Adventure Writing Like A Fucking Boss

Venger As'Nas Satanis

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Occasionally, I get asked how to write scenarios that don't suck. For some, there's an innate sense, a natural talent for scenario writing that's just there. But many struggle with crafting awesome adventures - crippling their ability to competently Game Master. That's why I wrote these short and sweet, quick and dirty guidelines.

Like teaching a man to fish, showing you the fundamentals of adventure writing will provide you with a lifetime of great scenarios. I don't want to just present you with a kickass adventure that'll only last a session or two. No, I want you to have the power of unlimited adventuring. You can attain that ability in about an hour - keep reading!

Before we go any further, this guide assumes that you'll be running the adventures you write. Even if you're more interested in writing adventures for public consumption, you will still need to GM them for the purpose of playtesting your material. Always write with the following in mind: how is the GM going to run this adventure, and how can I make his job easier?

NO LIMITS

Even though it'll never be super popular and won't make you rich, there are plenty of good reasons to write RPG adventures.

Aside from a modicum of prudishness, there's virtually no censorship. You can write what you like and if it's deemed offensive by certain people, the worst they can do is limit the places where it can be purchased. While I don't encourage writers go out of their way to offend readers, creating something different than what's come before may result in disturbing content.

And creators following their own unique vision is something I absolutely encourage!

My one caveat, however, is that no scenario should ask of PCs to harm children. That's a personal line I draw in the sand and you'd be well advised not to step over it.

No budget! We've seen the summer blockbusters that made it big because of the visual spectacle they achieved, and I'm sure we remember those 100 million dollar movies that were hindered because of the bad CGI. Well, roughly 90% of our content is text… words. Good illustrations help, but the majority of adventures fall upon the writing.

Want to see dozens of dinosaurs roaming the savanna? What if the dinosaurs were outfitted with mounted lasers? You don't have to worry about how the FX team is going to pull that off, you just have to describe it. Think of all the fantasy, scifi, and horror films that would love to show us intense, outlandish, sanity-shattering sights! Usually, they can't because there isn't enough money, time, or creativity. Well, as writers, we don't need to worry about that… except for that last one maybe.

Following the film theme, there's something else we need not concern ourselves with - nervous studio executives looking over our shoulders, demanding that we make our magnum opus more acceptable, marketable, or family friendly. As writers, we aren't burdened with keeping a bloated, money-making franchise alive over the next few sequels.

In conclusion, we do what we want, when we want, and how we want. Adventure writers can go in any direction. The limits of our creativity are the only boundaries. So, create with passion, knowing full well that you have the opportunity to make something awesome just for you and your players... or a small niche within the RPG hobby/industry. Go all-out! You're free. That freedom comes with the requisite power and responsibility, but I wouldn't have it any other way.

ELEVATOR PITCH

Let's assume you were interested in writing an adventure for Kort'thalis Publishing. Before sending me anything else, I'd want to hear your "elevator pitch." Basically, what the adventure is about in a minute or

less - because if we were riding in an elevator together, a minute is all you'd have.

The elevator pitch comes before the outline. It's probably the first step after brainstorming ideas on a blank piece of paper.

Besides being short and to the point, your elevator pitch needs to have 3 qualities. It needs to be intelligible. It needs to be intriguing. It needs to be exciting.

Here's an example of how not to do the first. "There's a guy and he goes into this temple. Meanwhile, the werewolves are attacking the zombies. All three dudes race to the finish line."

All I'm left with after reading that is a sense of WTF just happened. Making your story intelligible means that it has to be coherent. Your pitch should have a logical beginning, middle, and end.

Here's an example of how not to do the second. "A party of adventurers gets word that there's a dungeon nearby full of monsters and treasures. The party enters the dungeon and starts slaying the crap out of everything until either the monsters or the adventurers are dead."

Ok, that was both coherent and exciting, but not intriguing. I didn't get a surprise! Where was the mystery? Where was the suspense? The unknown?!? It was missing that certain something that makes you want to turn the page, read the next chapter, and find out what happens next.

Here's an example of how not to do the third. "A book full of dark magic suddenly appears on the desk of an apprentice wizard. Believing it came from a demon who lives in a nearby tower, the wizard in training gathers up a few adventurers to investigate. They find the demon who wanted to seduce the apprentice into his service. The adventurers kill him."

