Arc Threads

Thunderegg Productions

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Folks who don't need me to tell them that they're awesome

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Introduction

Welcome to the third installment of Thunderegg Productions' Background line! This book is a companion to *Character Webs* and *Species and Societies*. Those books dealt with PC backgrounds and connections and races and cultures used in your RPG campaigns. *Arc Threads* offers a new system for keeping track of story elements used in a campaign, including recurring characters, storylines and sub-plots. It also features a system for generating those on the fly, for the GM who has little prep time or is at a creative dead end.

Like the rest of the line, this book is being released both into the OGL and the Creative Commons. I want you all to feel free to expand or modify this system. The information is yours, have fun with it!

We rely on good word of mouth and would love to hear from you. You can give us feedback at www.facebook.com/ThundereggProductions, as well as by leaving an honest review at DrivethruRPG.com. We welcome both applause and criticism, and I make it a goal to respond to any review or discussion. Thunderegg has a reputation for listening to readers and we're working hard to keep it.

This book is party of my experiment with the pay-what-you-want pricing model, or as I like to call it, the tip jar. I feel that it's of great importance to make sure that anyone who wants to enjoy this work can do so. If you feel like tipping, that just gives me further incentive to keep working. But I've been in places where even a spare dollar was too precious to spend on hobbies, and that experience leads me to put the pricing in your hands.

Enjoy!

Jacob DC Ross

Story Arcs

Story arcs represent a unifying thread running through the fabric of the story. The arc serves to tie the various pieces into one cohesive whole. It doesn't have to dominate the story throughout. It can be subtle until it is revealed, like the Dominion in *Deep Space Nine*, or it can be all-encompassing like the mystery of the island in *LOST*. What we're going to do in this section is present a system that lets you introduce the story arc into your campaign or to tie existing threads into the main arc.

Generating Arcs

You, as the GM, may have a pre-conceived story arc in mind before you start your campaign. Or not. If you do, this book features a logical way to record your idea and keep track of it. If you are playing a more improvised-style game there are systems here for generating arcs out of nothing or in response to story elements that pop up during play. There are several elements to determine that make your job easier.

First, what is the play group's goal? Are they trying to prevent a war? Destroy an ancient artifact of doom? Found their own dynasty? The goal is where the main effort of the story should lead. It should be risky and difficult enough to require many session's worth of play to achieve.

Second, how will they go about accomplishing their goal? To prevent a war the players might have to rescue a hostage, uncover evidence that one of the belligerents is being framed and present that evidence to the world. The group that is destroying the artifact might have to acquire the artifact (which is probably in pieces, scattered throughout the game world), study it and devise a way to overcome its invulnerability and then journey far away to destroy it safely. A group attempting to start a dynasty might need to gather followers and take them into the wilderness and build infrastructure to prosper, or they may just want to overthrow an existing government, take the necessary steps to install themselves as kings and then deal with the day-to-day perils of politics. List at least three goal steps but probably no more than five that describe in order what the group needs to do to finish their task.

Third, whom or what opposes the players? Does a weapons manufacturer want the war to start to increase their profits? Is there a cult that wants the doomsday artifact for their own nefarious purposes? Does the empire next door have designs on the players' nascent kingdom? The

opposition provides a lot of conflict for the players and should be a thorn in their side until the end of the campaign.

Fourth, how does the opposition hinder the players' efforts? The weapons manufacturer might be bribing officials to get in the players' way, assassinating people who know too much or kidnapping the players' relatives to force their silence. The doomsday cult might send their Templars to pursue the group, try to affect them with mind-controlling devices or even use a mole among the party members. The evil empire might dispatch an army against the new kingdom, leverage sanctions or use political maneuvers to erode their allies' support for the growing kingdom. Write down as many types of enemy actions and resources as there are steps to achieve the arc's goal.

At each resource or enemy action, you can draw an asterisk, triangle, dagger or other footnote indicator to link that item to a Story Consequence. For instance, if the players don't rescue all of their relatives, then those relatives show up as bargaining chips in the final confrontation. If the doomsday cult's mole gets exposed, the players can use him as a triple-agent to infiltrate the cult's complex. The various nobles that the evil empire calls upon to make problems for the PC's new kingdom might all have dark secrets that can be leveraged to secretly have the nobles support the PCs instead of the evil empire.

These recorded elements form the backbone of your arc. You can use them in sequence, the first goal step is the group's first adventure, in which they encounter the first enemy action or resource, followed immediately by the second step, etc. For a less linear, railroaded experience, you can easily intersperse the various steps throughout standalone stories.

