Scenario Generator

This section contains a series of randomizer charts to provide the seed of adventure ideas for the GM. This system is meant to portray the "built in" and periodically recycled story lines created by the Tapestry through the interaction of various robots who are following their role programming. As the players characters become more and more self aware they should begin to drive their own adventures, making their own decisions about what to do and where to go next.

Common Tables

1. First roll on Table I to find out the general category of scenario. Make note of the lettered section that corresponds to the category as well as the items in brackets which refer to other common tables.
2. Proceed to the lettered Goal Section and follow the instructions found there.
3. Finally, proceed to the Scenario Structure section to assemble the scenes of the story.

Table I provides several standard adventure types that are common in Auvernais. GMs are encouraged to add additional tables to expand the selection.

Table II determines how the scenario will get kicked off. This is the hook that will start the player characters going. Robotic characters are programmed to respond to these hooks and can only refuse to do so with a Self Awareness Save.

Tables III and IV contain the innocents and foes that are involved in most of the scenarios.

Table I: Scenario Goal

1d10 Roll	Scenario Goal
1	Rescue the [innocent] from the [foe]. Section A
2	Recover the [item] belonging to [innocent] from the [foe] Section B
3	Deliver the [item] from [innocent] #1 to [innocent] #2 without being stopped by the [foe] Section C
4	Escort the [innocent] without being stopped by the [foe] Section D
5	Escort the prisoner who is a subordinate of the [foe] Section E
6	Get attacked by the [foe]'s men Section F
7	Interrupt an altercation between [innocent] and 1d10: **1-5** = another [innocent], **6-0** = a [foe] Section G
8	Locate and engage the [foe] Section H
9	Roll twice and combine
0	GMs own invention

Table II: How the Scenario Begins

Roll on Table II(a) to determine which "How the Scenario Begins" table to use. This currently has only 2 entries, but can be altered and expanded to accommodate additional Tables as needed.

Where a non specified individual is indicated on these tables, GMs may incorporate a character already involved in their campaign, or roll on Table III for their identity.

Table II(a): Which Scenario Introduction Table to Use?

1d10 Roll	Which Scenario Introduction Table to Use
1-5	Roll on Table II(b)
6-0	Roll on Table II(c)

Table II(b): Scenario Introduction Table #1

1d10 Roll	How the Scenario Begins
1	A lad runs up on the street and delivers a message
2	A mysterious letter is found containing instructions
3	Hired by someone at the Tavern on the Green
4	Summoned to Court to receive instructions from the King
5	Met by an agent in a dark alley way
6	A desperate woman pleads for aid
7	Several thugs from the Shadow Guild apply pressure
8	A lady at a ball secretly asks for help
9	A desperate man has no where else to turn
0	GMs own invention

Table II(c): Scenario Introduction Table #2

1d10 Roll	How the Scenario Begins
1	Characters stumble into the event as its being perpetrated
2	Job is advertised for in one of the weekly broadsheets
3	An offer of a reward is posted
4	An exotic woman has an exciting tale to tell
5	A stranger tells a sad story of loss at the Tavern on the Green
6	Instructions are received from the leader of the characters faction, a patron, or someone to whom they are beholden to.
7	The characters are black mailed into it
8	A dying man begs the characters to complete the quest for him
9	The characters heard a rumor about the event and decide to go themselves
0	GMs own invention

Table III: Who's the Innocent

1. Roll on Table III(a) to determine the social status of the innocent in question.
2. Roll on Table III(b) to determine if the innocent in question is actually the individual listed on one of the subsequent tables, or a relative of such a person.
3. Roll on one of Table III(c) to III(f) as directed by social status.

Table III(a): Social Status of Innocent

1d10 Roll	Social Status of Innocent.
1-3	Commoner
4-6	Bourgeoisie
7-9	Aristocracy
0	Important Tapestry Character

Table III(b): Innocent is the Individual or the Individual's Relative

1d10 Roll	Innocent is:	
1-6	The individual indicated	
4-10	The individual's…	
	1-2	Spouse
	3-4	Daughter
	5-6	Son
	7	Father
	8	Mother
	9-10	Other

Table III (c): Who's the Commoner Innocent

1d10 Roll	Who's the Commoner Innocent.
1	An old farmer
2	A poor laborer
3	A pretty barmaid from the Tavern on the Green
4	A retired veteran soldier
5	A blind beggar
6	A woman of questionable morals
7	A poor mother
8	A known thief / scallywag / or scoundrel
9	Someone the character knows
0	GMs own invention

Table III (d): Who's the Bourgeoisie Innocent

1d10 Roll	Who's the Bourgeoisie Innocent
1	A shopkeeper
2	A highly respected professional
3	A greedy banker
4	A well to-do land lord
5	A hated slum lord
6	A beloved parish priest
7	A gossiping busy body

8	A highly skilled and needed craftsman
9	Someone the character knows
0	GMs own invention

Table III (e): Who's the Aristocratic Innocent

1d10 Roll	Who's the Aristocratic Innocent
1	One of the queen's ladies in waiting
2	A high strung socialite
3	A visiting dignitary
4	One of the King's important ministers
5	A high ranking member of the Cardinal's Curia
6	A scorned black sheep of an important family
7	A debauched drunken nobleman
8	An eccentric old scion
9	Someone important to the character
0	GMs own invention

Table III (f): Who's the Important Tapestry Character

1d10 Roll	Who's the Important Innocent
1	The King!
2	The Queen!
3	The Cardinal!
4	The Captain of the King's Guard!
5	The Gray Eminence!
6	Rork, the leader of Rork's Gang
7	Father Donovan
8	
9	
0	GMs own invention

Table IV: Who's the Foe
1. Either roll on Table IV (a) to determine which Foe list to Roll on, or
2. The GM selects a Foe list based on the factional alliances of the characters.
3. Roll on Table IV (b)-(d) as appropriate to determine the foe.

