Getting There in Time

A Roleplaying Game by Dan Maruschak

Designed for Game Chef 2012 – "Last Chance"

Ingredient 1: Doctor

Ingredient 2: Forge Thread #2624 – Chrono Master?

Ingredient 3: Mimic

Ingredient 4: Forge Thread #25088 – [Kissanil] Answers to Power 19

        ("If I could drain the sun's energy to save my lover's soul, should I do it?")

Introduction

Long ago, a species of bipedal mammals with some unusual internal anatomy became the first civilization in the universe to discover time travel. With access to as much time as they wanted, they were able to develop their science and technology to a level beyond the comprehension of even advanced star-faring civilizations. These advances have become so fundamental to their society that they now refer to themselves as The Chronomasters. Yet not all Chronomasters have the temperament to sit in quiet contemplation on their homeworld. This game helps you tell the stories of a lone Chronomaster and his human companions as they travel through time and space.

Player Roles

One player takes the role of the GM. When you're the GM you'll follow some procedures before play begins to create a scenario that will enable the other players to experience the wonders of time- and space-traveling adventure. During play, you'll describe the world and many of the people in it. One player takes the role of the Chronomaster. When you're the Chronomaster, your character sheet will tell you some things about you, and ask you some questions about you and the Chronomasters. The rest of the players take the roles of Companions. When you're a Companion, you'll either choose to play a pre-generated character or use the Companion-creation rules to make a new one before play begins.

Character Stats

Companion and Chronomaster characters each have three traits. Before the first scene in a session, set one trait at d10, one at d8, and one at d6. Each trait has a positive and negative aspect associated with it, and each character has six personalized Cruxes. Being familiar with each others' traits, aspects, and Cruxes will be helpful during play, so take a minute to introduce your character if the rest of the group doesn't already know them (and introduce some visual details, too, like what they look like or how they're dressed, so that everyone will have an easier time visualizing your character). Each character also has scores for Wonder, Vigor, Injury, and Horror. These all start at zero and may fluctuate over the course of the session, but will never go below zero.

Playing Out a Scene

During the game, all the non-GM players will take turns as the lead character in a scene. You don't have to go in a fixed order, but everyone should get a turn before one player goes again. When it's your turn, frame a scene: say where it takes place, who is there (including the characters of the other players, if you want), and possibly what the initial thrust of the scene will be about. To maintain the fictional integrity of the world the GM may ask you to amend your scene framing if you're assuming something that isn't true (e.g. you can't frame a scene in a church if you're in a place without organized religion, you can't frame a scene where you're chatting with the mayor if the mayor has been murdered). To make it easier to frame scenes the GM will give you a list of places or situations that might help spark your imagination. You don't have to limit yourself to the list, but if you incorporate something from the list when you frame the scene you'll get a game-mechanical benefit.

As you play out the scene, the GM is responsible for describing the world around you (hopefully with some vivid details that help it to come alive) and also introducing other fictional elements that would be appropriate (e.g. by introducing a character who would naturally be found at the place the scene is set, or by telling you that you notice interesting details that might be relevant to the larger story). As you play through the scene it

should organically develop to the point where the lead character is pursuing some goal or there is some dramatic turning point. During the scene you and the other players (including the GM) should be vigilant for: 1) a Hope that your character wishes would come to pass, 2) a Risk that the character is being exposed to, and 3) a dramatic Crux where it's uncertain where the story should go next. When you have all three of those it's time to go to the dice to determine how the scene will resolve (note: the third one can often be extrapolated when you have two out of the three, especially since there's a good default option for the Risk). If you suspect that it's time to go to the dice suggest it to the group, along with what you think the Hope, Risk, and Crux might be. If everyone agrees, go to the dice, otherwise keep playing the scene until an agreeable Hope, Risk, and Crux are found. The Hope, Risk, and Crux are meant to be broad, not narrow and formal, so don't treat this process like you're negotiating a contract that needs explicit terms. Once the dice decide how the scene should end, play out the resolution and end the scene.