Mystery Arcs

If you've ever watched *Doctor Who*, then you know how the revived series sets up its story arcs. The plot is revealed to the audience in small doses: a phrase is improbably repeated throughout time and space, random elements keep disappearing from the universe, the same girl impossibly exists in multiple eras under different identities and a mysterious woman collects dying people as they encounter the protagonist. How each of the arcs ends can be a mixed bag, but the structure is incredibly effective at building suspense and anticipation.

To make a weave a mystery arc, you conceal some element of the story from the players. To use one of the examples from the Generating Arcs section, what if the players don't know that a doomsday cult is trying to activate the horrible artifact, or that the artifact exists in the first place. Think backwards from the top and build the story in reverse.

The players are unaware of the artifact, yet they are still opposed. Why? Perhaps one of them is descended from the Progenitor civilization and holds the key to find or activate the artifact within themselves. Or maybe the doomsday cult knows that the player characters are the only ones who can stop them and need to eliminate their enemies. Record the reason for their involvement in the plot, and one or two sources that could inform them of it.

Next, think of some clues to offer your players so they can find out about the plot. In a lot of stories the clue can be something like a word repeated over and over again, someone's name, a possession without its matching pair (find the person with the match and you have your source). Leave space next to each clue to write notes about when it's been used and anything else relevant. Leave spaces for a couple other clues to write in later, or to write in something that the players mistakenly think to be a clue (and is so cool that you decide it's now a clue).

What if the players want to take a path that you haven't considered? Go for it. Because you have your clues recorded ahead of time, you can simply drop the clue off wherever they decide to go, then move the story ahead from that point. For instance, if you've dropped hints that the murderer might have been at Sal's Bar or Betty Noir's apartment, but the PCs want to visit Penny Dreadful's club, then by all means make sure that they find the killer's platinum-coated cigarette lighter at the club. This really helps reduced the "railroad" feeling that you sometimes get with pre-generated story arcs.

Arc Example

In our previous books we've used examples from the long-dead TURTLE LORDS RPG (1983, Chelonian Press). We're going to do that again here. If you played TURTLE LORDS, you remember that the thrust of the story was that a race of malevolent star tyrants invaded the Turtle-Men homeworld, the Great Mother Shell. The tyrants came to be known as the TURTLE LORDS (confusing, right?) and the Turtle-Men ended up fighting them through brute strength, Power Pearls and the cosmic energy of 80's rock music. We're going to recreate the gist of the short player campaign from the TURTLE LORDS core rulebook.

The goal of the mini-campaign was the liberation of the Night Eye, Mother Shell's moon. In order to achieve this the PCs had to determine how the TURTLE LORDS were landing their troops on the supposedly unreachable moon, gather supporting forces from various planets and then lead a guerilla-style campaign before finally attacking and destroying the TURTLE LORDS' portal. As they looked for information the PCs were hounded by the Inquisitor Rats. Once they escaped to find allies they were "opposed" by tests of worthiness from their prospective recruits. When they finally brought the Ceratonians (or the Rexaurs if they chose the

"evil" outcome of the Trial of 1,000,000 Bones), the Fal-konz (or the Raptrix) and the Pachydoins (or the Rhintaug) to the Night Eye, they were opposed by the TURTLE LORDS Octotaur/Shark-Men/Rat collaborator army.

In the first stage of the campaign the PCs were stranded on the Night Eye. You might not have started them off against the High Magus Inquisitor Murinus, but instead sent an acolyte or two to harass them every session or two. Once they determined, or were close to finding out, that the TURTLE LORDS' forces landed on the Night Eye via a "dark matter wormhole", then you'd send Murinus after them, with a tense confrontation at the occupational headquarters while they stole a ship to escape.

In the second stage the PCs got to choose which of three planets, Jurassa, Avaina or Suvennis, to visit first. At each planet they would get to recruit one of two local species to come help them in the coming fight. Each species had a test to prove that the PCs' cause was worthy of their attention. Depending on whom the PCs supported, or if they showed themselves more concerned with convenience than with honor, they would make allies from either species.

When the final act came, there were story consequence from the first two sections. If Murinus ever slashed a character with his fangshard dagger, then that character was forever linked to him. So long as they were within 1,000 kilometers of the Night Eye, the High Magus Inquisitor knew their relative location. This could either be a bane, as Murninus would lead an army to wipe out the new arrivals, or a blessing if the PCs puzzled this out ahead of time. If they were aware of Murinus' tracking, any characters being tracked could lead Murinus away while the rest of the group destroyed the wormhole.

