

A MONTHLY EZINE WITH TIPS, RULES, AND MORE GOODIES FOR
THE MYTHIC ROLE-PLAYING SYSTEM, MYTHIC GAME MASTER EMULATOR, AND CRAFTER SERIES

MYTHIC MAGAZINE



**Conclusive
Adventure
Conclusions**

**Turn Any Show,
Movie, Or Book Into
A Solo Adventure**

VOLUME 20



MYTHIC MAGAZINE

EACH MONTH MYTHIC MAGAZINE PRESENTS NEW RULES AND COMMENTARY ON SOLO ROLE-PLAYING
AND GETTING MORE OUT OF YOUR MYTHIC AND CRAFTER ADVENTURES.
MYTHIC MAGAZINE IS PRODUCED MONTHLY AND DISTRIBUTED THROUGH [PATREON.COM](https://www.patreon.com/wordmillgames) AND [DRIVETHRURPG.COM](https://www.drivethrurpg.com).

PATREON

[WWW.PATREON.COM/WORDMILLGAMES](https://www.patreon.com/wordmillgames)

DriveThruRPG

[WWW.DRIVETHRURPG.COM/BROWSE/PUB/480/WORD-MILL](https://www.drivethrurpg.com/browse/pub/480/word-mill)

WRITING & DESIGN
Tana Pigeon

COVER ARTWORK
Jorge Muñoz

INTERIOR ARTWORK
Tithi Luadthong via 123RF.com
& Jorge Muñoz

Word Mill
GAMES

5055 Canyon Crest Dr. • Riverside, CA 92507
www.wordmillgames.com

Mythic Magazine, Mythic Role Playing, and Mythic Game Master Emulator are © Copyright 2022 by Tana Pigeon and Word Mill Graphic Design. All rights reserved. Reproduction of this work by any means without written permission from the publisher, except short excerpts for the purpose of reviews or pages clearly marked for personal use, is expressly prohibited. The mention of or reference to any company or product in these pages is not a challenge to the trademark or copyright concerned.



VOLUME 20 • JULY 2022

Table Of Contents

CONCLUSIVE ADVENTURE CONCLUSIONS.....3

Thread Your Way To The Finish Line.....4

Make It Special.....6

The Thread Progress Track.....9

TURN ANY SHOW, MOVIE, OR BOOK INTO A SOLO ADVENTURE.....17

Storyboards.....18

Putting The Adventure Together.....20

Choose The Narrative.....20

Convert NPCs To Stats.....20

Make The First Scene.....23

Populate Your Lists.....24

Prepare Location Crafting Regions.....25

Turn Pivotal Events Into Keyed Scenes.....28

Location Crafting.....31

COLLECTED TABLES.....38

COVER ART.....43

Happy Ending, Or Ending Happy?

Welcome to issue #20 of Mythic Magazine! This could be called The Narrative Issue, since both articles involve shaping the story of your solo adventure toward a goal.

The first article, *Conclusive Adventure Conclusions*, takes a look at three different ways to enhance the experience of the conclusion of an adventure, with some thoughts on how to get there in the first place.

The second article, *Turn Any Show, Movie, Or Book Into A Solo Adventure*, is about porting over your favorite stories from one medium into the medium of solo role-playing. The process outlined closely follows the *Solo Adventure Modules* framework from issue #11. The same rules that allow for an original and well structured solo adventure can also be applied to turning a movie, show, or book into a solo experience.

I hope you enjoy both articles! If they don't lead you to happy endings for your adventures, I hope they at least lead to satisfying endings.

Happy adventuring!



INTERRUPT

Solutions to problems of Mythic proportions

Conclusive Adventure Conclusions

One of the great things about Mythic, or any RPG oracle, is it spins your adventures in new and unexpected directions. One of the worst things about them? They spin your adventures in new and unexpected directions.

Once you begin a solo adventure, you don't know where it will lead. The adventure will branch out and grow in complexity as you proceed along it. While the beginning and the middle are sure to happen, getting your adventure to a pleasing and satisfying conclusion is less guaranteed.

This article focuses on ways you can make sure that your adventures ends conclusively and in a way that you will remember.



A SOLUTION IN SEARCH OF A PROBLEM?

I wanted to write this article because I see this problem mentioned online: I don't like how my solo adventures sometimes meander, I never seem to actually finish them.