It's coherent and it's intriguing, but the only real excitement is the battle at the end. How can we make this elevator pitch more exciting? Maybe one or more of the wizard's friends were knee-deep in their own adventure at the local brothel? Perhaps the demon's sworn enemy somehow knows about the apprentice wizard and sends his servants to kill the mage before he can reach the demon's tower? This

story could be happening while aliens in starships are attacking the realm.

WRITING WITH STYLE

Writers have a particular style. Some are formal and dry like an instruction manual. Others use casual conversation to entertain and inform. A few go for literary prose in an attempt to come off as artsy and deep.

No matter how you write, someone out there is going to find fault with it. If you write florid purple prose, some will call you pretentious. If you write the way people talk, some will say it's too informal and unfocused - or even stream of consciousness. If you concentrate on clearly explaining how all the pieces fit together, I know there are people who will tell you you're robotic and boring. There's no pleasing everyone, so write how you want… but with a mind for getting better as you go. There's always room for self-improvement.

Another aspect of writing style can be divided into two categories. The first is terse, utilizing a minimal word count and spartan feel. Such writers won't use 25 words when 10 will do the job. The second is verbose, long-winded, and overly descriptive. They believe that more is more, and the more the merrier.

Generally speaking, a terse style provides just enough information to get the ball rolling, requiring the GM to add a certain amount of embellishment to make things work. If the GM doesn't mind improvising things at the table, this is usually the best choice.

The verbose style provides all the possible details a GM might need - and then some. If this category sounds too good to be true, that's because a major downside is wading through all the information in order to find the essentials needed to run the encounter at the table. If you go down this path, be sure to provide the GM with a section (perhaps in a different area) that contains just a few of the most important details to jog his memory about what that room, area, or encounter was about.

The last element of style I'm going to discuss is aesthetics. Writers have various interests, liking and disliking particular things. Read enough of an author and you can identify his preferences.
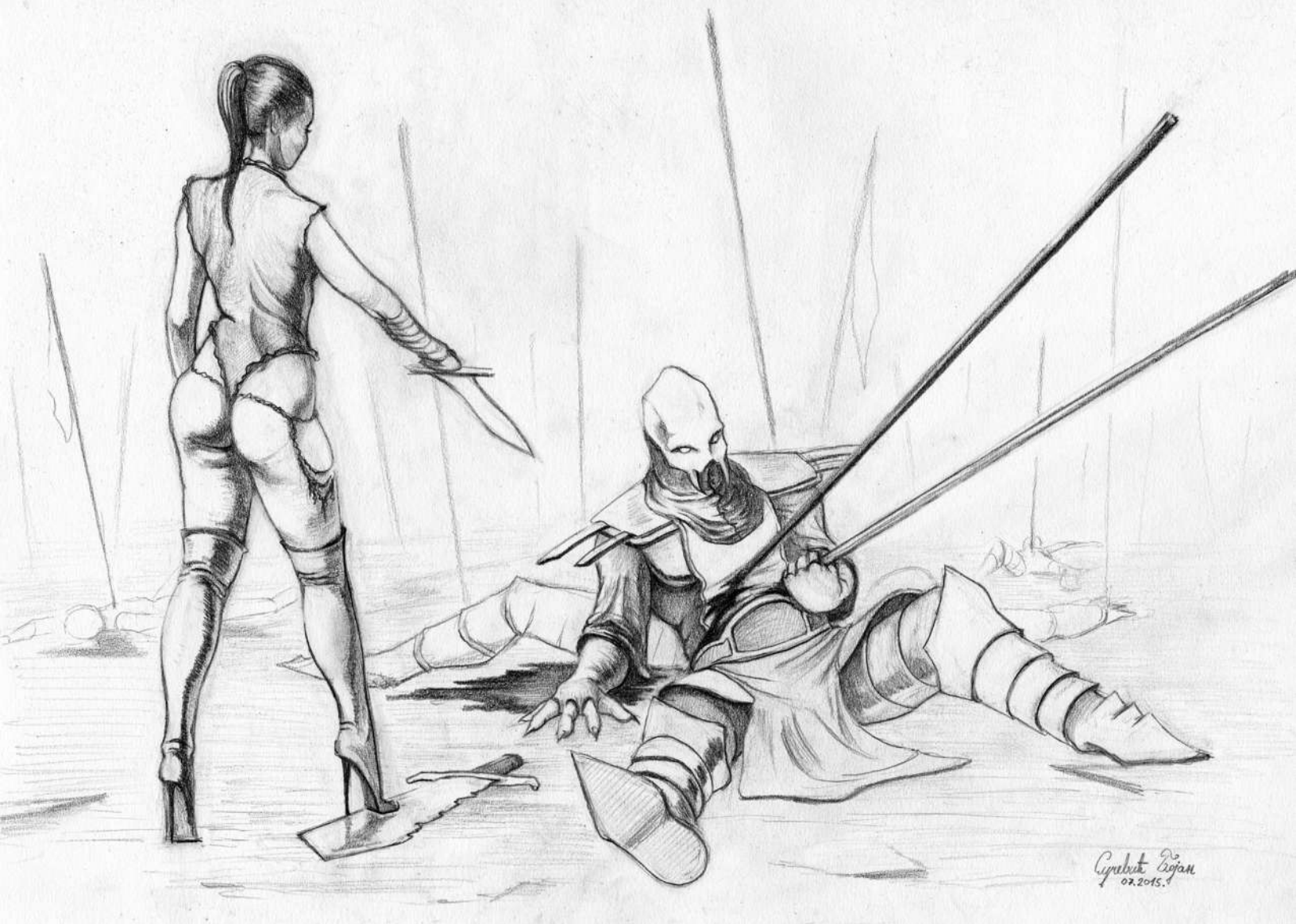
If you're a beginner, you might not know what your own adventure writing aesthetics are. I'm sure you like things and I'm sure that you know what those things are, but listing them could be a beneficial exercise.