The allies gathered during the second act each had a chance of betraying the PCs to the TURTLE LORDS. It was random, with modifiers supporting betray for the "evil" species brought to help. This could end up with forces from all three new allies joining the TURTLE LORDS for an epic fight, or it could just so happen that nobody betrayed them.

So, if you're following along, we have Determine the Source of the Landing with opposition from the Rat Inquisitors, Recruit Allies with opposition from the Tests of Worthiness and finally, Lead the Assault with opposition from the TURTLE LORDS' Hordes. If you recorded this down for your own campaign, you'd have made footnotes from the first two goal steps showing how Murinus' dagger or "allied" treachery could come back to bite the players in the butt.

Arc Problems

Story arcs are entertaining, and they can build anticipation for what comes next. They do have their issues, though. We're going to examine some of them here, with remedies for each issue to keep your games fresh and fun.

Arc Fatigue

Arc fatigue happens when you don't resolve anything in a timely manner, or when you simply add new layers to the story without tying up loose ends. Players need a payoff. You don't have to reveal every secret all at once, but you do owe them some form of resolution.

Try to aim for a story payoff every two or three sessions. Use this time to set up the next chapter. This way the players rightly feel as if they've accomplished something without finishing the entire story.

This can be minor, such as exposing the major players in an assassination conspiracy. You might have exposed that Senator Chalmers was working with the arms manufacturers when he ordered the hit on the president. Surely that's the end of everything, no? But wait, why is there the ominous-looking folder stamped SPHINX on his desk? Hey, didn't the dying scientist at the weapon lab mention a sphinx?

Logic

Sure, we can see *what* the bad guy plans to do, but *why* does he want to do it? All too often it's easy to point out massive faults in the villain's judgment. It takes a little forethought, but it really helps out when you've given a credible reason to the antagonist's methodology.

If you want to justify a specific plot because of the specific story that you want to tell, such as the evil empire's use of subterfuge to undermine the upstart kingdom, think about why the villain is forced to take this route. Surely the evil empire that wants to obliterate the PCs' kingdom could simply march in and invade? Why wouldn't they? Perhaps there's an international senate to which they must answer. Maybe the empire is aware of some Great Beyond-type being that is protective of the little kingdom and have to operate subtly in order to avoid its wrath. Perhaps the evil emperor has a fondness for the land and doesn't want to see it damaged, and thus resorts to trickery instead of violence.

If you want to instead figure out the most logical course of action, start from the beginning. The evil empire wants the upstart kingdom. What do they do? You might decide that the simplest plan is to just invade. Start there but show the outline to someone not in the gaming group before you play. Ask them to find any holes in the story. Your cousin Sarah just might point out that a foolish general would invade, a wise general would send in spies first to determine the kingdom's capabilities, follow that with saboteurs to deplete their resources, then show up with overwhelming force. Always get a second opinion. Too often we can decide on something just because it's what we want to see, rather than the most logical course of action.

Railroading

If you set your plot up so that the only option the PCs have is to advance from point A to point B with little or no choice, then the players will feel like they've been put on a train, or are being "railroaded." Railroading occurs when you plot your campaign so tightly that you leave little room for choice, and it seems like rather than playing a game, you're simply reciting a story to the players. You can even railroad your players if your campaign is improvised on the spot, subconsciously queuing scenarios in what seems to be a logical order in your mind without taking the players' actions into account.

To reduce railroading, you have to plan ahead. This is where your record of the story arc comes in handy. Use it to elaborate further. At each goal step, ask yourself what the three most likely player actions will be, based on your knowledge of the player group and common sense. Write down the most logical outcomes of their actions and find a way to plot into the next goal step.

In the case of a group attempting to destroy a powerful artifact, their first goal step is to gather all of the pieces. You need to provide them with some clue as to where they might be, but since the artifact is not yet assembled, don't assume that they want to go to the Jungle of Darkness first. Perhaps they want to visit the Plains of Sorrow or the Mountains of Dreariness.

If you have specific encounters planned for the first, second and third items, don't marry them to the specific locations. For instance, if you plan to introduce a major henchman who is going to harass the players on their quest, don't make him a jungle lord, just work out his game stats on your campaign notes, and then have him look like a native of wherever the players head first. With this technique you can have a coherent story progression with player-directed decisions.