This is a problem to some people, and a feature to others. If you like a sandbox approach to your adventures, or the adventure ends when you decide it ends, then you probably aren't too troubled by a lack of a conclusive ending when it doesn't happen. However, if you're looking to construct a narrative, with a beginning, middle, and end, you may be frustrated at times in the directions that Mythic takes you.

The ideas in this article should serve both camps, by helping you to get a satisfying ending while also perhaps making the ending you get more interesting.



THREAD YOUR WAY TO THE FINISH LINE

Since Threads in a Mythic adventure represent the goals your character is pursuing, managing those Threads is one way to close out your adventure in style.

Move Toward A Thread More Often

One of the problems with reaching a resounding conclusion to a solo adventure is making lack of progress on your primary Thread of interest. Maybe you've gone five Scenes in your wild west adventure where your character has failed to make any progress on figuring out why townspeople are disappearing. Lots of other things have happened in the adventure: you helped stop an attempted bank robbery, you assisted the town tavern owner in stopping patrons from playing Shoot The Bottle Off The Piano Player's Head, and you recovered lost horses that ran off during a thunder storm.

But the main storyline, of getting to the bottom of why people have been disappearing for a year, has stalled and you see no conclusive end to this adventure in sight.

One way to keep your adventure on track toward a conclusion is to force a Random Event with the Event Focus of Move Toward A Thread. For instance, you could decide that every other Altered Scene you get is Altered by adding this Random Event.

With our above example, your sheriff character, Wilber Bright, is trying to figure out why people are disappearing. You consider this to be your main Thread: Solve the mystery of the disappearances.

You've made some progress by discovering that all three of the people who disappeared were gold prospectors. Unfortunately, in a town where half of the population is digging for gold that's not too hot of a lead. But, it's a start.

You are about five Scenes into your adventure, with one of those Scenes having been an Altered Scene.



You just wrapped up a Scene where your character succeeded in capturing a gang of bank robbers. The next Expected Scene is you going to the jail to visit the robbers and ask them questions.

You test your Expected Scene against the Chaos Factor and it comes back as Altered. You had decided earlier that during this adventure you were going to push Move Toward A Thread in every other Altered Scene to help propel you toward a conclusion. Since this is your second Altered Scene, you decide to alter it by adding the Random Event of Move Toward A Thread, with the Thread being what you consider your main Thread, "Solve the mystery of the disappearances."

You have some context for this Scene. Your character is heading to the jail to talk to the robbers. That hasn't changed, you are altering the Scene by adding a Random Event. You already know the Event Focus, so you roll on the Meaning Tables for inspiration. You get Propose and Competition.

The Player interprets the results this way: Sheriff Bright enters the jail where the three bank robbers are slumped in a cell. As you start to question them, one makes a comment about how they had to rob the bank to keep up with a rival gang. This surprises you as you weren't aware there was another gang operating in the area. You question the man further for more details, and realize this mystery gang may be the ones responsible for the missing townsfolk.

In the example above, the Player's adventure took a turn toward the main Thread in that Scene because they pushed a Move Toward A Thread event. Without that nudge, the Scene would have involved Sheriff Bright questioning the thieves, moving the bank robbery Thread along. With the nudge, the bank robbery Thread moves along, but so does the main



USING KEYED SCENES

The suggestion of setting an interval to activate a Move Toward A Thread Event can also be handled with Keyed Scenes. Keyed Scenes are discussed in detail in Mythic Magazine #10, Control Your Adventure With Keyed Scenes, but see page 7 for a synopsis of these rules.

Keyed Scenes are an organized way to set an interval to make something happen in your adventure, like advancing toward a Thread conclusion.

Thread of solving the mystery of the missing people.

There are numerous ways you can push Move Toward A Thread Events to keep you moving toward a conclusion.

SET AN INTERVAL

Just like in the example above, the Player decided they would add a Random Event of Move Toward A Thread in every other Altered Scene. This is a rule that the Player set for themselves to ensure steady pacing.

You can create any kind of interval you like. Maybe you decide that every fifth Scene will automatically include a Random Event of Move Toward A Thread. Or, you could have every other Random Event automatically be a Move Toward A Thread Event Focus.

MAKE IT PART OF YOUR EXPECTATION

Instead of formally deciding on an interval, you can make a Move Toward A Thread Event part of your Expected Scene.

We usually think of Expected Scenes as what our

characters are doing next, or what action we expect next from the adventure. But the expectation can also be “meta” in the sense that we, the Player, expect something from the game.

In this case, your Expected Scene could be, “This Scene is a Move Toward A Thread Random Event.”