On a blank piece of paper, list all the things that you think are awesome. If you're having trouble, confine yourself to a single genre or location. On the opposite side of the page, you can list things you strongly dislike, too, but that's not as useful since you won't be including things you hate in your adventure and will instinctively avoid them.

Perhaps you favor one-page dungeons, word puzzles, ice cream, reptiles, and the color yellow? Maybe you despise gnomes, love tentacles, prefer low-magic settings, can't imagine incorporating technology in your scenarios, but enjoy exhaustive descriptions with a backstory for every blade of grass in the field? Those are aesthetic choices already inside of you, waiting to be unleashed.

RAILS

I want to talk briefly on the importance of sandbox adventuring, as opposed to the proverbial railroad. A railroad takes you to a specific, pre-determined destination. This type of scenario design restricts or ignores something called player agency.

Player agency allows players' decisions to matter. When players decide and their characters act, those actions affect some part of the game world. But if there is no possibility of control, of change, of making a difference… then PCs are living in a deterministic hell-prison. Fuck that!

When a GM runs the game, the story must unfold naturally, organically… the players must choose the direction because it is their adventure and they are the protagonists of this story. That choice makes roleplaying games interactive in ways that books, TV shows, and movies can never be.

With a sandbox adventure or campaign, there are interesting things nearby with which to play. The story has yet to be written, therein lies the fun and the immersion we seek.

Even though I'm against railroad adventures that lead PCs where the GM or scenario designer wants them to go, I have no problem with guardrails. Guardrails are there to provide minimal baseline limits, boundaries and expectations that prevent the adventure from plummeting off the side of a cliff. A sandbox is traditionally set within a box, after all. The box provides necessary structure, just like guardrails.

For example, the dark elf attack upon the dwarves of the mountain is imminent. The PCs find out about it because they've been asking around. Instead of doing what you expected, like bolstering the dwarf forces, the PCs decide to meet with the dark elves to see if a peaceful resolution can be found. From your notes, you see that the dark elves do not believe in peace; however, there's something they want more than war with the dwarves - they want a magical ring.

Based on the above information, the PCs are free to make any move they wish. As the GM, you are free to interpret events as you see fit. Your notes will most likely inform the upcoming scenes, allowing for diplomacy if the adventurers say the right things to the right dark elves. It's like a choose your own adventure book, but with an RPG your available choices are many.

ANATOMY OF AN ADVENTURE

Scenes are the building blocks of adventure writing. Every game session should include one or more scenes, the longer the session, the more scenes are required. This is not set in stone, but if you're just making quick hand-written notes, one scene should take up about half a page. If you're typing things out with a fair amount of detail, a single scene should fill one entire page. That means a short scenario of five scenes should come out to about 5 pages of text. If you've written several pages but only have one scene, you probably over-wrote the damn thing. Trim off the unnecessary stuff that isn't absolutely essential.