Note: The implication of the choice of Foes table is that the adventure or mission favors the indicated faction, hence the Foe is someone against that faction. If the characters are also against that faction (perhaps allied to the indicated Foe) than they may be in a position where they don't want to take the mission, or offer their assistance. The GM may feel free to choose a more appropriate Foe, or the GM may judge that the conflict is an interesting one. The player characters may actually take the side of the foe in the given adventure.

Also note that the choice of Foes list is based on the state of Auvernais as it exists at the beginning of play. The Tapestry is a fairly robust creation and can, especially with the aid of the King, adapt to incorporate many additions to its world view. The GM should feel free to add new Foe lists as the campaign develops. A "Foes of Auvernais" list might involve forces external to Auvernais (like other resorts detailed in future supplements) who wish Auvernais harm. The players may join or create their own faction with its own interests, and its own selection of foes. Other NPCs (like perhaps the Gray Eminence) may grow to greater importance in your campaign and warrant a Foe list unique to them. These lists should get you started.

Table IV (a): Which Foe List?

1d10 Roll	Which Foe List
1-4	Foes of the King
5-7	Foes of the Cardinal
8-9	Foes of the Queen
0	Foes of the Bandits

Table IV (b): Foes of the King

1d10 Roll	Foes of the King
1	A group of bandits from Rork's Gang
2	A new upstart bandit gang looking to make a name for themselves
3	Individuals believed to be connected with the Shadow Guild
4	Soldiers from La Roche are behind it.
5	An ambitious noble looking to increase their power
6	An ordinary citizen motivated by greed.
7	Agents of the Cardinal or the Cardinal's Guard overstepping their authority.
8	A plot by the Queen and her agents against the king's wishes
9	One of the King's own ministers looking for political leverage
0	GMs own invention, or -- roll twice, it's a conspiracy!

Table IV (c): Foes of the Cardinal

1d10 Roll	Foes of the Cardinal
1	An enemy of the state. Roll on the Foes of the King Table
2	A spy from La Roche
3	A band of drunken trouble makers from the King's Guard
4	A mob of rabble rousing commoners

5	An overzealous Gray Eminence interfering with one of the Cardinal's plots
6	A recent Spark engaged in unacceptable activity
7	An influential Spark engaged in his own plots
8	The King being petty and trying to thwart the Cardinal out of spite
9	A plot by the Queen and her agents against the Tapestry
0	GMs own invention, or – roll twice, it's a conspiracy!

Table IV (d): Foes of the Queen

1d10 Roll	Foes of the Queen
1	A jilted ex lover
2	One of the King's ministers looking to expose an impropriety
3	A bandit the Queen helped to Spark looking for revenge
4	The King trying to crack down on the Queen's network of informants
5	The Cardinal attempting to thwart the Queen's efforts
6	The Gray Eminence rooting out heresy
7	An influential Spark whose agenda runs counter to the Queen
8	A courtier, engaged in programmed intrigue, threatens the Queen's agenda
9	A group of bandits with connections to the Queen
0	GMs own invention, or – roll twice, it's a conspiracy!

Table IV (e): Foes of the Bandits

1d10 Roll	Foes of the Bandits
1	A company of the King's soldiers
2	Agents of the Cardinal looking for leverage
3	A band of the King's Guard
4	The Town Watch
5	Soldiers of La Roche
6	A weaker rival bandit gang trying to move in
7	A stronger rival bandit gang trying to push them out
8	A traitor in their own gang
9	An aggrieved citizen turned vigilante
0	GMs own invention, or – roll twice, it's a conspiracy!

Table V: What's the Item?

1d10 Roll	What's the Item
1	Documents: 1d10, **1-2** = A letter, **3-4** = Official documents, **5-6** = details of a plan, **7-8** = a confession, **9-0** = a map
2	A piece of jewelry
3	A token or favor (scarf, lock of "hair", a cameo, etc)
4	A purse full of money
5	A wagon full of trade goods
6	An item of exquisite craftsmanship: 1d10, 1-2 = a sword, 3-4 = a piece of furniture, 5-6 = a piece of art, 7-8 = a fine vintage, 9-10 = a tool or device
7	Robot Accessories
8	Supplies or Spare Parts
9	A power generator
0	GMs own invention

Section A. Rescue the [Innocent] from the [Foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table III to determine who the innocent is that needs rescued
3. Roll on Table IV to determine who the Foe is who's imprisoned the Innocent
4. Roll on Table A (1) to determine the Foe's motive.

Table A(1): Why were they taken prisoner?

1d10 Roll	Why were they taken prisoner?
1	Ransom
2	They'd previously wronged the foe and now must pay
3	They know something about the foe and need to be silenced
4	They know something the foe wants to know
5	To gain leverage over someone more important
6	**Bandits:** The innocent will be used for parts **The King:** The innocent is being held for trial on criminal charges **The Cardinal:** The innocent is a spark who threatened the Tapestry **The Queen:** The innocent threatens to expose the Queen's network **La Roche**: (roll 1d10): **1-4** The innocent is accused of spying for Auvernais, **5-6** The innocent has uncovered a La Roche plot and must be kept silent, **7-8** The innocent has information La Roche desires, **9-0** The innocent is being held to encourage the cooperation of someone more important
7	The foe is mad with love for them (or for a relative of theirs)
8	The continuation of an ongoing feud
9	They will be used for sport and amusement
0	GM's own invention or re-roll plus roll on Table A (2): A Twist!

Table A(2): A Twist!