If this sounds familiar to you, it should since I talked about this in the previous Mythic Magazine in relation to tips for handling your Threads List. I won’t go into too much detail here, other than to suggest this is a simple way to redirect your adventure back toward the main goal when you feel like it’s wandered off track.

USE CONTEXT TO POWER THE END

Context is important in Mythic. Context informs our expectations when making interpretations of Mythic’s prompts. Context is composed of all the events that have taken place in your adventure, especially the ones most relevant to the Scene you are currently experiencing.

Context can also apply to our own expectations and the meta aspects of the game. Wanting to make the conclusion of your adventure special is context itself. You can use it to help power your interpretations in this final Scene.

For instance, your warrior has caught up with the dread lich Brizas for a last confrontation. This is the Thread conclusion you’ve been working toward. You’re not sure if Brizas will fight or flee, so you ask the Fate Question, “Does he fight?” and get a Yes.

In normal context of this adventure, during any other Scene, you might interpret this to mean Brizas fires off a lightning bolt. But this Scene is the conclusion, which becomes part of the context. The conclusion should be thrilling and dramatic. With that context in mind, the Player may interpret a Yes to mean Brizas unleashes his most dramatic attack spell, The Agony Cries Of A Thousand Souls.

If the Player had generated an Exceptional Yes, then maybe Brizas unleashes an attack so severe he has no chance of surviving it himself. That’s not an interpretation you would likely normally make, but this is the end of a Thread and high drama is fair game for interpretive context.

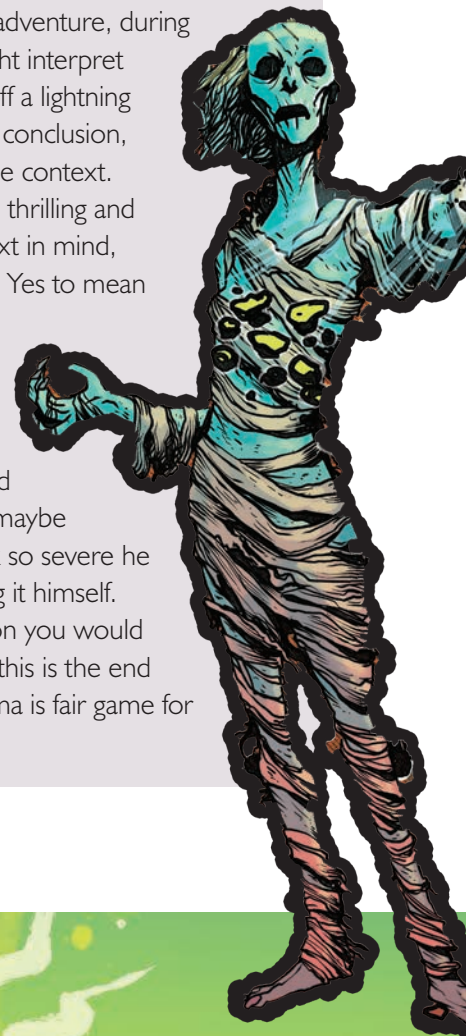
MAKE IT SPECIAL

Manipulating Threads or adventure events is one way to mechanically guide your adventure toward a conclusion, but whether you nudged Mythic or not you can give the end of your adventure more power by making it special.

This is more of an attitude than a rule. When you know a Scene is heading toward the completion of an important Thread, give it all the emotional energy you can muster. Make interpretations of Fate Questions more impactful, have characters act more dramatically, infuse the Scene with as much energy as you can.

This is the end of the Thread, so you can take your foot off the narrative brakes and really let loose.

You may even want to take a moment and step away from your adventure to get your mind together.





For the purpose of moving toward a satisfying conclusion to your adventure, Keyed Scenes are a way to make sure your adventure follows a certain path to keep it on track, even if you don't know for sure how exactly it will all pan out.


KEYED SCENE	EVENT	TRIGGER	COUNT



KEYED SCENES: STAY ON SCHEDULE	
EVENT	If you haven't already discovered a main Thread to pursue, you do so in this Scene.
TRIGGER	After 30 minutes of real time.
EVENT	If you haven't been moving toward resolving the main Thread, then generate a Random Event with the Event Focus of Move Toward A Thread, with the Thread being your primary Thread.
TRIGGER	After halfway through the time you have to play in real time.
EVENT	If you haven't reached the conclusion of your primary Thread, then this Scene gives the situation to do so
TRIGGER	An hour from the end of your scheduled Adventure time.