The structure you're going to use to craft an awesome scene will be the same basic structure for the entire scenario. Start at the beginning, create plenty of options in the middle, and guess at what might

happen by the end - also including a variety of possible endings.

The following list details the curvature of most scenes, the natural progression, rise and fall that occurs when adventurers start adventuring.

- **Opening:** The opening sets the stage so the story can take place at all. Along with the denouement, it frames the scene. Who are the characters, where are they, and what are they currently doing?

- **Inciting Incident:** What kicked things off? The seeds of conflict are sown here. One or more problems are introduced and the protagonists feel compelled to get involved. This is where the PCs get hooked into the adventure - you're baiting them with a juicy conflict.

- **Action:** The conflict develops until something interesting happens. If events take their natural course, the PCs won't like the end result, so they are forced to take action.

- **Climax:** There have been minor successes and failures along the way, all leading to this - the moment of truth. One way or another, things will be decided. Will the PCs get what they want or won't they?

- **Denouement:** This is what happens when the dust settles; the aftermath. Things have been resolved (for now) and everyone can take a breather. Like the opening, the denouement frames the scene which gives it narrative symmetry.

Without determining every part of a scene ahead of time (railroading), the adventure writer should keep these five elements of a scene in mind as the adventure proceeds. The following is the shortest, simplest example of a scene containing all the elements mentioned.

The PCs are in a tavern drinking (opening). Some dudes show up, and they

> Life is usually a series of three steps forward, one step back. For the sake of realism (and your sadistic amusement), throw a monkey wrench into the works every session or two. This should temporarily derail the PCs' progress.

hate the PCs (inciting incident). Both groups start hacking and slashing (action). The PCs kill the hateful bastards (climax). They order a refreshing, celebratory ale (denouement). The End.

Your adventurous scene will have more flair, your conflict will be more compelling, and the stakes will probably be higher, but for the most part that's how your scenes should look. Follow the basic formula and your scenes will feel complete and satisfying, even if complications, detours, false-starts, and PC deaths arise.

STARTING A SCENE

There are three things you always want to ask when crafting a scene…

- Who is involved in the scene?

- Where does the scene take place?

- What is the conflict about?

Before we get deeper into scene essentials, let us define *conflict* (verb): to come into collision or disagreement; be contradictory, at variance, or in opposition; clash.

(noun): a fight, battle, or struggle, especially a prolonged struggle; strife; controversy; quarrel; discord of action, feeling, or effect; antagonism or opposition, as of interests or principles; incompatibility or interference, as of one idea, desire, event, or activity with another.

HEART OF THE SCENE

At the core of every great scene is conflict, and this conflict will form the drama and tension that propels the story forward because the player-characters give a damn!

Often, you're only going to have one conflict, though it may seem to have many aspects. This is called the primary conflict. The primary conflict distinguishes itself by directly pertaining to the PCs. It's their conflict.

Occasionally, you'll have a secondary conflict. This won't be as immediate or crucial to deal with as the primary conflict because the stakes won't be as high.

The secondary conflict is there for added color, interest, confusion, and/or realism.

Secondary conflicts can draw PCs in and may add another facet to the adventure, but this conflict is less compelling. For instance, the primary conflict might be the destruction of the realm while the secondary conflict is keeping the wizard's tower safe because it contains a magical virus. The kingdom's destruction is obviously the most important. The PCs are emotionally invested in wanting to save the realm. The wizard's tower, being within the realm, is still an important plot point, but not as crucial as the entire kingdom. Also, protecting the realm should keep the wizard's tower from releasing the virus… though, not necessarily.

However, the author can flip the two if he so wishes. Maybe a PC's sister or lover has already contracted the magical virus. If the virus in the wizard's tower could be used to develop an antidote, then keeping the tower safe would then be the party's primary conflict. Perhaps it's also infested with giant vampire bats? Thus, making the kingdom's safety the secondary conflict.

Including a tertiary conflict can go either way. If you like chaos and a lot of things happening simultaneously, then go ahead. If you are running a one-shot scenario or mini-campaign, then it might be best to skip the tertiary conflict. Any more than three small conflicts in a scene and three larger conflicts in an adventure will assuredly bog the entire thing down in confusion.

For example, the PCs are ordinary spacers relaxing in a futuristic nightclub. There's a one-armed alien female with orange skin and killer body. She's a bit tipsy, going from table to table asking if anyone wants to play her in a game of strip q'uay-q'uar. Winner gets 500 credits; which just so happens to be what she needs to appease the gangster she owes.

