks, bricks, shards, gems, geodes
- metal, mineral, alloy, magnetism, oxidation
- naturally-occurring chemicals
- engineered or combined chemicals
- natural energy sources

ARTHUR LAYARD

UNDERSTANDING OF REALITY

In theory, highly advanced or philosophically gifted lifeforms may have an understanding of the multiverse that rivals or surpasses our own. We haven't met any of these races yet, but we assume they're out there. To randomly determine your lifeform's understanding of reality, choose or roll 2d6 on the following table:

ROLL	PROBLEMS
2-6	None to speak of
7	Understands that planets are spheres
8	Understands that planets orbit stars
9	Understands that space travel is possible
10	Understands that the Universe is infinite
11	Understands that Dream Worlds exist
12	Understands how Time Travel works
11	Understands Vector Dynamics
12	Beyond Human Understanding

"The challenges featured in fantasy or science fiction stories usually involve strange events and alien entities. Indeed, the events are often so strange as to seem inexplicable and the entities are often so alien as to be deeply enigmatic.

Most such stories ultimately allow the seemingly inexplicable to be explained and the enigmas to be unraveled, but there is a substantial subset in which the whole point of the story is that no explanation is possible and no understanding achievable."

– Brian Stableford

Drama Generator

These tables can help determine the nature of Local Dramas, Themes and Plot Twists to be applied as Crises.

They can also be used to generate random stories told by NPCs: recent slips, historical events, legendary deeds, ancient myths or tall tales.

IN THIS GENERATOR:

> *DRAMATIC THEMES*

> *PLOT TWISTS*

> *THE WHOLE DRAMA*

USING THE DRAMA GENERATOR

The tables in this Generator are designed for selective use; they represent three different techniques for coming up with open-ended dramatic situations. You usually won't need to roll on all them. Choose the approach that suits your style.

DRAMATIC THEMES – This table is best used during prep, to brainstorm ideas, to suggest a unifying thematic message, or to flesh out an NPC with a sense of destiny. It's also an easy way to put a tale, legend or myth in the mouth of an NPC. Never speak the Theme out loud, unless you're speaking as an NPC. Instead, try to *show* it, using it as an emotional guide for the PlotField and the emerging Story. The Theme will suggest other elements to you: characters, locations, etc. It may apply to the PCs themselves, or to NPCs, or NPC Groups. But don't be heavy-handed with it: shift gears if the Players go in another direction. After all, if the Theme fails to happen, you've just proved the obverse Theme!

PLOT TWISTS – This table is best used in the third or fourth act, to add additional tension or surprise to a Crisis (see *Vertical Control*, p.92).

THE WHOLE DRAMA – Along with the Drama Templates that accompany it, this table provides quick "recipes" for prepping a wide variety of dramatic situations. Each Drama Template represents an open-ended Mission scenario for you to detail using the other Generators.

DRAMATIC THEMES

This table generates Themes for a wide variety of characters and situations. Use with a delicate touch: heavy-handed Themes are a hallmark of bad writing. Choose or roll 1d6 on the table below to determine a general category, then choose or roll another 1d6 within that category.

ROLL1	ROLL2	THEME
1	1	All the Same Underneath
	2	Balance in Compromise
	3	Between Sanity and Insanity
	4	Blind Ambition
	5	Change vs Tradition
	6	Coming of Age
2	1	Crime Does Not Pay
	2	Desire Leads to Suffering
	3	Facing the Darkness
	4	Fear of Failure
	5	Friendship Requires Sacrifice
	6	Good Triumphs Over Evil
3	1	Greed Destroys
	2	Inner Strength vs Outer Strength
	3	It's All About the Little Things
	4	Love Conquers All
	5	Power Corrupts
	6	Progress: Real or Illusion?
4	1	Sacrifice Brings Reward
	2	Technology and Society
	3	The Balance of Yin and Yang
	4	The Beauty of Simplicity
	5	The Circle of Life
	6	The Cost of Deception
5	1	The Cost of Individuality
	2	The Emptiness of False Dreams
	3	The Importance of Family
	4	The Loss of Innocence
	5	The Meaning of Life
	6	The Meaning of Loyalty
6	1	The Power of Forgiveness
	2	The Power of Love
	3	The Power of Silence
	4	The Struggle against Nature
	5	The Struggle of Righteousness
	6	War Changes People

PLOT TWISTS

This table is used to generate a random "twist" - a sudden and unexpected Crisis, usually in the third or fourth Act. The twist shakes up the game and forces new ideas to arise. Choose or roll 1d6 on the table below to determine a general category, then choose or roll another 1d6 within that category.

ROLL1	ROLL2	TWIST
1	1	natural obstacle or disaster
	2	a secret code is broken
	3	fighting on two fronts at once
	4	many small things need to happen
	5	an epiphany changes someone
	6	a dead person comes back to life
2	1	a fatal deadline looms (bomb, etc)
	2	a witness or ally is lost or killed
	3	a new enemy appears on the scene
	4	a traitor is revealed
	5	important info/proof is destroyed
	6	an unexpected opportunity, trap?
3	1	disaster: no food, money or ammo
	2	false information is revealed
	3	love or ethical concerns intrude
	4	progress turns out to be an illusion
	5	secret plans are stolen/discovered
	6	someone dies in an accident
4	1	someone gets caught or trapped
	2	someone has a change of plans
	3	someone is critically wounded
	4	someone reacts unpredictably
	5	someone's past returns to haunt
	6	unexpected social/political event
5	1	computer or communications glitch
	2	important equipment is broken
	3	backup/support fails to arrive
	4	collateral damage kills someone
	5	new info changes the situation
	6	weapon broken or depleted
6	1	someone switches their loyalties
	2	a fear or weakness is revealed
	3	something important hidden or lost
	4	the escape route is blocked
	5	the situation gets even worse
	6	there's an unforeseen trap

THE WHOLE DRAMA

Want a whole drama handed to you? Ok, here! The following *Drama Templates* include all minimal requirements. For Nodes with sentient life choose or roll 3d6-2, otherwise roll 2d6-1. That's Roll1 below. For Roll 2, choose or roll 1d6 to select a specific template. Add details by using the other Generators.

ROLL1	ROLL2	DRAMA
1-3	1	Bad DayTrippers
	2	Bad Genie
	3	Blind Sided
	4	Corporate Destruction
	5	Gates Of Hell
	6	Hostage
4-6	1	Living Planet
	2	Mad World
	3	Metamorphosis
	4	Sabotage
	5	Strange Aeons
	6	Traitor
7-8	1	Besieged
	2	Escort
	3	Inner Space
	4	More than Maguffin
	5	The Cure
	6	Under Pursuit
9-11	1	Big Whoops
	2	Capture
	3	Gauntlet
	4	Hotel California
	5	Rescue
	6	Ticking Clock
12-13	1	Challenge/Favor
	2	Contest
	3	Escape
	4	Hero
	5	One by One
	6	Vengeance
14-16	1	Book By Its Cover
	2	Excuse Me
	3	Lucky Mistake
	4	Mistaken Identity
	5	Observe And Report
	6	The Fellowship

USING THE DRAMA TEMPLATES

Drama Templates may be used in various ways. Most of them can provide either *Mission Goals* (deliverables in a client contract) or *Story Goals* (goals related to a local drama, often set in motion by NPCs). Many of them can be combined, or connected in branching sequences to form campaigns.

Every group in the story should have an NPC who represents it or speaks on its behalf. Every significant opinion or point of view should have an NPC who voices it.

Each Drama Template includes a list of minimal requirements (you are encouraged to add more by using the *Mission Generator on p.34*), but none of them possess a fixed "ending" and neither should yours. The purpose of the Drama Template is to set things in motion, not to predict their eventual resting positions. This means you should never write endings, only set-ups, and try to avoid packing your possibilities too tightly. Important information should be attainable in multiple ways. If there's only one way through a scenario, that's a Puzzle, not a PlotField. If there's only one way *into* a scenario and the Players don't take it, consider *why*. Your fiction may be too hard or too soft, or there may be Psychic Content pushing the Players in another direction, and you should explore *that.*

Leave some things unsolved, some ends untied. Whenever the Players propose a solution, consider not only the idea itself but also the group's position in the session, the amount of time left, and the tension level desired by the narrative arc *right now*. When loose ends are tied by Players in surprising ways, it's usually better than tying them yourself.

Remain flexible and consider the potential implications of the Story that's emerging through their suggestions. You may have some likely ideas about where the plot may end up – that's only natural – but the quality and meaning of *the Story that emerges* is more important than any expectations you had going in. If the emergent Story is developing a sense of intrigue, suspense or narrative motion, or if it's spitting out Psychic Content, let it happen. *The group mind of the Players has advantages that your single mind doesn't have.* You can rely on them to produce narrative elements you never would have thought of by yourself, for all sorts of circumstances. Don't fight against that; it's collaborative story-building at its most collaborative. Welcome it, tweak or modulate it. But modulate it based on *narrative tension*, rather than the requirements of any particular "plot".

A description of each Drama Template follows. Definitions of terms (*Maguffin, Obstacle, Discovery*, etc) can be found in the *Mission Generator* (p.34) and *Creating DayTrips* (p.90).

Note: The word "patron" as it used below doesn't necessarily imply a client or a monetary reward. It simply means a character who wants something done. A patron may be an earthly client or an NPC from some far-flung Node.

BAD DAYTRIPPERS

Evil DayTrippers have set up a criminal racket or vile enterprise on some world, exploiting the locals and the environment. The PCs must decide whether to intervene, and how. The PCs may start out blissfully unaware of the details and then learn how bad it is in the First Crisis, or they may be here for an unrelated reason when they stumble upon the operation. Either way, whatever happens here may have repercussions on Earth.

Variant: "Evil Begins at Home". The drama *starts* on Earth, the rivals do something suspicious, leading the PCs to investigate, following their trail.

> *NEEDS: an "evil" NPC or NPC Group, a Location and NPC group that's being exploited, a resource to be obtained from this exploitation (Discovery), a means by which the bad DayTrippers hold the power they have (possible Maguffin), and some way to learn the truth (Discovery).*

BAD GENIE

The PCs or an associated NPC obtains something miraculous and uses it, but it turns out to be more than they bargained for, and someone will have to stop it. The Mission Goal may wane in importance if the drama becomes desperate, or perhaps the miraculous thing *is* the Mission Goal in the first place.

Variant: "Slippery Slope". The PCs watch as some NPC abuses the miraculous thing until they're in danger of being consumed or destroyed by it in the Final Crisis.

> *NEEDS: a miraculous thing (Maguffin), something it does (Effect), which causes a problem (Complication), and possibly an NPC who takes it too far.*

BESEIGED

The people the PCs are with, or the place the PCs are, is under attack by someone or something, and getting creamed. The Mission Goal takes a back seat to staying alive, and the PCs are impelled to do something heroic. In the First Crisis, the opponent/danger should have an overwhelming advantage, which decreases as the PCs push forward.

> *NEEDS: An NPC group being vanquished and/or a Location being hammered, and someone or something doing the hammering (Obstacle).*

BIG WHOOPS

Something the PCs do – taking something, breaking something, releasing something or perhaps just their very presence in a particular place - causes a Ticking Clock or a chain of Events to be set in motion, and the prospects are not good. The PCs face major disadvantages right off the bat, and they'll have to fix it all somehow. The Mission Goal might tie into this, or then again, it might not.

NEEDS: Something that gets triggered, perhaps innocently or inconspicuously (Effect), an NPC Group to get freaked out about it, and maybe a way to fix it (Discovery).

BLIND SIDED

The PCs enter an environment where their senses fail to function, or can't be trusted. Meanwhile they're surrounded by hostile terrain and/or curious lifeforms which (of course) are perfectly suited for these conditions.

Variant: "The Invisible Dimension". The PCs' senses work just fine, but the denizens of this world exist in a dimensional relation to this reality that renders them invisible to human sight. It's not that our senses don't work; it's that we don't possess the right senses.

NEEDS: two or more dangerous Locations, each with its own Lifeforms (Complications or Obstacles), and a reason to move from one Location to the other (the Maguffin may be involved). Maybe there's another Maguffin or Effect that can solve the senses problem. Monsters are good too. Throw in some monsters.

BOOK BY ITS COVER

Two NPC groups are encountered by the PCs. One group is beautiful, friendly, talkative; the other is ugly, gruff, and uncommunicative. They are at war, or in an advanced conflict of some kind. The pretty ones are approachable and communicative while the ugly ones are hesitant and hard to make contact with. Thing is, the pretty ones are the bad people in this conflict and the ugly ones are the good. How long until the PCs figure it out?

Variant: "Cliché or Not Cliché". Other way around. See what I did there?

NEEDS: Two NPC Groups and at least two Locations.

CAPTURE

A patron wants the PCs to capture someone from somewhere, in exchange for the Mission Goal or information leading to it.

Variant 1: "Long Arm of the Law". The subject is a fugitive, and the mission involves government or corporate security.

Variant 2: "Big Game". A patron wants the PCs to capture an alien lifeform alive.

NEEDS: An NPC patron, an NPC or alien lifeform to be captured (Obstacle), several difficulties in obtaining it (Complications and Obstacles), one Location in which the capture is to occur, and another Location to bring the subject back to.

CHALLENGE/FAVOR

A patron insists that the PCs must do something for them (a Story Goal) before they'll assist with the Mission Goal, or before they'll release information the PCs need to obtain the Mission Goal. The patron's Story Goal may involve transporting something, fighting something, fixing something or figuring something out. It may involve multiple Locations or a single Location. Whatever it is, it's dangerous, and no one else will do it.

Variant: "Heist". The patron's Maguffin is heavily defended against theft.

NEEDS: a patron to set the challenge (Complication), something the patron wants done (their goal, maybe a Maguffin), something that makes it difficult to accomplish (Obstacle), and two or more Locations.

CONTEST

The Maguffin is possessed by someone who demands or requires that the PCs must compete in a contest or battle of some sort. The field of challenge may be vast (like a region) or small (like a room). The opponents should be Worthy Adversaries for the PCs, but with very different skills and gear. In the First Crisis the NPC opponents usually have an advantage. The Second Crisis may involve learning something about the opponent or the judge/patron (Discovery), and in the Final Crisis this may give the PCs an advantage.

Variant: "Arena" (also known as "Thunderdome"). One or more PCs are placed in an arena with the opponent and none of their gear; they are expected to fight to the death for the Maguffin, using whatever objects are scattered around.

NEEDS: an NPC patron, an NPC opponent (Obstacle), a Location where the patron resides and another where the contest takes place.

CORPORATE DESTRUCTION

The PCs discover a secret corporate project which is exploiting the local people or devastating the environment, and upon investigation it turns out to be run by their client.

Variant: "Blood on Our Hands". The PCs are hired on or set up as accomplices. They go along with it in the beginning, and a Crisis occurs when they become aware of the suffering they're inadvertently causing (Discovery). NOTE: Know your Players. Psychic Content can run quite high when personal culpability is involved.

NEEDS: An evil NPC client, an NPC Group and Location to be exploited, a reason why (Discovery), some means by which the corporation holds power (possible Maguffin), and some way to learn the truth (Discovery).

ESCAPE

The PCs are captured, imprisoned or arrested in the First Crisis. They may have been framed or set up by a rival. In the Second Crisis an initial plan for escape may be thwarted, or a potential rescuer may be captured as well. The Mission Goal seems a distant hope. The Story Goal becomes about escaping. Often some Discovery (or a friendly NPC) provides information which offsets the antagonist's advantage in Act 3 or 4, permitting the escape to occur as the Final Crisis.

Variant: "MegaJail". A large area or people has been contained in a gulag or containment zone. They may have been rounded up indiscriminately, or accused of aiding and abetting, or the whole thing may be more about quarantine than punishment.

NEEDS: an NPC, NPC Group or Lifeform who captures the PCs (Obstacle), some reason they did it (Discovery), the place where the PCs are imprisoned (Location), a place for them to escape to (Location), and at least one thing that prevents them from simply leaving (Obstacles).

ESCORT

A patron urgently needs a guide, an entourage or transportation to somewhere, and the journey – or alternately, whatever's at the journey's end – is perilous. The PCs have an opportunity to get to know the NPC and see the world through their eyes.

Variant 1: "They're After Me". The patron is on the run from some powerful person or group (Obstacle) for some reason (Discovery). It may be unclear who is at fault.

Variant 2: "Across Enemy Lines". There's war going on, and the patron needs to get across enemy lines for some reason (Discovery) which may affect the outcome of the war itself.

NEEDS: an NPC transportee, a point of departure (Location), a destination (Location), an intercedent Location and a few Obstacles.

EXCUSE ME

The PCs commit a social gaffe which causes the locals to respond to them negatively. This may be the First Crisis. Local reactions are at -3. A needed patron may refuse to deal with them, and the Mission Goal is in peril.

Variant: "Mistaken Identity". The PCs are mistaken for someone hated, evil or infamous.

NEEDS: NPC Group to get offended (Complication), whatever the offense is (Effect), a way to make things better again (Discovery), and the place all this happens (Location).

GATES OF HELL

Someone (perhaps a PC, perhaps an NPC) does something that opens up a portal, releasing a great evil or monstrous lifeform. There are massive repercussions as attacks and casualties occur. The Story Goal is about closing the gate, curing the disease, putting the genie back in the bottle, etc. The Mission Goal may or may not be related.

NEEDS: an evil thing to be released (Obstacle), something done to release it (Effect), a place where it escaped from (Location) and a way to seal it back again (Discovery and possible Maguffin).

GAUNTLET

Something dangerous – a hostile wilderness or area of lawlessness – stands between the PCs and the Mission Goal. The PCs are going to have to beat or evade multiple people or things, multiple times, in different ways, to obtain the Maguffin. The Locations get more evocative and the Obstacles get more dangerous as we proceed. Ideally the Maguffin symbolizes or represents a piece of Psychic Content, or is somehow tied in with a LifeShaping Event for one of the PCs. It may be broken up into several pieces and scattered throughout the various Locations, forcing the PCs to travel around collecting it in parts.

Variant 1: "Race Condition". Multiple groups are chasing after the same Maguffin, perhaps actively trying to prevent the others from getting it first.

Variant 2: "Hurry Back". Something happens that separates the PCs from their ship, and they have to run the gauntlet to get back in time for the Slip home.

NEEDS: a Mission Goal (Maguffin) and several Locations with various Complications, Obstacles and Effects.

HERO

A patron or group is being harassed or abused by someone or something, and wants the PCs to help, defend or free them. In the First and Second Crises, the NPC villain may have an advantage, which may involve a Maguffin of some kind.

NEEDS: an NPC patron or group who is oppressed or abused (Complication), an "evil" NPC or NPC Group doing the oppressing (Obstacle), and the place where all this happens (Location).

HOSTAGE

The PCs are on a vehicle that gets hijacked (perhaps their ship), or held along with NPC hostages in some Location. The Mission Goal fades as the Story Goal becomes about regaining control of the situation.

Variant: The hijackers are the good guys, but the PCs don't realize it.

NEEDS: a vehicle or Location to be seized, an NPC or NPC Group doing the seizing (Obstacle), a reason or purpose for the seizure (Discovery), possibly points of departure and destination (Locations), and assorted NPCs.

HOTEL CALIFORNIA

Seeking shelter in unfortunate circumstances, the PCs find a place that provides safety from the elements or some other threat, but it turns out to be even more dangerous, hostile and/or illusionary. The Mission Goal drops in importance (probably), and the Story Goal becomes getting out.

NEEDS: a hostile exterior place (Location), an apparently-safe interior place (Location), and something that initially prevents the PCs from leaving once they get inside (Obstacle).

INNER SPACE

Something about this place messes with the human mind, causing weird thoughts, memories, associations and flashbacks to occur for reasons that are hard to comprehend. While trying to complete their Mission, the PCs will find their own Psychic Content coming up to haunt them. Memories of their characters' pasts, LifeShapers which haven't been resolved, and failures from previous game sessions will continually come to mind, and everyone will begin to feel uncomfortable, vulnerable and exposed. PSYCHE rolls will be required to avoid acting on unconscious impulses or spurious temptations. Tension is ratcheted up by requiring vital tasks to be performed while the PCs suffer mind-bending effects.