KEYED SCENES: MOVE TOWARD A THREAD

EVENT	Add a Random Event, with an Event Focus of Move Toward A Thread, early in the next Scene.
TRIGGER	



TRIGGER	EVALUATION
	Scene: ... Thomas's friends, early in the next

Keyed Scenes Record Sheet



KEYED SCENE: STAY ON SCHEDULE

This Keyed Scene forces your solo Adventure to fit within a time frame. For instance, maybe you have three hours to play and you want to complete an Adventure in that time. You can use Keyed Scenes to make sure that happens.

KEYED SCENES: STAY ON SCHEDULE	
EVENT	If you haven't already discovered a main Thread to pursue, you do so in this Scene.
TRIGGER	After 30 minutes of real time.
EVENT	If you haven't been moving toward resolving the main Thread, then generate a Random Event with the Event Focus of Move Toward A Thread, with the Thread being your primary Thread.
TRIGGER	After halfway through the time you have to play in real time.
EVENT	If you haven't reached the conclusion of your primary Thread, then this Scene gives the situation to do so
TRIGGER	An hour from the end of your scheduled Adventure time.



KEYED SCENE: MOVE TOWARD A THREAD

This Keyed Scene takes the Set An Interval idea and turns it into a Keyed Scene.

KEYED SCENES: MOVE TOWARD A THREAD

EVENT	Add a Random Event, with an Event Focus of Move Toward A Thread, early in the next Scene.
TRIGGER	If you roll 1-2 on a 1d10.

Maybe you've been playing for an hour, and worked through four or five Scenes. You didn't know it when you began this Scene, but the way it's panned out it looks like the Thread your character has been pursuing is about to come to an end.

This might be a good time to stop, get up, and take a breather. Let that moment in the adventure sink in. Maybe you step away for five minutes, maybe you sleep on it and come back to it tomorrow or next week. We're solo Players, we can do what we want! When you return, you will have fresh energy and ideas that you can focus entirely on that one Scene, that one moment.

THE THREAD PROGRESS TRACK

The previous issue of Mythic Magazine, #19, introduced the Horror Track for making horror and peril themed adventures. A Mythic player online commented on how the Horror Track could be used to nudge any narrative along, not just horror, and I had to agree.

With that in mind, I present a retooled and simplified version of the Horror Track designed for any narrative. The Thread Progress Track does the same thing the Horror Track does, moving an adventure toward a conclusion. The Thread Progress Track is less focused on tension than the Horror Track, removing the idea of rewarding defensive measures like Protection. It also doesn't require risky achievements to make progress.

As with the Horror Track and the other thematic rules in previous Mythic Magazine issues, the Thread Progress Track is an overlay to your normal Mythic game: you play as usual, with Mythic rules, but add these additional rules on top for specific effects.

Thread Focus

Choose a Thread you want to focus on, and make this the goal of your Thread Progress Track. Don't remove the Thread from the Threads List, it remains there and is still subject to being called upon by Random Events.

By copying it over as a Thread Focus, you are allowing the Thread Progress Track to take some control of your adventure to ensure that this Thread reaches a conclusion.

TIMING

You can choose at any time to bring a Thread over as a Thread Focus. Maybe you do it as soon as you add the Thread to your adventure, or maybe you do it later after you've decided that this is going to be the main Thread of your adventure. Once you make it a Thread Focus, you are setting yourself on a path, guided by Mythic, to resolving that Thread.

THREAD PROGRESS TRACK

THREAD FOCUS

1	2	3	4	5 CRUX +2	6	7	8	9	10 CRUX +2
DID A CRUX HAPPEN? <input type="checkbox"/>					DID A CRUX HAPPEN? <input type="checkbox"/>				
11	12	13	14	15 CRUX +2	16	17	18	19	20 CONCLUSION
DID A CRUX HAPPEN? <input type="checkbox"/>									

The Thread Progress Track

Use the Thread Progress Track sheet (found on the previous page and at the back of this book) to keep track of your progress to completing the Thread you are focusing on. The Track records Progress Point values from 0 to 20. Once you deem a Thread worthy to become a Thread Focus, and you start a Thread Progress Track, keep track of Progress Points by marking them off on the Track. You do this by achieving Progress, Support, and experiencing Crux events.

You can't complete the Thread until you reach the end of the Progress Track, at which point the Conclusion happens.