Hope

Hopes are the positive outcomes that a character wants to see in the resolution of a scene:

> Make a friend (friends cannot be harmed off-screen)
> Experience wonder (add a point of Wonder)
> Experience excitement (add a point of Vigor)
> Protect a person from an imminent danger
> Address a previous setback (remove a point of Horror, Alienation, or Injury, or an obligation)
> Address a grave threat (removes one Threat point, only usable during act 3)
> Stop a grave threat (only usable during act 3, GM rolls an extra d8 for each Threat point)

Risk

Risks are the negative outcomes that might come to pass in the resolution of a scene:

> Something bad happens off-screen (this is a good default if there's no other obvious Risk).
> You are horrified, alienated, or grief-stricken (add a point of Horror)
> You are injured (add a point of Injury)
> You are obligated to some person or organization
> Someone is incapacitated, killed, or subjected to similar catastrophe
> The grave threat comes to pass (act 3, and only if the true nature of threat has been fully revealed)

Crux

The Crux of a scene is a dramatic turning-point. Each character has a list of six personalized Cruxes which tell you which dice to roll to determine the resolution of the scene. Each Crux will ask you to roll the positive aspect of one trait against the GM rolling the negative aspect of a different trait.

When rolling, you always roll at least one die of the appropriate size. Sometimes you'll roll more than one die – if you do, roll multiple dice of that size and use the highest result on any single die as your overall result. Compare the player's result to the GM's: if the player wins the Hope is achieved, if the GM wins the Risk is suffered. On a tie, the player wins during acts 1 or 3 and the GM wins during act 2.

When you're rolling, if the other non-GM players believe that you demonstrated the negative aspect of your positive-aspect trait while roleplaying the scene, you roll one extra die and also add a check next to that negative aspect. You can also spend a point of Wonder to add a die to your roll. If the scene involves physical exertion you can spend a point of Vigor to add a die. If you included an element from the Players' List when you framed the scene, cross it off the list and add a die.

When the GM is rolling, roll an extra die for each check next to the negative aspect being rolled. If the player has any Injury or Horror and the GM thinks that would hinder the character from achieving their goal then the GM rolls an extra die and you reduce the relevant stat by one.

Note: If you're not the lead character in a scene but your character is still involved, look for ways to set up opportunities for the lead character to demonstrate their negative aspects. This will make it easier for them to get their bonus die if they want it. For example, if the Chronomaster is using his Sonic Spanner to open a locked door, being dismissive of the Sonic Spanner's capabilities could give the Chronomaster a good opportunity to be arrogant about it.

Creating Adventures

There are multiple approaches to creating adventures that will lead to good stories for this game, but the Game Chef edition presents only one: a sci-fi situation that initially appears to mimic something from folklore but actually presents a much more dire threat that the Chronomaster and companions must try to avert.

Step 1: Pick a setting: An alien world, a historical era on earth, modern earth, or a human-inhabited place in the future. If you pick a historical setting, steer clear of people or situations where the players would be tempted to involve themselves in significant turning-points in history, e.g. don't set a pre-WW I story in a place where the players might tempted to thwart the assassination of Archduke Ferdinand.

Step 2: Pick some folklore. The easiest way is to pick a classic monster, like vampires, werewolves, or the boogey man. List a handful of traits or ideas that would be characteristic of that folkloric inspiration.

> Werewolf: Tied to the lunar cycle. Transformation from human to wolf. The curse is spread to those who are wounded but not killed. Werewolf can be killed by silver.

Step 3: Pick a "sci-fi twist" to apply to the folklore. The easiest way to go is "it's an alien that acts like _____". Figure out whether and why the folkloric traits or ideas you listed in step 2 apply to the reality of the situation. If you've set the story in a historical time period and have included a significant historical person make sure that the sci-fi element doesn't diminish the historical person by making them seem like a hack or imitator, e.g. if Alan Turing is present in the story don't include machines that can think for themselves as your sci-fi element.

> Werewolf: It's an alien parasite that rewrites the DNA of its victims to more closely match the wolflike host animals it feeds off of on its homeworld, causing the transformation. The wolf transformation isn't tied to the lunar cycle, but the aliens do have a base on the moon. The "curse" is spread when an infected host spreads a parasite to a new host. The parasites have a fatal allergic reaction to silver.