1d10 Roll	A Twist!
1	The Innocent is not who they seem, they are someone important in disguise. Not even the Foe knows the truth. Roll on Table III (f)
2	The Foe's men are not working for the Foe. They are actually double agents serving one of the character's allies. If the characters complete the mission they will actually be interfering with their own patron's plans
3	The whole adventure is a sham. An up and coming play write staged the whole thing in order to realistically "capture the moment" for his next script.
4	The innocent was not kidnapped at all, they're eloping
5	The characters have been set up. There's no rescue. It's a trap! (Table F)
6	The innocent isn't so innocent. The foe has good reason to punish them.
7	If one of the characters has been after something, something they haven't been able to get, the Foe can help them get it (either he has it himself or has information leading to it) if the characters let him go. Otherwise re-roll
8	Too late! The innocent has already been killed or otherwise disposed of.
9	Its all been just a test. Some powerful patron or potential patron wanted to test the characters' ability and character. The innocent didn't really need rescued.
0	Upon rescuing the innocent the characters recognize them as someone highly wanted by one of their allies or patrons.

Section B. Recover the [item] belonging to [innocent] from the [foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table III to determine who the innocent is who needs an item recovered
3. Roll on Table IV to determine who the Foe is who's got the item
4. Roll on Table V to determine what the item is
5. Roll on Table B(1) to determine why the item is important.

Table B(1): Why is the item important?

Roll 1d10	Why is the item important
1	It has great sentimental value
2	Its worth a lot
3	It would be embarrassing to the innocent if its not retrieved
4	The foe could use it to cause great harm
5	The innocent has great need of it
6	It actually belongs to someone else (roll on Table III(a) at +3 on the roll), and the innocent was responsible for it
7	It was a gift from someone important (roll on Table III(f)
8	Its meant as a gift to someone important or someone the innocent loves (roll on Table III)
9	Re-roll plus there's a twist. Roll on Table B(2)
0	GMs own invention

Table B(2): A Twist!

1d10 Roll	A Twist!
1	The item was not stolen. The innocent sold it to the foe and now has had second thoughts and wants it back (but intends to keep the payment)
2	The Foe's was either hired or forced to obtain the item for one of the character's allies or faction leader. If the characters return it to the innocent they will be thwarting their own patron's plan
3	The whole adventure is a sham. There is no item and nothing was stolen. The innocent made the whole thing up to get attention.
4	The item actually belongs to the foe or someone who hired the foe and the innocent had previously stolen it
5	The characters have been set up. There's no item to recover. It's a trap! (Roll on Table F)
6	The innocent is in debt to the foe and the foe collected the item as payment on that debt.
7	The item is something extremely valuable to one of the characters and the foe offers it to them if the characters let him go. If not appropriate, re-roll
8	Too late! The item has already been destroyed or sold or otherwise disposed of.
9	Its all been just a test. Some powerful patron or potential patron wanted to test the characters' ability and character.
0	The item has no value at all. It was just the principal of the thing. Upon retrieval the innocent simply throws the item away.

Section C. Deliver the [item] to [innocent] without being stopped by the [foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table III to determine who the innocent is who needs an item delivered
3. Roll on Table III a second time to determine who to deliver the item to
4. Roll on Table IV to determine who's trying to intercept the item
5. Roll on Table V to determine what the item is
6. Roll on Table C(1) to determine why the item is important.
7. Roll on Table U twice to determine the pick up and delivery Locations

Table C(1): Why does the item need delivered?

Roll 1d10	Why does the item need delivered
1	It's a gift between lovers
2	It's being given as support to a less prosperous family member (arrange the two innocents so the more prosperous one is the deliverer)
3	Its payment on a debt
4	It was purchased and is now being delivered
5	Its payment for a ransom. The second "innocent" is actually the hostage and payment is being made to the foe. 1d10: **1-2** = the foe will accept payment but demand more before delivering the hostage, **3-4** = the foe will attempt to steal the payment before delivery, **5-6** a second foe (roll on Table IV) will attempt to intercept the ransom, **7-0** = the hostage will be delivered as promised.
6	The recipient is the deliverer's agent and needs the item to perform a task
7	The item is in danger in the current holders possession and is being delivered to someone to keep it safe
8	It's a normal scheduled shipment
9	Re-roll plus there's a twist. Roll on Table B(2)
0	GMs own invention

Table C(2): A Twist!

1d10 Roll	A Twist!
1	The item was stolen, and the original owner wants it back. Roll a second foe on Table IV.
2	The item was stolen from an ally or faction leader of the characters and they are delivering it to a party wishing to do their patron harm. Roll on Table B(1) to determine why the item was important to the patron substituting the patron for mentions of the innocent.
3	The whole adventure is a sham. The item is just a red herring to get the characters out of Auvernais while someone plots against them or their faction
4	The reason given in C(1) is a lie. The item was stolen and the thief is delivering it to be fenced.
5	The characters have been set up. There's no innocent to deliver the item to. It's a trap! (Roll on Table F)
6	The first innocent is supposed to deliver the item, but doesn't wish to. They will attempt to intercept and steal it back. Roll for a foe (the innocent's

	supporters) on Table IV
7	The item is something extremely valuable to one of the characters who may be tempted to not deliver it. If not appropriate, re-roll
8	No delivery. 1d10: **1-2** = the recipient deems the item insufficient and won't accept it, **3-4** = someone else is at the delivery site claiming to be the recipient or accept it on their behalf, **5-6** = the recipient never showed up or wasn't where they were supposed to be. **7-8** = the recipient was not at the delivery spot and there are signs of a violent struggle, **9-0** = the recipient was found dead at the delivery site.
9	Its all been just a test. Some powerful patron or potential patron wanted to test the characters' ability and character.
0	The deliverer is supposed to be shipping the item on the behalf of someone else (roll on Table III(a) with a +3 to the roll. However he is betraying his employer and has given the character's bad instructions. They are delivering the item to the wrong party (roll on Table III(a) to determine the right party), and the deliverer will attempt to frame them for the theft.

Section D. Escort the [innocent] without being stopped by the [foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table III to determine who the innocent is who needs escorted
3. Roll on Table IV to determine who the Foe is who's trying to stop them
4. Roll on Table D(1) to determine why the innocent is traveling
5. Roll on Table U twice to determine the origin and destination locations.

