THE LOCATION CRAFTER

CREATE ADVENTURE LOCATIONS FOR ANY ROLE-PLAYING GAME, IN ADVANCE OR ON THE SPOT

BY TANA PIGEON

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You've Got Places To Be

Pushing open a pair of impressive carved doors, Nathan and Lady Montgomery stepped into a cobweb strewn chamber of prodigious size. Books lined the walls, moldy in their leather bindings, the shelves that bore them sagging with time and rot.

"This is different," Lady Montgomery said, her British accent higher than usual, her excitement at the find barely containable.

Nathan was less enthusiastic, his fingers tensing around the grip of the pistol he held. The mansion was deserted and crumbling, and yet here there were books. Tons of books. He felt as though the volumes themselves were regarding the pair of investigators even as they stared back, and Nathan sensed that the attention was not friendly.

"Just ... be on guard. This place has an ill reputation," he said as his partner moved swiftly toward the shelves, eager to peruse the mysterious tomes.

"You worry overmuch, my American friend," she said, plucking a volume at random from a shelf. She blew at it, watching dust puff away in wispy tendrils, then she opened it.

A sigh seemed to pass through the house, like a wind that could not be felt. The hair on the back of Nathan's neck prickled, and even Lady Montgomery looked up from her find, a note of alarm in her eyes.

Before Nathan could utter a worried curse, the doors they had passed through slammed shut of their own accord. He knew, by dread instinct, that they were about to meet the Lord of the manor.

No matter what genre of role-playing game you're playing in, regardless of what world the characters find themselves fighting for their lives, there is one thing common to every story: places to explore. Whether it's a dank and cavernous dungeon or the shining and lofty spires of a futuristic citadel, stories from horror to science fiction to fantasy are filled with places for characters to experience.

The Location Crafter is a role-playing aid to help you construct these places randomly, as you play, with a minimum of fuss. It accomplishes this by having you build lists of elements that will be found in the region you explore, which *The Location Crafter* will use as the raw material to fuse together and create your explorable space.

A few terms to get out of the way before we proceed:

• **REGION:** The total area that is being explored. This is the dungeon, the island, the villain's lair, the haunted mansion ... wherever it is that the characters have found themselves.

• **CATEGORIES:** Regions are broken down into three Categories, which are *Locations*, *Encounters,* and *Objects*. Each Category is a list of Elements.

• **ELEMENTS:** These are the specific details that populate your Region. Elements are usually simple words and phrases, like "orc" or "hallway." Elements are combined to give each location its own flavor.

• **SCENE:** Each discrete location within a Region is generated separately, and each occurrence of these locations is called a Scene. Characters will play out whatever they must in each Scene, depending on what they find in that location, before moving on to the next Scene. Breaking the adventure down into Scenes is a way to compartmentalize the events in the Region to give the Gamemaster a chance to conceptualize each one and keep the adventure moving forward smoothly.

Those who know the *Mythic* game system will find many of the concepts in *The Location Crafter* familiar. In particular, all of the pieces above ... Regions, Categories, Elements, and Scenes ... are interpreted by you, the player, as you go. *Crafter* gives you the raw components for an adventure, you put them together and decide what it all means. We'll talk more about this later.

Regions

Regions are the places your characters are exploring, and it can be any discreet locale of any size. For instance, your Region could be a hotel room where a murder took place, or it could be an entire planet that your exploratory starship has run across.

The size of the Region doesn't matter, the process is the same. Regions are broken into their component parts in the three Category lists, Locations, Encounters, and Objects. If the Region is a planet, the Location list may consist of continents and notable planetary features. For the hotel room, the Location list may be very short, just a few rooms, but it could even include smaller items within the room, like dresser drawers or cabinets.

By changing the scale, you can use *The Location Crafter* to flesh out areas into greater and greater detail. You may have Category lists for an entire planet Region. After exploring that, your characters may focus on one particular continent, which becomes its own Region. There, they discover an alien citadel, which forms another Region with its own lists. There is no end to the number of Regions you can generate, and eventually you could have details on many interconnected Regions, which helps flesh out your campaign.

Categories

Before exploration begins, you must set up the building blocks of your Region using Categories and Elements. Categories are the broad classifications of a setting, and include Locations, Encounters, and Objects. Elements are the specific listings within those Categories, the actual components of your Region such as furniture, monsters that may be lurking, treasures, etc.

To keep things simple and running quickly, Elements should be one or two word descriptions to spur the imagination. When combined with Elements from the other Categories, along with what has already occurred in the adventure and your own expectations, you will find the Region taking on a life of its own as the characters explore.

Locations

These are the areas within your larger, explorable Region. For instance, the chambers and halls of a dungeon, or the rooms and breezeways of an apartment building. These are the specific places your characters will find themselves in as they explore the Region.

Location Elements might include: hallway, bedroom, swimming pool, command center, elevator, meadow, laboratory, cave, street.

Encounters

Encounters usually mean people or creatures that the characters can interact with, and which will interact back. This can also include non living things too, such as traps or devices. The key here is that Encounters are people, creatures, or objects within a Location that the characters will have to deal with and will likely form the most active portions of each Location.

Encounter Elements might include: enemy agent, orc, robot, super villain, henchman, pit trap, innocent bystander, intruder, ghost.

Objects

Objects are things that characters can run across that should be of interest to them. These are important items and not just set dressing (that kind of thing is implied by the Location and events, to be discussed more later).

Object Elements might include: gun, sword, chest, treasure, key, orb, chain saw, shotgun.

ASSEMBLING CATEGORIES

Categories are lists that will be put together before and during play to create the environment about which the characters will explore. Populate each Category with the Elements you think would occur in this Region, starting with the most likely. You start with what you already know about a Region, or expect.

Generally, the first six Elements in each list should be common, the kinds of things you'd expect to find early in exploration. More exotic and unique Elements should follow further down the list. There is no limit to how long your Category lists can grow, but it's advisable to try and keep the Elements to the most interesting and pertinent to building the story.

Sample Region Category Lists: Christoff Manor

Our region is a crumbling old mansion that is reputed to be haunted by a dead wizard. The setting is the United States, 1920s. The adventure is one of horror, and our characters are exploring this location while investigating a gruesome murder. Clues have led them to Christoff Manor. The Gamemaster puts together the following Category lists based on what she expects from the Region.

LOCATIONS
- Dining Room
- Breezy Hallway
- Moldy Bedroom
- Empty Room
- Kitchen
- Library
- Attic
- Torture Chamber

ENCOUNTERS
- Broken floorboards
- Runaway youth
- Rats
- Homeless man
- Eerie sounds
- Moving furniture
- Christoff's ghost

OBJECTS
- Painting
- Crime scene evidence
- Books
- Blood crusted knife
- Discarded shotgun
- Spent bullet casings
- Christoff's mummified body

Elements

The Elements themselves are entirely up to you. You should broadly think of them in two categories: common and uncommon. As stated before, the earlier Elements in a Category list should be the most common, with less common following further down the list. This will make it more likely that those less common Elements will be discovered later in the exploration, instead of right off the bat ... unless you want to allow that to happen.

When you are thinking of the Elements you want to place in each Category, think of the Region to be explored and what characters might expect to find there. In a fantasy setting, Location Elements might include: hallway, great chamber, and tomb. Encounters might be: pit trap, animated skeleton, giant spider, and group of orcs. Objects might be: debris, statue, sword, and closed chest. It all depends on your particular game, the campaign world, what's happened in the adventure so far, and what you already know about the Region.

Most of the Elements listed above are fairly generic, but you could also slip in some specific Elements, ones that are important to the story the characters are involved in. For instance, if the characters are exploring a dungeon in search of a vampire they are hunting, one of the Encounter Elements might be: Vlad the Vampire. Encountering Vlad might be the whole purpose of the exploration. This can be true for Locations and Objects as well. The further characters delve into an adventure, the more Regions they explore, the more imaginative material you have to draw on to populate new Region Category lists, propelling the story forward.