Just after that, two bounty hunters kick in the door, shouting at everyone, slapping the bartender around, and finally get around to asking the big question - where can they find a silver droid that goes by the name OPP-111?

The first part - a welcome diversion of gambling, sex, and straightening out a gangster - is the secondary conflict. It's there just in case the PCs want to bite on

that hook. The proverbial worm isn't that juicy, so we assume they could take it or leave it.

The second part is most likely something the PCs won't ignore. Partially because of self-preservation, but also because their collective egos won't allow them to sit idly by while random NPCs waltz into the nightclub rudely demanding answers. Additionally, there's a bit of mystery there and the possibility of future profit. In other words, it has all the hallmarks of a compelling conflict.

I could have added a third thing in the same scene, like an intelligent orangutan with blue fur swinging from the nightclub's rafters, showing off his shiny aqua-blue crystal, just a tiny portion of a much larger treasure located within the demon's mouth (a cave in the side of an active volcano). But if I had tried to go for a fourth, the scenario would have looked too hook happy and players would be questioning if the orangutan was orange or if the bounty hunters were holding the aqua crystal. Don't indiscriminately push conflicts at the PCs one after another in the same scene. I advise presenting conflicts as a constant drip (every 30 minutes or so) rather than a deluge.

> It's such an old, tired cliché that I decided to put it in a fucking sidebar: Show, don't tell. Have the PCs watch the crime lord slice a man's arm off while laughing, rather than an NPC describe him as "sadistic."

ONE STEP BEYOND

So, you've introduced conflict into the scene. That's good, but now let's make things more interesting by adding another layer. This may complicate the conflict and should elevate it with an air of mystery. Even if it's just a temporary unknown, as opposed to prevailing weirdness, mystery is important because it makes people want to know more.

Generally speaking, you want PCs to do more than draw weapons and start fighting - you want them to speculate, engage, interact, theorize, cogitate, second-guess, scheme, and apprehensively poke at whatever it is you've presented to them.

In the following random table, we're specifically talking about NPCs… with the last results focused on the immediate environment. Examples are provided to illustrate what is meant by each result.

MAKING CONFLICT MORE INTERESTING

Roll	Result
1	**They are something unusual:** Humans with blue skin.
2	**They have something unusual:** Humans wearing bronze draconic medallions.
3	**They know something unusual:** Their leader smiles and nods as the meteor crashes into the lake.
4	**They say something unusual:** The humans speak only the demon tongue.
5	**They do something unusual:** One of the humans rips the head off a bird and eats it.
6	**The environment contains something unusual:** As the strangers are met, the moon becomes blood red before your very eyes.
7	**The environment is something unusual:** Each stone of the dungeon came from the quarry next to where the lich is buried and rumored to be cursed. Consequently, all spells cast in the dungeon go through a "necromancy filter."
8	**Roll Twice!**

Ok, you've located the source of strangeness, what now? This next random table attempts to pinpoint the nature of that unusual thing. Again, singular examples are provided to give you a general idea.

"Where can they find a silver droid that goes by the name OPP-111?"

UNUSUAL

Roll	Result
1	**Dangerous or harmful:** This tribe of orcs wield oversized, wicked-looking meat cleavers.
2	**Never seen before; unknown:** The orcs carry a head on a pike, but it's the head of a species that is alien to this planet.
3	**Valuable or important:** One of the orcs in the back is dragging a large sack jingle-jangling with gold pieces.
4	**Whimsical, humorous, or unorthodox:** By the symbol painted upon their shields, it is evident these orcs worship the god of justice and mercy.
5	**Eldritch or weird:** Every time the stranger raises his hand in prayer, terrible visions play out in the minds of those nearby.
6	**Roll Twice!**

UPPING THE ANTE

Here's another pearl of wisdom you've probably heard a thousand times: Know your players! Understanding them can only help you craft an engaging scene. And if you don't know your players, then know thyself.

Compelling conflicts are attainable when PCs care deeply about what is going on. As Benjamin Linus (if you've never seen the TV show *Lost*, do yourself a favor and watch it) said about manipulation - find out what a person is emotionally invested in and use that as leverage.

Tie the conflict into their background. Oh, you said that your character was the second cousin of a disgraced prince? It just so happens that an NPC shows up with knowledge that could clear your family name. But the NPC is thrown into prison before he can share his information. That'll work because the conflict is rooted in who the PC is and what he wants.