Table D(1): Why is the innocent traveling?

Roll 1d10	Why is the innocent traveling
1	They are racing to see their lover and need protection from those who would prevent or expose them.
2	They are an official courier of the king delivering important documents. Roll on Table III(e) for the recipient, and the document entry of Table V for the document.
3	They are delivering something important and need an escort. Follow steps 2,3 5 and 6 from Section C, only instead of making the delivery the characters are escorting the innocent who is making the delivery.
4	The innocent is a traveling merchant delivering supplies and parts. For step 5 roll on table U once to determine the origin. Then roll 1d10/2 more times to determine the number of destinations. Add 1 scene to table S1 for each destination.
5	The innocent is a traveling mechanic performing repairs as needed. For step 5 follow the directions for the traveling merchant, #4 above.
6	The innocent is a tax collector for the king collecting taxes. For step 5 follow the directions for the traveling merchant, #4 above. Roll 1d10 for each destination, **1-2** = occupants are all gone, the place is deserted, the characters

	are ordered to find them and collect, **3-4** = roll for an innocent on Table III(a) with a -4 to the roll that individual is unable to pay and the characters are ordered to collect, **5-6** roll for a foe trying to steal the taxes, **7-0** the taxes are collected without a hitch. On any roll of 1 through 4, roll on Table S(1) with the usual branching negative modifier for a scene branch.
7	They are going home and are afraid of bandits
8	The innocent is an aristocrat taking vacation. For step 2 re-roll for the escort innocent on Table III(e)
9	Re-roll plus there's a twist. Roll on Table D(2)
0	GMs own invention

Table D(2): A Twist!

1d10 Roll	A Twist!
1	The Innocent is not who they seem, they are someone important in disguise. Not even the Foe knows the truth. Roll on Table III (f)
2	Allies or a character's faction leader is looking for the innocent. If the characters complete the mission they are helping the innocent escape. The foe is in the employ or service of the patron attempting to recover the innocent.
3	The whole adventure is a sham. The escort duty is just a red herring to get the characters out of Auvernais while someone plots against them or their faction
4	The reason given in D(1) is a lie. The innocent is on the run and, unknown to them, the characters are helping them escape.
5	The characters have been set up. The destination is a trap and the innocent is in on it. (Roll on Table F)
6	The people at the destination actually want the innocent dead and will attempt to kill them after they arrive. 1d10: **1-2** = they try it upon arrival and try to kill the characters too, **3-4** = they wait for the characters to leave but the innocent escapes and runs to the characters for help, **5-6** = the innocent escapes and reports back to their important boss that the characters were in on the plot (roll on Table III(f), **7-0** they succeed, the innocent is permanently deactivated and the characters hear about it later (roll on Table II to determine how).
7	Part way through one of the characters recognizes the innocent as being either an enemy or someone important or related to an enemy and may be tempted to confront them. If not appropriate, re-roll
8	No delivery. 1d10: **1-2** = When they reach the destination the residents won't let the innocent stay, **3-4** = someone else is at the delivery site whom the innocent doesn't expect making them fearful and nervous, **5-6** = the parties the innocent was expecting to meet are all dead. **7-8** = the location the innocent was heading towards has been destroyed. It is now in ruins, **9-0** = the innocent changes their mind and wants to go somewhere else. (Roll 1d10: **1-4** back to where they started, **6-10** roll on Table U.)
9	Its all been just a test. Some powerful patron or potential patron wanted to test the characters' ability and character.
0	The reason given in D(1) is just a cover. The characters are actually helping someone important to an ally or patron to escape danger. However, they've been betrayed by someone in their own organization and are delivering him right into the hands of their enemy. No doubt they'll be framed for his death if he doesn't survive.

Section E. Escort the prisoner who is a subordinate of the [foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table IV to determine which foe the prisoner serves. This foe will attempt to rescue the prisoner. The "enemy of" table is the power doing the "arresting"
3. Roll on Table E(1) to determine how important the prisoner is
4. Roll on Table E(2) to determine why the prisoner has been taken
5. Roll on Table U once to determine where to pick the prisoner up. The destination is the prison "le Maison Surrere"

Table E(1): How important is the prisoner?

Roll 1d10	How Important is the prisoner
1	A favorite sycophant
2	A servant
3	A new recruit
4	A hired mercenary
5	A common soldier or agent
6	A mid level subordinate
7	A personal assistant to the leader who knows many secrets
8	One of the leader's most important agents
9	The leader's most important lieutenant
0	It is the leader themself who is prisoner

Table E(2): Why has the Prisoner been taken?

Roll 1d10	Why has the Prisoner been taken
1	They were caught with another man's wife
2	They forged important documents. Roll on the document entry of Table V.
3	They are a spy who stole important secret documents. Roll on the document entry of Table V
4	They traffic in black market robot parts and supplies
5	They are accused of sabotage or arson
6	They are counterfeiters (depending on the foe and "enemy of" this may be of actual money, or they may be making fake parts or other similar frauds)
7	They are accused of theft
8	They are accused of murder
9	Re-roll plus there's a twist. Roll on Table B(2)
0	GMs own invention

Table E(2): A Twist!