Keep in mind that, although you may know some of the Elements of your Region ahead of time, you won't know exactly how the known Elements will mix with the other Elements, or when in the exploration they will come up. Also, in the course of exploring, new Elements may be added along the way, changing the flavor of the Region unexpectedly.

Although the Elements making up your Category lists are entirely up to you, their are some special Elements to consider:

Summary Of Category Elements

CUSTOM	SPECIAL
EXPECTED	RANDOM
NONE	COMPLETE

Custom

These are the Elements you devise based on prior expectations to populate your Categories, as described above. This will be the most common type of Element as they derive from your ongoing story.

Expected

An Element listing under a Category can simply say "Expected." Not every Location, Encounter and Object will be unique or of Earth-shattering importance; this Category Element represents the mundane in your Region. As your characters enter a Region and explore, you will have expectations of what you will find: dark hallways in a dungeon, tangles of vines in a forest, enemy henchman patrolling a villain's lair. A Category result of "Expected" produces just that, what you most expect for that Category.

You can tailor how active a Region is by using the Expected Element. For instance, if you want a Region to only have a few key points of interest, you may make the first five Elements in your Location Category "Expected." This would require characters to delve into the Region for a while before coming across the more story-pertinent Locations. You could also do this with Encounters and Objects, to help tone down or increase the chances of Elements that propel the adventure forward.

Christoff Manor Updated With New Category Elements

The Gamemaster has decided Christoff Manor is too loaded with Custom Elements; she wants to mix it up with some of the more specialized Elements. Going through the lists, she adds to it. The lists have gotten longer, but she doesn't intend for the house to be that huge, so she places the Complete Location Element in the 9th position, three short of the top of the list, increasing the chances that the house can be fully explored without necessarily exhausting all the lists.

LOCATIONS
- Expected
- Expected
- Empty Room
- Dining Room
- Moldy Bedroom
- Kitchen (U)
- Library (U)
- Special
- Complete
- Attic (U)
- Random
- Torture Chamber (U)

ENCOUNTERS
- None
- None
- None
- None
- None
- Broken floorboards
- Runaway youth (U)
- Rats
- Homeless man (U)
- Eerie sounds
- Special
- Moving furniture
- Christoff's ghost (U)
- Random

OBJECTS
- None
- None
- Expected
- Expected
- Painting
- Crime scene evidence
- Books
- Blood crusted knife (U)
- Discarded shotgun (U)
- Spent bullet shell casings
- Special
- A murdered corpse
- Christoff's mummified body (U)
- Random

None

A Category Element of None means there is no Element for that Category in the scene. This would come into use with the Encounters and Objects Categories, since you can't have a None Location. As with the Expected Element, the None Element can be used to tailor the chance of finding points of interest in the Region ... the more None results you have, the more deserted the Location.

Special

The Special Element is an opportunity to shake things up. A Special Element can be placed in any Category list, and probably should be somewhere at least once in every Category, most likely in uncommon territory (after the first six items). If generated, this necessitates a roll on the Special Element Table (*see below*), which will provide instructions on what to do. This can result in alterations to the Category list, special scene events, and other unexpected twists.

Special Elements Table

When a Special Element is generated in a Category, roll 1d100 on the table below and apply it to that Category as the Element for the current Scene. If the table requires you to make additional rolls in a Category list, do not count that toward the Progress Points for that Category: only one mark, the original, is registered.

1-5 • SUPERSIZE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, make it biggie size, more than what is expected. Take the Element up to the next level, or as grand as you can, while still making sense within the Scene. For instance, if the Category is Locations, and the Element generated is "pool," where you originally may have envisioned this as a pond you now treat it as a lake.

6-10 • BARELY THERE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, minimize it as much as possible. Whatever you would have described to represent this Element, take it down a notch or two. If it's an Encounter, such as an enemy, maybe it is wounded or of a lesser nature than usual. If it's a Location, maybe it is badly in need of repair or is unusually small.

11-15 • REMOVE ELEMENT: Roll in the Category again (if you get Special again, treat it as Expected), and cross that Element out and remove it from the Category list. You will still use it for this Scene, but the Category list has now been altered for future rolls. If the Element is Unique, then this result has no effect (as Unique Elements are crossed off anyway).

16-25 • ADD ELEMENT: Add a new Element to this Category, tacking it on to the end of the list. Generate the new Element by treating it like a Random Element and rolling for a description of it on the Complex Question Description Tables. The new Element is then added to the Category list and is treated as though it was rolled for this scene. This is identical to a Random Element Special result (see below), except that the Element generated is added to the Category list to possibly be encountered again later.

26-30 • THIS IS BAD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is bad for the characters. For instance, if it's an Encounter, it is probably something that is harmful to the characters. If it's a Location, maybe the place is very dark and treacherous. If it's an Object, maybe it's unstable and about to explode. Not everything is dangerous, it could just be finding an otherwise useful Object that is broken. Go with whatever modification to the Element seems most obvious to you. If you're not sure how to make the Element bad, then roll on a Complex Question Table for inspiration.

31-35 • THIS IS GOOD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is something good for the characters. Whether it's a Location, Encounter, or Object, it is an Element that will be helpful or useful to the characters. Go with whatever modification to the Element seems most obvious to you. If you're not sure how to make the Element good, then roll on a Complex Question Table for inspiration.

36-50 • MULTI-ELEMENT: Roll twice on this Category list (if you get Special Element again, treat it as an Expected Element), and allow both of them into the scene together. If the Category is Location, and the Elements are "pool" and "stony chamber," maybe this is a chamber with an ornate fountain in it.

51-60 • EXIT HERE: This Location, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from the cave. If this result makes no sense, ignore it and treat this as an Expected Element.

61-70 • RETURN: Whatever else this Location contains, it also has access to another, previously encountered Location. This is only possible if that other location had a way to reach this one ... in other words, it had other doors or access that the characters had not yet explored. If more than one Location Element matches, then determine which one it is randomly. If this result makes no sense, ignore it and treat this as an Expected Element.

71-75 • GOING DEEPER: Instead of adding one Progress Point for this Category, add three instead. Otherwise, treat this result as an Expected Element.

76-80 • COMMON GROUND: Eliminate three Progress Points for this Category (don't record this occurrence and eliminate two more). Otherwise, treat this result as an Expected Element.

81-100 • RANDOM ELEMENT: Treat this Special Element like a normal Random Element. As needed, ask the Complex Questions, "What does it look like?" and/or "What does it do?" and roll on the Description and Action tables, interpreting your results.

Random

Even though the Region is generated randomly as you go, most of the Elements placed under each Category list have been of your invention based on expectations. The Elements combine to give surprising results, but to throw more surprises into a Category, insert Random Elements. When a roll on a Category list generates a Random Element, ask a Complex Question (*see page 8*) to figure out what it is. Most likely, you will ask the Descriptive Question of "What does it look like?" If you need more detail on what the Element is doing, you can ask a Complex Action Question.

These questions are answered using the Complex Question tables. Use the Description tables to answer "What does it look like?" and the Action tables to answer "What does it do?" You may not need to roll on both. For instance, if you are generating a Location, you may only need to know what it looks like. If you're generating an encounter, you need to know what it looks like so you know what it is, and you may also need to know what it is doing, such as what kind of trap it is.

For more information on how to use the Complex Question tables, see page 8.

As with most of the mechanics of *The Location Crafter*, the answers you receive on the tables are interpreted based on what you already know of the Region, what has already happened, what you expect, and what springs to mind. We'll talk more about interpretations later.

As with the Special Element, you may want to have at least one Random Element in each Category to spice it up.