You'll want to include common-sense threads to tie the characters to the next step, no matter how they chose to play the previous step. Once they need to study the artifact pieces, for example, they might decide that they want to take them to their hideout, to Creepsatonik

University or B.R.I.G.H.T. LABS for further research. This is fine, as pretty much any one of those locations can be assaulted by the bad guys. Let them have the freedom to choose where they want to go at this point. Afterwards, they're going to come to some conclusion about the artifact that leads them to the final chapter. Since they got to choose how they got there, you won't have any railroading complaints.

Using the Generators

To use the Arc Generator system you need 8D6 and a D8. It's easiest if you have dice the same color as each of the tables. Just roll a handful and look at the results that correspond to your table's colored die.

You're free to interpret the results as you see fit, pick your own or just ignore certain aspects entirely. The first section, Standard Arc Generator, can provide you with the basics of the story. You get a main goal, three story steps' worth of smaller goals and corresponding opposing forces.

For further inspiration you can roll on the Arc Goals generator, the Step Goals generator and the Opposition generator and get narrower results. To make things clear, we use the term "Beyond" to indicate whatever is beyond normal in your campaign. This is because we write genre-neutral books and can't predict what counts as extranormal in your game universe.

It's not just a simple progression from story point to story point. Most of the "Special" results on each generator introduce complications to the story. Feel free to add your own, too, for extra dramatic effect.

Just because you may roll Time as an opposition, you don't have to further define Time with the Opposition Generator section unless you feel like you want to. Feel free to interpret Time as old age, a time traveler or anything else that strikes your fancy. There are no right or wrong ways to use these generators. One GM might find that he wants Speak to mean "outwit the warlord in a game of riddles", while another GM might want Excel to mean the same thing!

Standard Arc Generator

D6	Arc Goal
1	Revolution
2	Prosperity
3	Revenge
4	Rescue
5	Discovery
6	Escape

D6	Step Goal
1	Find
2	Destroy
3	Travel
4	Speak
5	Discovery
6	Excel

D6	Step Goal
1	Find
2	Destroy
3	Travel
4	Speak
5	Discovery
6	Excel

D6	Step Goal
1	Find
2	Destroy
3	Travel
4	Speak
5	Discovery
6	Excel

D6	Opposition
1	Enemy
2	Nature
3	Time
4	Lack
5	Beyond
6	Unknown

D6	Opposition
1	Enemy
2	Nature
3	Time
4	Lack
5	Beyond
6	Unknown

D6	Opposition
1	Enemy
2	Nature
3	Time
4	Lack
5	Beyond
6	Unknown

D6	Climax
1	Duel/showdown
2	Large battle
3	Race/chase
4	Perilous scene
5	Specialty job
6	Personal strife

D8	Special	Result
1	Mystery	A mystery runs through this arc. Roll on the Mystery Arcs table, too.
2	Scope	This far-reaching story takes the PCs to the end of the world (or galaxy)
3	Personal	One or more of the PCs is secretly deeply connected to this story
4	Loss	The resolution will come at great price to the PCs
5	Ascension	The story takes the PCs to the greatest height of power in the setting
6	Romance	This story also follows one or more PC's journey to find true love
7	Schism	The climax of this arc sees two people become bitter enemies
8	Intrigue	There's more than the usual share of secrets and backstabbing here

A perilous scene could be dash through a collapsing cave, or dangling from a hot air balloon. A specialty job calls upon the PC or group to perform a mission tailored to their specific skill set but with a high degree of challenge. A ninja might have to infiltrate a warlord's castle to steal the highly-guarded urn, or a Turtle-Man might be called upon to give the greatest heavy metal concert in the galaxy.

Unknown opposition should be known to you before you begin play, so that you can drop hints as necessary, but they aren't known to the PCs or the players.

Arc Goals

D6	Revolution
1	Native government
2	Invaders
3	Institution
4	Philosophy
5	Family
6	Beyond