Variant: "I'm In You". The PCs' consciousness is completely or momentarily transferred from one to the next, giving them the ability to read each other's thoughts and know each other's secrets.

NEEDS: a Location (or possibly a Maguffin or lifeform) with bizarre mental effects.

LIVING PLANET

The PCs explore a huge place that's literally alive, one giant sentient organism. Maybe the planet-creature has the ability to create semi-autonomous lifeforms for various purposes (defense, communication, etc). Maybe some lifeform on this planet covers a vast area and possesses the ability to spawn such spontaneous forms itself. Bottom line: All the creatures encountered will be part of one gigantic creature. Once discovered, this will force some tactical adaptations to be made to the plan. If good communications aren't established between the two species, can you imagine what it might be like to have a whole *planet* mad at you?

Variant: "World of Illusion". Semi-autonomous forms are drawn from the PCs' own minds, permitting the manifestation of memories, forgotten events, even dead people.

NEEDS: a number of Locations, each with its own Obstacles and Complications, but note that these Locations are in communication with each other; in other words, one Location can "learn" from the mistakes of another.

LUCKY MISTAKE

The PCs are mistaken for someone reknowned, famous or legendary. The locals respond to them at +3, and attaining the Mission Goal might be easy if they can keep up the facade. Of course the Story Goal will require the PCs to do something that they actually can't do. Will they figure out a way to pull it off, or will they be revealed as imposters?

Variant: "Cargo Cult". The PCs' arrival unwittingly fulfills a prophecy, lending credence to the predictions of a cargo cult.

NEEDS: an NPC Group to be mistaken, the person or people the PCs are mistaken for (Discovery), and the Impossible Thing the PCs are expected to do (Complication).

MAD WORLD

This place is insane, there's really no other way of describing it, and it's not gonna be easy keeping your head while trying to obtain the Maguffin. Nothing makes sense, and there's Psychic Content all over the place. Perhaps there's a reason everything's so crazy? If so, maybe the PCs can discover it.

NEEDS: A chaotic Location with lots of Obstacles and ontological or psychological instability, and maybe some really weird NPCs. Best suited for Dream Worlds and inscrutable alien cultures.

METAMORPHOSIS

In or shortly after the First Crisis, someone - perhaps one or more of the PCs themselves - begins exhibiting unusual behavior or turning into something else, and the Story Goal becomes (a) figuring out why, and (b) stopping it before the process is complete. The metamorphosis may be physical or psychological. Ideally it will be symbolic or representative of a PC LifeShaper or Psychic Content.

NEEDS: a reason that it happens (Effect), what the victim is turning into (Discovery), a way to reverse it (a Discovery or a Maguffin), and a place this all happens (Location).

MORE THAN MAGUFFIN

The PCs obtain the Maguffin easily – perhaps *too* easily. Once they have it, it turns out to be sentient – perhaps even psychic... and there's something it wants.

Variant 1: "Getting Old Fast". The Maguffin is not vengeful, it's friendly, perhaps even cute. But it has some odious trait that makes it difficult to be around.

Variant 2: "All Your Base are Belong to Us". The Maguffin takes control of the Ship's Computer, either by altering its programming or by appealing to it directly.

NEEDS: A Location with an easily-overcome Obstacle or Complication, an intelligent item (Maguffin), whatever the Maguffin wants (Discovery), and whatever the Maguffin can do (Obstacle).

MYSTERY

Something mysterious is happening or happened here, no one can figure it out, and the job becomes the PCs' by default.

Variant 1: "Most Foul". A murder has been committed and the PCs are asked or expected to solve it, perhaps to get themselves off the hook as suspects.

Variant 2: "Croatoan". A person or group has disappeared without trace, or their settlement has been abandoned or destroyed, and the PCs need to determine what happened to them. Ideally the answer involves something that was "hidden in plain sight" from early on, the significance of which isn't recognized until later.

NEEDS: a mysterious event (Complication), several NPCs to question (Complication), a few facts for them to know (Discovery), maybe an actual explanation for it (Discovery), and a place where this all happens (Location).

OBSERVE AND REPORT

The PCs are given a Mission to observe and report on the locals without making contact. However, something happens that requires them to break that rule; perhaps a PC is in jeopardy and only a local NPC can help, or perhaps it's an NPC who needs help and the PCs find themselves in ethical conflict over whether or not to provide it.

NEEDS: an NPC Group to observe, something that goes wrong (Complication), and something that can be done to do to fix it (Discovery).

ONE BY ONE

The PCs are trapped somewhere with some NPCs – maybe even onboard their own ship – and something is picking people off one by one. The Story Goal becomes *staying alive*. Does the Maguffin hold a clue? The first and/or second Crises may involve the deaths of NPCs; the third should directly threaten one or more PCs.

NEEDS: an NPC hunter (Obstacle), evil character or alien lifeform (Obstacle) and a place to be trapped (Location).

RESCUE

Someone has been abducted or is trapped in some dangerous place, and a patron wants the PCs to bring them home. The Location is defended, fortified, and/or naturally deadly. The antagonist/abductor (if there is one) will have a home-court advantage in the Final Crisis.

Variant: "Never Goin Back Again". The person actually ran away on purpose, and doesn't want to go back.

NEEDS: an NPC patron, an NPC rescuee, optionally an "evil" NPC who abducted them (Obstacle), a Location where they're held, lost or endangered, and another Location for bringing them home to.

SABOTAGE

In the midst of a Mission the PCs discover that they have been sabotaged, undermined, framed or set up by a rival. Thanks to this, an unexpected Complication makes things much harder.

Variant: "Over Your Dead Body". The sabotage has been arranged to prevent the PCs from discovering something rare and valuable in the area.

NEEDS: an "evil" NPC enemy or rival, as well as something mean for them to do (Complication) that the PCs won't learn about until it's too late (Discovery), and a dangerous place to be when they discover this (Location).

STRANGE AEONS

The PCs explore something tremendously large, tremendously weird, and tremendously dead. It may be a wreck from an ancient spacefaring race, a ruined settlement or a place where something horrible happened long ago. Upon investigation we discover that whatever caused this calamity is still around; and the PCs could be its next victims.

Variant: "Finders Fee". We're not the only species to have found this place, and there's gonna be some serious – maybe deadly - competition for the Maguffin.

NEEDS: An ancient Location, an ancient scary thing (Obstacle), a way for it to remain dormant all this time (Discovery), and a place this all happens (Location).

THE CURE

Something is causing the locals or the PCs to get sick, go insane or die. Someone must figure out what it is and how to cure it. The Mission Goal will diminish in importance compared to the Story Goal, especially if the problem affects the PCs.

NEEDS: an NPC group being affected, the problem affecting them (Complication), some kind of treatment or cure (Discovery), and a place this all happens (Location).

THE FELLOWSHIP

The people here support the PCs' Mission Goal, perhaps for mistaken reasons, and they align their Story Goal with the PCs'. They will join the PCs and assist in the difficult task ahead, because they could never do it themselves. They may need some training, however.

Variant: "Not One Of Us". The locals possess some ability that the PCs do not, and it's the PCs who'll have to adjust or get training before the goal can be attained.

NEEDS: a Maguffin, an NPC group (with optional Complications), and two or more Locations with Obstacles.

TICKING CLOCK

There's something huge that's going to happen, and it cannot be stopped. Or maybe it can. Maybe the PCs should cut their losses and get the hell out – or can they get the Maguffin and still escape with their lives? The Story Goal is all about stopping or evading the Event, and the original Mission Goal probably decreases in importance. Unless, of course, the Maguffin can be used to stop the clock from ticking.

NEEDS: A ticking clock (Complication), a place for it to happen (Location), an Event it leads to, and possibly some NPCs to convey different opinions about it.

TRAITOR

Someone befriends and helps the PCs attain their Mission Goal, but then turns against them at the last moment, seizing the Maguffin or taking the bounty for themselves.

Variant: "Power Corrupts". It isn't until they get their hands on the thing that the NPC is turned, changed, or convinced to go the other way. This may be due to a weak will, the machinations of another NPC, or perhaps even a malevolent psychic power of the Maguffin itself.

NEEDS: An NPC traitor (turns out to be an Obstacle) and a reason why the NPC couldn't have just attained the goal by themselves (Discovery).

UNDER PURSUIT

Someone or something begins pursuing the PCs, trying to capture, kill or stop them. Survival and escape become the Story Goals, and the Mission Goal drops in importance (probably). The pursuer may not be clearly seen. Maybe there's a logical reason they're doing this, and maybe the PCs can discover it, then again maybe not. Locations should include lots of physical Obstacles.

NEEDS: an NPC pursuer (Obstacle), three or more Locations, and possibly a hidden reason (Discovery).

VENGEANCE

A patron wants to take vengeance on someone for something they did or were perceived to do, and the PCs are convinced (or tricked) into being the instruments of this vengeance. Whatever they're asked to do will probably break some law or social code.

Variant: "Same As The Old Boss". Along the way they discover that their client is really the bad person here.

NEEDS: an NPC patron, an NPC target (Obstacle), whatever the latter did to the former (Discovery), and at least two Locations.

The following tables can assist in the generation of NPCs who can be regarded in human terms – characters with needs, goals and problems.

Use them to flesh out specific personalities, providing motivations for your NPCs' actions. As these motivations play out, "Local Drama" will arise for the PCs to become entangled in, or to observe from a safe distance. Either way, a unique web of interpersonal relationships and NPC motivations will generate an equally unique Story.

The tables can also be used to flesh out characters on Home-Earth, including rival DayTrippers, potential clients, corporate sharks and any other sort of random encounters.

IN THIS GENERATOR:

ATTITUDES & REACTIONS

WHAT ARE THEY FEELING?

WHAT ARE THEY DOING?

WHAT DOES THIS NPC WANT?

WHAT IS THIS NPC'S ARCHETYPE?

WHAT IS THIS NPC'S PROBLEM?

FIVE TRAITS OF MONSTERS & EVIL PEOPLE

ATTITUDES & REACTIONS

To determine the initial reaction or attitude of a random NPC or the general (default) reaction of an NPC Group, choose off the following table or roll 2d6 and apply the mods below.

-2 if PCs are armed, or appear to be armed
-1 if culture is at war or wary of espionage
+1 if PCs speak their language

ROLL	ATTITUDE
2-	Hostile
3	Antagonistic
4	Unfriendly
5	Annoyed
6	Hesitant
7	Inscrutable
8	Curious
9	Cordial
10	Friendly
11	Helpful
12+	Beneficent

Depending on the circumstances, a PC may be able to shift the reaction to a more desirable one (either positive or negative, as they wish) by succeeding in a CHARM roll vs DL 4. Apply a -2 to this roll if the two parties don't have a language in common.

DEVELOPING DRAMA THROUGH NPCS

NPCs are the most powerful tools at your disposal. They relay information, inject action and meaning into a game, and provide viewpoints for PCs to relate to. The improvisation of NPC Dialog is an important skill to get comfortable with, since it gives you a chance to work in both directions, giving and receiving action and information – as well as Psychic Content – while communicating those viewpoints.

Aside from their own personal dramas and identities, NPCs also represent different Groups and Points of View in the gameworld. When creating an adventure, be on the lookout for subgroups, and for different opinions that might be held on any important person, subject or theme. This is especially true of Social Stories. Every group in the story should have an NPC who represents it or speaks on its behalf. Every significant opinion or point of view should have an NPC who voices it.

WHAT ARE THEY FEELING?

Need a random emotion? Roll 1d6 for the emotion type, then roll another 1d6 to determine the *strength* of the emotion:

ROLL 1	ROLL 2	EMOTION
	1-3	Annoyance
1	4-5	Anger
	6	Rage
	1-3	Boredom
2	4-5	Disgust
	6	Loathing
	1-3	Apprehension
3	4-5	Fear
	6	Terror
	1-3	Serenity
4	4-5	Joy
	6	Ecstasy
	1-3	Pensiveness
5	4-5	Sadness
	6	Grief
	1-3	Distraction
6	4-5	Surprise
	6	Shock

Most of these tables are best applied when a Node is visited for the first time, or when you're introducing new characters or groups into the gameworld. When PCs meet up with NPCs they've met before, existing knowledge and relationships will usually suggest what the NPC's attitude will be. This relationships may introduce new narrative elements, and those will unfold on their own if you follow the NPC's goals and remain true to their personality.

WHAT ARE THEY DOING?

To generate a random activity for any NPC or NPC Group (human or otherwise), choose or roll on the table below which best describes its state of evolution: *Non-Sentient, Sentient* or *Advanced Sentient*.

TABLE 1: NON-SENTIENT LIFEFORMS (3D6)

ROLL	ACTIVITY
3	Suffering/Dying
4	Hunting/Foraging
5	Sleeping/Brumating
6	Excreting/Purging
7	Mating/Challenging/Budding
8	Birthing/Sporing/Reproducing
9	Hiding/Lurking/Watching
10	Moving/Drifting/Flying
11	Eating/Ingesting
12	Lazing/Meditating/Still
13	Socializing/Interacting/Arguing
14	Scouting/Patrolling
15	Examining/Choosing
16	Searching/Exploring
17	Gathering/Collecting
18	Transporting/Destroying

TABLE 2: SENTIENT LIFEFORMS (1D6)

ROLL	ACTIVITY
1	Separating/Sorting/Cleaning
2	Building/Assembling
3	Digging/Excavating
4	Worshipping/Praying
5	Combining/Mixing
6	Roll on Table 1

TABLE 3: ADVANCED SENTIENT LIFEFORMS (1D6)

ROLL	ACTIVITY
1	Preparing/Cooking
2	Working/Processing/Repeating
3	Trading/Selling/Offering
4	Crafting/Performing
5	Roll on Table 1
6	Roll on Table 2

WHAT DOES THIS NPC WANT?

ROLL 1	ROLL 2	MOTIVATION
4-	n/a	opposes a PC LifeShaper
5-6	1	to abduct someone
	2	to blackmail someone
	3	to commit something
	4	to deceive someone
	5	to profit/gain
	6	to sell something
7-8	1	to correct someone/something
	2	to defeat someone/something
	3	to escape someone/something
	4	to explore someplace
	5	to expose someone/something
	6	to advance/excel/succeed
9-10	1	to avoid someone/something
	2	to become someone/something
	3	to communicate with someone
	4	to convince someone
	5	to create something
	6	to find someone/something
11-12	1	to fix something
	2	to help someone
	3	to master something
	4	to obtain someone/something
	5	to prove something
	6	to win something
13-14	1	to host/produce something
	2	to lead/teach someone
	3	to prevent something
	4	to restore someone/something
	5	to solve something
	6	to travel someplace
15-16	1	to avenge someone/something
	2	to cure someone/something
	3	to evolve/develop/grow
	4	to save someone/something
	5	to impress/woo someone
	6	to rescue someone
17+	n/a	supports a PC LifeShaper

WHAT IS THIS NPC'S ARCHETYPE?

An Archetype is a symbolic role which can be filled by a *dramatically significant* character in a Story. It determines the character's narrative function and indicates their attitude toward the protagonists. To determine a random Archetype for an NPC, choose or roll 3d6 on the table below.

ROLL	ARCHETYPE	DEFINITION
3-4	Hero	A protagonist in a Story; a person who struggles to change, or who causes change to occur. Everyone is the hero of their own personal myth.
5-6	Mentor	A hero's guide, coach, teacher, etc.
7-8	Ally	A hero's helper, confidante, associate, sidekick, friend, lover, etc.
9-10	Guardian	A person who bars the path at some key point: defenders, dragons, gatekeepers, social judgments, etc.
11-12	Shadow	Any villains or enemies, even the enemy within. The dark side, evil, greed, repression, frustration, violence or rage.
13-14	Shapeshifter	Characters who change their shape or their nature, representing the forces of change, uncertainty and deception.
15-16	Trickster	Clowns, mischief-makers, pranksters, and wily teachers of life lessons.
17-18	Herald	A person or event that brings a call to adventure or need for action.

The table at left may be used to determine a motivation for a sentient NPC or group. Stick a few of these together and you're bound to get some sort of Drama. For Roll 1, choose or roll 3d6 and apply the following Mods:

+2 for a sympathetic character
-2 for an antagonistic character

For Roll 2, choose or roll 1d6 to determine the nature of what the NPC wants.

WHAT IS THIS NPC'S PROBLEM?

ROLL1	ROLL2	PROBLEM
1-7	1	lying sociopath who tells tales of suffering to manipulate the feelings of others
	2	being extorted, vandalized, threatened or blackmailed, but actually they deserve it
	3	currently robbing or sabotaging someone; secretive, paranoid, untrusting
	4	being exposed for scandal, crimes or selfishness, needs supporters or scapegoats
	5	experiencing fits of dementia, bloodlust, rage or hostility
	6	claims that something magical or inexplicable has happened
8-10	1	claims someone has addiction or illness, but it's really them who's addicted or ill
	2	involved in a risky gamble or investment and wants to throw more into the bargain
	3	claims to be extorted by some local authority but they're not really innocent
	4	in debt, owes someone, lost a gamble, took a loan and can't pay it back
	5	is in a family feud or bitter rivalry with competitor
	6	claims there's been a disaster/emergency, to lure/disarm somebody
11-13	1	thinks someone else has a problem or secret, but it's not what they think it is
	2	concerned about someone who has a problem or secret
	3	has a bitter rival or ex-friend who changed
	4	being robbed or sabotaged by someone
	5	in danger because of whistleblowing or exposing someone
	6	has been savagely attacked by someone
14-20	1	there's been a disaster/emergency, natural or otherwise
	2	victim of abuse, brainwashing, coersion, stockholm syndrome
	3	being extorted, vandalized, threatened or blackmailed by someone
	4	being targeted by someone in authority but they're innocent
	5	someone they know has an addiction or serious illness
	6	something magical or inexplicable has happened

FIVE TRAITS OF MONSTERS AND EVIL PEOPLE

Building a nemesis? Some special considerations must be taken when building a monster or an evil character. It should be frightening, after all, and that means it should partake of the following lists, choosing at least one word from each:

- **APPEARANCE** – bizarre, bland, chaotic, corrupt, decayed, horrible, grim, invisible, menacing, misshapen, shifty, terrifying, unassuming, uncanny

- **THREAT** – bloodthirsty, deadly, enraged, mesmerizing, murderous, ravening, ruthless, toxic, traumatic, venomous

- **DECEIT** – beguiling, cunning, depraved, obscuring, seductive, slippery, sociopathic, treacherous, tricky, twisted

- **DARKNESS** – amoral, demonic, enthralled, fiendish, ghostly, hellish, inhuman, mindless, nightmarish, obsessed, sadistic, sinister

- **PSYCHOLOGY** (see below) – predator, guardian, punisher

MONSTER PSYCHOLOGY

PREDATORS seek out victims for their own purposes, which may be something as simple as eating them, or something much more complex.

GUARDIANS jealously defend a person, thing or territory. The object of protection may not be clear from their actions, because they tend to attack anyone who comes near.

PUNISHERS are consumed by rage or bent on revenge. They may be a victim of some terrible mistreatment, or they may just possess a brutal instinct, following a psychotic sort of logic.

The table at left may be used to determine plot complications brought in by a *dramatically significant* antagonistic NPC. More than merely a Goal, this person has a soap-opera-worthy *Problem*. For Roll 1, choose or roll 3d6 and apply the following Mods:

+2 for a sympathetic character
-2 for an antagonistic character

For Roll 2, choose or roll 1d6 to determine the nature of the NPC's problem.

Alternate Earth Generator

An Alternate Earth is a version of our own timeline where something changed the course of history at some point in the past, resulting in a world different than the one we're familiar with. When putting such a scenario together, it's useful to focus on one "central novelty" and work outward from that.