Complete

The Complete Element can only be placed in the Location Category, and should be somewhere past the 6th item. When generated, this indicates that the Region has been fully explored; there is no place else to go, at least that the characters are aware of. If this is rolled, treat it as an Expected for this Scene, but there are no further Locations to explore beyond this one; the Region is done. Any access points described in earlier Scenes that the characters had not gone through, like doors or corridors, will lead to already existing Scenes. You can choose those connections by what makes the most sense, or randomly, at you discretion.

The larger your Region, the further down the Location Category the Complete Element should appear. If your characters are exploring a small apartment, this may be the 7th Element. If they are exploring an entire jungle island, this might be the 15th or 16th Element.

REPEATS

Not every Element in a Category needs to be listed as a single entry. Having the same Element repeat is a good idea if that result is expected and should be common for the Region. For instance, if a dungeon is crawling with undead skeletons, the Encounters Category may be loaded with skeletons, and then perhaps a few vampires and ghosts further down the list. Elements in a list can be rolled more than once (unless they are Unique; see below), so it isn't strictly necessary to repeat a recurring Element, only if you think it would likely appear with greater frequency.

UNIQUES

Some Elements listed under a Category may be of a special, unique nature, like Vlad the Vampire. If one of the Encounter Category's Element's is "the Big Bad," and there is only one of them and you destroy him on the first meeting, how are you going to encounter this twice? For Elements that are unique, once they have been discovered by the characters and cannot be discovered again, cross them off the Category list.

You can decide at the outset whether an Element is Unique. To differentiate it from other Elements (and perhaps remind yourself), put a "U" next to it on your list. Once that Element has been generated, you may have to make a judgement call as to whether or not you should strike it off the list. For instance, if the Unique Element is a Location, the characters will only encounter it once (unless they go back to it later intentionally), so off it goes. However, if it's Vlad, and he escapes the encounter with the characters, you may decide that since he is still on the loose he may be encountered yet again later.

Here is a sample of a filled out Region Sheet at the start of an adventure for a post-apocolyptic setting. You can find blank Region Sheets at the back of this book for printing and copying.

Location Crafter Region Sheet

REGION: *Enemy Marauder Town*

LOCATIONS	ENCOUNTERS	OBJECTS
Expected	*None*	*None*
Expected	*None*	*None*
Dusty Street	*Guard Dog*	*None*
Dusty Street	*Marauder*	*Expected*
Shack	*Marauder*	*Expected*
Shack	*Patrol of Marauders*	*Expected*
Mechanic Garage U	*Mutant Sentry* U	*Weapons*
Random	*Random*	*Random*
Special	*Special*	*Special*
Barracks U	*Prisoner* U	*Working Car*
Captain's House U	*Captain Kane* U	*Random*
Complete		
Weapon's Storage		
Town Power Station U		

PROGRESS POINTS   PROGRESS POINTS   PROGRESS POINTS

SUMMARY OF CATEGORY ELEMENTS

CUSTOM • EXPECTED • NONE • SPECIAL • RANDOM • COMPLETE

Making It Happen

It's time to put all of these lists into action. Exploring a Region is a process of generating one Location, and its contents, at a time. Characters enter a Scene, you use the Category lists to randomly determine the characteristics of the Scene, then the characters move on to the next one.

To generate a new Scene in the Region to explore (including the first one), take each Category (Locations, Encounters, Objects), roll 1d6 for each, and count down the Category list by the number you rolled, and that is the Element you run with.

This will give you one Element for each of the three Categories to construct your Scene with. Combine these Elements together, use the magic of interpretation, and voila! You have a Location to explore.

For instance, let's say our investigators have entered Christoff Manor. For our first Location, we roll 1, 4, and 6. Looking at our Category lists on page 4, we get: Location - Expected; Encounter - None; Objects - Crime scene evidence.

The Gamemaster interprets these results with the following description: "You enter the foyer of Christoff Manor [the foyer being what the GM expected to be the first Location in a mansion]. The place is dank and cobwebby, a chandelier that hasn't been cleaned in decades, it seems, dangles from the ceiling. The waning sunlight glimmers on an object on the floor, an earring on closer inspection. You recognize this as the twin earring belonging to the one worn by the woman who had been murdered in Rivercrest last week [our piece of crime scene evidence]."

The GM is given a good deal of creative license to run with any description that matches the Category Elements she was dealt. You should remain true to the results rolled, but to embellish as much detail as makes sense given what you already know. The most important Element of this particular Scene is the crime scene evidence, which gives our investigators the tip off that they are on the right track by exploring the manor.

THE FIRST SCENE

The first Scene characters enter for a Region should be considered its start point and contains an exit to the outside world. There are no rules for generating what the entrance/exit is, use what makes the most sense. In the case of our mansion, the GM knows they entered through the front door. Until further exploration reveals additional exits from a Region, it is assumed that the starting Location is the only known entrance/exit.

DELVING DEEPER

As characters dig deeper into a Region, you need to get past the first six items in a Category list to delve further than the most common Elements. To do this, a modifier is applied to your d6 rolls each time a list is rolled. Every time you roll on a Category list (usually after entering each new Scene, unless also directed to do so by a Special Element), write down a hash mark on a piece of paper for that Category list to indicate the amount of Progress Points (which begin at zero). Each time a Category is rolled, roll 1d6, plus the number of Progress Points for the list, to get your final result.

If your roll takes you beyond the current list of Elements in the

Category (for instance, you have 8 elements in your list, but your roll plus Progress Points is 10), then the result is considered Expected. Also, reduce that Category Lists' Progress Points by 5 points.

Continue to generate Scenes one at a time like this until the Complete Location Element is rolled, until the GM decides the Region has been fully explored, or until the characters decide they are done and leave.

The complexion of your Category lists may change over the course of an exploration. Unique Elements may get removed, and Special Elements may add new Category Elements. It's easiest if your Category lists have been scrawled out on a piece of paper so you can easily scratch out and add Elements, and add/remove hash marks from Progress Points. There is a blank Region Sheet at the back of this book for printing and copying for personal use.

KNOWN ELEMENTS

The Location Crafter assumes you're searching a Region that is wholly unknown to you. As such, characters are wandering, learning about the Region as they go. What if, however, they do know about the Region, or learn about Locations within the Region as they investigate but before they actually encounter them and wish to proceed directly to those Locations?

This could occur in a number of ways, and is particularly easy if the Region is a geographic area, like a town. You explore a town, discover a hotel, talk with employees there in your search for the local graveyard, and they give you directions to it.

Should the characters roll random Locations until they find the one they seek, or should they go directly to it? This can also apply to the other Categories, such as Encounters (is the Sheriff at the Sheriff's Office?) and Objects (are their guns in the armory?). The GM will have to make a judgement call on this, whether to allow some items to be chosen from a Category list instead of rolled. If she feels there is an overwhelming chance that the Element is present then she should feel free to choose it instead of rolling for the next Scene. Otherwise, ask a Simple Question (see below): "Is this Element present?"

If the answer to the question is "no", then, if the Element in question is a Location, the characters may have been heading to their chosen destination but encounter another Location instead or along the way. In the case of Encounters and Objects, the people or items simply are not at the Location.

The Location Crafter is designed to give broad outlines of a Region to lessen the amount of work required by a GM in creating a locality, to spur creativity, and to allow for exploration surprises. Determining the contents of a Location will also depend on the adventure itself, what the GM decides, and the mechanics and campaign of the RPG you are playing. You don't have to use the Simple Question system here for deciding on the presence of Scene Elements that players ask for when it makes more sense for these Elements to come to light in the normal course of role-play. If an Element for a Location is determined without rolling on a Category list, however, do not increase its Progress Points for that Scene.

FURTHER INVESTIGATION

So, you know the Location the characters are exploring, you know what they are Encountering and what significant Object is here. Now what? Role-play out the Scene using the RPG you are playing with. The Elements generated give you a good place to start, mixed and interpreted by you into something that's meaningful. If you need to add more detail to a Location beyond what the Category Elements have given you, and you need a simple system for determining answers to Region questions, you can use the following Questions system:

Simple Questions

The characters are in the coffin chamber of the master vampire where they have found an ancient chest. They open the chest and find ... what? So far, *The Location Crafter* has given you enough details to set the Scene, but what happens when you dig deeper at a particular location and need more detail? A Simple Question may be the way to go.

