

The Flier – A Spin on the Driver by Robin Liljenberg for Kult Divinity Lost for Character Creation

I have remade this solo (a GM and a single player) adventure for the purpose of character creation in Edge Studios Star Wars Roleplaying game.

This improv-heavy scenario starts by you, the GM, describing the initial set-up of the character's situation to the player. Read out the entire section below titled The Flier, and give them the three choices detailed there.

From there, play can commence either fully improvised (you need to prepare nothing more than what's on this first page here), or with some additional prep – while still leaving plenty of room for the player's choices to influence the direction in which the game's fiction will develop.

The Flier

You're fleeing through Salient system in the Corporate Sector flying...

1. a stolen Lambda-class t-4a long range shuttle
2. a two seat Z-95-af4 headhunter
3. YT-1300 light freighter

the ship is almost out of Rhydonium, and you expect the engine to fail any minute now.

You are fleeing from...

1. A heist gone wrong:

Some corporate security guards died and your Trandoshan partner Bhupp Tseat is lying unconscious in the back with an untreated laser wound to the gut. (If you choose this, you also have to tell me what you have stolen).

2. Your former boss and her henchmen:

Sometimes you have to take what you can get. This time, the choices were limited:

You have your boss' five-year-old daughter Destiny in the back seat. (Tell me who your boss is and why you're fleeing from her).

3. An enemy from your past:

You thought you killed her, but now she's back and you don't seem to be able to get rid of her. In the passenger seat is your spouse, sleeping after being dragged out of the bed in the middle of the night and forced to flee with you. (Tell me who your enemy is).

4. A Prison Escape:

You have broken out of Star's End Prison. You took your cell mate, a Wookiee named Khyzze, with you. Why were you there in the first place?

You have to your advantage...

1. BlasTech DH-17 Blaster Pistol with a filed front site.
2. A Shard. Shards are a silicon-based species native to the planet Orax, who took the form of irregularly faceted cylindrical crystals thirty to forty centimeters in length. Faint pulses of light—thought signals propagating through their "brains"—could be seen inside their bodies. Shards were immobile in their natural state, but could be installed in specially modified droids.
3. Arakyd Industries Mark VI non-lethal seeker droid.

You are trying to reach...

1. Someone waiting for you on Epiphany (Tell me who it is?)
2. A locker in the Casino Station orbiting Salient I with credits and new scan docks inside, or
3. A ship set in a cave in an asteroid, fueled and ready to go.

And just now, coming up on your sensors, you can see...

1. An old space station, long past its glory days.
2. An asteroid refueling station.
3. A small colony on an empty moon, looking like a private residence, painted in withered sage green.

The Gamemaster

After every choice you read to the player, ask them to pick one of the options right away, before continuing. Ask any follow-up questions that arise from this option before giving them the next choice. When the player asks you questions back, detail the situation and circumstances as much as you have to, so it makes sense and conveys a strong picture, but take care to leave blanks and questions open for now.

When this is done, a strong starting situation will have been established. Now you tell the player:

“The car coughs on its last few drops of gasoline, and finally dies. The building you saw is up ahead, you almost reached it before the engine failed. What do you do?”

Two Choices

Start Playing Right Away: After you ask the player what they do, build on those answers. Improvise people, locations, things that are happening, and threats and complications that arise, as you go.

Keep asking the player questions about their character and its past every now and then.

Make gameplay a creative conversation, in which you're both inspired by each other's contributions, exploring and developing the story together even as it unfolds.

If gameplay grinds to a halt and you're in doubt what to do, escalate the situation: Create rising tension by adding challenging new elements (e.g. time limit, new threats, occasional surprising twists) and leaning on established complications already presented in the fiction (i.e. the pursuers, the companion NPCs).

Play to find out what will happen, and how it will all wrap up in the end.

Use Some More Prep: If the above option sounds good to you, you can stop reading this section. If, however, you feel uncomfortable with such a high level of near-total improv, or find yourself wanting some additional inspiration during the game, here are a number of options and considerations regarding how this starting situation might unfold. All of these are completely optional, and many other variants are easily conceivable and definitely possible.