IN THIS GENERATOR:

THE PIVOTAL EVENT

SCOPE OF CHANGE

WHEN IT HAPPENED

THE PIVOTAL EVENT

The PCs may or may not ever discover what the pivotal event was, but that doesn't stop us from determining it. For an event of global *or* human scope, choose or roll 3d6 on the table below. To focus on events within human history, roll 2d6+6 instead (generating a number from 8 to 18).

ROLL	PIVOTAL EVENT
3	Something caused this reality to become unstable
4	A cosmic event affected the entire planet
5	ETs or extradimensional beings intervened
6	Something never evolved, or was made extinct
7	Something evolved in a different direction
8	Some kind of major natural disaster occurred
9	Some other species dominates the planet
10	Someone else won a war or resisted a takeover
11	Something legal was made illegal, or vice-versa
12	Someone famous made a different life decision
13	Something important was depleted or destroyed
14	Someone important was killed or never born
15	Something was never discovered or invented
16	Something was discovered or invented early
17	Something became the basis of a major religion
18	Timeline was created by DayTrippers who altered history; roll again to determine how. If you get this result again, they were attempting to reverse effects caused by other DayTrippers.

SCOPE OF CHANGE

What's the scope of the changes brought about by the pivotal event? Choose or roll 2d6 on the table below.

ROLL	SCOPE OF CHANGE
2-3	Very slight; only small details
4-6	One major change has occurred
7	Major changes in culture and/or technology
8-10	Lots of changes, difficult to pinpoint the cause
11-12	Everything's different, is this really Earth?

PREPPING AN ALTERNATE EARTH

The first question to consider is: Have any other DayTrippers been here before? If so, there may be some information available about the place. This information may be disclosed in the "Getting the Job" scene, it may be learned from other 'Trippers, it may even be obvious from the name of the Node.

When visiting Alternate Earths no one has seen before, on the other hand, the PCs will generally have no idea what caused the change. The Pivotal Event will be a huge mystery with numerous clues, scattered (potentially) all over the planet. The Players may be able to reason it out for themselves, or it may require exhaustive research to do so. It may even require hiring an inhabitant of the timeline to give them a history lesson.

WHEN IT HAPPENED

Not sure when the pivotal event happened? To determine the period during which it occurred, choose or roll 3d6 on the *Time Period* table below. If you want the event to have taken place within human history (but still prior to 2099), roll 1d6+7.

TIME PERIOD TABLE

ROLL	TIME PERIOD
3	Pre-Solar System
4	Pre-Life on Earth
5	Pangaea
6	Dinosaurs
7	Mammals
8	Neolithic
9	Ancient Civilizations
10	Pre-Industrial Technology
11	Industrial Technology
12	Digital Technology
13	Nanotechnology
14	Neural Interface & Cybernetics
15	Artificial Intelligence & Androids
16	Galactic Expansion
17	Psionics & Intergalactic Empire
18	Entropic Heat-Death of the Universe

In the time of DayTrippers, Home-Earth is around 13 on the table above. Nanotech has been tested and implemented in medical and military applications for over a decade, and is now beginning to appear in commercial and industrial products.

In the early scenes of your Alternate Earth adventure, add lots of little bits of color and detail to make sure the Players are getting the gist. What's different about this world? How does it feel – somehow off? If you can show something to your Player through an NPC's actions rather than simply saying it with words, do that. Show them things they won't understand. Make them curious. Set up questions in their minds, driving them to want to know exactly what happened here.

To develop such a world, you need to reign in your thoughts a bit. Start with one central novelty, and think about what would follow from that, if it were true. Take your time. It's a big world and there's a temptation to go nuts with prep here, but don't. Focus on this one thing, and as you consider the changes brought about by your central novelty, try to imagine its direct consequences. When you're ready, write down three good examples. Leave the rest in your head. Those three examples are enough to get the point across – if it's ever going to get across – and your unwritten ideas will give you material to use for further improvisation during gameplay.

Dream World Generator

Each Dream World differs wildly from the next one, and many are so incomprehensible as to test the limits of the human mind. Some of the best-known Dream Worlds are based on famous books or legends, but most are oddly-stitched-together bits of normal life experiences seasoned with the occasional uncanny event or magical element, and many of them are just plain frikkin crazy.

Although their levels of stability are low compared to other Nodes, Dream Worlds are stable enough to generate their own timelines, and can even split into divergent variants of themselves. They are known to be intimately associated with the deepest levels of consciousness, and it has recently been discovered that not all of them are dreamt by humans.

Dream Worlds will possess breathable atmospheres for the species of creature that dreams them, and often require no life support systems at all. This does nothing to make them any less dangerous, however.

IN THIS GENERATOR:

- *TYPE OF DIVERGENCE*
- *SCOPE OF DIVERGENCE*
- *FORM OF REALITY*
- *STABILITY OF REALITY*
- *WHAT IS THIS DREAM ABOUT?*
- *TWEAKING CHARACTERS*
- *TWEAKING THE NATURAL WORLD*
- *TWEAKING THE CONSTRUCTED WORLD*

TYPE OF DIVERGENCE

Every Dream World has its own logic, dynamics and laws of physics. Often these astound and confuse the human mind. Because we have no other way of communicating about them, we use our own idea of "reality" as a baseline from which to measure the "divergence" of other realities. To determine the type of Divergence prevalent in a Dream World, choose or roll 2d6 on the table below. On any result of doubles, take that Divergence and roll again. This process may repeat until the same Divergence Type is rolled twice.

ROLL	WHAT HAS DIVERGED?
2-6	Appearance or Composition of things
7-9	Laws of Physics or Behavior of things
10-12	Meaning or Purpose of actions or things
Doubles	Multiple Divergences: Keep what you rolled and roll again

Example: We roll 4 (a pair of 2s). This tells us something about Appearances or Composition has diverged (4), and since we rolled doubles, we need to roll again. This time we get another 4 (1+3). Since the same Divergence has been rolled twice, we stop there. Now we think about what those Divergences might be.

There are two ways to do this. The Surrealist way is to simply say whatever pops into your head, and then figure out the reason, which may in fact be quite "unreasonable".

The other way is to just keep rolling on the tables below, letting the emerging details suggest an idea. If a roll doesn't make sense, reroll it or just accept it, senseless as it is. This is a Dream World, after all!

"The mind of the dreaming man is fully satisfied with whatever happens to it. The agonizing question of possibility does not arise."
– André Breton

SCOPE OF DIVERGENCE

The *Scope* of Divergence must also be noted. In other words, for each type or *angle* of divergence, we must ask *How far has this reality "diverged" relative to the PCs' normal reality?* Roll 2d6 for each Divergence.

ROLL	SCOPE OF DIVERGENCE
2-4	Very slight; only small details
5-6	One major change has occurred
7	There's a weird but discoverable connection (a story, song, figure of speech, memory, event, rhyme, homophone, cliché, wordplay, etc)
8	Lots of changes, mostly minor and random
9-10	Everything is allegorical and symbolic
11-12	Totally random, you'll never understand it

Example: From our earlier roll we know that "Appearances" have slipped, and a roll of 10 above indicates that the scope of the slip is "allegorical or symbolic".

We decide to make people into animals in this world - or better yet, they possess animal heads! The animal head will represent their role in society (there's our allegory), but in all other respects they will behave like regular people.

Whose dream is this? We don't know. Yet.

FORM OF REALITY

Dream Worlds come in all shapes and sizes. To determine the general form of the pocket universe containing the Node, choose or roll 2d6 on the table below.

ROLL	FORM OF REALITY
2-4	Groundless, free-floating
5-6	Tiny planetoid, asteroid or moon
7	Roughly Earth-sized Planet (+/- 50%)
8	Giant planet
9-10	Limitless plane
11-12	Totally enclosed space

STABILITY OF REALITY

The nature of reality can be highly unstable in Dream Worlds, and this effects the strength of physical laws in those universes. Some Dream Worlds cohere for only a limited time, and some are constantly changing. Others remain resistant to change – even repetitive – for extremely long periods of time; possibly even forever. To determine the STABILITY SCORE of a Dream World, choose or roll 2d6 on the table below.

+1 if dreamer is famous or fictional
+1 if world is famous or mythical

ROLL	SCORE	STABILITY
4-	1	Very low stabililty, subject to dissolution
5-6	2	Low stability, subject to flux
7	3	Moderately stable
8	4	Highly stable
9-10	5	Historically stable, often-visited
11+	6	Permanent, fixed, as stable as the "real" world

"Such relations – the spontaneous, extra-lucid, insolent rapport between one thing and another which common sense hesitates to confront – may be discovered in dreams."
– Mel Gooding

Example: Rolling a 9 for form, we determine that the nature of this reality is a limitless plane extending in all directions. Rolling a 7 for Stability, we learn that this reality is only "moderately" stable. Things here may change very fluidly, and items taken back to Home-Earth may not retain their corporeality for very long. Let's hope the world won't be dissolving while the PCs are in it!

WHAT IS THIS DREAM ABOUT?

The subject of a dream may not be an easy thing to determine. But even if the Players can't understand it, it can provide a general theme for designing motifs and events that match in tone and concept. Choose or roll 6d6 on this table whenever it seems like the dream should change. Tweak these elements as desired.

ROLL	TWEAK
6	Appearance/Impression/Visage
7	Babies/Youth/Innocence
8	Communication/Media/Signals
9	Confusion/Ignorance/Non-comprehension
10	Death/Corruption/Decay/Falling Apart
11	Deities/Angels/Elite/Celebrities
12	Failing Technology/Collapse
13	Evil/Demons/Pain/Affliction
14	Fighting/Attacking/Killing/War
15	Marriage/Union/Fusion/Partnering
16	Mountains/Ravines/Emanations/Obstacles
17	Nudity/Vulnerability/Social Fears
18	Affinity/Friendship/Love
19	Animals/Lower Lifeforms
20	Chased/Tormented/Trapped
21	Flying/Motion/Terrain/Distance/Mapping
22	House/Dwelling/Safety
23	Important Location/Place/Building
24	Paralysis/Indecision/Freezing
25	Roads/Paths/Routes/Travel
26	Sex/Procreation/Replication
27	Teeth/Mouth/Manipulators/Tools
28	Testing/School/Performance
29	Growing/Blooming/Maturing
30	Miraculous Technology/Fulfillment of Prophecy
31	Money/Power/Resources/Health
32	Religious/Metaphysical Secrets
33	Sent/Failed Contact/Message
34	Surplus/Scarcity of Food/Sustenance
35	Vehicles/Conveyance/Cargo
36	Water/Air/Fire/Earth

TWEAKING CHARACTERS

Think of a person, archetype, or job/role, or consider the NPCs in the scene and select one of them. Then choose or roll 3d6 on the table below.

ROLL	TWEAK
3	They have an animal part or new organic part
4	They have a machine part, inside or out
5	They have a symbolic part, inside or out
6	They subsist on something bizarre
7	They are fused with another person or function
8	An emotion is turned up to 11 or down to 0
9	Their age, gender or appearance is changed
10	They have a superpower or amazing ability
11	Take away their greatest asset
12	One of their Stats or Skills is set to 6
13	They have the function of a random archetype
14	Their function is reversed or conflicted
15	They are significant in an unexpected way
16	They are inside, or connected to, something symbolic, weird or alive
17	They are missing an important object or part
18	There are many of them; clones or simulacra

PREPPING A DREAM WORLD

The sky is wide open when creating a Dream World: this is where the multiverse reaches its zenith of weirdness. Consider the Players and their Psychic Content. Consider the PCs and their LifeShapers. Ask yourself lots of questions. Here are some to get you started:

- Does this dream come from literature or media?
- What is the *central novelty* of this dream world?
- What follows from that, or changes because of it?
- What is the symbolic meaning or emotional tone?
- Is there a Theme? Does it change or remain the same?
- Have any DayTrippers been here before?
- Can events be changed or do they constantly repeat?
- Is the Maguffin known, or is it awaiting discovery?
- Whose dream is this?
- Is it a human dream?
- Is it a famous person's dream?
- Is it a PC's dream?

TWEAKING THE NATURAL WORLD

Think of a natural law or process, or look at the natural laws and objects in the scene and select one of them. Then choose or roll 2d6 on the table below.

ROLL	TWEAK
2	It is reversed or degraded
3	It is amplified or its range extended immensely
4	It is sped up or slowed down radically
5	It communicates telepathically or empathically
6	Its composition, structure or object is different
7	It is controlled by someone
8	It is sentient and makes its own decisions
9	It produces the wrong things
10	It produces inorganic things
11	It produces magical or inexplicable things
12	Imagine a crazy way to exploit it and do that

TWEAKING THE CONSTRUCTED WORLD

Think of a machine or device, or look at the machines and devices in the scene and select one of them. Then choose or roll 2d6 on the table below.

ROLL	TWEAK
2	It is intelligent, emotional, or communicative
3	It has a different input or a different source
4	It is driven by a natural law or process
5	It produces a different kind of output
6	It uses an impossible fuel/power source
7	It has an additional strange purpose
8	It is impossibly large or small
9	It is a fusion of organic and inorganic parts
10	It runs on its own power (perpetual motion)
11	It produces organic things
12	It responds to thoughts or feelings

Multiversal Chao Generator

There's no easy way to explain the Chao, it's not even a place, not really, more like an endlessly swirling and cacophonous existential maelstrom in which chunks, streams and distorted bits of other realities appear and disappear at random. When running the Chao, you can make use of absolutely any idea from any imaginable space, no matter how big, small, logical or senseless, and throw it into the scene – only to remove it on a whim a moment later. Or not.

IN THIS GENERATOR:

BRAINSTORMING TECHNIQUES

TRANSFORMATIONS

TEMPORARY TABLEAUS

PURE OBJECTS

Remember that each Frame in the Chao requires a PSYCHE roll vs DL4 to avoid SDS (see p.28-29).

Here in the Chao you can inject Psychic Content freely into the scene and revisit the PCs' LifeShapers with gonzo imagery, from the deeply symbolic to the just plain freaky.

Encourage the Players to describe what's happening. Ask them what they see, how they feel, what they were just thinking about, and inject that right back into the scene, but twist it, transform it, make the weird even weirder. Fuse everything together and rip it all apart.

There are lots of ways to accomplish this feat of improvisation, and it doesn't have to all be up to you. Let the dice and the Players be your guides. To select a Brainstorming Technique for the creation of each scene in the Chao, roll 1d6 on the table at right and follow the instructions given. Ask the Players *"What do you do?"* Don't forget PSYCHE rolls. Set up a new scene each time a logical sequence of Frames ends, or whenever you feel things should change. No scene lasts very long in the Chao; objective reality is too unstable here.

BRAINSTORMING TECHNIQUES

Start by rolling a random Location using the Location Generator (p.46). Whenever there's a choice to make (e,g,: "Is there water here?", "Is there life here?", etc), roll a die. High means Yes. Low means No.

ROLL	BRAINSTORMING TECHNIQUE
1	TRANSFORMED OBJECT – Pick a Player at random and address them by their character name. Ask "What was that thing you just thought about?" Whatever they say, roll once on the *Transformations* table (next page) to modify it. This weird object will become central to the scene, and all other narrative details will descend from it.
2	TEMPORARY TABLEAU – The chaos breaks and things become substantial for a while, like a pre-fabricated setting from a "real" world. Roll on the *Temporary Tableaus* table (next page) and improvise as imagination suggests.
3	PC WORDS – Ask each Player to read one word aloud from their PC Sheet. Add a word of your own to each one. Now consider all those words together in your mind. Whatever you see, that's the scene.
4	PSYCHIC CONTENT – The Players have given you some signals about things or ideas they feel strongly about in their characters' lives. Choose a Player, imagine something that represents their Psychic Content, roll on the *Transformations* table and toss it into the scene. Is this "real"? Hard to say.
5	SHARED HALLUCINATION – The PCs enter a physical manifestation of their own thoughts, which gets continually stranger. Go around the table once, asking each Player to add a detail. Roll 1d6 each time. On 1-3, roll on the *Transformations* table to tweak their detail. On 4-6, add their Psychic Content to it.
6	STEAL IT – Think of a scene from a book or movie, roll on the *Transformations* table and stick the PCs right into it. They might replace the main characters, or become passive observers as the "fictional" characters do their thing. Maybe you take *two* movies and smoosh them together. Maybe Jimi Hendrix walks by. Up to you. It's weird in here.

TRANSFORMATIONS

Think of one of the characters or objects in your scenario, or a character or object from a story you want to emulate. Got it? Good. Now roll 3d6 below:

ROLL	TRANSFORMATION
3	Disrupt something about it.
4	Dislocate something about it.
5	Deform something about it.
6	Exaggerate something about it.
7	Minimalize something about it.
8	It is completely gone from the world
9	It is controlled by a machine or system
10	Fuse it with some other thing, maybe a person or a lifeform.
11	Remove something that it needs.
12	Give it something it can't use.
13	Insert something into it.
14	Put it together with something oddly symbolic or seemingly impossible.
15	Reveal it to be fake or hollow.
16	Subdivide it in a weird way. Different things might happen with different subdivisions.
17	Limit it in a weird way. Maybe something happens at the place where it stops.
18	Make its least important aspect the most important aspect.

TEMPORARY TABLEAUS

Sometimes the whirling stops and the whole scene gels together for a brief time; it feels like walking into a movie or someone else's dream. This is called a "Temporary Tableau". To determine the *central novelty* of such a tableau, roll 1d6 below, and then roll on the table(s) indicated. Improvize as imagination suggests.

ROLL	CENTRAL NOVELTY
1	A Nearby Object has Weird Qualities (p.50)
2	A Dramatic Theme begins to play out (p.64)
3	A Plot Twist occurs (p.65)
4	An NPC Archetype is encountered (p.74)
5	A Dream. What Is This Dream About? (p.80)
6	A Pure Object is found (see table at right)

PURE OBJECTS

Scattered throughout the Chao, strange artifacts with magical properties or impossible qualities can sometimes be found. A popular theory holds that *purity of symbolic meaning* is what permits their extended persistence, and they are often called "Pure Objects".

Pure Objects are the symbolic fragments of dissolved Dream Worlds and fractured realities, and their remarkable qualities make them immensely valuable, with market averages in the 100-600 M range.

They make excellent Maguffins for Missions in the Multiversal Chao.

Some Pure Objects are reknowned items of historical legend, like Excalibur; some are innocuous items of mere personal significance, like a lucky keychain. Each has exactly one remarkable power or quality. No two are alike, except for their ability to remain integral in the face of reality disruption.

To design a Pure Object, think about the world it came from, and name the first symbolic item that comes to mind. That's your object. To determine what's so remarkable about it, choose or roll 3d6 on the table below, and interpret the results creatively.

ROLL	REMARKABLE QUALITY
3	Its Union/Disjunction with something else
4	The Elements it is made of
5	The amount of Strength or Force it has
6	Its Perfection, Youth or Freshness
7	The Pleasure or Pain it brings
8	Some Unusual Ability or Effect it has
9	Its Disposition, Mood or Manner
10	The Hazard or Danger it brings
11	Its Integrity or Corruption
12	Its Health or Decay
13	Its Mass, Power or Size
14	Its Attraction or Aversion for something
15	Its Substantiability, Solidity or Permanence
16	Its Sphere or Range of Effect
17	Its Number, Magnitude or Many Imitators
18	Its Distance or Nearness

Time Travel Generator

When Time Traveling to the future, the "surrealistic" feeling usually comes from advances in technology, and from the fact that the inhabitants of this world take for granted things the PCs find astounding. Come up with a few of those things.

When Time Traveling to the past, however, the real source of weirdness is the PCs themselves – their very presence in the past is enough to cause a whole lot of unpredictability.

IN THIS GENERATOR:

TIME PERIOD

SOCIAL STRATA

FIELD OF INTEREST

WHAT'S GOING ON?

HISTORICAL MAGUFFINS

ATTITUDES & REACTIONS

TIME PERIOD

To determine what period of history the PCs will be visiting, choose or roll 3d6 on the table below. For a timespan in the past only, roll 2d6+1. For a timespan in the future only, roll 1d6+12.