1d10 Roll	A Twist!
1	The prisoner is not who they seem, they are someone important in disguise caught in the midst of illicit activity. The "foe" is attempting to set them free before their identity is revealed, the "arresting" party is unaware. Roll on Table III(f), or choose an appropriate party based on the foe.
2	The prisoner is an important agent of an ally or faction of the characters. They are being entrusted to deliver the prisoner, but their patron expects them to help the prisoner escape.
3	The crime is a frame. The prisoner is completely innocent but is being set up for political reasons.
4	The prisoner is actually a mole in the foe's organization. Their "arrest" is meant to solidify their cover. The characters are expected to allow any rescue attempt to succeed, but sell it in a convincing manner.
5	The characters have been set up. A traitor has informed the foe of the exact route and itinerary of the journey. The foe will strike in force at a weak point.
6	The people are taking matters into their own hands. When the character's arrive to pick up the prisoner: 1d10, **1-6** = the prisoner is in the midst of being lynched and needs to be rescued, **7-9** = the prisoner has already been lynched and is now deactivated and severely damaged, **0** = the prisoner is fully terminated and disassembled.
7	One of the characters recognizes the prisoner as being: 1d10, **1-3** = a familiar acquaintance, **4-6** = a close friend, **7-9** = a hated enemy, **0** = a family member.
8	1d10: **1-2** = When they reach the origin the residents won't release the prisoner – they are protecting him, **3-4** = The residents deliver a second unexpected prisoner for the characters to escort. Roll on Table III **5-6** = there are additional guards waiting to help the characters escort the prisoner. (Roll 1d10: *1-2* = they are legitimate, *3-4* they will run at the first sign of trouble, *5-0* they are plants who will help the prisoner escape), **7-8** = the prisoner has already escaped and needs to be tracked down first. **9-0** = the prisoner has already been rescued, the characters find their initial captors have been injured or terminated and the location damaged or destroyed.
9	The prisoner will use promises of money, power, favors, or some other thing important to a character to get the character to help him escape. This is not surprising, but the twist is that the prisoner is a fake and the character's reliability and loyalty are being tested.
0	When the prisoner is delivered to the prison, the warden will set them free. 1d10: **1-2** = the characters were escorting the wrong person, **3-4** = the charges have been dropped, **5-6** = the warden is being blackmailed by the foe, **7-8** = the warden is working with the foe, **9-0** = the prisoner is being paroled.

Section F. Get attacked by the [foe]'s men

1. Do not Roll on Table II to determine how the characters find out about the adventure. They'll find out when they get attacked.
2. Roll on Table IV to determine which foe is attacking. The GM may wish to chose an appropriate "Enemy of" table based on the character's own faction leanings.
3. Roll on Table U once to determine where the characters are when the attack happens. If this is not a location that the characters would reasonably be at, reroll a whole new adventure starting with Table 1. Ensure that at some point during this second adventure the characters will need to be at this location. The attack occurs then, in the middle of and wholly unrelated to the second adventure.
4. Roll on Table F(1) to determine why the foe is attacking the characters. If the foe is one that the characters have clashed with before, then instead of rolling tie the justification for the attack back into a previous confrontation.
5. Roll on Table F(2) to determine how the foe attacks.
6. Determine the strength of the foe by the strength of the characters and how difficult an adventure the GM wishes to make this.
7. There is no need to roll on Table S or T for Scenario Structure. The scenario has no structure, it is a single fight scene.

Table F(1): Why is the Foe attacking?

Roll 1d10	Why is the Foe attacking?
1	One of the character's lovers was important to one of the foe. 1d10: **1-2** = Spouse, **3-4** = Sibling, **5-6** = Child, **7-8** = lover, **9** = unrequited lover, **0** = enemy. Roll on Table E(1) to determine who among the foe.
2	They believe the characters have important information.
3	To take their belongings
4	To turn them into parts
5	Revenge
6	To keep the character's busy while some other illicit activity is going on elsewhere.
7	To leave the characters broken and humiliated
8	They're foes, why do they need a reason?
9	Re-roll plus there's a twist. Roll on Table F(3)
0	GMs own invention

Table F(2): How does the Foe attack?

Roll 1d10	Why is the Foe attacking?
1	An honorable challenge to a duel
2	A full frontal attack
3	Leaping from ambush
4	From a distance, sniping with muskets
5	Confronts them with a firing squad of muskets at close range
6	Disguised as part of the crowd
7	While the character(s) are: 1d10 **1-2** = eating, **3-4** = "sleeping", **5-6** = engaged in an amorous liaison, **7-8** = "on duty", **9-0** = GM's invention

8	With a knife in the back
9	With sabotage: 1d10 **1-2** = setting off an EMP "bomb", **3-4** = overload (damage as an EMP grenade) in a power recharge unit, **5-6** = acid in the wine, **7-8** = trapped by arson, **9-0** = GM's invention
0	GMs own invention

Table F(3): A Twist!

1d10 Roll	A Twist!
1	The foes are not who they seem. They are disguised as another foe (roll again on Table IV) in an attempt to attack one enemy while framing another for it.
2	The foes are not who they seem. They are disguised as soldiers or agents of one of the character's allies or faction in order to frame them and sow confusion.
3	The foe made a mistake. They actually meant to attack someone else.
4	The characters were alerted to the attack in advance and can plan for it as they wish.
5	The foe actually wished to parley but an over eager subordinate launched an attack
6	The people in the location rise up and come to the character's aid.
7	One of the characters recognizes the prisoner as being: 1d10, **1-3** = a familiar acquaintance, **4-6** = a close friend, **7-9** = a hated enemy, **0** = a family member.
8	The people in the location rise up and seek to drive off everyone who is disturbing the peace.
9	The characters are aided or rescued by a mysterious stranger.
0	The characters are aided or rescued by a mysterious stranger who is a plant. The entire attack was staged to allow the stranger to win the character's trust and become a mole for the foe.

Section G. Interrupt an altercation between [innocent] and 1d10: 1-5 = another [innocent], 6-0 = a [foe]

1. Roll on Table II to determine how the characters find out about the adventure
2. Roll on Table III to determine who the innocent is who is involved in the altercation.
3. Roll 1d10 to determine who the second party is who is involved in the altercation. 1-5 = another innocent (roll again on Table III) 6-10 = a foe (roll on Table IV).
4. Roll on Table G(1) to determine what the altercation is about.
5. There is no need to roll on Table S or T for Scenario Structure. The scenario has no structure, it is a single fight scene.

Table G(1): What is the altercation about?