People and Threats at the Locations

THE OLD SPACE STATION, LONG PAST ITS GLORY DAYS

The station is manned by Tren Heenrel, an old Bothan, and a Gedonian Ground Weevil, named Tapper.

The Bothan is blind and the ground Weevil is nearly deaf. Neither of them are initially hostile.

The station has no weapons and it has very weak shields.

There is something sinister in one of the rooms of the station, and it may awaken and call out to the character – especially if blood is spilled, sex is had, or drugs are consumed.

AN ASTEROID REFUELING STATION

The refueling station landing pad has a cargo ferry and a Porax-38 (P-38) starfighter on it, but the station is all out of gas.

Inside the station diner are a fat Fat Rodian and a scrawny Verpine, eating mandip pie. A scarred waitress brings them coffee. They are in the middle of arranging a deal (perhaps spice, a crate full of blaster rifles, or a bunch of wookie slaves in the cargo ferry?)

More Verpine may show up later, to seal the deal. As may local Corporate security guards, who may or may not also be in on it.

THE SMALL COLONY ON A EMPTY MOON

When the Flier and the companion land they are greeted by the head of a family and told that they are just preparing food and are welcome to come to dinner, and are offered treatment of their wounds (if any) and to help them get fuel afterwards. An Mark IV Star Courier can is docked behind their residence.

They are secretly all members of the Mahk-Uru Cult. The Mahk-Uru Cult was a small cult dedicated to the Dark Side of the Force. Not Sith, but incorporating some of their teachings, the Mahk-Uru had existed quietly through the last three-thousand years, waiting for the time when certain celestial alignments would come to pass to signal the return of the "Dark Ones."

Several of their neighbors may come over later for the rituals.

Opportunities at the Locations

At any of the offered locations, the Flier might find things they need – medical supplies to treat someone's wound, an opportunity to sleep for a while, food, some sort of vehicle to continue their escape, a weapon to defend themselves etc.

Attaining these things should not always be easy; in fact, their availability should not be obvious in every case. In all likelihood, the player will tell you what they are looking for, and you can use that to create interesting challenges and scenes where tension is built up and hard choices need to be made.

Threats in Pursuit

A HEIST GONE WRONG

Angry Corporate Security pursue the fleeing criminals. One guard died, either as a result of intentional violence or by accident, and now the others are riled up for retribution and justice. Are the cops just doing their job in pursuing the robbers? Or is it somehow personal? Are the character & companion known criminals with a long list of previous infractions, or first time offenders who the guards know nothing about?

YOUR FORMER BOSS AND HER HENCHMEN

Criminal thugs led by a furious capo pursue the fleeing character. They have no scruples about using deadly force, but are also under strict orders to not risk any harm to the little girl. What kind of work did the character do for the boss? Why did they abduct the girl? What are the personal relations they have with the men and women now pursuing them? Can some of them perhaps be drawn over to the character's side?

AN ENEMY FROM YOUR PAST

A personal nemesis pursues the fleeing lovers. Dangerous and relentless enough that the character tried to kill them before, and now they're back seeking revenge. Who is the enemy and what has caused the enmity between them so long ago? Who is the character's spouse, and do they know anything about the enemy? How did the character try to kill the enemy before, and why did it not work? Is there some other way they could try it again?

A PRISON ESCAPE

The player and his cellmate escape star's end prison. What is the player incarcerated for? What is his cellmate incarcerated for? How did they escape? Did the corporate authority notify the empire of the escape? Is there a sector wide alert out? Are their bounty hunters inbound? Why would the PC escape in the first place?

Longer Game

If you and your player wish to have a longer game, for example if the character doesn't stay at the first location they happen upon, but instead finds some means of transport and continues their flight, you may wish to use the other locations provided – or come up with entirely new ones.

For a longer game, make sure to introduce enough threats to last you for a while. Take care that the player can never completely rid themselves of all the threats that beset them.

Ending

If the player's character survives the Flier this will provide the backstory for meeting up with the other members of the party. For example they may meet all at the casino, or they may all appear at the ship fueled and ready to go.

Using the Adventure for Character Creation

Take a blank Character Sheet and pick a species and the career hired gun. Now as the adventure is played through pick a specialization and assign skills and obligation as the story emerges.