TIME PERIOD TABLE

ROLL	TIME PERIOD
3	Pre-Solar System
4	Pre-Life on Earth
5	Pangaea
6	Dinosaurs
7	Mammals
8	Neolithic
9	Ancient Civilizations
10	Pre-Industrial Technology
11	Industrial Technology
12	Digital Technology
13	Nanotechnology
14	Neural Interface & Cybernetics
15	Artificial Intelligence & Androids
16	Galactic Expansion
17	Psionics & Intergalactic Empire
18	Entropic Heat-Death of the Universe

In the time of DayTrippers, Home-Earth is around 13 on the table above. Nanotech has been tested and implemented in medical and military applications for over a decade, and is now beginning to appear in commercial and industrial products.

SOCIAL STRATA

If we're visiting a period of human history, what level of the social structure will we find ourselves in? Choose or roll 1d6 on the table below.

ROLL	TIME PERIOD
1-3	Lower/Slave/Labor Strata
4-5	Middle/Professional/Technological Strata
6	Upper/Aristocracy/Executive Strata

FIELD OF INTEREST

If we're within a period of human history, we may be dealing with a particular subculture or field of interest. What's the field of interest we'll mainly be exploring? Choose or roll 1d6 on the table below.

ROLL	SCOPE OF CHANGE
1	Art/Music/Literature/Theater
2	Culture/Fashion/Daily Life
3	Philosophy/Religion
4	Politics/Economics/War
5	Science/Discovery/Experimentation
6	Technology/Invention/Tools

WHAT'S GOING ON?

This table may be used to determine what's happening in the surrounding area when the PCs jump into an historical time period, or to determine what's *about* to happen shortly thereafter. Choose or roll 3d6 on the table below to find out.

ROLL	WHATS GOING ON
3	War/Destruction
4	Plague/Epidemic/Pollution/Filth
5	Cultural Debate/Malaise
6	Secession/Revolution
7	Invention/Discovery/Theory
8	Fertility/Mating Season/Ceremony
9	Conflict Between Powerful Rivals
10	Fear/Terror/Oppression/Racism
11	Occupation/Domination/Enforcement
12	Commerce/Trade/Expansion
13	Holiday/Festival/Feast
14	Fast/Repast/Cultural Cleansing
15	Political Meeting/Summit/Treaty
16	Espionage/Paranoia/Distrust
17	Rallying/Volunteering/Selection
18	Stockpiling/Preparation/Buildup

HISTORICAL MAGUFFINS

Maguffins for Time Travel adventures tend toward items which are rare or significant, but not of enough historical importance for their loss to cause disruption of the timeline.

The following table provides a selection of special Maguffins for historical adventures. Choose or roll 2d6:

ROLL	MAGUFFIN
2	Animal/Plant
3	Artifact/Relic
4	Book/Scroll/Document
5	Machine/Tool/Technique
6	Notes/Research/Plans
7	Person/DNA
8	Personal Item
9	Proof/Evidence
10	Resource/Chemical/Mineral
11	Shipment/Message
12	Weapon/Defense

PREPPING FOR TIME TRAVEL

The first question to consider is: Have any other DayTrippers been here-then before? If so, much information might be known ahead of time. The second question is: How's your knowledge of history?

Historical periods raise considerations that other Nodes don't. The local inhabitants will probably have notable reactions to the PCs' clothing, hair, language and speech. Think about these cultural differences when creating your NPCs. If their physical features are close enough to pass as locals, you might just have the PCs find some local clothes quick as possible.

PCs who think ahead will have trained in the requisite language, or at least purchased a program for the ship's computer to do translation. Otherwise they'll find that their native tongue quickly becomes incomprehensible as they travel down through the centuries.

When rolling a big, vague, indeterminate entity like a geological epoch or broad historical period and thinking "I'm gonna stick an adventure in it", obviously there are a whole lot of ways you could go.

The best solution is often the most obvious. Think about the first thing that comes to your mind, then start a Binary Tree. "Is it this?" (Yes/No). "Is it that?" (Yes/No).

ATTITUDES & REACTIONS

People in Past Nodes are often awed or terrified upon the first encounter; very few take easily to strangely-dressed people suddenly appearing and stepping out of a machine.

In Future Nodes people may display a wide range of reactions, from amused to annoyed. But you never know. They all have their own stuff going on.

To determine the general reaction or basic attitude of a random NPC or NPC Group, choose off the following table or roll 2d6 and apply the mods below.

-2 if PCs are armed, or appear to be armed
-1 if culture is at war or wary of espionage
+1 if PCs speak their language
+2 if culture is spacefaring

An additional Mod from -2 to +2 may be added for cultural reasons or for conditions set by the GM.

ROLL	ATTITUDE
2-	Hostile (or Religiously Incensed)
3	Antagonistic (or Suspicious)
4	Unfriendly (or Wary)
5	Annoyed
6	Hesitant
7	Inscrutable
8	Curious
9	Cordial
10	Friendly (or Impressed)
11	Helpful (or Awe-struck)
12+	Beneficent (or Worshipful)

Depending on the circumstances, a PC may be able to shift the reaction to a more desirable one (either positive or negative, as they wish) by succeeding in a Rhetoric roll vs DL 4. Apply a -2 to this roll if the two parties don't have a language in common.

Where two reactions are shown, the second reaction (in parentheses) may be applied instead of the first whenever the PCs are dealing with primitive or pre-industrial peoples.

MAKING IT UP (TOGETHER) AS YOU GO

During play, there will be tons of little details and assumptions you can make about this Alternate Earth, and most of them won't have even been considered yet. But most of those can be assumed, or extrapolated pretty easily once the main divergence is known. Remember that the Players' collective mind is smarter than yours, and they'll always think of things that push you beyond your Wikipedia comfort zone. Don't try to beat them in a battle of historical trivia. Start with the dice, go with whatever gets the ball rolling, and let the Players help you take it from there. You may even find some Psychic Content hidden in their suggestions.

WHICH GENERATORS, WHEN?

There is no preset order in which the generators must be used, no premade form your plans must adhere to. But to keep your thoughts organized, this flowchart may be used as a guide. If you prefer a different order, go for it.

To use the flowchart, roll up a Mission, then start in the cell indicated by the Node Type and follow the arrows.

TIME TRAVEL

Roll on Time Travel Tables to determine the Time Period being visited, What's Going On there, and any other elements as desired.

ALTERNATE EARTH

Roll on Alternate Earth Tables to determine the Pivotal Event, the Scope of Change, and When It Happened.

DREAM WORLD

Roll on Dream World Tables to determine Type of Divergence, Scope of Divergence and Form of Reality. Choose or roll *What Is This Dream About?* whenever the Dream changes location or tone.

> ### TWEAK TABLES
> Use as desired to add weird, impossible or symbolic aspects to Characters, Locations and Objects in the dream.

MULTIVERSAL CHAO

Roll on the Multiversal Chao Table to select a brainstorming technique. Repeat whenever a narrative sequence of Frames ends. Use any other tables in the book as desired or directed.

CHARACTER GENERATOR

Roll on all tables desired for each NPC or Group. Every important group or point of view should have an NPC who represents it.

KNOWN OR UNKNOWN PLANET

STAR GENERATOR

PLANET GENERATOR

LOCATION GENERATOR

Every adventure will require at least one Location. Go through the tables for each Location your Mission logically requires, as directed by the Drama Template, or as imagination suggests. Additional details about the Location may be generated by using the *What Is This Place Used For?* table (for inhabited areas) or the *Unusual Wilderness Features* table (for other areas). Bizarre elements and story prompts may be added with the *Weird Qualities* and *Nearby Objects* tables.

Sentient Life | Non-Sentient Life | No Local Life

LIFEFORM GENERATOR

Roll on Lifeform tables as indicated or as imagination suggests. For Galactic Hominids, see note on p.56. For Non-Sentient Life, skip to Drama Generation.

Nonliving Obstacles

SOCIETY GENERATOR

For Non-Sentient Lifeforms, skip this.

Nonliving Complications

DRAMA GENERATOR

Roll or choose a Theme or Drama Template if a dramatic PlotField hasn't already suggested itself. Roll or choose a Plot Twist if desired to add tension for the Final Crisis.

SAMPLE MISSIONS

The following scenarios were created using the Generators, and need a little additional detail for use in your campaign. These missions may be quantified for groups of any TCV.

SURVEY ON AN UNKNOWN PLANET

Base Pay: 4M
Obstacle: Political/Cultural Challenge
Maguffin: A Report/Database
The party will be tasked with mapping a remote lowland area on a freshly-discovered planet about which almost nothing is known. If required, the client will provide a SlipShip with atmospheric maneuverability. Due to its breathable air and lovely (if weird) flora, the client company hopes to build a destination resort on this planet for daytripping tourists.

Drama: The inhabitants are unfamiliar with humans, but they're reasonably friendly if approached on foot. They possess all the data the PCs need to complete their report, having resided in this area for many generations. However, they will respond with aggression toward the SlipShip itself if they see it directly (as they will, for instance, when a low-altitude pass flies overhead for mapping purposes, or if the PCs land anywhere within plain view). The problem turns out to be the color of the ship's hull, which is associated with evil in their religion. Sometimes it's the little things.

ACQUISITION ON AN ALTERNATE EARTH

Base Pay: 11M
Complication: Scant/Shaky Intel
Obstacle: Dangerous Individual
Complication: Involves Criminal Motives
The party is being sent to an Earth that diverged from our own timeline in the early Renaissance, when the discovery of electric power from ley-line-charged lodestones caused a magically-powered version of the industrial revolution to occur. As history continued into the Enlightenment, ancient magical practices spread side-by-side with steam- and coal-powered machines. Today, powerful wizards and supercomputers work side by side, and lodestones are tightly controlled by government and corporate interests. The party's mission is to obtain one of these lodestones.

Drama: The stone we have data on has been stolen by a powerful mage called A'alarth. Along with his terrorist wizard cabal, A'alarth plans to use it in the creation of a magical nuclear weapon.

TRADE ON A DREAM WORLD

Divergence: Meaning/Allegorical
Base Pay: 11M
Reward: +2M per crewmember if successful
Complication: Relations are shaky
Obstacle: Wildlife/Monster
The party is tasked with carrying a specially-constructed cargo hold full of seawater to a pocket universe where oceans of sand swallow and reveal whole civilizations on a daily basis, each with its own bizarre means of sustenance beneath the dunes. The key metaphor to this world is "The Sands of Time". The psychic overlords of this place are tall lithe humanoids with massive brains, who reside in a floating palace. There they are building a small copy of the Earth in a magnetically-charged chamber, and they need seawater to jump-start the evolutionary process.

Drama: The PCs will be transported from the landing-zone to the palace in a Type IV Flying Head, and the paranoid behavior of their escorts will begin to give them unsettling thoughts. Have relations broken down? Will the overlords hand over the vision crystals as promised, and can the PCs survive an encounter with a Gargantuan Sand Fish? *(Answer: Probably not.)*

ACQUISITION ON A KNOWN PLANET

Base Pay: 12M
Perk: +1 Item for every member of party
Perk: +1M per crewmember if successful
Complication: Criminal Motives
Obstacle: Politics/Culture
Obstacle: Cargo is a Dangerous Object
The party is hired to acquire a living specimen of a giant plant found on the destination planet. Unfortunately, the inhabitants of this planet – mobile sentient plant-people – hate humans. No one's really sure why, though there are several theories. Maybe it's because of our fondness for herbicides, or the way we've treated our own rainforests. Perhaps they're outraged by the fact that we make plants sit in unnaturally straight rows, segregated by color and height. Whatever it is, they hate us, they really hate us, and when they get together in little groups they can send out psychic waves that mess with the human brain. You can see why this is a covert operation.

Drama: The cargo turns out to be a seven-foot-tall mobile sentient hyper-triffid with two flailing pseudopods, which spits a DL 5 poison that burns when it touches your skin. Oh, and the locals worship it as a god. Good luck getting it home.

Tourism on a Known Planet

Base Pay: 6M
Complication: Criminal Motives
Complication: Narrow Window of Opportunity
Maguffin: A Creature/Specimen/DNA
Maguffin: A Plant/Fungus

The party is hired to take a shipload of vacationers on an sightseeing tour of Zirlan, a well-known travel destination on a planet where sentient crystalline structures walk around, conversing telepathically with each other as well as other species by manipulating beams of light via shifting lenses atop their heads. The Zirlanians are hospitable to peaceful xeno-races, and they have a "foreign quarter" where language translators are mounted in public, permitting inter-species conversation. Here the PCs may meet citizens of many planets in this remote galaxy.

Drama: One of the tourists wants to procure the eyelens of a Zirlanian – preferably a freshly dead one – and return it to Home-Earth. The tourist is prepared to pay 3M to each crewmember for the macabre item. Since the trip is only scheduled to last for five hours, there is a limited amount of time in which to do the deed. While visiting the foreign quarter the PCs may encounter an alien xeno-biologist who wants to sell them a crate of nasty-looking genetically-modified fruit. The active ingredient can heal cellular damage in humans (all Stats), by causing a near-instantaneous "resetting" of DNA and physiology. In exchange? He wants you to leave one human "specimen" behind when you leave. For experimentation.

Rescue in The Multiversal Chao

Base Pay: 11M
Perk: +1 Item for every member of party
Maguffin: Unique Inorganic Item (a "Pure Object")
Complication: Rivals
Complication: Scant Intel

The party happens to be on hand at Diaspora Ranch when an emergency call goes out: a small slipship full of tourists has fallen into the Chao and will be lost in minutes unless someone volunteers to find them. A rescue vessel is on hand with a high-power tractor beam, and we have some positional data – scant as it is - but only a foolhardy crew would risk a trip directly into the Chao... right?

Drama: When the PCs arrive on the scene, amidst the raging waves of non-reality surrounding them, they'll find that another crew heard the call and they're attempting to rescue the tourists first!
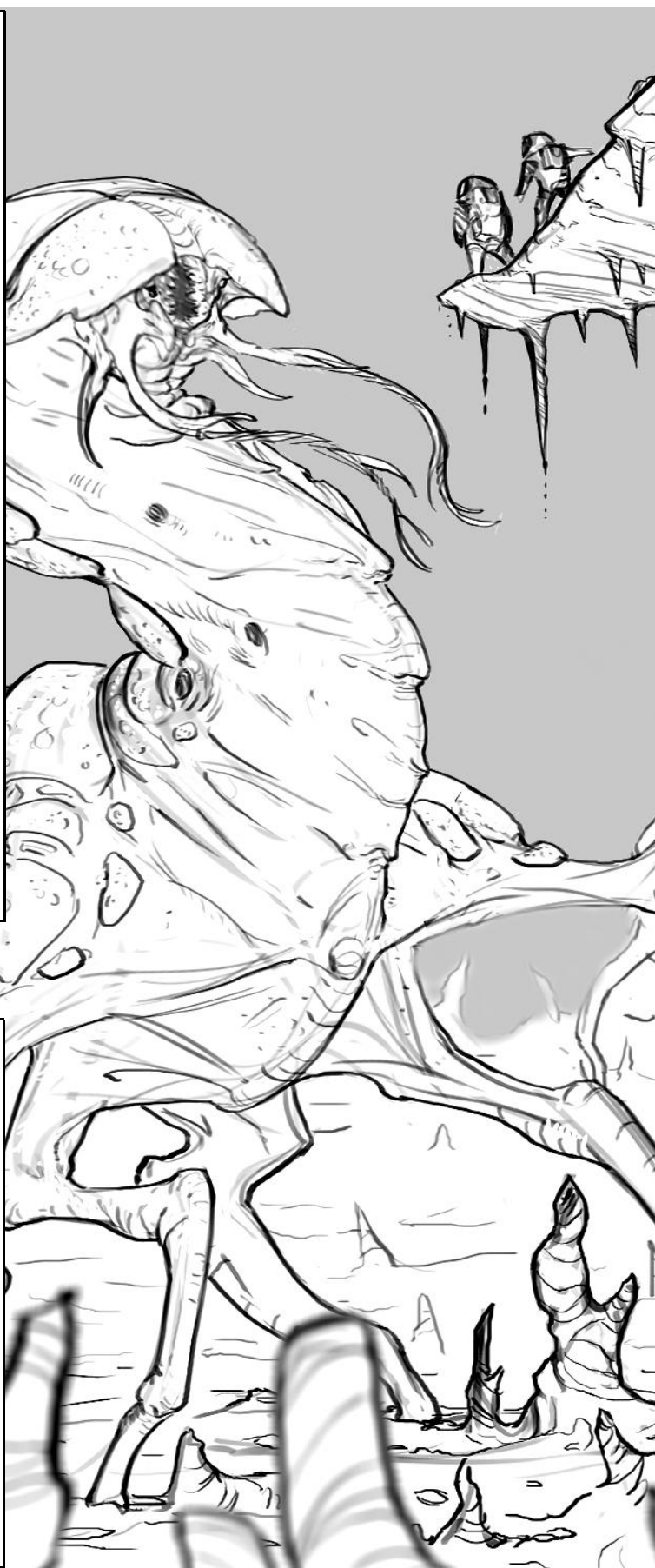
Creating DayTrips

In this section we'll get you going on creating your own DayTripping adventures. First there's a bunch of narrative engineering jargon we have to get out of the way, to make sure we understand each other. I'll try to be succinct.

STORY, MISSION & STRUCTURE

A Mission is not a Story. A Mission is a Premise or a Catalyst for a *potential* Story, and it provides some of the elements which are likely to become important *aspects* of the Story that emerges, but it could effectively turn out to be no more than a red herring, or "story bait". Just as often, the *Mission Goal* crashes into some *Local Drama*, and doesn't survive the impact. Sometimes that's on purpose, and sometimes it isn't.

STORY TYPES

Broadly speaking, there are really only two things these Stories can be about (these are not exclusive of each other):

INTERACTING WITH ENVIRONMENTS

These stories focus on interactions involving hostile terrain, surreal landscapes, bizarre lifeforms, alien dangers, precious resources and scientific discoveries. Much science fiction of the pulp era had no plot at all - just a "travelogue" feeling, possibly left over from Victorian booklets about excursions to "exotic lands" - only *much* more exotic. In these tales the protagonists would travel to distant planets and witness bizarre things that messed with their heads before escaping some potential calamity by the skin of their teeth, the zap of their lasers or sheer luck, and then return home, happy to warm their feet by the fire and tell the tale. Sometimes they even traveled to Dream Worlds (blaming the welsh rarebit, of course). You needn't be so simplistic as this - but you certainly *can* be. As long as the PCs can bring home a Maguffin, they'll mount it over the fireplace.

INTERACTING WITH CHARACTERS

The word "Character" assumes a sentient lifeform, capable of communicating in some way. It assumes culture. It assumes there's some sort of "social life" here, human or otherwise. It also assumes that there's some sort of Local Drama going on, and the Mission will either lead the PCs into it or give them a place from which to observe it. This determines the type of Story we'll get: The Mission can crash into the Local Drama, encountering social obstacles and becoming a *Social Story*, or it can witness the Drama and pursue its own goal while avoiding significant interactions, and remain basically an *Environment Story* (in which some of the observations happen to be social). That all depends on the Setting and on the Players' actions. But either way, by the time we're done we'll have a Story.

Acquisition/Trade and *Politics/Diplomacy* Missions usually generate Social Stories for obvious reasons, but any Mission may generate a Story of either type, or a mixture of the two.

Once you consider the existence and interactivity of local lifeforms (i.e., are there any of them, and are they social or not), there are really only four possible ways things can go:

	EMPHASIS ON MISSION	EMPHASIS ON LOCAL DRAMA
LOW NPC INTERACTION	ENVIRONMENT STORY	SOCIOLOGICAL STORY
HIGH NPC INTERACTION	ENTANGLED STORY	SOCIAL STORY

ENVIRONMENT STORY

In a straight Environment Story, the Mission *is* the Story; there is no Local Drama. Because of this, Locations should be highly detailed and weirdness should be turned up to a maximum level. Without external Objects like NPCs to bounce off of, the PCs will be bouncing off each other. Take this into consideration, and make prolific use of Psychic Content to mirror the Players' hopes and fears in the environment itself.