Step 4: Create some characters in a situation that can be affected by the stuff you've created in the sci-fi twist. This should give you a specific setting within the broad one you created in Step 1 (e.g. it's not just "modern Earth", it's "a North Sea oil platform" or "a suburban housing development"). For each character you create, note one specific visual detail that will distinguish them (e.g. a distinct physical feature such as an unusual hairstyle, or style of dress such as a Soviet-army-surplus greatcoat). Also note one specific behavior or mannerism that will make them memorable (such as over-the-top enthusiasm, frequently checking or adjusting clothing accessories, or a monotone voice).

Step 5: Decide on a "greater threat" that will come to pass if the Chonomaster and his companions don't deal with the problem, and what the "bad guys" are doing to bring that threat about, and why they are doing that. This threat should potentially impact something much greater than the specific setting of the story, such as a civilization, world, galaxy, universe, or timeline. If you want the people/things that are advancing the threat to be sympathetic give them a reasonable-seeming motive (e.g. they believe their own civilization will be destroyed if they don't carry out their plan), but it's also OK for them to simply be interested in conquest or domination for it's own sake if that's the direction you want to go.

Step 6: Generate a GM's List of important details. It should include both the visual and behavioral details for each character you created. In addition, list a few visual details about your specific setting. List details that would demonstrate the things you decided about the sci-fi twist in step 3, and things that would make the common person believe that the folklore referenced in step 2 was relevant to the situation. Also include details related to the greater threat from step 5. Once you have your list, mark each item as 1, 2, or 3 to correspond to the act where witnessing it would be appropriate. The boundary between acts 1 and 2 is the revelation that there's a sci-fi twist: if it's a detail that would indicate that you're dealing with sci-fi vampires instead of folkloric vampires then it gets a 2. The boundary between acts 2 and 3 is the revelation that there's a greater threat: if the detail would indicate that the vampires are planning something more than just a few random murders then it gets a 3. If it's a detail that contributes to making the world interesting, fun, or believable but doesn't impact the "mystery" then it gets a 1 (these numbers won't control when you can introduce the details, they're just used for detecting when act transitions happen).

Step 7: Generate a Seed List of locations or situations that players could frame scenes around that will facilitate introducing the details from your GM's List. For example, if one of your characters is a shopkeeper, it would be easy to introduce him if a scene took place in his shop, so you would put his shop on the Seed List. Go through the GM's List and make sure that each item on it maps to at least one item on the Seed List (you don't need to make this a formal connection – this is just a sanity check). Some of the items you just put on the Seed List will seem like natural things that could be included right from the beginning of the story. Others will only make sense once the characters learn about them in the fiction – put an asterisk next to these items. For example, the shopkeeper's shop could be on the list without an asterisk, but the aliens' secret moonbase would have an asterisk. For each asterisked item on the Seed List, check to see if there's at least one item on the GM's List that would cause it to be revealed in the story. If there isn't one, add it (follow the normal rules for items added to the GM's List, i.e. check to see if it should be asterisked and make sure it's covered on the Seed List). Once the lists stabilize you're ready to begin the adventure.

At the beginning of the game, give the players a Players' List of every non-asterisked item on the Seed List. At the end of each scene look through the asterisked items on the Seed List. If the story has developed to a point that a scene framed around it would now flow naturally then add it to the Player's List (e.g. if they've discovered that the aliens have a moonbase, add the moonbase to their list). Cross the items off of the Seed List once they're added to the Players' List, you don't need to do anything else with them. If a scene ever resolves with a "something bad happens off-screen" result, write down what happened as a new element on the GM's List. If necessary, add an element to the Seed List that would help you introduce it and check to see if it should be asterisked or go onto the Players' List.

During each scene, try to introduce at least one element from the GM's List, if not two or three. Only introduce things that you can work organically into the scene. Don't arbitrarily use your ability to introduce elements of the fiction to impose your will on how the scene ought to progress, but play the fiction with integrity: if something would involve itself in a scene in a way that would demand that the characters respond to it, play it that way (e.g. if they go to a place where a dangerous alien is lurking, and the alien needs to be introduced into the story, it's OK to have it attack them or people that they care about). Cross items off of the GM's List as you introduce them into the fiction.