However, clearing the family name doesn't have that primordial instinct that moves mountains. I'm talking about that uncontrollable feeling of passion that forces your hand. These are base drives that make the world go round. Remember that scene early on in the film *Excalibur* (the 1981 John Boorman version) where Uther sees Guinevere dancing for the first time? That's the kind of fiery lust I'm talking about.

Obviously, it doesn't have to be sexual in nature. An inferno of strong feelings can blaze when it comes to seeking revenge. According to Nietzsche, the will to power is humanity's main driving force. Every PC should have a motivation for adventuring. If you have trouble coming up with some, there's a d8 random table for determining such motivations in *Liberation of the Demon Slayer*.

THE STAKES

Something should be at stake for your adventure to be truly awesome. What is to be gained or lost? In other words, why does winning, losing, or accomplishing the goal matter? Whatever it is, it has to matter to the characters. If the PCs don't believe the stakes are high, then it won't matter as much to them.

Let's say the PCs are motivated by wealth. They want gold and they want it now! Why? After some digging (perhaps a nosy NPC who keeps asking penetrating questions), the GM learns that they want gold in order to raise an army to defeat the Crimson Emperor. Why do they want to defeat him? Because the Crimson Emperor stole a magic sword from them, ruining their chances to become heroes of the realm.

But what do you do if this is the first or second session and none of the PCs have a backstory beyond a vague fondness for gold and jewels? You make it personal and go for the big three: try to kill the PCs, try to steal their stuff, or try to insult their pride.

If the PCs are walking down the corridor of a space station and some pleasure droid assassin drops down from the ceiling and starts blasting holes in every Federation citizen it sees, that's going to get the PCs' attention. For the sake of self-preservation, the PCs will want to know where this assassin came from and why they might be targeted.

If a galactic senator drains the PCs' checking account because he feels they did a sloppy job infiltrating the Yuko-baan, the PCs are now paying attention. They won't appreciate that asshole senator stealing their hard earned credits. Action must be taken!

What about PCs entering a space cantina? They order some drinks and the bartender urinates in several mugs and sets them on the bar, expecting the adventurers to partake - an alien laughs so hard he nearly falls off his barstool. Now, the PCs have a reason to kick ass!

If you haven't noticed, all these scifi themed plot-points would go down well in *Alpha Blue*. It's the money-shot of space opera RPGs!

THE TRAILER TEST

Here's how to tell if you're onto something… ask yourself if the scenario concept you're toying with is awesome. Imagine that a world-class director is going to shoot your adventure as a movie. Like every movie, it needs advertising to show people what it's about, to get people excited and build a ticket-buying audience. The movie needs a trailer!

The trailer will be made up of highlights from the movie, but will focus on the best scene. The best scene of the movie is the same as the best scene of your adventure. So, all you have to do is determine which scene is the most awesome and feature it in the trailer.

Would you see the movie of your scenario based on that trailer? That's the only question that matters at this point in the process. Be objective because scrapping the project at the beginning could save you dozens of hours - maybe even hundreds, if it's a lengthy campaign… once you factor in art, layout, playtesting, etc.

If you don't have at least one scene that's "trailer material," fold your shitty cards and move on to the next hand. But if you do have one or more scenes that are "camera ready" and worthy of featuring in the trailer, then it's time to greenlight this project and develop the not-so-awesome scenes until they're ready to shine. If you have so many awesome scenes that you just can't decide which one to feature in the imaginary trailer, then don't let this project get away - stick to it and don't give up.

THE HOLY TRINITY

I assume you've heard of the three pillars of adventuring codified in 5th edition and mentioned in *How to Game Master like a Fucking Boss*. Those pillars are interaction, exploration, and combat. With interaction, you socialize with other characters. With exploration, you travel to places you've never seen before and investigate. With combat, you fight and kill monsters.

Neglecting any of these pillars will weaken your adventuring structure. You don't want a weak game, you want a strong one! As the Game Master, you should provide opportunities for interaction, exploration, and combat in every session.

Rolling on the following random table isn't necessary, but it may help you focus on one or more of the three pillars during a scene.

LAW OF THREE

Roll	Result
1	Interaction
2	Exploration
3	Combat
4	Roll twice and combine results!