SOCIOLOGICAL STORY

Even if sentient life exists on the Node, sometimes it's desirable to avoid it, or impossible to communicate with it. At such times the PCs might decide that the best option is to keep their distance. In a "Sociological Story" the Mission witnesses some sort of Local Drama, but the PCs are not affected by it directly (although they may be psychologically!) Because there will be no NPCs for the PCs to really relate to, you must make sure to introduce elements that will keep PC-to-PC interactions and environmental interactions full of meaningful content.

ENTANGLED STORY

In the most common variety of "classic" stories, whether by choice or by accident, the Mission collides with some Local Drama (usually introduced by an NPC with a Goal that somehow intersects with the Mission). The Mission will end up becoming entangled with or superseded by this Local Drama, turning into a Social Story with an alien flavor. Beyond that point, the original Mission Goal may or may not continue to be pursued.

SOCIAL STORY

In a Social Story, the *entire point* of the Mission is to interact with the Local Drama. The most obvious examples would be trade and political or diplomatic missions. In the golden days of pulp sci-fi, many of the "known planets" were conceived as undergoing a process of *colonization*. In later years the imperialistic and racist undertones of those stories would be replaced with political relativism and postmodern explorations of society and subjectivity. Your mileage may vary.

MISSION GOALS

There are six Mission Types, and each has its own typical Goals. These tend to generate the following narratives:

ACQUISITION/TRADE - to obtain [something] without undue adventure, but [crisis occurs]

EMERGENCY/RESCUE - to return [rescuees|items] from [place|situation] without adventure, but [crisis occurs]

EXPLORATION - to map/understand [place] but [crisis occurs]

POLITICS/DIPLOMACY - to make [deal] without undue adventure, but [crisis occurs]

SIGHTSEEING/TOURISM - to [have fun] and get home without adventure, but [crisis occurs]

SURVEY/FACT-FINDING - to obtain info on [place] without undue adventure, but [crisis occurs]

Every Mission also has a *Maguffin*; something that draws the PCs into the fiction and gives them a goal to pursue (or to avoid, such as "letting it fall into the wrong hands"). The PCs may or may not know what it is at first, or even whether it exists, but it fills out our *Mission Goal*. It may simply be a paycheck. Most Missions also have *Complications* and *Obstacles*, as well as *Perks* and *Rewards*. We'll get into the details later, but first it's important to understand the purpose.

A Mission is not a Story. A Mission is a Premise or a Catalyst for a *potential* Story, but it could turn out to be no more than a red herring, or "story bait".

The Mission will lead the PCs into what *becomes* a Story, and *sometimes* leads all the way through it. On the other hand, the Mission might diverge, fizzle out, be usurped by a Local Drama or conflict with the Players' wishes, adding tension and conflict to the Story that emerges, *despite* the Mission Goal.

To put it another way, the Mission Goal is what the PCs *think* the Story will be about, but it only *sometimes* is. Sometimes it's not. Narratively speaking, there's nothing wrong with this! In either case, you still get a Story, and PCs still get experience. Good thing Experience Points are fungible, huh?
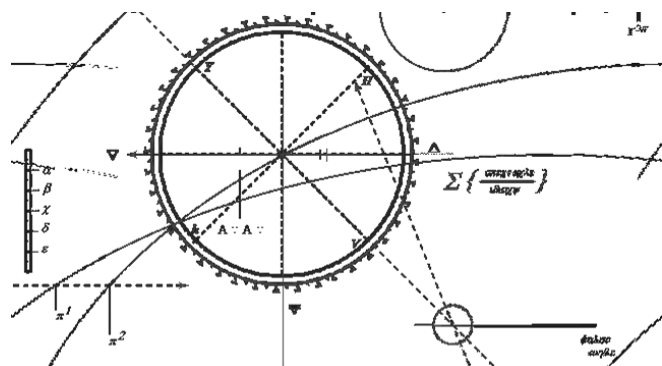
NARRATIVE STRUCTURE

You can't know the *Story* until it emerges, because its whole *shape* depends on Players' actions. But everyone knows a "good story" follows a good *Narrative Structure*. This is a tough problem in RPGs, because while all stories *have* a Narrative Structure, *how well* they follow it depends on many details. Our approach will be based on the following precepts:

- In a well-shaped Narrative Structure, tension rises through a series of events involving assorted difficulties for the protagonists to face. It culminates with a Final Crisis in which the protagonists overcome their main problem and (classically) obtain the Maguffin.

- Every Story has a Crisis. Usually more than one.

- The word "Crisis" means one of four things:
  COMPLICATION – something goes wrong, gets harder
  OBSTACLE – something must be overcome or obviated
  EFFECT – something unexpected is caused to happen
  DISCOVERY – something learned to have implications

- Complications and Obstacles are things that happen *to* you. Effects and Discoveries, on the other hand, are the results of something you do or something you learn.

- A Crisis may be *Internal* (a problem within the group), *External* (a physical or environmental problem), *Social* (a communicative or ethical problem) or *Psychological* (a personal, emotional or cognitive problem).

- All types of Crisis will force some kind of reaction to occur, not only from the PCs but also from NPCs and other narrative elements.

- Different characters may endure different Crises within the same Story, either on their own or in groups.

- Ideally the difficulty and stakes of each Crisis increase as we approach The Final Crisis.

- Every DayTrippers adventure ends with the drama of a "regularly appearing" Crisis: The Slip Home.

We will avoid "railroading" the Story by separating narrative elements into *Objects* with no fixed order, and we will address the "narrative structure" problem by separating the Players' "horizontal control" from the GM's "vertical control".

NARRATIVE OBJECTS

In this model, a Story contains three types of Objects: *Characters*, *Locations* and *Events*. All Objects may possess two types of Content: *Information* and *Action*. Objects and their Content existed before the PCs got here. They have their own properties and methods, and they'll respond to the unfolding fiction (and the PCs' actions) according to their own logic. Out of all the possible arrangements these Objects could take, over the course of play one particular series of fictional events will be activated in an unpredictable order, creating a particular Narrative Arc. The end result will be the *Story*.

VERTICAL CONTROL

The short story format (like the television serial format) has a small number of key elements or *Beats* that must be hit within a fairly short amount of time. This makes the "one-shot" approach of a DayTrippers adventure particularly well suited for the emulation of a classic science fiction short story, comic book or TV serial episode.

Imagine a 3-dimensional grid. A cube. The horizontal axes represent the entire range of possibility; all possible stories in this particular session. X (east/west) is Time and Y (north/south) is Space. The Z axis (altitude) represents "Tension". So moving north/south is moving through space, moving east/west is moving through time (east is forward), and moving up/down represents higher tension vs lower tension. Got that in your head? Good. Let's apply this model to a game session.

As the PCs move around in the world, if we looked downward on the cube from above, their path would tend to meander north and south (space) while drifting eastward (time) across the grid. A flashback scene would create a zigzag, flashing westward at an angle and then quickly zipping eastward again. The Objects in the PlotField (including the Players themselves) take care of plotting that line, with only the occasional ruling or dice roll required.

This is all as expected, but it's not the only way *you're* looking at it. As the Cyber-GM, you're also looking at the cube *sideways*, trying to accomplish a "flightpath" with that rising arc, gut-wrenching climax and soft-landing denouement that denotes a satisfying narrative structure. As a result, while the Players have total freedom of movement on the *horizontal* planes, the *level* of the challenges and the stakes at risk are guided along the Z axis as you work the "vertical control", indicated by dashed lines in the diagram below:
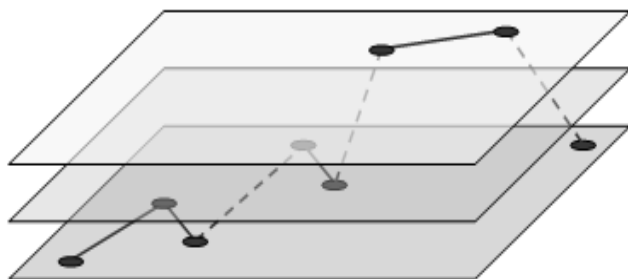
A plotline moving in three dimensions

"Controlling the Vertical" simply means increasing or decreasing the amount of tension in the fiction. This is done by introducing, compounding or removing various Crises at certain points, and watching for opportunities when Player actions will do the same. Between these "Crisis Scenes" you will play out other types of scenes with equally important functions: exposition, description, characterization, continuity, etc. The classic structure can be pictured in four *Acts*, and each Act contains four Beats.

The main Beats of a classic Environment Story go like this:

Beat	Act
○ Getting the Job	
○ The Slip Out	
○ Landing/Debarking	ACT 1
○ Soaking It In	
○ Initial Exploration	
○ First Weirdness	
○ First Crisis	ACT 2
○ Push On or Fall In	
○ Raised Stakes	
○ Info & Action	
○ Second Crisis	ACT 3
○ Fallout or Setback – possible Twist	
○ Maximum Stakes	
○ Final Crisis	
○ Resolution	ACT 4
○ The Slip Home	

The main Beats of a classic Social Story are surprisingly similar:

Beat	Act
○ Getting the Job	
○ The Slip Out	
○ Landing/Debarking	ACT 1
○ Meet & Greet	
○ Customs & Interactions	
○ Complexity & Problems	
○ First Crisis	ACT 2
○ Become Embroiled	
○ Raised Stakes	
○ Info & Action	
○ Second Crisis	ACT 3
○ Fallout or Setback – possible Twist	
○ Maximum Stakes	
○ Final Crisis	
○ Resolution	ACT 4
○ The Slip Home	

This is not to say that every adventure must follow this exact order. Beats may be inserted, removed, or hit multiple times. Some of them can be moved around, and some of them can be paired up and hit simultaneously. But in a classic structure – like a sixty-minute TV serial episode – all of these Beats will be hit, one way or another. You'll think of many ways to do it.

FOUR ACT STRUCTURE

Let's take a closer look at what's going on in each Act.

ACT 1: INTRODUCTION

In this Act the PCs get the job, travel to the Node and get a first look at the place. This Act is mainly about description and mood-setting: you want the PCs to "soak" in the environment. Meet some NPCs. Illustrate the strangeness of the place with descriptive language, creating feelings of immersion and displacement. Watch for Psychic Content as the Players respond to the weird world they find themselves in.

ACT 2: CHALLENGE

In this Act potential Stories begin to reveal themselves as the PCs become active agents in the environment. Local weirdness or drama will affect them directly, leading to a Crisis of some kind. While the environmental and social description continues, the "First Weirdness" or "Complexity & Problems" beat should be something that hits pretty hard on a conceptual level; a Giant Flashing Sign saying "You Are Not In Kansas Anymore". This scene – or trying to avoid the implications of this scene – may actually *be* the First Crisis. Or maybe not. Check the clock.

ACT 3: ESCALATION

In this Act the stakes get higher as the PCs encounter more weirdness, including reactions to their activities. Psychic Content starts to find its way back into the Story. Important information is often discovered in Act 3, something that wasn't obvious before, which solves a problem or creates one (often both). In some stories the mere possession of this info might be enough to cause a Crisis. By now the PCs should have some ideas on how they might want to make it through this adventure (perhaps even clever, risky, or awesome ideas!) They can see a light ahead, but they're not out of the tunnel yet. This is usually the most complex Act, as both PC and NPC actions are in full swing, and the consequences of decisions mount as Players figure out more clearly where they want the story to go. Your job at this point is to show how reality has other ideas, and executing the plan won't be easy. Raise the difficulty of your Obstacles and Complications, and check the clock again. The Second Crisis or the Twist may seem to totally defeat the PCs, pushing the story toward the Final Crisis (e.g., captured, trapped, framed, etc).

ACT 4: CLIMAX

In this Act the complication reaches an all-time high and things reach their darkest point: the boss enemy is confronted, true love goes unrequited, evil consumes someone's soul, the enemy seizes the secret plans, the hero is placed under arrest, the self-destruct sequence is initiated, the mission is placed in ultimate peril, and the PCs are forced to do something remarkable to solve the problem or escape the danger. Put the pedal to the metal, set your Obstacles and Complications to the party's full TCV, and throw in all the Psychic Content you can. But it's still not over. Finally there is the tension of the Slip Home – which can always go horribly wrong.

CRISIS AFTER CRISIS

Crises are the scenes in which the tension jumps up in the 3D plotline diagram from earlier in this section. Often there are three of them, because three is a magic number for reasons we needn't get into here.

The First Crisis usually represents a point where something forces the PCs to do something, either proactive or defensive.

The Second Crisis typically brings an increase in difficulty, complexity or tension, and is often based on someone's (or something's) reactions to whatever the PCs have been doing.

The Third Crisis establishes a situation in which the stakes reach their highest point, many Objects are in motion, and the fate of the entire Mission may be in jeopardy. This is also known as *The Final Crisis*, and it often comes after a *Plot Twist*.

Remember that a Crisis may be a *Complication*, an *Obstacle*, an *Effect* or a *Discovery*. Want a random table for determining which it is? Here you go:

RANDOM CRISIS TABLE

MISSION TYPE	COMP	OBST	EFFECT	DISC
Sightseeing/Tourism	1	2-3	4-5	6
Emergency/Rescue	1-2	3-4	5	6
Exploration	1	2-3	4	5-6
Survey/Fact-Finding	1-2	3	4	5-6
Acquisition/Trade	1-2	3	4	5-6
Politics/Diplomacy	1-2	3	4	5-6

Whenever you get to a point where the previous Beats have been hit and the PCs are ready for a new situation, the time is ripe to move another Crisis - a *Complication*, an *Obstacle*, an *Effect* or a *Discovery* – into play. This is your "turn" and you use it to kick things up a notch. Watch for opportunities, consult your RunSheet (p.96) and consider the following questions:

DISCOVERY – Is there a significant discovery ready to be made? Have the PCs entered a Location or acquired anything which carries a dark portent within? Are they in the company of an NPC who knows something that's going to complicate matters? Or are they about to move into such a position?

EFFECT – Is something going to come back and bite them? Have the PCs done anything (including presence) to cause an effect – or to motivate an NPC – that's going to make things more difficult? Or are they about to move into such a position?

OBSTACLE – Is it time for the PCs to be confronted by a foe, attacked by a monster, caught in a trap, impeded by the environment, entangled in NPC interactions or otherwise frustrated? Are they about to move into such a position?

COMPLICATION – Is it time for something to break down, get lost, become unstable, begin exhibiting strange behavior, or otherwise complicate the already-complicated mission? Are any NPCs motivated to sabotage or frustrate the PCs, or are they about to move into such a position?

INCREASING THE TENSION

As mentioned earlier, the difficulty of encounters and events may be modulated up or down depending on the characters' position in the Narrative Structure, in order to create a graduated sense of tension. As the PCs move through the *TimeLine* (see p.97), things should progressively get harder or more risky, putting more on the line, until they reach a point of Final Crisis. This is true of both living obstacles and non-living ones. There are several ways to do this, and they can all be done on the fly.

Whenever the previous Beats have been hit and the PCs are ready for a new situation, move another Crisis into play.

This is your "turn" and you will use it to kick things up a notch.

BRACKETING – You can use narrative devices to "bracket" damage done in the early beats of the session. For example: Dangerous events might be viewed from a distance; they might happen to NPCs instead of PCs; attacks might come in at a disadvantage or from an inferior position, the description might sound more dangerous than it really is, things can get destroyed all around the PCs without harming them directly; opposition forces can be ill-prepared or only partially present; damage can be softened or spread around, or the enemy can beat a hasty retreat for reasons unknown... This approach provides a sense of imminent danger and yields information while preventing the tension from collapsing too soon.

GRADUATING – You can start with lowered TCV values and gradually raise them; perhaps giving all Obstacles 50% of their TCV in Act 1, 75% in Acts 2 and 3, and 100% in Act 4. You'll push PCs up against the wall eventually, but not right away.

Early in the session PCs shouldn't be facing anything so dangerous that it could just kill them and be done. That's a Trap, not a Story. Usually you want to ramp *up* to that level, not *begin* there. That's why you control the vertical, increasing the difficulty or raising stakes as you go, framing each new increase in tension as a new Crisis. As the PCs approach the Final Crisis, the dangers increase as the tension rises, and the ultimate encounters will match the PCs in TCV value. If you need more tension, you can add a Plot Twist to stir things up.

But bracketing the danger and graduating the TCVs aren't the only ways to increase the sense of tension perceived by the Players, and they aren't even the most effective ways. The most effective method is to simply use *words*.

DESCRIPTION – When framing a Crisis, the words and tones you use can be used to amplify or minimize its apparent danger, raising or lowering the subjective stakes. This is the essence of Narrative Effect; practice it at every opportunity.

For example, one creature might be described as "a tentacled puffball curiously hovering toward you" while another is described as a "ravenous dog-beetle with oversized crab-like pincers, chattering threateningly". Although the second description sounds a lot scarier than the first, both creatures might have the exact same attack odds, and they could be equally hard to kill. Either may turn out to be surprisingly deadly, or a total pushover. Either might generate Psychic Content from a responsive Player. But their narrative effects are decidedly different: The first description is more likely to lure unsuspecting PCs into a false sense of safety, while the latter might be more likely to prepare them for a fight.

Likewise, something like: "The claw of the gigantic beast slams down into the packed earth with a tremendous BOOM, narrowly avoiding you, kicking up clouds of dust and sending shattered bits of rock flying in all directions" is a lot more frightening than "It swings and misses". Either way, no damage was done; the two sentences are mechanically equal. But the more evocative description makes the creature seem more terrifying without changing a single Stat, and tension is increased without requiring any math at all. The same thing can be done with a Vector Slip calculation, an investigative procedure, or a psychologically-charged conversation – and it's doubly effective when Psychic Content is reincorporated.

Think about the effects of the words you use to describe things, when you're considering the vertical dimension. In the first or second Crisis, it's fine if things seem more frightening or powerful than they really are. Surmounting these experiences will give your Players confidence they'll need down the road. And scary things usually *do* seem scarier the first time we see them, after all. That dog-beetle can indeed do some harm, but in Act 1, its bark is probably worse than its dice. Later, it'll take a bite out of you.

That said, there's no reason to follow the same formula every time. The rising arc isn't a straight diagonal line, it's an uneven slope with hills and valleys along it. Keep em guessing. Mix it up sometimes, to prevent predictability from setting in. Let's say *most of the time* you'll want to follow a rising arc, with a Chain of Crises increasing in intensity and repercussions as the Story proceeds to whatever becomes its Final Crisis.

Remember that a Crisis may be a Complication, an Obstacle, an Effect or a Discovery.

You can't prevent the PCs from rushing headlong into the biggest baddie on the table if that's what they're dead-set on doing, and they'll probably be sorry for having done it. But consider the vertical, and build tension before you collapse it. Our goal isn't to kill the PCs, even though that's one possible outcome. Our goal is to immerse, confront and surround them with meaningful details, so that the choices they make are equally meaningful, leading to a powerful and effective Story.

PLOTFIELDS & RUNSHEETS

That's a lot of stuff to keep track of, and because it all follows no prescribed order, we need a way to keep it all in view while running the session. We can do this by creating a *RunSheet*, which illustrates the *PlotField* of our adventure.

THE PLOTFIELD

A *Plotfield* is a collection of Narrative Objects designed to cause a meaningful Story to emerge through Player Actions. The PlotField is not the Story; it is the fertile soil from which a Story will grow like a flower, obtaining its water and sunlight from the attentions of the GM and the actions of the Players.

There are a myriad ways to arrange Object types in a Plotfield, yielding different types of stories and different approaches to play. Your Players may have a preference for certain types. You can always ask them what their preferences are, but if you examine the Psychic Content they emit when you talk about different types of Missions, or regale them with the astounding deeds of rival DayTrippers, or even discuss favorite science fiction books and films, you probably already have some ideas. Don't use the same types all the time. Mix it up.