Three Act Structure

Act 1 begins at the start of the game, usually inside the Chronomaster's vessel just before arriving at the story location or just after arrival with the Chronomaster and the companions exiting the vessel. During act 1 the focus is on grounding the story, making the exotic setting, situation, and characters seem vivid and believable. The first time you introduce an element from the GM's List that has a 2 on it, the story transitions to act 2 at the end of the scene. The first time you introduce an element from the GM's List that has a 3 on it, the story transitions to act 3 at the end of the scene. When you transition to Act 3, count up all of the items with 1 or 2 on them on the GM's list that haven't been crossed off yet, add 1 to that number, and write that down as the current Threat level. Act 3 should be tense and exhilarating, since the stakes have been raised and we're depending on the main characters to save the day. The players can only stop the threat by winning a roll with the "Stop a grave threat" Hope. When the players are rolling for that hope, in addition to whatever dice you'd normally roll based on the Crux, you also roll a number of d8's equal to the current Threat. Once you've fully revealed the true nature of the threat, the "The grave threat comes to pass" is a valid Risk for the scene. If that Risk comes true then the threat happens, but the Chronomaster and companions are able to escape if it's possible for that to happen and stay consistent with the established fiction. Once a scene resolves with either "Stop a grave threat" or "The grave threat comes to pass" the story is essentially over. If you want you can have another scene or two of denouement, either using the mechanics or not, to close out the story.

Creating Companion Characters

Write three traits for your character. A trait is a word or short phrase that summarizes an important part of who the character is. If someone said "[character] is a [trait]" you would nod your head enthusiastically. For example, Colonel Huxley might have the trait *Military Man*.

Whether a character's trait is good or bad is in the eye of the beholder. For each trait, write a positive aspect, another short word or phrase that someone who was positively inclined toward the character would say was good or admirable about them because of their underlying trait. Similarly, write a negative aspect of the trait, something that a negatively-disposed person might say was bad or unlikeable about them because of their trait. Colonel Huxley's *Military Man* trait might have the positive aspect *Determined* and the negative aspect *Rigid*. Expanding your traits into positive and negative aspects is intended to help you bring some nuance and texture to your roleplaying. By having reminders on your character sheet about what your character is like it will be easier for you to portray your character and give you ideas for what you ought to do next if you get stumped. In addition, the aspects feed into the game mechanics.

Each character needs six Cruxes. Each Crux pairs the positive aspect from one trait with the negative aspect from another, and you can't repeat combinations. Additionally, the Cruxes should approximately map to these six templates:

When you interact with the environment in a way that's distinctive to your character
When you demonstrate a skill, talent, or other distinguishing characteristic
When you are generous and accepting toward someone
When you wish to impose your will on someone
When you face a difficult situation beyond your control
When you act vigorously to a specific purpose

Use the six Crux templates, three traits, and six aspects to inspire six custom Cruxes that demonstrate your character's unique flavor. The relationship between aspects and cruxes is roughly "the positive aspect helps me do this, but the negative aspect gets in my way". They don't have to work out perfectly along those lines, sometimes the relationship between the Crux and the aspect will be a little abstract. Feel free to tweak or revise your traits or aspects if that helps you get Cruxes you're happy with.

See the sample characters in the supplemental materials for examples.

Inspiration

The BBC television program *Doctor Who* is obviously the primary fictional inspiration for this game.

Some of the mechanics in this game were inspired by a playtest version of *Boarsdraft* by J.B. Mannon. Some others were inspired by *Poison'd* by Vincent Baker.

Pre-Generated Companion: Colonel Bernard Huxley

Trait	Positive Aspect	Negative Aspect	d10, d8, d6	Checks				
Military Man	Determined	Rigid						
Defender	Courageous	Parochial						
Gentleman	Proper	Officious						

When you employ military hardware	Roll Courageous vs. Rigid
When you employ tactical or strategic thinking	Roll Determined vs. Parochial
When you make a tactful and courteous request of someone	Roll Proper vs. Parochial
When you give orders, take command, or whip people into shape	Roll Determined vs. Officious
When you muddle through in an area beyond your depth	Roll Proper vs. Rigid
When you leap into danger to save someone	Roll Courageous vs. Officious

Wonder:	Vigor:	Injury:	Horror:

Pre-Generated Companion: Ms. Jackie Cartwright

Trait	Positive Aspect	Negative Aspect	d10, d8, d6	Checks				
Journalist	Curious	Persnickety and Scrupulous						
Idealist	Compassionate	Opinionated						
Young	Enthusiastic	Naive						