Roll 1d10	*What is the altercation about?*
1	They are competing for the same lover.
2	They are arguing over the rightful owner of an item (Roll on Table V).
3	It's a robbery
4	It's a fight over an insult
5	The first party is out for revenge for what the second party did to them or their

	family (Roll on Table 3(b)
6	It's a domestic dispute
7	The second party is collecting taxes (or protection money as appropriate)
8	The first party is accusing the second of a crime (roll on Table E(2). The second party -- roll 1d10: **1-3** = is Innocent, **4-6** is Guilty, **7-8** = is innocent but is being framed, **9-0** = is guilty but is just an accessory, the real criminal is someone more important
9	Re-roll plus there's a twist. Roll on Table G(3)
0	GMs own invention

Table G(2): A Twist!

1d10 Roll	A Twist!
1	The second party is not who they seem, they are someone important in disguise. The first party is unaware of the truth. Roll on Table III(f)
2	The party who is in the wrong is actually the – 1d10: **1-3** = servant, **4-6** = friend, **7-8** = relative, **9-0** = lover of someone important (Roll on Table III(f))
3	Regardless of the situation, both parties resent any interference and may well attack the characters together.
4	The altercation involved Shadow Guild business and the characters have made an enemy by their interference. This may well lead to a future attack by Guild thugs (Roll on Table F)
5	The characters have been set up. The altercation is a ruse. It's a trap! (Roll on Table F)
6	The wronged party is actually an enemy / rival of one of the characters. They are in the right, but will the character actually aid them?
7	The altercation actually is about one of the characters. The first party actually accused the character of the reason given in G(1) and the second party leapt to the character's defense.
8	Too late! One of the parties has been – 1d10: **1-5**: Seriously injured, **6-10** Killed.
9	Its all been just a test. Some powerful patron or potential patron wanted to test the characters' ability and character.
0	If the characters interfere, one of the parties will bring formal court charges of assault against the characters and produce a number of witnesses against them.

Section H. Locate and engage the [foe]

1. Do not Roll on Table II to determine how the characters find out about the adventure. Instead roll on Table IV(a) to determine which major party the foe is an enemy of. The characters will be "requested" by this part to deal with the foe
2. Roll 1d10 to determine how the characters are engaged. **1-2** = summoned to a formal audience, **3-4** = a secret meeting, **5-6** = a secret meeting with an agent of the party, **7-8** = a letter with an official seal, **9-0** = a secret letter with no seal.
3. Roll on Table U once to determine where the foe is located.
4. Roll on Table H(1) to determine why the foe needs to be attacked.

Table H(1): What's the Cassus Belli?

Roll 1d10	What's the Cassus Belli?
1	The foe killed someone important to the party (Roll on Table E(1) to determine who)
2	The foe has acquired some sensitive information about the party and needs to be eliminated before it becomes known
3	It's a periodic raid against a regular enemy
4	To capture someone important in the enemy hierarchy. (Roll on Table A(1) to determine why)
5	The foe has something important which the characters need to get without letting anyone discover who's taken it (Roll on Table V and Table B(1) to determine the nature of the item)
6	The foe is building up strength for some major action and must be thwarted before they achieve it.
7	To prosecute a personal vendetta
8	They're foes, isn't that reason enough to attack them?
9	Re-roll plus there's a twist. Roll on Table F(3)
0	GMs own invention

Table H(2): A Twist!

1d10 Roll	A Twist!
1	The foes the characters are to attack have actually been lured to the location for a peaceful parley. The characters – 1d10: **1-7** = don't know this; **8-0** = have been informed of this.
2	The foe is not who they were supposed to be. The party has been bribed or blackmailed to attack them. Reroll on Table IV using one of the other "enemy of" tables. The first rolled foe is who the party claims the characters are to attack. The second rolled foe is who they are actually attacking (who may not actually be enemies of the party attacking them.
3	The party – 1d10: **1-4** = made a mistake, **5-7** = were betrayed by an informant, **8-0** = were betrayed by one of their own trusted agents. The group at the location is not the foe the characters were told. Reroll on Table IV to determine who they really are. The characters proceeding to attack them may well cause a major incident.
4	The foe was alerted to the attack in advance and are prepared to ambush the

	characters.
5	The foe wishes to parley and surrender. The characters were ordered to kill them.
6	Innocent people in the location rise up and come to the foe's aid against their aggressors.
7	One of the characters recognizes the foes as being of a group or faction the character has been on friendly relations with. Will the characters go through with the mission.
8	The town watch (or a patrol of soldiers if in the countryside) arrive to restore peace by attacking both sides.
9	The characters are aided or rescued by a mysterious stranger who – 1d10: **1-2** = reports back that the characters were incompetent and unable to complete their mission without aid, **3-4** = disappears without a trace, **5-6** = informs the characters that they now owe him their lives and he will be contacting them about how he expects them to return the favor. **7-8** = seems to be helping the characters, but really is helping to make sure their ultimate mission fails, **9-0** = becomes a fast and loyal ally.
0	The characters are given orders to leave no witnesses. Roll 1d10 / 2 to determine the number of witnesses who see the character's actions. Roll on Table III for each to determine their identity. The character's must decide how to deal with them.

Scenario Structure

After the basic nature of the scenario is determined, use this section to build its structure. The structure will be assembled as a series of discrete scenes which can be diagramed like the boxes and lines of a flow chart. Each box is a scene to be played out. The lines represent the order in which the scenes occur. The GM is encouraged to engage in, what might be called, "hard scene framing". That is to say, by definition, nothing happens in the "lines" of the flow chart. Once a scene has been resolved in some fashion cut from the action and progress to the action of the next scene (typically the next box of the flowchart). The only transition necessary is a brief narrative like "after a hard days ride you arrive at the village". It is not necessary to role-play out the entire journey because nothing of import will happen on a "line". If there is something that might happen during the journey to the village, then that portion of the journey should be indicated by its own box in between the other two.