LOCATION-DOMINANT PLOTFIELDS

A PlotField heavy on Locations will produce *Environment Stories*, in which the movements of the PCs across the landscape and the information they obtain along the way are the primary driving forces behind the emerging Story. Tales of Exploration, Transport/Delivery, Search & Rescue, Wilderness Adventure and Survival fall into this category, as do oldschool dungeon crawls. The emerging Story will tend to be driven mainly by encounters and the PCs' strategic decisions. Often, key Characters will make appearances at the beginning or end of the journey, establishing the purpose of the quest or celebrating/ruing its success/failure. Additional Characters may be encountered at key points along the way, representing the various archetypes of fiction.

Taken to its extreme, this produces a "hexcrawl", in which there's no "Local Drama" happening or even waiting to happen. There is no social scheme, no NPCs to speak of, no conditional relationships between encounters at all. There's only a gauntlet of individual elements representing various Locations and Crises, and they're all free-standing. These kinds of stories can take place on any world: even on a highly-industrialized planet like Earth it's possible to get away and have an Environmental Adventure; crossing the Amazon for instance, or climbing Mount Everest. The sense of rising tension in the Story will come from the characters themselves (inner conflicts, Psychic Content, or being worn down), and from the GM steadily increasing the amount of risk and reward in consecutive encounters, ending in a climactic "big boss" encounter which yields the maguffin (and not coincidentally, emulates the classic videogame plotline).

CHARACTER-DOMINANT PLOTFIELDS

PlotFields with lots of Characters will tend to produce *Social Stories*. Mysteries, investigations, negotiations, surveys, social gatherings, culture clashes, historical events and all sorts of dramatic interpersonal stories fall into this category. It's the most *roleplay*-oriented of the three types. The emerging Story will tend to be driven mainly by characters interacting with each other; both PCs and NPCs.

Character-Dominant Plotfields are more complex than Location-Dominant PlotFields, and they only depict Nodes where sentient life exists (human or otherwise). That's because they contain Characters with their own goals and ideas about things, who will probably do something whether the PCs get involved or not. Social Stories can take place on most past and future Earths, many Alternate Earths, quite a few Known Planets and almost all human Dream Worlds. A good PlotField for a Social Story should include a number of independent Objects in a condition of relative stasis, delicately balanced and poised for disruption, or a built-in disruption already occurring or guaranteed to occur. These stories often involve only a few major Locations, focusing more on the characters and their interactions.

EVENT-DOMINANT PLOTFIELDS

Event-Dominant PlotFields can produce any type of Story, and what they all have in common is a chain of Events that unfolds pretty much regardless of what anyone does. This includes both "metaplots" (wars, hurricanes, etc), and "ticking clocks" (the volcano is about to explode, the bomb is set to go off, etc). Event-based Stories are the most "railroady" of the three types, because there's usually no way to set back the clock or alter the order of Events. This can give Players the feeling that they're mere observers of things they cannot affect. However (to extend the train metaphor), there are always ways to make the ride interesting, even if you can't interact with the stuff outside the windows. The metaplot may drive the background, but the Plot of the Story itself happens in the *foreground*, and your Players aren't the only ones on the train! Event-based Stories can be used to great effect for Time Traveling adventures (in which Players are able to interact with the environment while observing historical events from a safe distance), and in literary-inspired Dream Worlds (in which the PCs may interact with the plot but are probably bound to be misunderstood). The emerging Story tends to be driven by people's responses to the unfolding succession of Events affecting the world, or by people's behavior in the face of the undeniable metaplot.

MIXED PLOTFIELDS

The typical adventure is a Mixed PlotField, containing Objects of all three types. Some information will be found in Locations and other information will be obtained from Characters. If the PlotField is particularly complex, it may be useful to separate it across two or more *Mission RunSheets*. Let's take a look at how these RunSheets are constructed.

THE RUNSHEET

A RunSheet is a schematic diagram of a PlotField. Its purpose is to facilitate the freeform arrangement of Narrative Objects into a structure that's satisfying, while the emergent Story itself remains dynamic, unpredictable, and subject to the actions and decisions of the PCs.

As described earlier, there are three types of Narrative Objects to keep track of, and they all may serve as containers for *Data* and *Actions*. These Data and Actions are activated (inserted into the fiction) via their "parent" Objects whenever certain *Conditionals* are triggered, and of course, many of those Conditionals depend on what the PCs do.

The three types of Narrative Objects are:

LOCATIONS – Can be entered by Characters, may contain other Objects, may possess Conditionals for Data or Actions (such as traps, alarms, etc).

CHARACTERS – Can move around, can enter Locations, can determine its own Actions, may carry other Objects, may possess Conditionals for Data (sharing info) or Actions. Monsters and foes who can communicate are considered Characters; non-sentient ones are considered Events.

EVENTS – External situations which affect Locations and/or Characters. May possess Conditionals for Data (facts) or Actions (effects), may be triggered by Conditionals, by ticking clocks or by the requirements of the Narrative Structure.

This all sounds very scientific, academic, even reductionist and boring, which is the opposite of what a DayTrippers session is supposed to feel like. Don't fret. This stuff is pretty obvious once you get used to it, and you'll be able to think in freeform terms again very soon – armed with a new technique for managing emergent plotlines.

The main working area of a Mission RunSheet is depicted below. It possesses three columns.

LEFT COLUMN – OBJECTS. These are *Characters, Locations,* and *Events*. Each has some circles and checkboxes that can be used to represent important details. Numbers in circles represent *Information:* this is a piece of Data possessed by a Character, or something that can be discovered in a Location, pointing to a *Detail Box* below. For characters, the three small checkboxes represent Stats that have reached zero (three equals death). You can tell by a quick glance below that "Character Z" carries Information Item number 2 and has taken one serious hit. For Locations and Events, the checkboxes may represent encounters, effects, states, or the number of visits. Or they can be ignored. Up to you.

CENTER COLUMN – CONDITIONALS. These are *things that might happen*, linked by lines to the Objects they could be triggered by (or within). Each Conditional possesses a small checkbox to indicate whether or not it has been triggered.

RIGHT COLUMN – RESULTS. These are the consequences of Conditionals being triggered. In the gameworld, this means the release of some Data or the initiation of some Action. Usually this Result is released or initiated by the Parent Object containing the triggered Conditional, but not always. A Result could trigger an Event, for instance (as will happen in 30 minutes if you let character Z finish whatever they're doing in the diagram below). Each Result possesses a small checkbox to indicate whether or not it has been released into play.

At the bottom of the RunSheet are a number of extra boxes (not shown below). In these boxes you may include Encounter Tables, Minor Characters, Additional Information or Supporting Notes, and refer to them by writing a circled number or letter.

LOCATION A - description
keyword ① ◯ ◯ ◯ ☐☐☐

LOCATION B - description
keyword ◯ ◯ ◯ ◯ ☐☐☐

EVENT 1 – happens when XXX
keyword ◯ ◯ ◯ ◯ ☐☐☐

CHARACTER Z - description and goal
keyword ② ◯ ◯ ◯ ■☐☐

If you do this → This will happen
If you do that → Info 1
If you let character Z finish → Event 2 will happen in 30 mins
If character X enters the room → Will pick a fight with a PC
If outside when it happens → BRAINS vs DL6: notice vapor
If talk to character Z → He is hungry and scared
If harm character Z → Calls for his monster friend
If befriend character Z → Info 2

THE TIMELINE

Running down the left side of the RunSheet is a series of circles along an arrow. This is the *TimeLine*, and it is comprised of *Beats*. You can check off or label each circle as the session progresses, although you don't have to hit them in order. Notice how the circles get dimmer as we go down? That's to remind you of the rising tension and to divide the session into four Acts.

Some scenes may hit more than one Beat. Some none at all. But scene length is not really the issue; you want to keep the Beats coming in a nice, tight short-story arc. There's nothing prohibiting you from doing more than sixteen scenes, but you won't often need to. Given an average playtime of ten minutes each, sixteen scenes will take 160 minutes, or 2½ hours. Which is great, because it leaves time for character development, rule-consulting, socializing and *deep thoughts* in a 3-to-4-hour play session.

PREPPING THE RUNSHEET

When creating your adventure, you'll go back and forth between writing longform notes and summarizing Objects on the RunSheet. Don't constrain yourself to just the Mission Details: fill those out for sure, but let the Generators suggest other elements and events as you go along.

Write your RunSheet to support the style of play that appeals to your group, or change your style from session to session.

The "Dominant Object Type" will represent the majority of elements in the first column. There's nothing wrong with having a Dominant Object Type, and there's nothing wrong with Mixing It Up. You will find that the style of play produced is different depending on the mixture of Object Types you prep.

DETAIL BOXES

The Detail Boxes at the bottom of the sheet serve various purposes. They can hold information, character notes, stat blocks, encounter tables, plot points or anything else you need to remind yourself of, and they can be referred to by the numbers or letters written in their upper-left circles.

Doubtless you'll come up with other things to put in these boxes, depending on your prep style. In a Character-Dominant PlotField they may include a lot of clues and character background notes, while in a more Location-Dominant PlotField they'd probably store simple encounter tables and notes on local lifeforms. Here are some examples:

JOHN DOE
Shady guy, wants to get into the club
Info ④

MT DOOM ENC'S
1-2: Giant Spiders
3-4: Giant Eagles
5-6: Giants

NOTE: The Rakasha will not let anyone go until they finish their punch and pie.
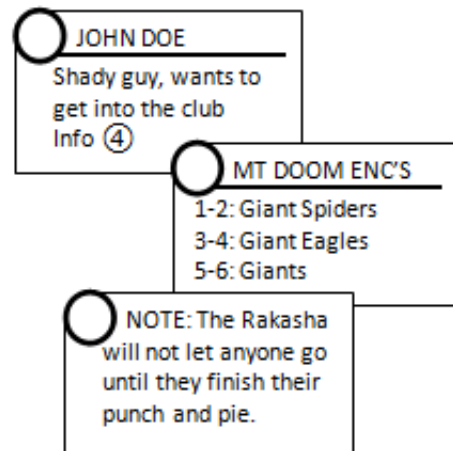
Detail Boxes with Details in them

Sample RunSheets

On the next several pages are illustrated several different ways the Mission RunSheet can be filled in. Each of these sample RunSheets uses a different type of Object as the Dominant Object Type, resulting in a different *sur-genre* of adventure. The first two examples are taken from literature, which makes them Dream Worlds. The third is the RunSheet for the DayTrippers module "Vidome 123", a Location-Dominant space mystery.

ROMEO AND JULIET, ACT III

The RunSheet below (from William Shakespeare's classic romance tragedy *Romeo and Juliet*) is a *Character-Dominant PlotField.* It's the very beginning of Act 3. Friar Lawrence has just married Romeo and Juliet, but no one else knows. Tybalt is out looking for Romeo, whom he recognized at the Capulets' party…

Character-Dominant PlotFields tend to generate dynamic Social Stories, and they can be highly unpredictable due to the number of possible actions on the parts of various characters. This is a good approach for mysteries, procedurals, surveys, negotiations, and all sorts of dramatic interpersonal stories.

Romeo – Goal: to marry Juliet Capulet with the help of Friar Lawrence ② ③ ④	If Mercutio is killed	avenge Mercutio's death
Mercutio – Goal: to defend his friend Romeo ② ③ ④	If Romeo is challenged	fight to defend Romeo
	If killed due to the feud	call a curse upon both houses
Juliet – Goal: to marry Romeo Montague with help of Nurse ① ② ④		
Nurse – Goal: whatever makes Juliet happy ① ④	If she hears ill of Romeo	maybe Paris is a better catch
	If Juliet says she is in love	assist the lovers
Tybalt – Goal: to destroy the Montagues, hates Mercutio especially ① ②	If he sees a Montague	Montague blood will spill
Paris – wants to marry Juliet with help of Papa Capulet ①		
The Prince – wants to keep the peace and put an end to the feud	If anyone dies due to feud	the killer will be exiled
Friar Lawrence – wants to marry R+J quickly as possible, to keep the peace ④	If Romeo is exiled	send word when ok to return

① Papa Capulet is arranging Juliet's marriage to Paris	② Romeo & Mercutio snuck in to the party incognito	③ Romeo had a dream of "untimely death" if he went to the party	④ Romeo & Juliet wish to marry despite the feud

99

WAR OF THE WORLDS / PAGE 1: EVENTS

The RunSheet on this and following pages is H.G. Well's *War of the Worlds*. This complex structure is an *Event-Dominant PlotField* including a large number of Locations and a few Characters. Note: It's very rare for a DayTrippers adventure to require three pages; WOTW is a novel, not a short story.

Event-Dominant PlotFields are those in which a chain of (possibly) uncontrollable events drives the plot forward, often regardless of actions taken by characters. They are most often encountered in Dream Worlds, where entire passages of literature sometimes repeat themsevles indefinitely.

Event 1 - Martian cylinder lands on Earth.

Event 2 - People go out to investigate; they get killed.

Event 3 - 2nd cylinder; military takes control, asks people to evacuate.

Event 4 - The Tripods. British Army defeated. The 3rd cylinder lands.

Event 5 - Tripods going to London. Black Smoke. 4th cylinder lands.

Event 6 - Tripods head to coast; Red Weed grows. The 5th cylinder.

Event 7 - The Thunder Child attacks and destroys Tripods in the water.

Event 8 – two weeks after invasion: Martians destroyed by Earth germs.

If a storm strikes (20%/hr) — Storm 1d6 hrs, calm 2d6 hrs

If you attack the cylinder — It fires at you w Heat Ray

If you are seen by a Tripod — Tripod fires at you w Heat Ray

When the sun goes down — Steamer for Olstend -> PLOT 6

1. Event 1 happened
2. Event 2 happened
3. Event 3 happened
4. Event 4 happened
5. Event 5 happened
6. Event 6 happened
7. Event 7 happened
8. The red weed sprouts in Martians' wake

Page 2 of the *War of the Worlds* PlotField covers Locations.

The Spotted Dog
A business establishment
(1) (2) ( ) ( ) ▢ ▢ ▢

Leatherhead House
Wife's cousins. You can stay here.
( ) ( ) ( ) ( ) ▢ ▢ ▢

The Streets
Chaotic, Encounters, dead bodies
(3) ( ) ( ) ( ) ▢ ▢ ▢

Riverbank
( ) ( ) ( ) ( ) ▢ ▢ ▢

London
Chaotic, crazy, Encounters
(4) ( ) ( ) ( ) ▢ ▢ ▢

The Steamer
( ) ( ) ( ) ( ) ▢ ▢ ▢

Abandoned House
( ) ( ) ( ) ( ) ▢ ▢ ▢

Coal Cellar
( ) ( ) ( ) ( ) ▢ ▢ ▢

If you promise to return it — You can borrow the dog cart

If you ask about the news — Plot 1 happened.

If you press for details — Plot 2 happened.

If Encounter (5%/5 min) — 50% Tripod chasing people

If you are seen by a Tripod — Tripod fires at you w Heat Ray

— (1d6) 1 = Trampled by horse

If Encounter (5%/5 min) — (1d6) 2-4 = Witness trampling

If Encounter (5%/10 min) — (1d6) 5-6 = Tripod comes near

When the sun goes down — Steamer leaves -> PLOT 6

If a Tripod enters the water — Fires Black Smoke -> PLOT 7

If a Tripod comes near — Handling machine grabs at you

(1) Event 1 happened

(2) Event 2 happened

(3) Event 3 happened

(4) Event 4 happened

(5) Event 5 happened

(6) Event 6 happened

(7) Event 7 happened

(8) The red weed sprouts in Martians' wake

Page 3 of the *War of the Worlds* PlotField covers Characters.

Martians - Merciless octopodal aliens, bent on conquering Earth

Artilleryman - A shaken man. Plan: To report to the brigadier-general

Curate - Foolish and argumentative man. Plan: To stick with you

The Elphinstones - Women fleeing London. Plan: Escape via Steamer

If you let him stay with you — Annoying, eats all your food

If he stays more than a day — Drunk, might attract Martians

1 Event 1 happened

2 Event 2 happened

3 Event 3 happened

4 Event 4 happened

5 Event 5 happened

6 Event 6 happened

7 Event 7 happened

8 The red weed sprouts in Martians' wake

Vidome 123 is a Location-Dominant PlotField in two pages.
Page one of the RunSheet covers Locations.

Landing Site - Busted ship, swirling mist, shadows, false perceptions

| spooky | ① ② ◯ ◯ ◯ ▢ ▢ ▢ |

If BRAINS vs DL3 → Feels like you're being watched

Airlock - Autosprays incomers

| shock | ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

Inside the Vidome - See map & key

| disaster zone | ③ ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

If read Mentaka's notes (DL4) → Info 6

If examine Nonhalene tank → Info 7

If view tridee → Info 8

Video of Mentaka with Beta

Nearby Woods – Senses fool you, optical illusions.

| | E ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

Further Out – Instruments are more useful than eyes.

| | E ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

Really Far Out – Can you find your way back?

| | E ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

If Mentaka is alive → He begins hunting the PCs

If Mentaka is dead → Encounter the Mentaka Mimic

Mimics Lair

| | ◯ ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

| | ◯ ◯ ◯ ◯ ◯ ▢ ▢ ▢ |

| E NEARBY WOODS ENCOUNTERS (1d6): 1-5 = Solitary | E FURTHER OUT 1 = Flyers 2-3 = Mimic Dog 4-6 = Mimic Other | E REALLY FAR OUT 1-5 = Mimic Group 6 = Mimic Other | ◯ | ◯ |

| 1 Drail Mentaka disappeared 4 days ago | 2 Mentaka took his dog Beta on every trip | 3 An ID card is needed to activate all facilities | 4 There is an unfinished biochem program in memory | 5 There is some scrambled data in Bot's brain |
| 6 A Mimic can approximate another lifeform | 7 Mentaka wanted to get one inside the Vidome | 8 Enough missing Nonhalene to kill 10 people | 9 All the details of the murders as witnessed by Bot | 10 A Mimic can exactly replicate an assimilated victim |

Page 2 of the *Vidome 123* RunSheet covers all Characters (primarily alien creatures) in the PlotField.

| **Blanche Regarde** - Goal: to hire some expendible PCs | **Mission Briefing** | Info 1, 2, 3 |
| slick shark ① ② ③ ◯ ☐☐☐ | | |

| **DAN 734** - Goal: to assist X-idented humans as programmed | **If hack into DAN's memory** | Info 4 |
| helpful tool ④ ◯ ◯ ◯ ☐☐☐ | **If finish Mentaka's program** | DAN gets +3 on Mimic |

| **Bot** - Goal: to defend the Vidome against non-identifying intruders | **If you don't identify yourself** | Bot attacks you |
| damaged ④ ⑤ ◯ ◯ ☐☐☐ | **If hack Bot's memory (DL4)** | Info 5 |

| **Drail Mentaka** - Goal: to stay alive and defend against mimics | **If unscramble Bot's data** | Info 6 |
| psychopathic ③ ④ ⑨ ⑩ ☐☐☐ | | Info 9 |

| **Solitary Mimic** - Attracted to the emanations of scanners | **If it is attacked or approached** | Info 10 |
| curious ◯ ◯ ◯ ◯ ☐☐☐ | **If captured & analyzed (DL5)** | Full data on Mimic capabilities |

| **Flyers** - Fleeing from direction of Mimic lair | **If captured & analyzed (DL4)** | These are not Mimics |
| ◯ ◯ ◯ ◯ ☐☐☐ | | |

| **Mimic in Dog or Other Form** – Encounter: (1-3) Dog, (4-6) Other | **If BRAINS vs DL2 on sight dog** | Remember Info 2 |
| curious ◯ ◯ ◯ ◯ ☐☐☐ | **If it is attacked or approached** | Mimic morphs and attacks |

| **Mother Mimic** - Goal: to defend her nest and offspring to the death | | |
| ◯ ◯ ◯ ◯ ☐☐☐ | **If it is attacked or approached** | She attacks & spawns Mimics |

| (E) NEARBY WOODS ENCOUNTERS (1d6): 1-5 = Solitary | (E) FURTHER OUT
1 = Flyers
2-3 = Mimic Dog
4-6 = Mimic Other | (E) REALLY FAR OUT
1-5 = Mimic Group
6 = Mimic Other | ◯ | ◯ |

| **1** Drail Mentaka disappeared 4 days ago | **2** Mentaka took his dog Beta on every trip | **3** An ID card is needed to activate all facilities | **4** There is an unfinished biochem program in memory | **5** There is some scrambled data in Bot's brain |
| **6** A Mimic can approximate another lifeform | **7** Mentaka wanted to get one inside the Vidome | **8** Enough missing Nonhalene to kill 10 people | **9** All the details of the murders as witnessed by Bot | **10** A Mimic can exactly replicate an assimilated victim |

PREPPING NPCS

For many PlotFields, and especially for Social Stories, our next questions will be about NPCs. How many NPCs do we need? Of what types? Let's break it down.
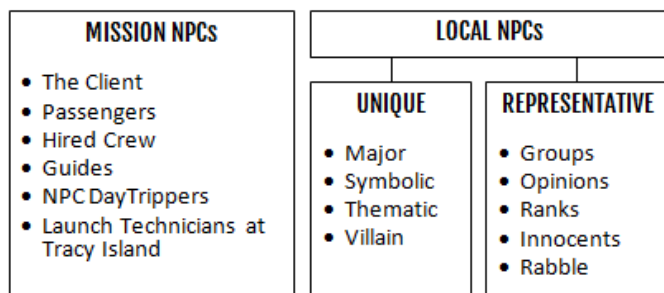
NPC Types

A CAST OF CHARACTERS

Broadly speaking, our NPCs will fall into two classes: *Mission NPCs* and *Local NPCs*. We're going to think about each type, and add them to our RunSheet as we go. Important NPCs will go into column 1. Lesser NPCs will go into info boxes.