If you have a some idea of what the characters will find, but you are not certain, you can pose it as a yes/no Simple Question. For instance, "Does the chest contain tons of gold and jewels?" Roll a d10. If you think the

most likely answer is "yes," then a result of 4-10 is a Yes. If the odds are 50/50, or you really aren't sure, then a result of 6-10 is a Yes. If it seems less likely to you that the answer is "yes," then a result of 8-10 gives you a Yes.

If you are using *The Location Crafter* with the *Mythic Game Master Emulator* System, feel free to replace the simple yes/no system here with the Fate Chart system of Mythic.

Complex Questions

If you have no idea what the characters will find in that chest, instead of asking a yes/no question, you can ask a Complex Question, which is a common language question, such as, "What's in the chest?"

To answer this, consult the Complex Question Tables (*pages 14-15*). There are two sets of tables: Description Questions and Action Questions. If the Complex Question is one of description, such as, "What's in this box?", consult the Description Questions Tables, which provides two lists of single, descriptive words. Roll 1d100 on both tables, put the words together, and this is your answer of what the thing in question looks like. Interpret this result in the way that makes the most sense to you.

If the Complex Question is about an action or activity, such as, "What does the trap do?" then consult the Action Question Tables. Roll on both, and put the words together.

The Complex Question Tables will give you very simple results, but this should be enough to spur your imagination and generate a meaningful outcome when interpreted in combination with the other Elements of the Scene and what has happened so far in the Adventure.

For instance, for our question of "What's in the chest?", we roll on the Description Tables and get: rudely tranquil (by rolling a 91 and 93). The GM thinks for a moment, and goes with this interpretation: "The chest is empty, except for a mildew smell that really stinks badly."

What if the chest on the Objects Category list had said "Trapped chest"? The GM, not knowing exactly what the trap is, decides to make it an Action Complex Question. She rolls on the Action Question Tables, getting 83 and 69, resulting in: assist wounds. The GM decides this means that the trapped chest assists in causing wounds, and when opened poisoned darts fire out of it.

The results of the Question Tables are general and vague, but they are designed to be non-specific enough to allow your creativity to find an interpretation that should fit into nearly any situation. Don't try to be too literal about your interpretation, go with whatever springs to mind first and makes sense. (When nothing that makes logical sense springs to mind, see the I Dunno rule later).

Expanding Category Lists

Your initial Category Lists may have been sparse in detail. After all, you probably don't know much about the Region beforehand and maybe your expectations are few. As characters explore a Region and learn about it, feel free to add new Elements to the bottom of your Category lists.

These additions should take place at the end of a Scene, when moving from one Scene to the next. Additions should be limited to adventure Elements that have actually been encountered or have been referenced in the course of play (brand new Elements can be created from the Special Element result of Add Element.)

For instance, your characters are old west gunslingers on the hunt for an outlaw they wish to capture and return to collect a bounty. They believe him

to be hiding out in the town of Bleakstone, which is now the Region they are exploring. While questioning people in the town saloon, the characters learn that the outlaw has a brother who lives in town. At the end of the Scene, the GM decides to add the brother to the Encounters Category list.

The characters' search turns strange when they discover that the outlaw is a member of a bizarre blood cult. The cult has a sigil that members often burn into their property. The GM adds the sigil as an Element on the Objects Category list.

MAPPING IT ALL OUT
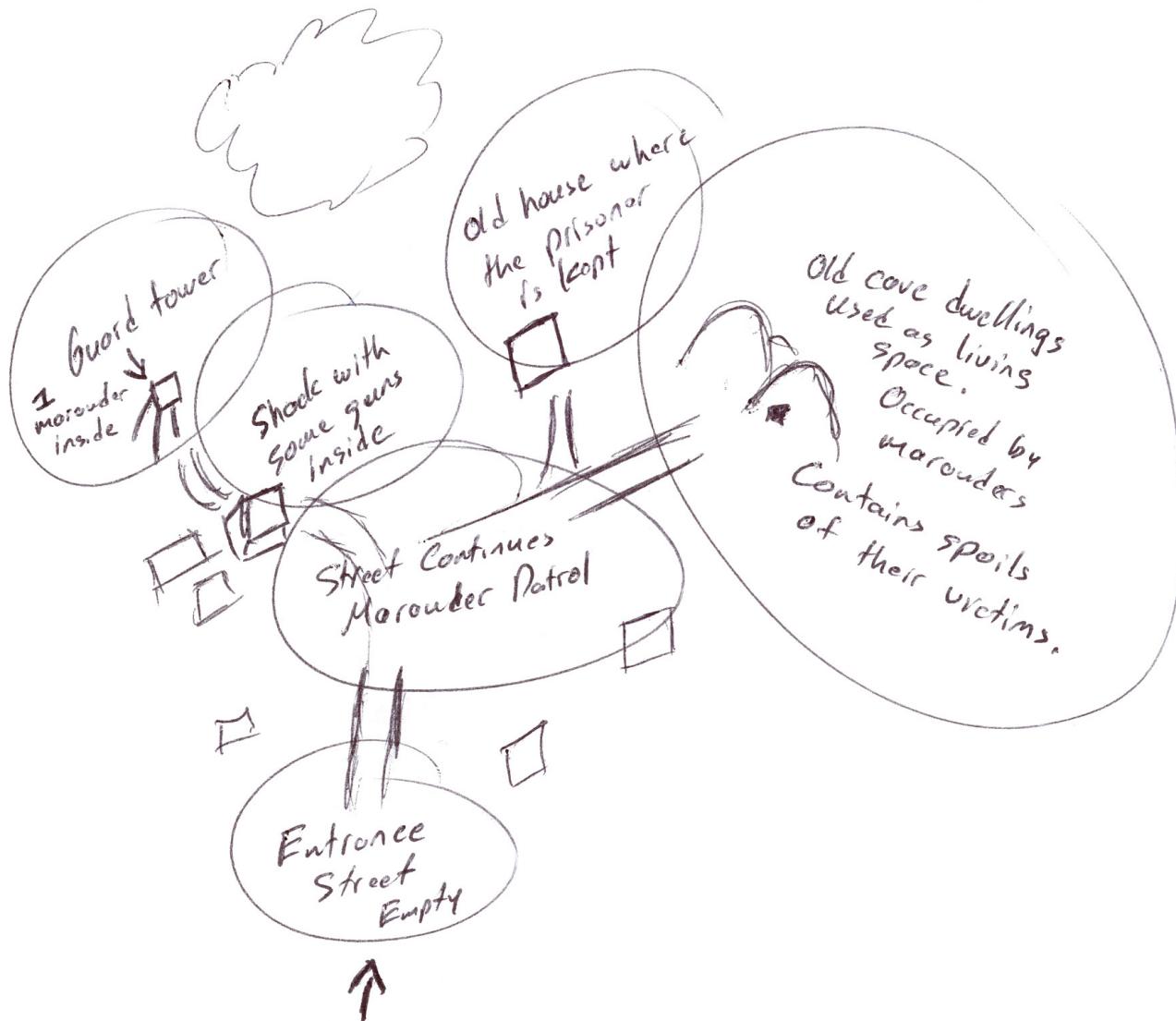
As characters proceed through a Region, it's going to become important to keep track of the Locations they travel through and what they contain and how they connect to other Locations. There is no rule for how Locations connect; when characters move consecutively from one Location to the next, it's assumed that the Locations have a connector of some kind (doorways, hallways, a road to travel, etc.)