HOW THIS FITS INTO THE ADVENTURE

Apart from the fact that you've chosen a Thread Focus and started a Thread Progress Track, your Mythic game continues as normal. The Thread you chose as the Focus still operates like any other Thread in the adventure, with the exception of any special Thread Progress Track rules that apply to it.

It's up to you how much of your attention you want to spend pursuing that Thread. However, given the nature of the Thread Progress Track, you will be experiencing the Thread Focus one way or another as your adventure continues.

Using the Thread Progress Track turns the focus of your adventure onto one Thread, guiding you toward a satisfying conclusion.



Progress

Progress is the term used when your character takes a significant step toward completing the Thread Focus. Making Progress is important as it moves you along the Thread Progress Track.

For example, your modern mage character has set out on a quest to restore the manna of a fellow mage who lost her powers when an otherworldly creature stole it. Your Thread representing this goal is “Restore Bakra’s manna.” You decide to make a Thread Progress Track out of this, making this Thread the Thread Focus.

During a Scene you learn about Fay Jars, containers meant to imprison supernatural creatures, by reading an ancient tome. Since that discovery represents a significant step toward resolving the Thread, the Player counts it as Progress.

In another Scene, the character successfully makes a Fay Jar. The Player counts this as another Progress.

It’s up to you what is Progress and what is not, but anything your character does or encounters that significantly moves them closer to resolving the Thread Focus should be considered Progress.

Making Progress awards 2 Progress Points on the Thread Progress Track.

Crux

A Crux is an important Scene moment involving the Thread Focus. This can happen through normal Mythic play with action related to the Thread occurring, it could be brought on by a Random Event that involves the Thread, or it could be initiated by The Thread Progress Track.



IS IT PROGRESS, OR IS IT A CRUX?

Making Progress, and experiencing a Crux, are very similar. Both involve the Thread Focus in a meaningful way. Progress is anything that moves you closer to resolving the Thread Focus. A Crux is any important event that involves the Thread Focus.

A moment in a Scene can be both Progress and a Crux. In this case you can choose which one to call it. Both earn you 2 Progress Points, although having a Crux event may mean another Crux event doesn’t happen later during the end of a Phase.

To help you decide, keep in mind that action in a Scene that is considered Progress is something that helps you to resolve the Thread Focus while a Crux may involve the Thread but it doesn’t have to include progress toward resolving it.

A Crux is very similar to Progress, with a couple of key differences:

- » A Crux event should be dramatic and important. You can consider this to be context when interpreting a Crux event.
- » Even if it’s not possible to resolve the Thread due to Plot Armor, a Crux event should at least offer the hope of resolving the Thread later.

During a Scene, your mage character comes across the lair of the creature: it’s taken up residence in the high end apartment of a tech millionaire. You attempt to trap the creature in the Fay Jar. Your character gets into a frantic chase through the apartment, destroying furniture and valuables as the creature, which resembles a small elf-like creature, runs and flies about.

This encounter is dramatic and it directly involves the Thread Focus. It also offers the hope of resolving

the Thread because normally this Scene would be an opportunity to capture the creature. However, due to Plot Armor (we'll get to that soon), that can't happen yet. This moment includes all the qualities to make it a Crux.

A Crux awards 2 Progress Points on the Thread Progress Track.

THREAD PROGRESS TRACK CRUX

A Crux happens when your character, through normal Mythic play, comes into contact with a moment involving the Thread Focus. If that doesn't happen though, the Thread Progress Track can make Crux events happen.

The Thread Progress Track is broken into phases of 5 Progress Points each. At the end of each phase (5, 10, and 15), if a Crux hasn't happened during that phase then a Crux event is triggered.

If a Crux event happens through normal Mythic play during a phase, then mark the "Did A Crux Happen?" check box to remind yourself. Otherwise, when you reach the end of a phase and a Crux hasn't occurred, then one does.

To generate what happens, treat this like a Random Event but don't roll on the Event Focus Table, the focus is already established: a Crux. Context for this Random Event is that it involves the Thread Focus in a dramatic and important way while not resolving it. Roll on the Event Meaning Tables for further inspiration.

Discovery Checks

Progress is made by the character through normal Mythic play. You are seeking to resolve the Thread, so you are taking steps to do so, just like you would

HOW THIS DIFFERS FROM HORROR

The Thread Progress Track is derived from the previous issue's Horror Progress Track, with a few key changes.