When you collect, record, or catalog a thing	Roll Curious vs. Naive
When you dig deeper to get to the real truth	Roll Curious vs. Opinionated
When treat someone like the subject of a puff piece	Roll Compassionate vs. Persnickety and Scrupulous
When you bluster, browbeat, or threaten exposure	Roll Enthusiastic vs. Persnickety and Scrupulous
When you follow your leads, even if it puts you in danger	Roll Compassionate vs. Naive
When you rush to get someone the information they need	Roll Enthusiastic vs. Opinionated

Wonder:	Vigor:	Injury:	Horror:

Chronomaster Character Sheet

Trait	Positive Aspect	Negative Aspect	d10, d8, d6	Checks				
Genius	Clever	Arrogant						
Traveler	Curious	Passive Observer						
Alien	Non-human Physiology	Otherworldly						

When you employ advanced technology	Roll Clever vs. Passive Observer
When you employ superior knowledge	Roll Clever vs. Otherworldly
When you show genuine interest in someone	Roll Curious vs. Otherworldly
When you ask someone to do something your way	Roll Curious vs. Arrogant
When you endure something that a human couldn't	Roll Alien Physiology vs. Arrogant
When you race to get somewhere in time to act	Roll Alien Physiology vs. Passive Observer

Wonder:	Vigor:	Injury:	Horror:

Although you don't look it, you've traveled to thousands of worlds over hundreds of years. You've studied science beyond the comprehension of many advanced star-faring civilizations. You've been witness to the most beautiful wonders and most soul-crushing atrocities in the entire history of the universe. Yet still, time and again, you are drawn back to Earth and the humans that live there. You don't know why. Maybe you'll find out on this adventure.

It is unusual for Chronomasters to get involved in the affairs of other species because (pick one):
[ ] They have a non-interference policy
[ ] The rest of them have been wiped from existence
[ ] Their technology allows only a single representative to travel the time-space continuum
[ ] other (specify) _____

Chronomasters refer to themselves by some sort of title. People call you The _____

You have an Idiosyncratic Style. How are you dressed?

Your G-class time- and space-traveling vessel is larger on the inside than it is on the outside, and when functioning properly the exterior mimics a mundane object from its local environment as a form of camouflage. Unfortunately that function is on the fritz, and it's been stuck in one form since a past visit to Earth. What does it look like from the outside?

Quick-Reference Sheet

Hopes

Make a friend (friends cannot be harmed off-screen)
Experience wonder (add a point of Wonder)
Experience excitement (add a point of Vigor)
Protect a person from an imminent danger
Address a previous setback (remove a point of Horror, Alienation, or Injury, or an obligation)
Address a grave threat (removes one Threat point, only usable during act 3)
Stop a grave threat (only usable during act 3, GM rolls an extra d8 for each Threat point)

Risks

Something bad happens off-screen (this is a good default if there's no other obvious Risk).
You are horrified, alienated, or grief-stricken (add a point of Horror)
You are injured (add a point of Injury)
You are obligated to some person or organization
Someone is incapacitated, killed, or subjected to similar catastrophe
The grave threat comes to pass (act 3, and only if the true nature of threat has been fully revealed)

Player Rolls:

At least one die (all your dice are sized from the trait that corresponds to the positive aspect of the Crux)
An extra die if you incorporated an item from the Players' List when you framed the scene (cross it off the list)
An extra die if other players think you demonstrated negative aspect of your trait (also add a check next to it)
An extra die if you spend a point of Wonder
A extra die if the scene involves physical activity and you spend a point of Vigor

GM Rolls:

At least one die (all your dice are sized from the trait that corresponds to the negative aspect of the Crux)
An extra die for each check next to the trait that corresponds to the negative aspect of the Crux
An extra die if the character has Injury and that would hinder them in the scene (also reduce Injury by one)
An extra die if the character has Horror and that would hinder them in the scene (also reduce Horror by one)

Special: if Hope is "Stop a grave threat", roll an extra d8 for each point of Threat in addition to normal roll.

Interpreting the Dice

Compare the highest individual die rolled by the player to the highest individual die rolled by the GM. The one with the higher number wins. On a tie, the player wins during Act 1 or Act 3 and the GM wins during Act 2. If the player wins the roll the scene resolves with the Hope achieved. If the GM wins the roll the scene resolves with the Risk being suffered.