You can keep track of a growing Region by either writing down each Location (with it's Encounters and Objects) and keeping them in a list, or roughing out a map as you go. This will help you if the characters decide to backtrack and visit a previously encountered Location, or when trying to determine if one Location connects to another.

When in a Location, it is presumed, as long as the Region has not been completely explored, that there is access to the next Location. It is up to you how to describe the exits in a Location since *The Location Crafter* abstracts the construction of Regions. Go with whatever makes the most sense. As the Region unfolds through exploration, you may decide that some of these areas interconnect logically. If there is some question whether one Location connects to another, and you choose not to determine that yourself, you can pose it as a Simple Question, "Do these Locations connect?"

Using the Enemy Marauder Town Region Sheet from page 6, I ran it through the paces and generated the Region for it. Below is a rough, flowchart map of the final Region. It ended up with 6 Locations, including the entrance street, a street being guarded by marauders, a shack with some guards in it, a watchtower, hills with cave dwellings used as living space by the marauders, and an old house where a prisoner was being kept (the goal of the adventure is to rescue the prisoner). I decided each location was loosely connected by dusty roads. It's not a pretty map, but it does the job!

Interpretation

The Location Crafter is designed to kick back simple concepts and adventure snippets which, once put together in your imagination, build the bigger scene. The Elements you generate are the essential components of the Scenes, and everything else is interpreted and inferred. If something makes sense, then run with it. If you are in doubt, then ask a Simple or Complex Question to check on it.

Although the system provides the details, your imagination ties it all together. That's were interpretation comes in, the key to making this work. For instance, let's say you're running a spy game, the Region the characters are exploring is an abandoned warehouse that the characters think the villain may have used as a previous headquarters, and you generate the following Elements:

Location: auto garage
Encounter: guard dog
Objects: documents

Based on these results, and what is already known of the Region so far, the GM may describe the scene like this: "You enter a larger area of the warehouse where you see several cars up on blocks and workbenches stained with motor oil. It looks like an auto garage. There are several file cabinets, drawers partially open, loose sheets of paper sticking out of them as though someone had rifled through them in a hurry. Before you can explore any further, you hear a growling sound. Slinking out from underneath a car is a black, mangy Rottweiler who does not look pleased at all to see you."

The Scene described above uses all of the details generated from the lists, and ties them together into a coherent whole. All of the other details of the scene ... the cars up on blocks, the file cabinets, etc. ... were logically inferred from the details that had to be in the Scene. Allow yourself to let the scene take shape in your head based on the Elements provided and try not to worry about the extra details too much; focus on what is most interesting to keep the exploration moving smoothly.

In the previous section on Mapping It All Out, how to handle connections from one Location to another is discussed. This is also a matter of interpretation and going with what makes the most sense. For instance, after the characters finish with the garage in the example above, the next Location they find might be an office. We decide the office is connected to the garage by a door. You could also decide that the characters encounter the office down a short hallway. This is for you to interpret, go with whatever seems most appropriate. If the decision matters (perhaps the players are hoping for a hall to give them some place to hide), then consider framing this as a Simple Question.

WHEN IN DOUBT, USE THE "I DUNNO" RULE

Random systems like *The Location Crafter* give random results, and sometimes all the interpretive powers in the world will not help you make sense of something that just makes no sense to you. If it's taking you more than a few seconds to justify a new Element or outcome with the existing Scene, or no interpretation that makes sense springs to mind, then forget about it. Treat the Element as an Expected result and move on. This applies to Special Elements as well that just do not fit the Scene. This is especially important if you are using *The Location Crafter* as you play, generating the Region on the go. Don't bog down the game on a particularly tough interpretation. The flow of the adventure is more important, and a forced or stretched interpretation is often unsatisfying. Just move on.

Putting It All Together

Let's get busy and make the magic happen! Following is an example of putting a Region together and running it in play. The campaign is for a weird west setting in the American Southwest of old times plus magic and monsters. The adventurers are a mixed group of town folk and gunslingers searching for the Hand of Luke, the dismembered hand of a dead outlaw whose ghost has returned from beyond to terrorize the town. Only finding and burning the Hand will banish him.

Through investigations during the adventure, the characters determined that the hand is in an abandoned gold mine. The wizard (who was already dispatched by the characters) who summoned up old Luke had a lair in the caverns, and it's believed the Hand is still there.

I start with a Region Sheet (*see page 18*) and fill out the Category lists. I do this quickly as the players discuss how they want to approach the mine, since I'll be generating the Region as we play. I fill the common area (the first six lines) of the Locations list with a bunch of Expecteds and a few Random Elements, since I expect them to see mostly general mine shaft areas. I add in a Special Element, and decide for the fun of it to throw in a "Bottomless shaft", since that seems like something one might find in an old mine. I mark it with a "U" to make it a Unique Element. I also add in a "Ceremony room" where the wizard would perform his magic, also Unique. I round it off with one more Random Element and the Complete Element.

For the Encounters list, I put a few None Elements in the common area, plus bats and rats since that seems likely. I add in a Random Element and a Special, a Unique Element in "Luke" the ghost, and a couple of "zombie" Custom Elements (the adventure has already established Luke has some ability to raise the dead as zombies).

For the Objects List, I fill the common area mostly with None Elements, "Old mining gear", a Random Element, "Dead body," a Special Element, and "Hand of Luke," a Unique Element and the goal of the characters' search. I glance over my lists to see if anything else occurs to me, nothing does, so on we go.

For the first Scene, I roll the following Elements: Locations - Expected; Encounters - None; Objects - None. I say the following to my players: "You enter the mine, rotting timbers overhead bolstering the sagging rock ceiling. The ground is dusty, a pair of iron cart tracks trail along the floor and off into the darkness."

It's an unremarkable entrance to the mines, which is pretty much what I wanted to get the exploration started. The characters light their lanterns, ready their revolvers, and proceed into the mine. I roll up the second Scene, rolling 5+1=6, 2+1=3, and 1+1=2 (the "+1" because each list has a Progress Point now which adds to the 1d6 roll) and get these results: Locations - Random. I roll on the Descriptor Complex Question tables to see what the area looks like, and get "delightfully disagreeable"; Encounters - None; Objects - None. I interpret my results and say the following: "As you proceed through the mine, you smell something unusual, like incense. It's slightly sweet, but a little cloying."

The characters pause, wondering if they should be worried about the smell. As they don't notice any ill effects (I decided to check to see if this were a poison, asking it as a Simple Question, and got "no".) They move on.

The next Scene gives me: Locations - Bottomless Shaft; Encounters - Special. I roll on the Special Table and get Random Element. I roll on the Descriptor Tables and get "coolly small"; Objects - Old mining gear. Ok, now I have something interesting to work with! I make an interpretation and say the following:

"The area widens suddenly and in the middle of the floor is a gaping hole. Crumbled scaffolding hangs above it, old ropes moldy with age dangling above what appears to be a hole down into nowhere. The mine continues beyond the hole, but the rim around it is very tight, only a foot wide. A cool draft emanates up from the hole."

We role play out this Scene, the characters trying to figure out a way to safely skirt their way around the hole without falling in. I make additional rolls as the Scene plays out, which results in the characters hearing sounds from deep within the hole, faint scratching and scrabbling noises. After a few near falls narrowly averted, and one character dropping his lantern down the shaft (which disappears into the dark, taking a few seconds before impact is heard, and then all the other noises suddenly cease).

I cross "Bottomless shaft" off my Locations list, since it was a Unique Element, and generate the next Scene as the Characters continue. I roll: Locations - Ceremony Room; Encounters - Luke; Objects - Dead body. This should be interesting. I say the following: "As you proceed along the cavern, a hewn area is to your right. It appears to be a square room carved out of the earth. Inside you see a stained wooden table, shelves with various bottles and strange objects, and weird symbols painted on the walls. The smell of incense is very strong here, and as you watch a sudden chill fills the area, the air shimmers before your lantern light, and a spectral figure composed of what appears to be blueish mist appears."