Diagramming out the scenario like a flow chart is a quick and effective way of designing the sort of linear step by step adventures that Auvernais robots were programmed to have. But don't get too tied up in the details of the diagram. The diagram should be a handy tool, not a straight jacket. Robots in Auvernais were programmed to adapt and react to unexpected occurrences. The story lines in Auvernais were certainly forced and set-up, but they were not scripted. Scripted events would not make for good entertainment for very long. In other words the robots won't "crash" if the story veers off of the diagram. In fact, if one or more of the participants are moderately advanced sparks, this is almost inevitable. On the other hand, robots were programmed to adhere as much as possible to the basic parameters of the scenario so that no guests were endangered and there was plenty of opportunity for the action to be witnessed as part of the entertainment. Non Sparked robots will willingly follow the diagram's suggested path as long as the option is available. Sparked characters may well find themselves forced to do so as well, by a GM mandated Role Save.

The first two parameters about the scenario's structure that need to be determined are its length, and its complexity. Length refers simply to the number of scenes that are diagrammed to be played out before the goal of the adventure is accomplished. Complexity refers to the tendency of the scenario to branch out into multiple possible paths and outcomes vs. remaining more focused on a linear path from beginning to end.

Branching scenes offer the possibility of proceeding in more than one possible manner. In a flow chart these branching points are typically represented by a triangular box. It should be noted that in every scene there will likely be multiple different ways for the robots to approach it. After all, robots are given sufficient discretionary decision making ability to come up with their own best solutions. These possibilities do not require being noted as a branching scene.

The next thing that needs to be done is to determine what kind of scenes each box is. There are fight scenes where the characters will likely be engaged in combat, and challenge scenes where the characters will likely need to use some other program to negotiate it. There are three types of challenge scenes: physical, mental, and social. These correspond to the Core Program the character will most likely be using to achieve the scene's goals.

Table S: Determine Scenario Parameters

The first scene of any scenario is often the initial scene determined on Table II: How the Scenario Begins. On occasion there may be a scene or two of set up prior to the introduction of the actual scenario. This is at the GMs option. In any scenario with more than two scenes the GM may place the Introduce Scenario scene in any of the first three boxes on the diagram. The Introduce Scenario scene and any scenes preceding it form the Exposition of the story.

The last scene of any scenario is the denouement, where the final reward is achieved or the consequences discovered. In a complex storyline it is possible for there to be more than one possible denouement scene. However, any individual character may only experience one of them.

The most important scene of the scenario is the climax. This is the scene where the central conflict is addressed and dealt with. The characters find what they were searching for and overcome the principle obstacle keeping it from them. In tales of swashbuckling adventure, this typically represents a fight with the main foe of the tale. The GM places the Climax within the framework of scenes at any of the three scenes immediately prior to the denouement.

Any scenes between the Introduce Scenario Scene and the Climax are considered to be rising action scenes. These are scenes where the characters are dealing with the various obstacles that stand in their way. They may be physical, mental, or social challenges, or fight scenes. In general they should escalate in difficulty and danger until the Climax is the most difficult and dangerous of all.

Any scenes between the Climax and the denouement are scenes of falling action. Most commonly in an adventure story, if the Climax is where the characters find what they were looking for, the falling action scenes are where they are attempting to escape back to safety with their prize intact. In some story lines there may be no falling action at all. In others the falling action may actually be more dangerous and difficult than the Climax.

Table S(1): How Long is the Scenario?

1d10 Roll	How Long is the Scenario
1	3 scenes: Exposition, Climax, Denouement. The simplest possible story line. -8 to the roll on Table S(2)
2	4 scenes, -7 to the roll on Table S(2)
3	5 scenes, -5 to the roll on Table S(2)
4	6 scenes, -3 to the roll on Table S(2)
5	7 scenes, -2 to the roll on Table S(2)
6	8 scenes, -1 to the roll on Table S(2)
7	9 scenes, +0 to the roll on Table S(2)
8	10 scenes, +1 to the roll on Table S(2)
9	11 scenes, +2 to the roll on Table S(2)
0	12+ GM determines how many scenes, +3 to the roll on Table S(2)

Scenario complexity refers to how many branching options there are along the way and how many alternate denouement scenes there are. Multiple denouement scenes are not defined by success vs. failure. The normal single denouement is described to account for either possibility. Instead, the alternate denouements must be for a completely different possible ending. In most occasions, once the type of scenario is determined and the identity of any foes, innocents, or items is known, the GM will have a pretty good idea what the expected standard outcome should be. If there are alternative denouement scenes they must represent a completely different possible outcome.

Sparked robots will often attempt to determine their own denouement, circumventing the "standard outcome" altogether. For example: while the scenario may have called for them the recover a stolen necklace, the characters may decide to simply keep it for themselves (which will often require a successful Self Awareness save to accomplish). With a multiple denouement scenario, the GM may build in "keep it themselves" as a viable choice within the scenario. The result may be to gain favor with a bandit chieftain rather than the initial employer. Such a choice built into the scenario requires no Self Awareness save. Even non sparked robots are free to chose between branching choices.

If a scenario has more branches than it does denouements, then the excess branches must rejoin at some point so as to end up at one of the available denouement ending scenes. The GM is free to determine where the link up occurs.

Typical uses for a branching scene include: 1) giving the characters a choice which will have ongoing repercussions in the campaign, such as: which candidate to support, whether to show mercy and release a prisoner or bring them back to justice, or which side to join in a fight. 2) giving the characters a second chance to succeed in a mission after being defeated at some point, such as: being defeated and captured while attempting a rescue leading to an alternate branch where the character can escape from their cell to continue with the rescue attempt. 3) deciding which goal of a multi part quest to go after first, such as: do you chase after the bandits to rescue the lady and then attempt to stop the enemy army before it reaches the village, or do you stop the army first and then go after the lady and hope you can still get to her in time.