BETWIXT YOUR SCENES

Even though I've been harping on scenes, there will be times in-between them. Those small parts of adventuring are called moments. Moments operate between scenes and do not contain any conflict.

At some point in the scenario, you're going to have a "breather" - a space within the scenario where everyone can relax for a minute and decompress. Maybe an NPC needs to deliver his exposition or the PCs investigate an empty room or they watch as some desert lizard eats a smaller lizard and then buries itself in the sand. These are moments. In and of themselves, they aren't very significant. However, doing away with them is a mistake because they reduce anxiety and stress in order to raise them up again in the next scene.

How often should you insert moments into the adventure? No more than one or two between each scene. Additionally, these moments should be ephemeral. If they drag on too long, it's going to get boring. Either break them up into smaller pieces spaced throughout the scenario or build a scene around them.

THE CALLBACK

Great comedians and storytellers do this and so should you!

A callback is when you reference something that was said or that happened earlier. This technique will tie your adventure together, making events seem less random and part of a greater whole.

The story element that's referenced should be relevant to what's happening now. Let's say that snake-men were rumored to be engaged in magical experiments within those nearby caves at the beginning of the adventure.

Now that the PCs are exploring said caves, they find large glass tubes containing preserving liquid and unnatural, malformed hybrid creatures.

An hour later, the PCs might hear whispered voices that sound like hissing - and that leads them to an encounter with snake-men and their giant scorpion with tentacles.

At the tail end of the scenario, a drunken peasant bumps into one of the PCs. The adventurer recognizes the peasant - he's the one who told him of the snake-men rumor. "Did you find them… those snake-men sorcerers? Look at what those bastards did to me," he slurs, pointing to the top of his head where everyone can see there's a small gash that couldn't possibly be the fault of subterranean serpent folk. "Deformed, I am!"

Adventure writers can create immersion by calling back to things that happened previously. If there's a lull in the adventure, think of a way to incorporate something from before in the upcoming scene. Any little detail that references the past will do. Callbacks add layers and depth - they make a big difference.

DIVING INTO THE COMMODE

The following dialog is from one of my favorite movies, *Reservoir Dogs*. Game Mastering is not the same as acting or being an undercover cop, but there are similarities. Thankfully, GMs can look at their notes, so memorization is not required. But a fair amount will come from you. You'll have to make the scenario your own. If you can't be prepared, then you've got to improvise.

As you'll see (and probably already know), details are important. But don't throw the baby out with the bathwater! Too many details, meaning both overly-specific and continuously throwing out general, non-crucial information is bad. A successful author/GM can effectively describe something with a few poignant details and swiftly move on to the next important thing - giving the PCs meaningful choices that lead straight to the action!

The more you run a specific scenario, the easier it'll be. In order to stave off boredom, throw new twists and turns into the mix.

FREDDY
What's the commode story?

HOLDAWAY
It's a scene, man. Memorize it.

FREDDY
What?

HOLDAWAY
An undercover cop has got to be Marlon Brando. To do this job you got to be a great actor. You got to be naturalistic. You got to be naturalistic as hell. If you ain't a great actor you're a bad actor, and bad acting is bullshit in this job.

FREDDY
(referring to the papers)
But what is this?

HOLDAWAY
It's an amusing anecdote about a drug deal.

FREDDY
What?

HOLDAWAY
Something funny that happened to you while you were doing a fucking job, man.

FREDDY
I gotta memorize all this shit?

HOLDAWAY
It's like a joke. You memorize what's important and the rest you make your own. You can tell a joke, can't you?

FREDDY
Nope.

HOLDAWAY
Pretend you're Don Rickles or some fucking body and tell a joke, alright?

FREDDY
Alright.

HOLDAWAY
The things you gotta remember are the details. It's the details that sell your story. Now this story takes place in this men's room. So, you gotta know the details about this men's room. You gotta know they got a blower instead of a towel to dry your hands. You gotta know if the stalls ain't got no doors. You gotta know whether they got liquid soap or that pink, granulated shit they used in high school. You gotta know if they got hot water or not, if it stinks… if some nasty, lowlife scum-ridden motherfucker sprayed diarrhea all over one of the bowls. You gotta know every detail there is to know about this commode. So, what you gotta do is take all them details and make them your own. And while you're doing that, you gotta remember that this story is about you… and how you perceived the events that went down. And the only way to do that, motherfucker, is to keep sayin it and saying it, sayin it, sayin it, and sayin it.

CREDITS

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