The characters have an encounter with Luke the Ghost, who attempts to drain their life essences away with his ghostly touch. The characters had already prepared for their undead foe, and counter with blessed weapons and holy water. The combat is short as they drive Luke away, taking some damage in the process. Luke is listed as a Unique Element on the Encounters list, but since they did not destroy him I don't remove it from the list. The characters do a quick search of the room and continue.

For the next Scene, I generate: Locations - Special. Rolling on the Special Element Table, I get "This Is Good." I roll on the Locations list again and get Special again, so I treat it as Expected; Encounters - Rats; Objects - I roll 10, and the list only has 9 items, so I went over. I treat the result as Expected and remove 5 points from the Objects Progress Points. Since there were only 5 points there, the Progress Points are back to zero. I think about it for a moment; what would constitute a "good" location in an abandoned mine, and I say the following: "The mine continues, gently twisting as you go. You feel a cool breeze and see moonlight, spotting a small hole in the ceiling. It looks like a little cave-in happened at some point creating a small rift in the ceiling, and it's just large enough for you to climb up to if you needed to get out of the mine in a hurry. A few rats scurry across the floor, disturbed by your presence."

The characters make note of the possible escape route and continue. I roll the next Scene: Locations - I roll over this list, so treat it as Expected and reduce the Progress Points by 5; Encounters - Zombie; Objects - Old mining gear.

"The shaft continues to curve as you see an obstruction in your path: an old mining cart. As you edge around it, you hear shuffling inside. What you thought was a pile of old rags rises up as an animated corpse, howling toothlessly at you and reaching out with a grasping, decayed hand."

The characters have met a zombie, and end up in combat with it. They dispatch it with a bullet to its brain, one of the characters taking some minor scratches for their efforts.

Moving on, the next Scene I get: Locations - Special, rolling Supersize.

I roll on the Locations list again and get Random. I roll on the Description Tables and get "gratefully messy"; Encounters - Special, rolling Exit Here; Objects - None.

"You enter a large cavern littered with old equipment. This looks like a place where miners once stored equipment. Much of it is in ruins, but you can see from a glance that there may be some useful items here, such as lanterns and rope. You feel a cool breeze and see that the cart tracks lead to a shaft at the far end, heading up to an area where moonlight faintly glimmers. It appears that's another way out. There is an open shaft in another area of the chamber as well, showing a way deeper into the mines."

The characters use this opportunity to look for useful materials. They end up with a new lantern for the character who dropped his down the pit. They briefly check out the exit shaft and see that it's clogged with overgrown bramble, but they could cut their way through it using tools in the room if they needed to. They proceed through the other open shaft in their quest for the Hand of Luke.

I roll: Locations - Random, "playfully mature"; Encounters - I roll over the list, so go with Expected and reduce the Encounters Progress Points; Objects - Dead body. I think for a moment what "playfully mature" could mean, I got nothing, so I take advantage of the I Dunno rule and just skip it, treating this Location as an Expected.

"The mine continues when you hear squeaking sounds. You see some rats on the floor nibbling on a corpse. It appears to be one of the townsfolk, and is fairly fresh."

The characters proceed with caution, fearing another zombie. This is just a body, however, an unfortunate victim of Luke and the wizard. I make note of it in case the body becomes relevant later.

The characters continue to the next Scene. Locations - Random, "irritatingly strong"; Encounters - Zombie; Objects - Dead body. Since the characters earlier encountered an incense smell, I decide to tie that in with the description of "irritatingly strong," and I make use of the dead body and zombie rolls.

"The cavern continues and you see another body on the floor. The smell of incense is strong again, this time so strong it makes your eyes water."

The characters are cautious, recalling that last time they smelled the incense strongly Luke appeared. Thinking this body is inert like the other, they ignore it until it grasps one of their legs and tries to bite them. They scuffle with the zombie, killing it with a pickaxe through the skull.

They continue. Locations - Complete; Encounters - Random, "healthily rotten"; Objects - Old mining gear.

"The cavern abruptly comes to a halt as you reach a cave-in that completely blocks the passage. It appears to be very old, and you recall that this is likely the reason why the mine was shut down in the first place. There is some old equipment laying about, including food stores like crates of rotted vegetables and apples that must have once belonged to the miners."

This is the end of the line, and the characters have not discovered the Hand yet. They decide they must have overlooked it and retrace their steps, looking closer at a few areas. I make some Simple Question rolls and determine that the inert body they had discovered was a town person who tried to do what the characters were doing, find the Hand. He had recovered it, only to be killed before he could escape. Since he had the Hand on him, Luke could not use his magic to turn the corpse into a zombie. The characters search the body and find the Hand. As they are about to torch it, Luke shows up in a final bid to stop the adventurers. There is a battle, but they are able to pour kerosene on the hand and burn it, sending Luke back screeching into the netherworld where he belongs.

Here is the final, filled in Region Sheet for the Wizard's mine, and a map I scribbled out as the characters made their way through it.

Location Crafter Region Sheet

REGION: Wizard lair mines

LOCATIONS	ENCOUNTERS	OBJECTS
Exp	None	None
Exp	None	None
Exp	None	None
Exp	Bats	None
Random	Bats	Old mining gear
Random	Random	Random
Special	Special	Dead body
Bottomless shaft	Luke	Special
Ceremony room	Zombie	Hand of Luke
Random	Zombie	
Complete		
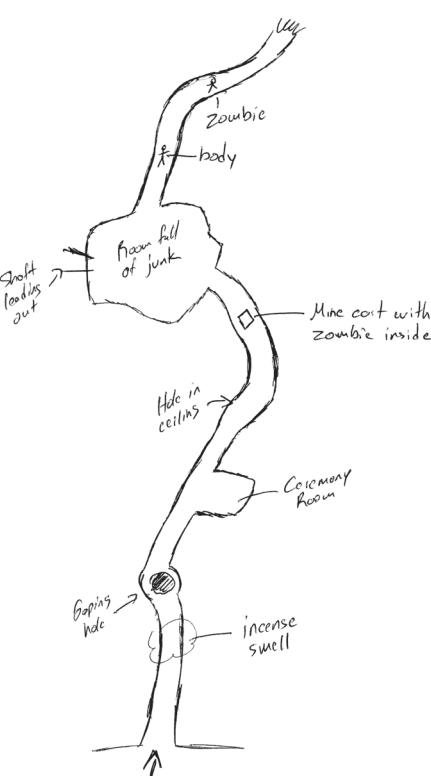
PROGRESS POINTS — PROGRESS POINTS — PROGRESS POINTS

SUMMARY OF CATEGORY ELEMENTS
CUSTOM • EXPECTED • NONE • SPECIAL • RANDOM • COMPLETE

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Pre-Assembly

The rules up to this point assume that the only work being done before exploration begins is populating the Categories with Elements, and then generating individual Scenes during the adventure, creating them as you go. You can also do this before play to use *The Location Crafter* to create a full adventure location.

Assuming the person creating this Region is the Game Master for her players, you can take more time in crafting the area and diverge from the randomly generated results as inspiration strikes you. Maybe halfway through making the Region a new Location idea strikes you. Don't feel constrained by *The Location Crafter* system, instead use it to guide your imagination. Similarly, when the Region is complete, review it and polish it until you have it just the way you want it.

The end result will look very much like what an on-the-fly Region looks like when it's done. One difference when pre-generating a Region, however, is you should continue fleshing it out until you've received a Complete result from the Location list. The characters may not visit every nook and cranny of your freshly minted Region, but you should be ready for them to. For a Region being generated as you play, there's no need to complete the Region if the characters exit before that point.