D6	Prosperity
1	Self
2	Family
3	Faction
4	Nation
5	World
6	Beyond

D6	Revenge
1	Rival
2	Government
3	Criminals
4	Foreigners
5	Family
6	Beyond

D6	Rescue
1	Strangers
2	Family
3	Nobles
4	Innocents
5	Enemy
6	Beyond

D6	Discovery
1	Knowledge
2	Object
3	Place
4	Self
5	Profound truth
6	Beyond

D6	Escape
1	Rival
2	Foreigners
3	Government
4	Stranger
5	Criminals
6	Beyond

D8	Special	Result
1	Twist	Something is amiss, and it won't be discovered until the end of the story
2	Challenge	The goal conflicts with a PC's most cherished belief
3	Tension	The goal causes friction between a PC and their family
4	Unwilling	A group that the PCs efforts are helping doesn't want any assistance
5	Sidekick	The PCs have to bring along an annoying sidekick for every adventure
6	Mole	As sidekick, but the sidekick is secretly working against the PCs
7	Bounty	The PCs have a bounty on their head, and find more enemies than allies
8	Babel	The adventures take place in a foreign land, miscommunications abound

These are the main goals of your story. It takes an entire campaign to accomplish them. Just because there is no goal named "Stop the Big Bad", doesn't preclude having one in your story. A villain can be behind the plot, and this goal is either what stops him or what undoes the effects of his treachery.

Step Goals

D6	Find
1	Person
2	Place
3	Object
4	Knowledge
5	Organization
6	Beyond

D6	Destroy
1	Person
2	Place
3	Object
4	Organization
5	Abstract
6	Beyond

D6	Travel
1	Exotic locale
2	Wilderness
3	Barren/space
4	Enemy territory
5	Utopia
6	Beyond

D6	Speak
1	Persuade
2	Terrify
3	Charm
4	Insult
5	Inspire
6	Commune beyond

D6	Steal
1	Person
2	Place
3	Object
4	Abstract
5	Resources
6	Beyond

D6	Excel
1	Rival
2	Self: mind
3	Self: body
4	Organization
5	Standard
6	Beyond

D8	Special	Result
1	**Hidden**	Something is obscuring the goal or a component
2	**Stubborn**	Someone is firmly opposed to helping the PCs
3	**Test**	A person in charge demands a favor from the PCs before he helps
4	**Late**	The villains got here first, either openly or covertly
5	**Split**	This goal requires the characters to operate in separate groups
6	**Choice**	The PCs can only help one group out of several, no choice is wrong or right
7	**Stealth**	The PCs must take care to stay incognito on this leg of the journey
8	**Spurned**	A PC runs into an old friend who claims not to know them. Why?

Excel means that a PC or group has to surpass a boundary, whether it's their own personal limitations, a societal standard, a competition against their arch rival or the influence of Beyond.

Destroying the abstract refers to something like eradicating a society's tradition or exposing an institutional falsehood.

Opposition

D6	Enemy
1	Rival
2	Mercenary
3	Social elite
4	Criminal
5	Spy/saboteur
6	Foreigners

D6	Nature
1	Elements
2	Flora/fauna
3	Disease
4	Restrictive
5	Anomaly
6	Man's meddling

D6	Time
1	Against self
2	Against friend
3	Against stranger
4	Against society
5	Interval
6	Missing time

D6	Lack
1	Resources
2	Knowledge
3	Access
4	Ability
5	Allies
6	Objects

D6	Beyond
1	**Enemy**
2	**Nature**
3	**Time**
4	**Lack**
5	Truly weird
6	Roll here twice

D6	Unknown
1	**Enemy**
2	**Nature**
3	**Time**
4	**Lack**
5	**Beyond**
6	Friend/family

D8	Special	Result
1	**Persistent**	This Opposition is going to stick around for the next step of the story
2	**Reasonable**	You might be able to make a friend or good situation out of this
3	**Self-caused**	One of the PCs is somehow responsible for this situation
4	**Terrifying**	Add a scary schtick, like the Opposition only comes around at night
5	**Flipped**	The Opposition is on the PCs' side and the Step Goal is secretly wrong
6	**Patron**	The Opposition is somehow linked to a patron or mentor figure
7	**Sweet**	This Opposition seems so benign that nobody believes that it's bad
8	**Hits home**	A PC's friend or family member is caught up in the situation

Time can be anything you want it to be, rapid aging, a looming deadline, or anything else. Just make sure that the player feel the impending doom. An Interval means that something bad happens on a regular basis. Missing time is amnesia.

In Nature, Restrictive means that something in the natural world is keeping people where they are, like a rock slide. An anomaly is something that should not be, such as a weird magnetic vortex.

For Beyond, the first four results indicate a Beyond-influenced version of the indicated opposition type. Truly weird is something that would normally be well outside of the campaign's story constraints. Unknown is presented as a mystery to the players, it's real nature is what you rolled on the purple table.

Flipped boils down to misinformation that pits the PCs against the good guys in this step.