For each additional denouement in the story line, the number of scenes between the branch and the alternative ending (inclusive) must be determined by a second roll on Table S(1) with a negative modifier to the roll based on the number of scenes that have passed before the branch occurs: 1-4 = 0, 5-7 = -1, 8-9 = -2, 10 = -3, 11 = -4 , etc. If the roll is 1 or less then there are just 3 scenes total: the branching scene, the alternate denouement, and 1 extra scene in between. In some cases it is possible for the branches to have branches, in which case an additional roll on Table S(2) is also required.

To determine where in the scenario the branches occur simply use 2 different color tokens. The total number of tokens should equal the total number of scenes from Table S(1). A number of these tokens equal to the number of branches from Table S(2) should be of a different color. The first and last scene will never have a branch so mark each of them with a token of the first color, then draw the remaining tokens in order at random to determine "branch or no branch" for each scene.

Table S(2): How Complex is the Scenario?

1d10 Roll	How Complex is the Scenario?
1	No branches, only 1 denouement.
2	1 branch, only 1 denouement
3	2 branches, only 1 denouement
4	3 branches, only 1 denouement
5	3 branches, only 1 denouement, its possible for the branches to branch
6	3 branches, 2 denouements, the branches may branch
7	4 branches, 2 denouements, the branches may branch
8	4 branches, 3 denouements, the branches may branch
9	5 branches, 3 denouements, the branches may branch
0+	As many branches and denouements as the GM desires.

Table T: Determine the Type of Scene

There are 4 principle types of scenes any of which may either be a normal scene (displayed by a box in a flow chart diagram), a branching scene (displayed by a triangle), or the first or last scene of the scenario (displayed by an oval). They are: Fight Scene, Physical Challenge, Mental Challenge, or Social Challenge.

These scene types refer to the principal type of activity that the characters are expected to have to perform to get through the scene. Note that these are expected, not required. Robots are free to determine how they wish to approach a problem (within the limits of their role and personality programming) and Sparked robots have even more leeway. The scene types are intended as idea generators. Instead of being confronted with a diagram of 5 empty scene boxes, the GM can assemble the scenario with some idea of what kind of scene he needs to develop. This, combined with the knowledge of the goal of the scene and who the innocent and foe are should provide a solid framework to build a complete adventure around.

The GM can roll Type for each scene in the scenario except for the initial scene, the Introduce Scenario Scene (which may also be the initial scene), the climactic scene, and the denouement. Those he should choose.

Roll 1d10	Type of Scene
1-4	Fight. Ex: formal duel, ambush, assault, siege, running fire fight
5-6	Physical Challenge. Ex: climbing, sneaking, running, shooting contest,
7-8	Mental Challenge. Ex: navigation, building a boat, intrigue, repairing
9-0	Social Challenge. Ex: negotiation, intimidation, seduction, attend court

Table U: Location

Randomly roll Location only for the Climactic scene. At this point the GM should have a good enough idea of what the story needs that he can simply choose what location is appropriate for the next Social Challenge. As a general rule many locations during rising action are about getting to the climactic location, and many locations during falling action are about getting back. The GM can feel free to randomly roll if desired.

Table U(1): Which Location Table?

Roll 1d10	Which Location Table
1	Roll on Table U(2): Important City Locations
2-4	Roll on Table U(3): Common City Locations
5-6	Roll on Table U(4): Important Countryside Locations
7-10	Roll on Table U(5): Common Countryside Locations

Table U(2): Important City Locations

Roll 1d10	Important City Locations
1	The Palace: 1d10, **1-2** = private apartments, **3-4** = a salon, **5-6** = servants quarters, **7-8** = main ball room, **9-0** = throne room
2	The Prison "le Maison Surrere": 1d10, **1-2** = a guard tower, **3-4** = warden's office, **5-6** = a prisoner's cell, **7-8** = the yard, **9-0** = the torture chamber
3	The Cathedral: 1d10, **1-2** = the crossing, **3-4** = the chapel, **5-6** = the cloisters, **7-8** = the chapter house, **9-0** = the crypts
4	A Bridge: 1d10, **1** = King's Bridge, **2** = Queen's Bridge, **3-4** = North Bridge, **5-6** = Thieves Bridge, **7-8** = Dueling Bridge, **9** = Navy Bridge, **0** = Kissing Bridge.
5	The Royal Theatre: 1d10, **1-2** = lobby, **3-4** = balcony, **5-6** = stage, **7-8** = back stage, **9-0** = dressing room
6	The Carriage House: 1d10: **1-2** = Carriage House, **3-4** = Stables, **5-6** = Groom's Office and quarters, **7-8** = Lobby, **9-0** = Maintenance shed
7	Land's End Theatre:
8	The Opera House:
9	Passenger Center:
0	GM's own invention

Table U(3): Common City Locations

Roll 1d10	Common City Locations
1	Somewhere in the Warrens
2	A Warehouse by the docks
3	On board a ship
4	A private town home
5	A mansion on Gold Street
6	A small apartment above a shop
7	In the shopping district
8	Church of the Holy Rest
9	Somewhere in the city sewers and utility tunnels
0	GM's own invention

Table U(4): Important Countryside Locations

Roll 1d10	Countryside Locations
1	The Abbey of Montagne Noir
2	Fort Pierre
3	La Roche
4	The town of Vichy
5	A village captured by La Roche
6	A thriving Market Town
7	A prospering farming village
8	The royal game reserve
9	A bandit camp
0	GM's own invention

Table U(5): Common Countryside Locations

Roll 1d10	Common Countryside Locations
1	A cave in the broken hills
2	A remote farming village
3	A remote fishing village
4	A small fortified manor
5	A large fortified manor
6	A ruined village
7	Somewhere in the northern wilderness
8	Somewhere in the broken hills
9	A remote hunting lodge
0	GM's own invention