Solo Or GM'd
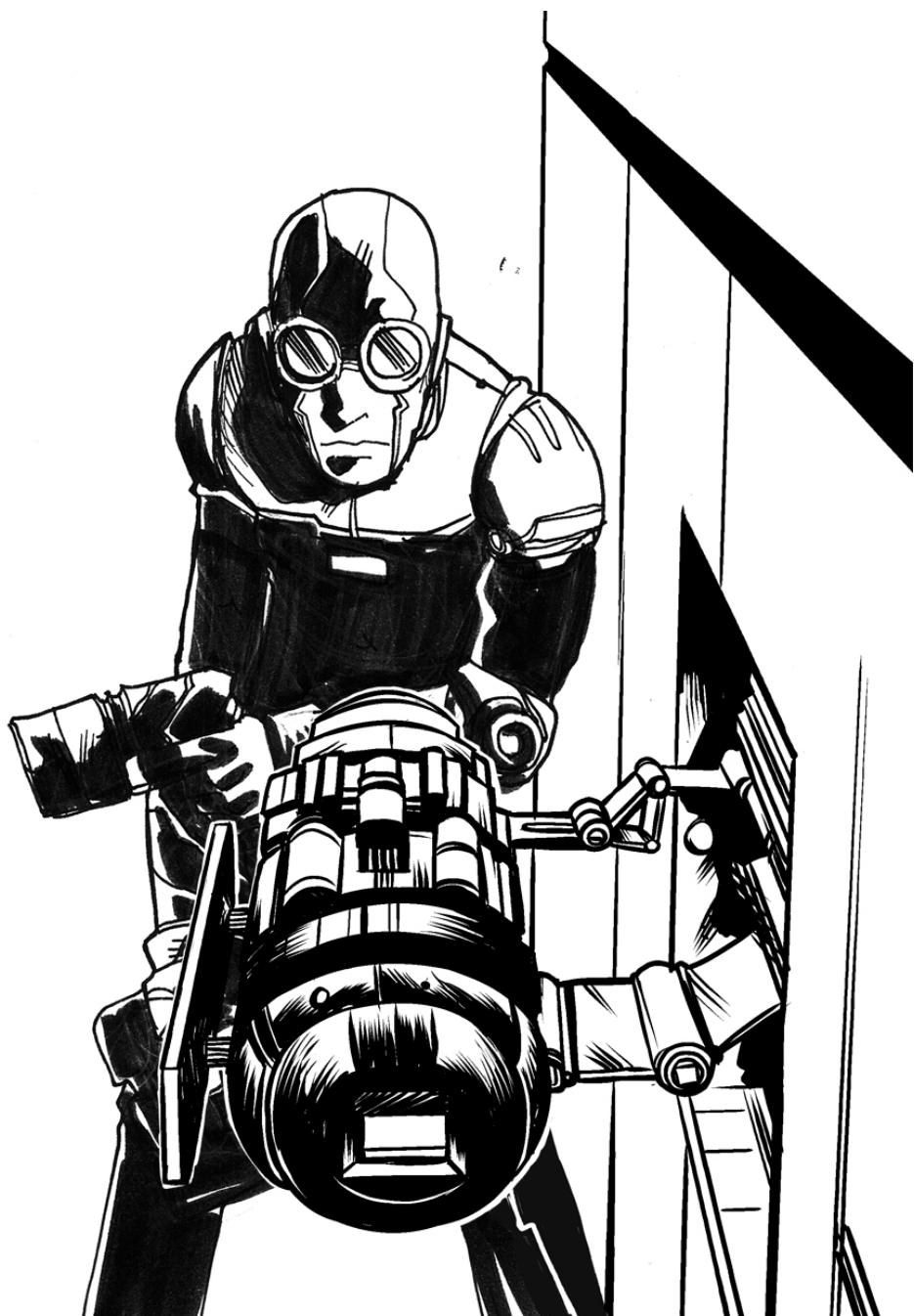
The Location Crafter works well whether you are a Game Master running Players through an adventure, or a solo gamer looking to randomly generate a Region to explore on your own. Also, a group of players could use *The Location Crafter* without a GM. In this case, the players as a group should decide on the interpretation of results. To keep the action moving swiftly, keep the debate to a minimum. It's generally best to run with the first ideas that spring to mind unless there is real disagreement. Or, you can designate a single player to interpret the results, and periodically switch that responsibility to another player as you go. Don't get stuck on excessive interpretation; try to go with the first idea that comes to you, and if your imagination isn't cooperating, just invoke the I Dunno rule and move on.

Final Thoughts

I hope you get lots of good use out of *The Location Crafter!* If you enjoy it and are interested in adventure aids which are similar to it, here are a few resources for you:

• **Mythic:** Much of *The Location Crafter's* ideas regarding interpretation of events comes from *Mythic: The Game Master Emulator*. *Mythic* is a solo, or GM-free, system for running adventures. For more information about *Mythic*, check out the Word Mill Games website at www.wordmillgames.com.

• **Word Mill Fan Site:** Meet and share ideas with other users of *The Location Crafter* at the official Word Mill Games fan site at: groups.yahoo.com/neo/groups/Mythic_Role_Playing/info.

Complex Question Tables: DESCRIPTIONS

DESCRIPTOR 1

1: Abnormally	21: Curiously	41: Fully	61: Kookily	81: Peacefully
2: Adventurously	22: Daintily	42: Generously	62: Lazily	82: Perfectly
3: Aggressively	23: Dangerously	43: Gently	63: Lightly	83: Playfully
4: Angrily	24: Defiantly	44: Gladly	64: Loosely	84: Politely
5: Anxiously	25: Deliberately	45: Gracefully	65: Loudly	85: Positively
6: Awkwardly	26: Delightfully	46: Gratefully	66: Lovingly	86: Powerfully
7: Beautifully	27: Dimly	47: Happily	67: Loyally	87: Quaintly
8: Bleakly	28: Efficiently	48: Hastily	68: Majestically	88: Quarrelsomely
9: Boldly	29: Energetically	49: Healthily	69: Meaningfully	89: Quietly
10: Bravely	30: Enormously	50: Helpfully	70: Mechanically	90: Roughly
11: Busily	31: Enthusiastically	51: Helplessly	71: Miserably	91: Rudely
12: Calmly	32: Excitedly	52: Hopelessly	72: Mockingly	92: Ruthlessly
13: Carefully	33: Fearfully	53: Innocently	73: Mysteriously	93: Slowly
14: Carelessly	34: Ferociously	54: Intensely	74: Naturally	94: Softly
15: Cautiously	35: Fiercely	55: Interestingly	75: Neatly	95: Swiftly
16: Ceaselessly	36: Foolishly	56: Irritatingly	76: Nicely	96: Threateningly
17: Cheerfully	37: Fortunately	57: Jovially	77: Oddly	97: Very
18: Combatively	38: Frantically	58: Joyfully	78: Offensively	98: Violently
19: Coolly	39: Freely	59: Judgementally	79: Officially	99: Wildly
20: Crazily	40: Frighteningly	60: Kindly	80: Partially	100: Yieldingly

DESCRIPTOR 2

1: Abandoned	21: Disagreeable	41: Graceful	61: Magnificent	81: Remarkable
2: Abnormal	22: Disgusting	42: Hard	62: Masculine	82: Rotten
3: Amusing	23: Drab	43: Harsh	63: Mature	83: Rough
4: Ancient	24: Dry	44: Healthy	64: Messy	84: Ruined
5: Aromatic	25: Dull	45: Heavy	65: Mighty	85: Rustic
6: Average	26: Empty	46: Historical	66: Military	86: Scary
7: Beautiful	27: Enormous	47: Horrible	67: Modern	87: Simple
8: Bizarre	28: Exotic	48: Important	68: Extravagant	88: Small
9: Classy	29: Faded	49: Interesting	69: Mundane	89: Smelly
10: Clean	30: Familiar	50: Juvenile	70: Mysterious	90: Smooth
11: Cold	31: Fancy	51: Lacking	71: Natural	91: Soft
12: Colorful	32: Fat	52: Lame	72: Nondescript	92: Strong
13: Creepy	33: Feeble	53: Large	73: Odd	93: Tranquil
14: Cute	34: Feminine	54: Lavish	74: Pale	94: Ugly
15: Damaged	35: Festive	55: Lean	75: Petite	95: Valuable
16: Dark	36: Flawless	56: Less	76: Poor	96: Warlike
17: Defeated	37: Fresh	57: Lethal	77: Powerful	97: Warm
18: Delicate	38: Full	58: Lonely	78: Quaint	98: Watery
19: Delightful	39: Glorious	59: Lovely	79: Rare	99: Weak
20: Dirty	40: Good	60: Macabre	80: Reassuring	100: Young