MISSION NPCS

Mission NPCs are characters who play some role in the Mission itself, typically they either travel with the PCs to the destination Node, or they are invested in the success of the mission for some reason of their own. If the PlotField is intended to produce an Environment Story (no sentient life and no local drama), the Mission NPCs will be the only NPCs in the Story. Mission NPCs might include any of the following:

- The Client
- Passengers
- Hired Crew, Guides, Possible NPC DayTrippers
- Launch Technicians at Tracy Island

Typically there's at least one client, though not always. The PCs are free to go gallivanting around the multiverse on their own dime, if they can afford it. So ask yourself: Does the PlotField need any of these characters? Do the PCs choose to bring any along? Satellite NPCs or tag-alongs from previous adventures? Note them on the RunSheet.

LOCAL NPCS

Local NPCs are characters who may be encountered during the performance of a Mission, but who don't literally serve a role within it. Typically they are the indigenous inhabitants of the destination Node, although they could be from anywhere.

Local NPCs can be broken into two subcategories: *Unique* and *Representative*. Ask yourself if the PlotField needs any of the following characters to exist.

(If you're using one of the *Drama Templates*, the minimum required NPCs are shown in that section, so be sure to include them on the RunSheet as well.)

UNIQUE LOCALS

Unique NPCs are the most potentially significant NPCs in the PlotField, and they require the most detail. They include:

MAJOR NPCS – Motivated people, professionals and patrons. They tend to be proactive characters with their own goals and stories going on (not unlike PCs), and they usually belong in column 1 of the RunSheet. These are the characters mentioned in the NEEDS section of the Drama Templates. They're plot-pushers.

SYMBOLIC NPCS – Are there any NPCs who should be included simply for symbolic reasons? Add them to the RunSheet. While especially pertinent in Dream Worlds, symbolic characters may appear in any type of Story.

THEMATIC NPCS – Are there any NPCs who should be included in order to present the mood or theme we're trying to evoke? If so, add them to the RunSheet.

ENEMIES/VILLAINS – Are there any bad people (creatures, whatever) who might be taking advantage of the situation, or looking for their opportunity? Add them too.

REPRESENTATIVE LOCALS

These NPCs mainly exist to provide atmosphere and expository information. They represent various sorts of groups, giving them a mouthpiece. Remember that every group should have an NPC who represents it or speaks on its behalf, and every significant opinion or point of view should have an NPC who voices it. Ask yourself if the PlotField needs any of the following:

GROUP REPRESENTATIVES – Are there any important Groups in the PlotField? If so, list them. We'll be giving at least one representative NPC to each of them.

OPINION REPRESENTATIVES – are there any divergent opinions that the PCs might hear about? List each of them so we can put it in an NPC's mouth.

RANK REPRESENTATIVES – Does the society have a social order? Are there castes, elites, or social ranks? If so, list them. We may want to create an NPC from each.

INNOCENTS/VICTIMS – Is there anyone who should be included simply to be put in peril? Are there any redshirts on this Mission? Sure, important characters can be put in deadly jeopardy too, but it's often nice to gank a couple nobodies first, just to send a warning.

RABBLE – These characters represent "the faceless masses" or "generic crowds". They really don't need stats at all, just a general description. They go down after taking 1 hit.

PUTTING THE FLESH ON

Unique NPCs should be fleshed out in detail, with additional notes on a separate sheet. For each of these characters, ask yourself these questions:

NAME – What is their name?

TAG – What makes them stand out (catchphrase, habit, mannerism, interest, etc)

APPEARANCE – What do they look like? If possible, find an image or photo to represent them, think of a fictional character they're based on, or literally cast them as a certain actor in your head. This helps *tons*.

ANGLE – What opinion or POV do they represent?

STATS – What are their Stats? Remember that Stat Scores only need to be written down if they're higher than 1. If the NPC is of a "standard type", you can use the stat blocks provided in *Sample NPCs and Creatures*.

SKILLS – What are their Skills? Do any items of Gear go along with those skills? Do these items possess Bonuses?

HOW MIGHT THEY RESPOND TO THE PCs AT FIRST? [most negative] [most likely] [most positive]

Representative NPCs can get by with much less forethought and a lot more improvising of minor details. Most of them will need little more than a name, a tag, appearance and angle. When it comes to Wants and Themes, rather than rolling for personal problems or drama, consider the problems of the group they represent, the problems of their society as a whole, and problems caused by the actions of the Unique NPCs.

CONDITIONALS AND ACTIONS

Now that you know them a little better, go down the list and think of one or two Conditionals and Actions for each NPC. Remember that you only need to generate enough material to improvise from, based on your knowledge of their personality and goals. Ask yourself the following questions, and try to answer at least two of them for each important NPC:

WHAT ARE THEY DOING?

WHAT DO THEY WANT?

WHAT'S THEIR PROBLEM?

ARE THEY AN ARCHETYPE?

DO THEY HAVE EVIL TRAITS?

DO THEY HAVE A THEME?

With those answers in mind, you can start to think about the Data and Actions that might be attached to this character. Consider what information this NPC might be persuaded to share. Consider what they might do if something (whatever) happens or fails to happen. Consider the NPC's wants and goals (or roll them), summarize them into a handful of Conditionals and add them to the RunSheet, connected by lines to the corresponding NPC.

PREPPING ENCOUNTER TABLES

In a one-shot adventure like a DayTrip, you don't need to build extremely complex encounter tables. Most of the Locations visited won't be involved in that many scenes. Still, for greater randomness it's often a good idea to think of more than one encounter type per Location. Usually, three of them will be perfectly fine.

All you need to do is determine the first, second and third most common types of encounters for each Location, and write them in a supporting info box, like so:

> **(E)** FOREST ENCs:
> 1-3 Giant Badgers
> 4-5 Lycanvole
> 6   Wendigo

You may, of course, choose to supply different odds.

The stats for these encountered NPCs and creatures may come from the *Sample NPCs and Creatures* list, or they may be noted in additional info boxes on the RunSheet.

SAMPLE ADVENTURE CREATION

Ready to try it out? In the following pages we'll put together an original DayTrippers adventure based on the output of the Generators. Follow along.

Here's what we roll to start out with:

MISSION: *Sightseeing/Tourism on a Known Planet.*
    MAGUFFIN: Creature/Specimen/DNA
    REWARD: +1 Fame Level for each Crewmember
    REWARD: +3 M for each Crewmember
    COMPLICATION: Stealth Required
    BASE PAY: 5 M per crewmember

STELLAR SYSTEM DZIRG
A White Star 5 times the size of Sol, with 5 planets in orbit.

PLANET: DZIRG c
    TYPE: Rock Planet
    GRAVITY: 0.5 G
    ATMOSPHERE: Dense Air (Nitrogen/Oxygen)
    PRESSURE: 1.3 Earth atmospheres
    WATER: Semi-Arid, water deep beneath surface
    CLIMATE: Greenhouse conditions
    PRECIP DL: 8
    BIOSPHERE: Non-sentient lifeforms

LOCATION:
Mineral deposits in calm, fluid condition, smooth terrain.
Biodiversity is dominated by one superior lifeform.
The weather is currently cloudy/murky.
The predominant colors are orange and blue-violet.

LIFEFORM:
    BODY: Rectangular with longitudinal symmetry
    SURFACE: Dry, rubbery
    4 APPENDAGES: Tendrils
    SUSTENANCE: Mobile lifeforms
    SIZE: City-block-sized
    LOCOMOTION: Immobile
    REPRODUCTION: DNA Hijacking
    PRIMARY SENSE: POLARIZED LIGHT
    SENSORY APPARATUS:
    Skin/Membrane for HEARING and TOUCH
    Parietal Eye/Pineal Gland for POLARIZED LIGHT
    Whiskers/Barbels for SMELL
    Chambers/Canal(s) for TEMPERATURE
    Antennae for ACIDITY VS ALKALINITY
    Fibers/Filaments for ULTRAVIOLET LIGHT
    OTHER CHARACTERISTICS:
    Luminous Markings

TWEAK: *It produces magical or inexplicable things*

Now let's see what we can do with it.

Looking at the lifeform, two things jump out right away. First, the phrase "city-block-sized". And second: it reproduces by "DNA Hijacking". Sounds like a menace, so we decide this is going to be the big Problem in the PlotField.

But what sort of problem would it be? Since the creature is immobile, it's not going to come charging after anyone; it needs to find a way to lure its victims *to* it. But it's non-sentient. And it dominates the biosphere. And for some reason this planet is a tourist destination. Why? We'll have to figure that out too.

With dense but breathable air and very low gravity, Dzirg C might accommodate some interesting "extreme sports" like mile-high bungee jumps and people-powered gliding machines. That could be part of the appeal; rich tourists come here for a 24-hour vacation complete with low-grav recreational sports.

At this point we decide to roll on the *Tweaking the Natural World* table to get a handle on this creature, something we can run with creatively. The roll tells us that the creature "produces inexplicable things". This could be what it uses to lure its victims for DNA Hijacking. Hm… An idea sparks: this creature is big enough to be a hotel, so let's make it *be* the hotel! It's an alien pod that everyone *thinks* is just a hollowed-out exoskeleton of a long-dead creature, it is subdivided inside and its interior walls look really cool, so of course some IntraSpace Travel Company jumped to get their hands on it and call it a "Luxury Getaway". In fact, maybe that's our title.

Mulling all of this over, we come up with a scenario that's got a Ticking Clock in the background. The idea is this: The creature (which we shall call a "Dzirgian Pod") is actually alive, but no one knows that because it's in a state of brumation. And the magical things it produces? They're whiffs and blocks of hydrocarbons that the creature can make into various forms to appeal to our senses. They're bait. Let's call them "fruits".

So… Lovely odors emanate from the pod, both inside and out. They make you feel complacent, conveying an intoxicating effect, and there are these wonderful tasty fruits that magically appear in every room. It's an enticing place and nobody wants to leave. In fact, let's say the hotel staff has actually decided to live here *permanently* (they're all mind-controlled by their consumption of the alien fruits, and now they serve the interests of the Pod).

A few more details: We need a reason for a bunch of NPCs to be coming here, and we need some ways for PCs to discover what's going on. They'll have their hands full dealing with tourists, but they'll also need to run around to various Locations and use stealth (interpreted as sneaking and lying) to figure it all out without causing a panic. Finally, they'll need at least one NPC who can help solve the problem, or at least provide some clues. Why is this character different from the rest of the staff? Let's make him a prison inmate who gets hired on work furloughs. He's been here before, and he doesn't trust the place.

DETAILS

THE SHIP – The PCs will be piloting a DynaLuxe Passenger Vessel owned by the travel company. See the *Core Rules* for ship stats. All NPCs except Staff will meet at Diaspora Ranch, and will travel with the PCs to Dzirg (and back, presumably).

THE POD – DayTrippers hired by the travel company found this thing last year, and the executives decided to use it for a resort, saving tons of money on construction. They believe it to be an inert exoskeleton of a once-living creature (Info 1). There have been a few visitors and events held here in the months since its opening, but nothing as major as this: a private birthday bash for music celebrity Jacko Bonno.

ACTIVITIES – On the roof of the Pod are several low-grav extreme sports activities. The "space jump" is a massive reverse bungee-jump that hurls you a mile into the sky. The "sky glider" is a two-seat pedaled vehicle that can float in the dense air for hundreds of minutes without requiring any power. And down in the lower levels of the pod, the staff is planning a huge banquet to be thrown this evening, followed by a dance party featuring a live performance of songs from Jacko Bonno's new album.

IN THE DISTANCE – Anyone who takes a good look will notice the remains of other pods in the distance. Examining them more closely will reveal that they all seem to have *exploded outward*.

THE FRUIT – Little piles of fruit appear in every room. They're beautiful and fragrant, and entice the senses, but never seem to appear when you're actually looking at them. This gives people the idea that they were provided by the management, but they weren't. They actually just "grow" right there in the room, enticing victims to ingest them (Info 2). When triggered by the amount of biomass in the lower portion of the pod (otherwise known as the Dance Hall), they will begin altering their victims' DNA, metamorphosing them into pod-spores.

THE TICKING CLOCK – Here's what the Pod is actually doing; these Events will form the basis of the ticking clock running in the background: (1) entice lifeforms inside with nice smells and sensory phenomena; (2) get them to ingest the fruit, drugging them; (3) entice their senses further; they become hedonistic; (4) this helps keep them here, they actually don't want to leave; (5) when ready, the DNA alterations will begin in earnest and the victims will begin swelling into pod-spores; (6) The pod will seal its outer skin and prepare to burst, scattering the spores across the face of the planet.

NPCS

MIKAEL MCVEIGH – A handyman sent out by the company to handle the power generators and lights for the show. He doesn't like this place and doesn't get along with the staff. This may seem to be because of his social status (he's a convicted white-collar felon on work furlough), but it's actually because he senses something wrong about this place and the people who decided to live here. Last time he was here,

McVeigh saw some of the fruit just *appear* in a room. He knows there's something really weird going on. But knowing what they think of him, he won't mention this to anyone on staff and keeps his opinions to himself. He'll need to be drawn out or befriended if the PCs want to get any real information out of him.

THE STAFF – Led by the concierge Maynard Belibdis, the staff doesn't like McVeigh any more than he likes them. They sense that he's "not one of them" because he hasn't eaten any of the fruit. They will advise the PCs not to talk to McVeigh, saying he's crazy, maladjusted, and untrustworthy. Staffmembers won't be of any real help to the PCs, because they are being instructed to placate and feed people, that's their prime directive right now because *tonight is the night that the Pod is going to reproduce* – finally all their hard work luring people here is going to pay off!

JACKO BONNO – A famous music star on Earth, come here to celebrate his birthday in the company of his entourage and special friends. He's notoriously spoiled, demanding, petulant and drug-addicted. At some point in the session his drug bag will be stolen, and he'll raise hell making the PCs help him find it, or threaten to report them to their superiors (which would mean a dock in pay).

HEPHAESTA MCLEOD – One of Jacko's satellites from the PR department, Hephaesta is a hardcore partier who is using her connection to Jacko to live the high life. If she takes a liking to any of the crewmembers, she'll follow them around, asking if they want to party with her. She's basically a time-waster.

OTHER GUESTS – They're rich, obnoxious, arrogant, opinionated, entitled, and usually annoying. They treat the PCs like servants and demand their every whim be satisfied promptly. The PCs will have their hands full dealing with client requests like taking them up in gliders and helping them with their safety harnesses, etc. It may be hard to find a minute to get away. As the day progresses they will become more and more ridiculous, childish, hedonistic and silly. They will do their best to convince crewmembers to eat the fruit. When the Dance Party starts, they'll assist the staff in trying to get everyone down to the lower level for the grand event.

FINAL CRISIS

The metamorphosis takes about 30 minutes to transpire. Guests who ate the fruit earliest will be the first affected: their bodies will begin to swell and their skin will take on a bluish tinge. At this point Players may make BRAINS rolls (DL4) to make the connection. The good news is that the condition can be reversed if caught within those 30 minutes. A Medical Response Tank can stabilize the victim, preventing further metamorphosis, and their DNA can be restored to its original configuration in 1 hour. It's fortunate that there are two Med Bays on the ship; but that's not enough for everyone. An Automated Survival Suit in Medical Administration Mode can prevent further metamorphosis from occurring, but cannot reverse the DNA modifications.

LUXURY GETAWAY / PAGE 1: EVENTS

After a few more details are added, here's the RunSheet for our adventure. This will be our primary guide to running the session. The first page details the *Events* on the face of our ticking clock:

STAGE 1 - lure victims inside, need a ton of biomass (maybe 10 ppl)	If talk to staff or mcveigh	Info 1
interesting ○○○□□□		

STAGE 2 - drug them, entice their senses; they become hedonistic		
enticing ○○○□□□	Crisis 1: NPC Obstacles	

STAGE 3 - keep them here; they don't want to leave	By this point…	Info 2 ideally is known
hypnotic ○○○□□□		

STAGE 4 – lure them down into the morphing chamber (dance hall)	By this point…	Info 4 ideally is known
party time ○○○□□□	Crisis 2: NPCs or Discoveries	

STAGE 5 - seal the skin, pump fluids into chamber and prepare to burst	By this point…	Info 5 ideally is known
Cronenberg ○○○□□□	Final Crisis	

1	Company found the pod, saved $$$, it's inert, volunteer staff lives here
2	Fruit in every room, assumed sent by the management – but it wasnt
3	If you have eyes elsewhere on planet you may actually see a pod explode.
4	It's not inert, it's alive. And it's not an exoskeleton - it's a womb!
5	Fruit alters your DNA; a medbay can fix it if you catch it early enough

E1	ENCOUNTERS: 1-3= crazy guest (E2) 4-5= staffmember 6= distant boom
E	CRAZY GUESTS: 1= Jacko 2-4= Hephaesta
N	Jacko Bonno, birthday boy. A rich, unhappy, self-absorbed egotist.
N	Hephaesta McLeod has drugs & booze, wants to party with you
O	POD: MIGHT 10 HEALTH 15 Whip+3 Fruit Toxin DL6 vs

N	Zarrki Fabula: MegaMedia Exec
N	Murf Calibri: Jacko's bodyguard
N	Janis Ein: won ticket via fanclub
N	Petur Muggison: musician/audiotech
N	Decendra Vargas: Jacko's assistant

The second page of the RunSheet covers Locations and Characters. After brainstorming on the characters and thinking up some epic visual descriptions, we're ready to run.