Supplemental Material: Sample Adventure Prep

Step 1: Modern Earth. London, England.

Step 2: Folklore inspiration: Boogey Man. Emerges from closets or under beds. Active searching for them is fruitless. Only perceived by potential victims. Can only victimize those who transgress certain arbitrary rules.

Step 3: Sci-fi twist: Inter-dimensional portals open up in closets or under beds, letting scary things through. The things operating the portals have some sort of psychic attunement to the person they're monitoring, accounting for the creepy "I'm being watched" feeling. It's a malfunctioning alien law-enforcement machine: the original set of rules was corrupted, and now it's re-keyed off of some parents rules for their children – go to bed on time, eat your vegetables, etc., but it's mapped those rules onto old punishments, like locking people up in the extra-dimensional jail.

Step 4: Characters: A kid that's likely next to go. His parents. A "missing" girl and her parents. Police detective investigating the missing person case. A super-strict mom and her kid. Specific setting: A suburban housing development.

Next-to-go kid Jimmy Mullen has big brown eyes and a perpetual frown.
Next-to-go kid Jimmy Mullen carries a skateboard everywhere he goes, but doesn't ride it.
Next-to-go kid's mom Sandra Mullen wears sweaters with cats on them.
Next-to-go kid's mom Sandra Mullen loves to bake.
Next-to-go kid's dad Jack Mullen is a portly man with a bad combover.
Next-to-go kid's dad Jack Mullen tries a little too hard to be cheerful all the time.
Missing girl Sally Jenson has blond hair in a ponytail.
Missing girl Sally Jenson maintains a death-grip on her plush bunny Herman.
Missing-girl dad Rick Jenson hasn't shaved in a few days.
Missing-girl dad Rick Jenson hasn't slept in days and has a tendency to nod off and then catch himself.
Missing-girl mom Jodi Jenson is wearing a pink track suit.
Missing-girl mom Jodi Jenson will randomly burst into tears when things remind her of Sally.
Detective Constable Pete Harris wears a rumpled raincoat and is a little bit sweaty in the heat.
Detective Constable Pete Harris tries to write everything down in his notebook but has trouble keeping up.
Strict mom Cassie Dellinger wears pearl jewelry and a neat, gray, jacket-and-skirt business suit.
Strict mom Cassie Dellinger keeps everything in her life scheduled in 15-minute increments.
Strict-mom kid Emily Dellinger wears her school uniform all the time.
Strict-mom kid Emily Dellinger likes to practice her spelling when people use big words around her.
Suburban development: The houses are all identical except for the paint scheme.
Suburban development: Kids like to ride their bikes around the cul-de-sac.
Suburban development: There are "have you seen Sally?" posters up.
Suburban development: The yards all have timed sprinklers.

Step 5: The law-enforcement machine has hacked into an anthropology database and is assimilating the rules and mores from lots of different societies and will begin enforcing them. Since everybody on the planet is violating *somebody's* rule, everyone will be guilty of something. Some violations will be assigned a penalty of summary execution.

Step 6: Add details:

2 Inter-dimensional portal
2 The portals can only operate in a place of high quantum uncertainty, i.e. very little observation
2 Inter-dimensional prison
2 Law-enforcement computer
2 Psychic probe
1 That "I'm being watched" feeling
2 "Rehabilitated" alien law enforcer: green, lots of tentacles and eyeballs
2 "Rehabilitated" alien law enforcer: furry biped with big claws and sharp teeth
1 Sally's blankets are askew, and claw-marks on the floor seem to lead under the bed
1 Sally's plush bunny Herman isn't in the house
1 There's a messy plate and fork in Sally's room, she must have sneaked some cake from the refrigerator
1 Kids looking over their shoulders
1 Kids that are visibly terrified of breaking rules
1 Kids talking about the boogey man
1 Older kids that are dismissive of that "baby stuff" about the boogey man
1 Kid-built booby-traps to catch the thing that hides in the closet
1 People are hyper-alert for "stranger danger"
3 Computer link to the sociology department of a local university
1 Dellinger rule: no dessert unless you eat your vegetables
3 Banks upon banks of suspended-animation aliens with "rehabilitiation 90+% percent complete" indicators
(all the step 4 details are 1's)