Complex Question Tables: ACTIONS

ACTION 1

1: Attainment	21: Release	41: Expose	61: Oppress	81: Excitement
2: Starting	22: Befriend	42: Haggle	62: Inspect	82: Activity
3: Neglect	23: Judge	43: Imprison	63: Ambush	83: Assist
4: Fight	24: Desert	44: Release	64: Spy	84: Care
5: Recruit	25: Dominate	45: Celebrate	65: Attach	85: Negligence
6: Triumph	26: Procrastinate	46: Develop	66: Carry	86: Passion
7: Violate	27: Praise	47: Travel	67: Open	87: Work
8: Oppose	28: Separate	48: Block	68: Carelessness	88: Control
9: Malice	29: Take	49: Harm	69: Ruin	89: Attract
10: Communicate	30: Break	50: Debase	70: Extravagance	90: Failure
11: Persecute	31: Heal	51: Overindulge	71: Trick	91: Pursue
12: Increase	32: Delay	52: Adjourn	72: Arrive	92: Vengeance
13: Decrease	33: Stop	53: Adversity	73: Propose	93: Proceedings
14: Abandon	34: Lie	54: Kill	74: Divide	94: Dispute
15: Gratify	35: Return	55: Disrupt	75: Refuse	95: Punish
16: Inquire	36: Imitate	56: Usurp	76: Mistrust	96: Guide
17: Antagonize	37: Struggle	57: Create	77: Deceive	97: Transform
18: Move	38: Inform	58: Betray	78: Cruelty	98: Overthrow
19: Waste	39: Bestow	59: Agree	79: Intolerance	99: Oppress
20: Truce	40: Postpone	60: Abuse	80: Trust	100: Change

ACTION 2

1: Goals	21: Messages	41: Advice	61: Death	81: Victory
2: Dreams	22: Energy	42: Plot	62: Disruption	82: Dispute
3: Environment	23: Balance	43: Competition	63: Power	83: Riches
4: Outside	24: Tension	44: Prison	64: Burden	84: Normal
5: Inside	25: Friendship	45: Illness	65: Intrigues	85: Technology
6: Reality	26: Physical	46: Food	66: Fears	86: Hope
7: Allies	27: Project	47: Attention	67: Ambush	87: Magic
8: Enemies	28: Pleasures	48: Success	68: Rumor	88: Illusions
9: Evil	29: Pain	49: Failure	69: Wounds	89: Portals
10: Good	30: Possessions	50: Travel	70: Extravagance	90: Danger
11: Emotions	31: Benefits	51: Jealousy	71: Representative	91: Weapons
12: Opposition	32: Plans	52: Dispute	72: Adversities	92: Animals
13: War	33: Lies	53: Home	73: Opulence	93: Weather
14: Peace	34: Expectations	54: Investment	74: Liberty	94: Elements
15: Innocent	35: Legal	55: Suffering	75: Military	95: Nature
16: Love	36: Bureaucracy	56: Wishes	76: Mundane	96: Masses
17: Spirit	37: Business	57: Tactics	77: Trials	97: Leadership
18: Intellect	38: Path	58: Stalemate	78: Masses	98: Fame
19: Ideas	39: News	59: Randomness	79: Vehicle	99: Anger
20: Joy	40: Exterior	60: Misfortune	80: Art	100: Information

Summary Of Category Elements

CUSTOM   EXPECTED   NONE   SPECIAL   RANDOM   COMPLETE

Special Elements Table

When a Special Element is generated in a Category, roll 1d100 on the table below and apply it to that Category as the Element for the current Scene. If the table requires you to make additional rolls in a Category list, do not count that toward the Progress Points for that Category: only one mark, the original, is registered.

1-5 • SUPERSIZE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, make it biggie size, more than what is expected. Take the Element up to the next level, or as grand as you can, while still making sense within the Scene. For instance, if the Category is Locations, and the Element generated is "pool," where you originally may have envisioned this as a pond you now treat it as a lake.

6-10 • BARELY THERE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, minimize it as much as possible. Whatever you would have described to represent this Element, take it down a notch or two. If it's an Encounter, such as an enemy, maybe it is wounded or of a lesser nature than usual. If it's a Location, maybe it is badly in need of repair or is unusually small.

11-15 • REMOVE ELEMENT: Roll in the Category again (if you get Special again, treat it as Expected), and cross that Element out and remove it from the Category list. You will still use it for this Scene, but the Category list has now been altered for future rolls. If the Element is Unique, then this result has no effect (as Unique Elements are crossed off anyway).

16-25 • ADD ELEMENT: Add a new Element to this Category, tacking it on to the end of the list. Generate the new Element by treating it like a Random Element and rolling for a description of it on the Complex Question Description Tables. The new Element is then added to the Category list and is treated as though it was rolled for this scene. This is identical to a Random Element Special result (see below), except that the Element generated is added to the Category list to possibly be encountered again later.

26-30 • THIS IS BAD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is bad for the characters. For instance, if it's an Encounter, it is probably something that is harmful to the characters. If it's a Location, maybe the place is very dark and treacherous. If it's an Object, maybe it's unstable and about to explode. Not everything is dangerous, it could just be finding an otherwise useful Object that is broken. Go with whatever modification to the Element seems most obvious to you. If you're not sure how to make the Element bad, then roll on a Complex Question Table for inspiration.

31-35 • THIS IS GOOD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is something good for the characters. Whether it's a Location, Encounter, or Object, it is an Element that will be helpful or useful to the characters. Go with whatever modification to the Element seems most obvious to you. If you're not sure how to make the Element good, then roll on a Complex Question Table for inspiration.

36-50 • MULTI-ELEMENT: Roll twice on this Category list (if you get Special Element again, treat it as an Expected Element), and allow both of them into the scene together. If the Category is Location, and the Elements are "pool" and "stony chamber," maybe this is a chamber with an ornate fountain in it.

51-60 • EXIT HERE: This Location, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from the cave. If this result makes no sense, ignore it and treat this as an Expected Element.

61-70 • RETURN: Whatever else this Location contains, it also has access to another, previously encountered Location. This is only possible if that other location had a way to reach this one ... in other words, it had other doors or access that the characters had not yet explored. If more than one Location Element matches, then determine which one it is randomly. If this result makes no sense, ignore it and treat this as an Expected Element.

71-75 • GOING DEEPER: Instead of adding one Progress Point for this Category, add three instead. Otherwise, treat this result as an Expected Element.

76-80 • COMMON GROUND: Eliminate three Progress Points for this Category (don't record this occurrence and eliminate two more). Otherwise, treat this result as an Expected Element.

81-100 • RANDOM ELEMENT: Treat this Special Element like a normal Random Element. As needed, ask the Complex Questions, "What does it look like?" and/or "What does it do?" and roll on the Description and Action tables, interpreting your results.

Location Crafter Region Sheet

REGION:_____

LOCATIONS	ENCOUNTERS	OBJECTS
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
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PROGRESS POINTS   PROGRESS POINTS   PROGRESS POINTS

SUMMARY OF CATEGORY ELEMENTS

CUSTOM • EXPECTED • NONE • SPECIAL • RANDOM • COMPLETE

THE LOCATION CRAFTER

An endless supply of locations

So what are you waiting for?

GET EXPLORING!