POD - luxurious resort pod – several cool activities, fruit in every room
appealing — E ◯◯◯◯ ☐☐☐

- If leave your room → Jacko's drug bag is missing
- If you don't help him find it → He will file a report on you

ROOF – Springy/foamy but tough surface, hip recreational activities
3 ◯◯◯◯ ☐☐☐

- If bungee jump or gain → In distance, possible Info 3
- If go examine another pod → They burst *outward.*

BANQUET – Guests begin gorging, acting more and more hedonistic
distracting — E ◯◯◯◯ ☐☐☐

- If eat the fruit → DL6 vs PSYCHE or BRAINS-2
- If party with Hephaesta → She has Jacko's drug bag

BENEATH THE POD - blocked path but you can get under there with effort
revelation — 4 ◯◯◯◯ ☐☐☐

- Stealth beneath the pod (DL5) → Cilia & Veins: this thing is alive
- If do basic Bio Analysis (DL3) → Info 4

DANCE – In the lowest part of the pod, where morphing occurs: FINAL CRISIS.
chaotic — E ◯◯◯◯ ☐☐☐

- If you have eaten the fruit → You are starting to morph
- If do HARD Bio Analysis (DL5) → Info 5

MCVEIGH – on work furlough, doesn't eat fruit, he's been here before on jobs
mech/elec+2 — 1 2 ◯◯◯ ☐☐☐

- If ask him about the fruit → He saw it appear (Info 2)
- If ask him about the Pod → Info 1

STAFF – of no help; controlled by the fruit; Concierge Maynard Belibdis
stepford — ◯◯◯◯ ☐☐☐

- If ask them about McVeigh → A prison con; "not one of us"
- If ask them about the fruit → Abruptly change the subject

TOURISTS – at first annoying, then progressively drugged & childish
◯◯◯◯ ☐☐☐

- If engage before banquet → Annoying, entitled, rich
- If engage after banquet → Silly; Try to feed you fruit

---

1 Company found the pod, saved $$$, it's inert, volunteer staff lives here

2 Fruit in every room, assumed sent by the management – but it wasnt

3 If you have eyes elsewhere on planet you may actually see a pod explode.

4 It's not inert, it's alive. And it's not an exoskeleton - it's a womb!

5 Fruit alters your DNA; a medbay can fix it if you catch it early enough

E1 ENCOUNTERS:
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E CRAZY GUESTS:
1= Jacko
2-4= Hephaesta

N Jacko Bonno, birthday boy. A rich, unhappy, self-absorbed egotist.

N Hephaesta McLeod has drugs & booze, wants to party with you

O POD: MIGHT 10
HEALTH 15
Whip+3
Fruit Toxin DL6 vs

N Zarrki Fabula: MegaMedia Exec

N Murf Calibri: Jacko's bodyguard

N Janis Ein: won ticket via fanclub

N Petur Muggison: musician/audiotech

N Decendra Vargas: Jacko's assistant

WHY DON'T WE DO IT IN THE ROAD?

Right about now (maybe several pages back), some of you are thinking "Wow, this is a great tool, I really want to use it!" Others are thinking "This looks like fun, I think I might give it a shot." Still others are thinking "Are you frikkin crazy? Do I really need to fill out all these forms?" It is this last group I now wish to address.

The answer is no.

On the forms, that is. Not sure about the crazy. You *don't* have to print out the forms or fill them in, unless you want to. But here's the important part: You *do* have to *think* like this.

You *do* have to consider the Story as an emergent and unpredictable thing that grows out of Player interaction with a PlotField; you have to think of Plot as something you don't so much "control" as *elevate* through collaborative play in a dramatic trajectory while the Players do the real driving; and most importantly you have to think of Characters, Locations and Events as a loose network of individual Objects, capable of being encountered and arranged in many different ways.

It's quite easy to fake a RunSheet using a standard piece of lined paper. You'll have to sacrifice the fancy little graphics, but you'll save real change on toner. You can do this...
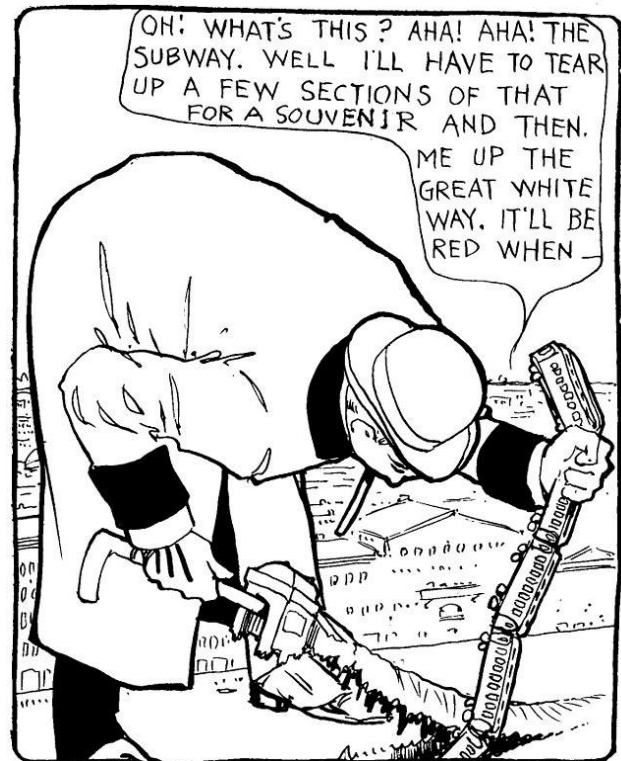
POD - luxurious resort pod - several cool activities, fruit in every room (ENC)	If leave your room	Jacko's drug bag is missing
	If you don't help him find it	He will file a report on you
ROOF - Springy/foamy but tough surface, hip recreational activities (3)	If bungee jump or gain altitude	In distance, possible Info 3
	If go examine another pod	They burst _outward_
BANQUET - Guests begin gorging, acting more and more hedonistic (ENC)	If eat the fruit	DL6 vs PSYCHE or BRAINS-2
	If party with Hephaesta	She took Jacko's drug bag

or even this...

POD - luxurious resort pod - several cool activities, fruit in every room
If leave your room -> Jacko's drug bag is missing
If you don't help him find it -> He will file a report on you

ROOF - Springy/foamy but tough surface, hip recreational activities
If bungee jump or gain altitude -> In distance, possible Info 3
If go examine another pod -> They burst outward

BANQUET - Guests begin gorging, acting more and more hedonistic
If eat the fruit -> DL6 vs PSYCHE or BRAINS-2
If party with Hephaesta -> She took Jacko's drug bag

...and you'll be fine.

Inspirational Media

A selection of influential fiction from traditional media dealing with alternate realities, multiple dimensions, subjective worlds, bizarre lifeforms, surreal space adventures and time travel.

NOVELS, GRAPHIC NOVELS, SHORT STORIES & MAGAZINES

A Different Eternity; Michael McCollum
A Martian Odyssey; Stanley G. Weinbaum
A Voyage to Arcturus; David Lindsay
A Wrinkle In Time; Madeline D'Engle
Amazing Stories; Experimenter Publishing
And Having Writ… ; Donald R. Bensen
Astounding Science Fiction; Clayton Magazines
Barlowe's Guide to Extraterrestrials; Wayne Barlowe
Black Science; Rick Remender
By His Bootstraps; Robert Heinlein
The Deathworld Trilogy; Harry Harrison
Gate of Ivriel; C.J.Cherryh
Heavy Metal; Metal Mammoth Inc.
Hinterlands; William Gibson
Inspiration; Ben Bova
Lest Darkness Fall; L. Sprague DeCamp
Memories of the Space Age; J. G. Ballard
Men Like Gods; H. G. Wells
Metabarons; Alejandro Jodorowsky
Michael Moorcock's Multiverse; Helix/DC Comics
Paratime; H. Beam Piper
Quest Crosstime; Andre Norton
Roadmarks; Roger Zelazny
Roads Not Taken; ed. Gardner Dozois & Stanley Schmidt
Rumfuddle; Jack Vance
Sidewise in Time; Murray Leinster
Sjambak; Jack Vance
Solaris; Stanislaw Lem
Space for Hire; William F. Nolan
The Airtight Garage of Jerry Cornelius; Moebius
The Avatar; Poul Anderson
The Big Time; Fritz Leiber
The Codex Seraphinianus; Luigi Serafini
The Crystal World; J.G. Ballard
The Cyberiad; Stanisław Lem
The End of Eternity; Isaac Asimov
The "Eternal Champions" series; Michael Moorcock
The Guns of the South; Harry Turtledove
The Hitchhiker's Guide to the Galaxy; Douglas Adams
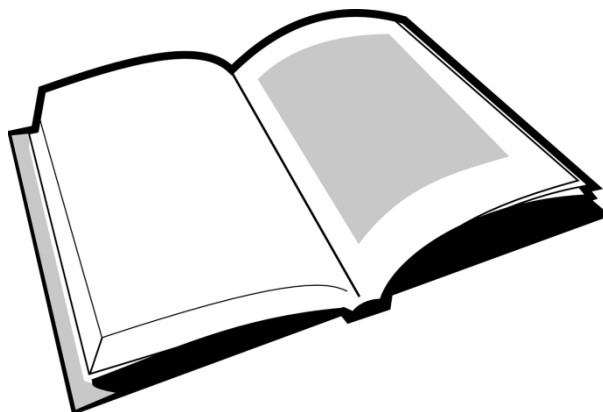
The Jaws Of Menx; Ann Maxwell
The Long Earth; Terry Pratchett & Stephen Baxter
The "Magic Tree House" series; Mary Pope Osborne
The "Mars" Series; Edgar Rice Burroughs
The Martian Chronicles; Ray Bradbury
The Number of the Beast; Robert Heinlein
The Phantom Tollbooth; Norton Juster
The Space Merchants; Frederik Pohl & Cyril Kornbluth
The Stainless Steel Rat Saves the World; Harry Harrison
The Three Stigmata of Palmer Eldritch; Philip K. Dick
The Time Axis; Henry Kuttner
The Time Machine; H. G. Wells
The Time Stream; John Taine
The "World of Tiers" series; Philip José Farmer
Up the Walls of the World; James Tiptree, Jr.
Valérian; Pierre Christin & Jean-Claude Mézières
Warlords of Utopia; Lance Parkin
What Mad Universe; Fredric William Brown
White Light; Rudy Rucker
World of Tiers; Piers Anthony
Worlds of the Imperium; Keith Laumer

MOVIES & TELEVISION

Alien Planet; Discovery Channel
Bill and Ted's Excellent Adventure; Interscope Communications
Doctor Who; BBC Television
Fantastic Planet; Argos Films
Forbidden Planet; Metro-Goldwyn-Mayer
Sliders; Universal Television
Star Trek; CBS & Paramount
Stargate, Stargate SG-1; Metro-Goldwyn-Mayer
The Adventures of Buckaroo Banzai Across the 8th Dimension; Sherwood Productions
The Fifth Element; Gaumont Buena Vista International
The One; Revolution Studios & Hard Eight Pictures
The Time Tunnel; Irwin Allen Productions
Time Bandits; Handmade Films
Yellow Submarine; United Artists & King Features Syndicate

System Conversion

Conversions are shown below for popular systems.

CONVERTING STATS

The **Stat Score** is a logarithmic scale of 1 to 6. Normal unskilled people have 1 in every Stat. For NPCs, any Stats that aren't listed have a Score of 1. The Stats are:

BRAINS – knowledge & perception functions
CHARM – social & communicative functions
GRACE – agility & dexterity functions
HEALTH –biophysical & immunity functions
MIGHT – strength & force functions
PSYCHE – sanity & integrative functions

Stat Score	PbtA	d20	1-20	1-100
1	-1	10	8	40
2	+0	12	10	50
3	+1	14	12	60
4	+2	16	14	70
5	+3	18	16	80
6	+4	20	18	90

CONVERTING SKILLS

Skill Levels are rated on a scale of 1 to 6, with 6 representing the epitome of human accomplishment.

Skill Level	PbtA	d20	1-20	1-100
+1 = Trained	Use	-1	8	40
+2 = Journeyman	Stat	+0	10	50
+3 = Expert	Mod	+1	12	60
+4 = Master	For	+2	14	70
+5 = Innovator	Skill	+3	16	80
+6 = Legend	Roll	+4	18	90

CONVERTING TASKS & DIFFICULTY LEVELS

The Difficulty of a task is stated as a "DL" (Difficulty Level) on a scale of 1-10. The Difficulty Levels are:

Difficulty Level	PbtA	d20	1-20	1-100
1 = no-brainer	+3	0	2	10
2 = easy	+2	0	4	20
3 = challenging	+1	5	6	30
4 = difficult	+0	10	8	40
5 = hard	+0	15	10	50
6 = very hard	-1	20	12	60
7 = unlikely	-2	25	14	70
8 = ridiculous	-3	30	16	80
9 = absurd	-4	35	18	90
10 = insane	-5	40	20	100

If your game system uses descriptive difficulty levels (*FUDGE, Cypher,* etc), it's best to simply match up the DayTrippers DL term with the analogous term from your system.

Credits & Sources

Index

Adventure Sketch Sheet

Adventures can be created in lots of ways. Sometimes you'll have an idea for a Location or a Lifeform first, sometimes a Local Drama or Social Situation will be your starting point, and other times you'll have no idea at all and just want to brainstorm by rolling randomly. All of these approaches are fine. In fact it's good to mix them up, because thinking in different ways will drive you to create different types of PlotFields.

This worksheet is designed to assist you in rough-sketching a DayTrippers adventure. Don't answer all the questions in order. Do the parts you know and jump around as it comes to you, working with the Generators or making it up. Consider your Players and their Psychic Content. Work fast; you're doing a Surrealist Sketch. Rely on your dice and flashes of intuition. You'll build the RunSheet afterwards, by refining, arranging and editing these elements.

MISSION TYPE _____

NODE TYPE _____

SENTIENT LIFE? (INCLUDING HUMAN)

☐ Yes   ☐ No

[indigenous]

_____

[visiting]

_____

LOCAL DRAMA?

☐ Yes   ☐ No

_____

If there are humans around, the answer is definitely yes.
We're like the drama queens of intraspace.

WHAT'S THE (OFFICIAL) MISSION GOAL?

_____

WHAT'S THE MAGUFFIN?

_____

MISSION NPCS:

_____ _____

_____ _____

_____ _____

COMPLICATIONS, PERKS, OBSTACLES & REWARDS

_____

_____

_____

_____

_____

TIME TRAVELS
Determine Time Period & Setting

ALTERNATE EARTHS
Determine Pivotal Event, Scope of Change & Setting

KNOWN OR UNKNOWN PLANETS
Determine Star & Planet

DREAM WORLDS
Determine Dream Reality

PRETTY MUCH ANYWHERE YOU NEED THEM

Locations   _____ _____ _____

LifeForms   _____ _____ _____

Society   _____

Drama   _____

LOCAL NPCS

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

CENTRAL NOVELTY
What's the feature/theme from which everything follows?

_____

_____

WHAT ELSE IS HERE? [of interest] [of value] [of danger]

_____

_____

RANDOM ENCOUNTERS

most likely   _____

second most   _____

third   _____

RANDOM EVENTS

most likely   _____

second most   _____

third   _____

DayTrippers RunSheet

Pay: TCV:

MISSION TYPE: _____   *CREW:* _____

NODE TYPE: _____   *OBJECTIVE:* _____

CLIENT: _____   *DELIVERABLES:* _____

DayTrippers
Lifeform Sheet

NAME _____

BODY SHAPE _____

SYMMETRY _____

BODY
SURFACE _____

APPENDAGES & MANIPULATORS

SENSES & SENSE ORGANS

OTHER CHARACTERISTICS

_____

_____

_____

_____

_____

SOCIETAL VALUES

_____

_____

SOCIETAL PROBLEMS

_____

_____

BRAINS ☐ _____ _____

CHARM ☐ _____ _____

GRACE ☐ _____ _____

HEALTH ☐ _____ _____

MIGHT ☐ _____ _____

PSYCHE ☐ _____ _____
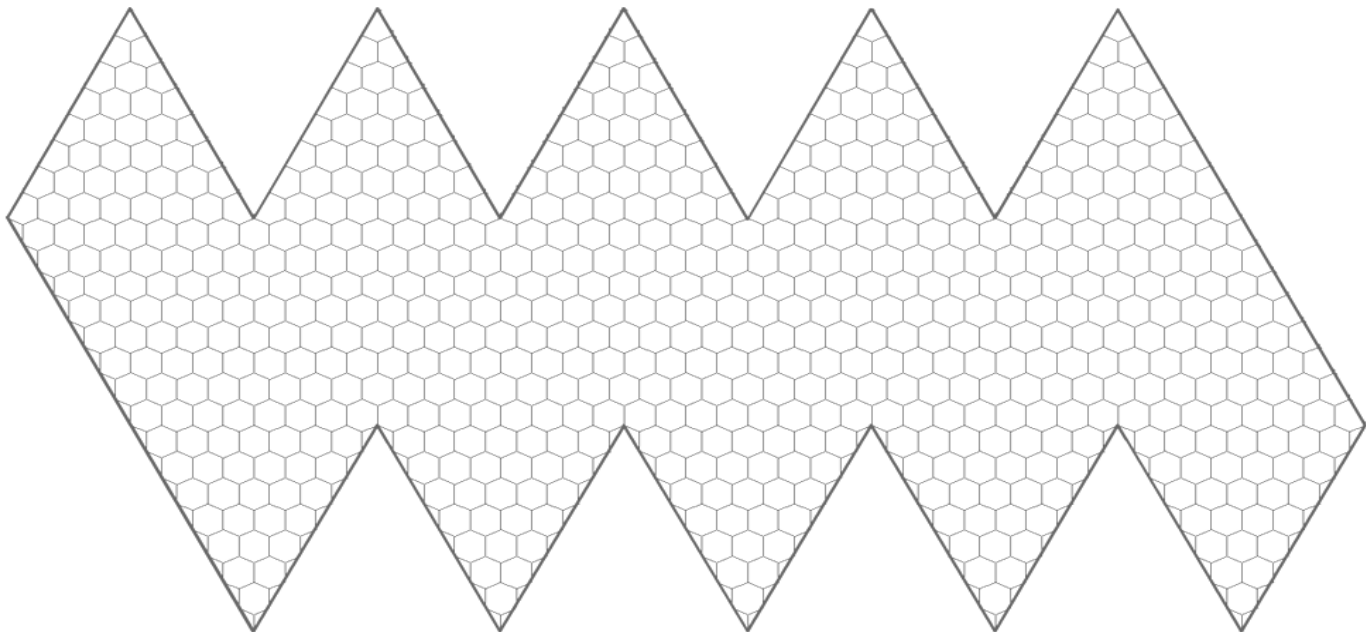
DayTrippers Planet Sheet

NAME

NAME _____

SIZE _____

GRAVITY _____

ATMOSPHERE _____

PRESSURE _____

WATER _____

CLIMATE _____

PRECIPITATION _____

BIOSPHERE _____

STAR

STAR _____

SIZE _____

COLOR _____

TYPE _____

PLANETS _____

LOCATION 1

LOCATION 1 _____

SURROUNDINGS _____

CONDITION _____

TERRAIN _____

WEATHER _____

BIODIVERSITY _____

COLORS _____

WEATHER _____

FEATURES _____

LOCATION 2

LOCATION 2 _____

SURROUNDINGS _____

CONDITION _____

TERRAIN _____

WEATHER _____

BIODIVERSITY _____

COLORS _____

WEATHER _____

FEATURES _____

DAYTRIPPERS PC TRACKING SHEET

Name		Class		Best Stats	
Skills			LifeShapers		
Debt	Fame		Rank		Megas
TCV	Potential		XP GAINED		XP SPENT
☐ Char Dev Scene:					
Psychic Content:					
Notes:					

Name		Class		Best Stats	
Skills			LifeShapers		
Debt	Fame		Rank		Megas
TCV	Potential		XP GAINED		XP SPENT
☐ Char Dev Scene:					
Psychic Content:					
Notes:					

Name		Class		Best Stats	
Skills			LifeShapers		
Debt	Fame		Rank		Megas
TCV	Potential		XP GAINED		XP SPENT
☐ Char Dev Scene:					
Psychic Content:					
Notes:					

Name		Class		Best Stats	
Skills			LifeShapers		
Debt	Fame		Rank		Megas
TCV	Potential		XP GAINED		XP SPENT
☐ Char Dev Scene:					
Psychic Content:					
Notes:					