Step 7: Create Seed List

The cul-de-sac on Maple Lane
Talk to the neighborhood kids
The Mullen's house
The Jenson's house
The Dellinger's house
Sally Jenson's bedroom *
The door to Sally Jenson's prison cell *
A kid's bedroom at night *
The portal control room *
The long-term storage wing of the prison *

Supplemental Material: Sample Adventure GM's List

1 Next-to-go kid Jimmy Mullen has big brown eyes and a perpetual frown.

1 Next-to-go kid Jimmy Mullen carries a skateboard everywhere he goes, but doesn't ride it.

1 Next-to-go kid's mom Sandra Mullen wears sweaters with cats on them.

1 Next-to-go kid's mom Sandra Mullen loves to bake.

1 Next-to-go kid's dad Jack Mullen is a portly man with a bad combover.

1 Next-to-go kid's dad Jack Mullen tries a little too hard to be cheerful all the time.

1 Missing girl Sally Jenson has blond hair in a ponytail.

1 Missing girl Sally Jenson maintains a death-grip on her plush bunny Herman.

1 Missing-girl dad Rick Jenson hasn't shaved in a few days.

1 Missing-girl dad Rick Jenson hasn't slept in days and has a tendency to nod off and then catch himself.

1 Missing-girl mom Jodi Jenson is wearing a pink track suit.

1 Missing-girl mom Jodi Jenson will randomly burst into tears when things remind her of Sally.

1 Detective Constable Pete Harris wears a rumpled raincoat and is a little bit sweaty in the heat.

1 Detective Constable Pete Harris tries to write everything down in his notebook but has trouble keeping up.

1 Strict mom Cassie Dellinger wears pearl jewelry and a neat, gray, jacket-and-skirt business suit.

1 Strict mom Cassie Dellinger keeps everything in her life scheduled in 15-minute increments.

1 Strict-mom kid Emily Dellinger wears her school uniform all the time.

1 Strict-mom kid Emily Dellinger likes to practice her spelling when people use big words around her.

1 Suburban development: The houses are all identical except for the paint scheme.

1 Suburban development: Kids like to ride their bikes around the cul-de-sac.

1 Suburban development: There are "have you seen Sally?" posters up.

1 Suburban development: The yards all have timed sprinklers.

2 Inter-dimensional portal

2 The portals can only operate in a place of high quantum uncertainty, i.e. very little observation

2 Inter-dimensional prison

2 Law-enforcement computer

2 Psychic probe

1 That "I'm being watched" feeling

2 "Rehabilitated" alien law enforcer: green, lots of tentacles and eyeballs

2 "Rehabilitated" alien law enforcer: furry biped with big claws and sharp teeth

1 Sally's blankets are askew, and claw-marks on the floor seem to lead under the bed

1 Sally's plush bunny Herman isn't in the house

1 There's a messy plate and fork in Sally's room, she must have sneaked some cake from the refrigerator

1 Kids looking over their shoulders

1 Kids that are visibly terrified of breaking rules

1 Kids talking about the boogey man

1 Older kids that are dismissive of that "baby stuff" about the boogey man

1 Kid-built booby-traps to catch the thing that hides in the closet

1 People are hyper-alert for "stranger danger"

3 Computer link to the sociology department of a local university

1 Dellinger rule: no dessert unless you eat your vegetables

3 Banks upon banks of suspended-animation aliens with "rehabilitiation 90+% percent complete" indicators

Supplemental Material: Sample Adventure Seed List

The cul-de-sac on Maple Lane
Talk to the neighborhood kids
The Mullen's house
The Jenson's house
The Dellinger's house
Sally Jenson's bedroom *
The door to Sally Jenson's prison cell *
A kid's bedroom at night *
The portal control room *
The long-term storage wing of the prison *

Supplemental Material: Some first names for minor characters

Albert	Betty
Eddie	Carol
Frank	Denise
Gary	Henrietta
Josh	Ingrid
Lawrence	Karen
Malcolm	Nancy
Oliver	Patricia
Quincy	Sara
Roger	Theresa
Vernor	Ursula
Xander	Wendy
Zach	Yvonne

Supplemental Material: Some last names for minor characters

Smith	Davies	Roberts
Jones	Robinson	Green
Taylor	Wright	Hall
Brown	Thompson	Wood
Williams	Evans	Jackson
Wilson	Walker	Clarke
Johnson	White	