Mystery Arcs

D6	Center
1	Murder
2	Theft
3	Conspiracy
4	John Doe
5	Ancient
6	Beyond

D6	Clue
1	Object
2	Testimony
3	Meme
4	Inadvertent
5	Trace
6	Red herring

D6	Clue
1	Object
2	Testimony
3	Meme
4	Inadvertent
5	Trace
6	Red herring

D6	Clue
1	Object
2	Testimony
3	Meme
4	Inadvertent
5	Trace
6	Red herring

D6	Connection
1	Person
2	Object
3	Location
4	Organization
5	Idea
6	Beyond

D6	Connection
1	Person
2	Object
3	Location
4	Organization
5	Idea
6	Beyond

D6	Connection
1	Person
2	Object
3	Location
4	Organization
5	Idea
6	Beyond

D6	Complication
1	Political
2	Family
3	Philosophical
4	Criminal
5	Commercial
6	Beyond

D8	Special	Result
1	**Known**	You know the perpetrator's identity, you have to race to stop him
2	**Family**	The perpetrator is related to a PC
3	**Home**	The mystery may have dire consequences for a PC's family
4	**Framed**	A PC has to clear their name
5	**Profit**	A PC has the opportunity to join the perpetrator or take a payoff
6	**Revenge**	The perpetrators is going to come back for vengeneance
7	**Dastardly**	The perpetrator is so sneaky that no one else believes the mystery exists
8	**Linked**	Exposing the perpetrator risks exposing a PC's biggest secret

But, wait, where's the entry for Whodunnit? There isn't one. You get to determine that for yourself. It's quite likely that your players will pick up on some story thread that makes a lot of sense. You could be persuaded to change your predetermined perpetrator, so we're leaving it open.

In general, Clues come from good detective work, and Connections are new elements brought into the mystery by the discovery of the clue, or new information about previously-known factors. A Complication is a really big issue that doggedly hinders the investigation. Complications are only given here in broad strokes so that you can fill them in however is best for your game setting.

A red herring means that you should roll the die again, and that result is going to be a false clue. Don't give your players more than one of these per mystery or they might get frustrated. These mysteries don't have to be crimes, they can just be something that someone wants to keep hidden.

Villain Generator

D6	Identity
1	Noble
2	Criminal
3	Scholar
4	Soldier
5	Merchant
6	Poor

D6	Motivation
1	Gain
2	Idealism
3	Destruction
4	Love
5	Fear
6	Prestige

D6	Power
1	Resources
2	Prowess
3	Intelligence
4	Network
5	Status
6	Beyond

D6	Weakness
1	Greed
2	Zealotry
3	Frail
4	Attachment
5	Vanity
6	Beyond

D6	Method
1	Manipulation
2	Assault
3	Terror
4	Sabotage
5	Stealth
6	Beyond

D6	Appearance
1	Attractive
2	Androgynous
3	Deformed
4	One scar
5	Grizzled
6	Plain

D6	Quirk 1
1	Red hand
2	Mustache
3	Has a pet
4	Accent
5	Tattoo
6	Jewelry

D6	Quirk 2
1	Sings a lot
2	Wears black
3	Extra finger
4	Heterochromia
5	Kills mooks
6	Monologues

D8	Special	Result
1	Alter ego	The Villain is secretly someone known to the PCs
2	Ruthless	The Villain will cut through anyone who opposes him
3	Misguided	They actually have benign intentions but are accidentally causing harm
4	Connected	They're your father's brother's son's cousin's former roommate
5	Locked	Their abilities or power is tied to an object they keep protected
6	Vendetta	They have it in for one of the PCs
7	Form	The villain has a secret, ultra-powerful form that they can use in battle
8	Amenable	They want the PCs to join them, and offer sincere, generous gifts

The Quirks let you recreate some of the most iconic villains in literature, but they're not strictly necessary. They might be used to identify an incognito villain, such as a distinctive ankle tattoo. Identity is what place in society the villain occupies. Motivation is why they do what they do, very few villains set out to be evil or think of themselves as such.

Power is the means that the villain uses to accomplish his goals. It could be personal combat ability or a network of agents. The Weakness is something that can be exploited against the villain, such as a blind devotion to his beliefs, or an attachment to a person or object.

Method is how they use their Power. Does the Scholar who acts out of Love for his former student use his Intelligence to Manipulate her? Does the Poor person who wants Prestige use his Beyond (alien powersuit) to strike Terror into the hearts of those who once mocked him?