This method is simplified, with the Protection element removed. Only character Progress is considered. The Thread Discovery Check Table is a streamlined version of the Horror Elements Table, meant for more general purpose narratives.

There is less emphasis on achieving a Discovery Check. The Horror Progress Track prioritizes tension, requiring characters to achieve or risk something in order to make a Discovery Check. The Thread Progress Track only requires an adequate and logical reason to make a Discovery Check, no risk is required.

There is no alternative Event Focus Table for the Thread Progress Track like there is for the Horror Track. Instigating Shivers in the Horror Progress Track is meant to keep tension high, while the Thread Progress Track focuses more on providing a mechanical way to get your character involved with the Thread Focus without necessarily associating it with tension or surprise.

in any other Mythic adventure. What happens if you run out of ideas, though, for how to proceed? Normally you might focus on another Thread for a time, or divert the adventure into a different direction. The point of the Thread Progress Track is to keep the Thread Focus active, so we need a way to push forward when working toward the Thread stalls.

Another way to make Progress, especially if you don't know what else to do, is to make a Discovery Check: a way to make Progress when you don't know where to look for it.

To make a Discovery Check, your character has to do something to trigger it. It can be anything, such as reaching out to a contact, consulting a book, or even just waiting somewhere for something to happen. You just have to do something to allow for the opportunity to make a discovery.

Although the standard for this action is set low, you don't have to risk or achieve anything, the more appropriate the action the better your chances of actually finding something useful. Narratively, this encourages your character to make a meaningful attempt at discovery, while still giving a decent chance of finding something no matter what they do.

Our mage character has discovered Fay Jars and built one. She had her chaotic encounter in the apartment with the creature where she failed to capture it.

Now the Player is stuck and unsure how else to move forward on the Thread. It's time to try for a Discovery Check. The Player decides as the next Expected Scene that her character will go back to her personal library of magical books and take another look through them to see if she missed something useful. This is enough of an action to make a Discovery Check.

The Discovery Check is a Mythic Fate Question, phrased as, "Is something discovered?"

You decide the Odds for this Question based on the context although the Odds can never be worse than 50/50 regardless what the character does. After all, the point of the Discovery Check is to get the action moving again so this system biases results in favor of the character to some degree.

The mage character had previously checked her library for clues, and as far as actions to trigger a Discovery Check goes this one is low effort, so the Player decides checking the library again gives Very



DISCOVERY CHECKS AND THE NARRATIVE

The Discovery Check is a mechanic designed to kick start a stalled adventure and get it moving again. It doesn't take much action on the part of the character to make a Discovery Check. At the same time, whatever your character does it should have some narrative meaning.

"I stare out the window hoping something happens" is no fun. "I review the clues yet again to look for something I missed" is better.

Not only do better reasons make for better narratives, but it should also give you better Odds of a Yes answer to the Discovery Check Fate Question.

Unlikely Odds for a Yes to discovering something.

DISCOVERY CHECK: YES - A Yes result to the Discovery Check means you get to make a roll on the Thread Discovery Check Table.

DISCOVERY CHECK: NO - A No result means that, although your Character was successful in getting to the Discovery Check, nothing useful was found. There is no roll on the Thread Discovery Check Table.

DISCOVERY CHECK: EXCEPTIONAL YES - Roll twice on the Thread Discovery Check Table, combining your results.

DISCOVERY CHECK: EXCEPTIONAL NO - Not only is nothing useful discovered and you can't roll on the Thread Discovery Check Table, but you can't roll on the table again at all for the rest of this Scene. Your character has hit a dead end when it comes to Discovery and must continue such searches in another Scene.

THREAD DISCOVERY CHECK TABLE

Making a successful Discovery Check gets you a roll on the Thread Discovery Check Table. Treat this as a Random Event, using the Discovery Check Table instead of the Event Focus Table. This will tell you what aspect of the Thread Focus to hone in on, and what bonus you will receive on the Progress Track.

Like any Random Event, also roll on the Event Meaning Tables for inspiration to help you interpret the Discovery.

To roll on the Thread Discover Check Table, roll 1d10 and add the current Thread Progress Track score, then consult the table for your result.

PROGRESS +2 / +3: You discover something that moves you closer to the Thread Focus, giving you 2 or 3 Progress Points.

CRUX +2 / +3: You discover something that involves the Thread Focus in an important and dramatic way, giving you 2 or 3 Progress Points in the process.

TRACK +1 / +2: You didn't discover anything useful, but just the act of trying moves you along the Thread Progress Track by 1 or 2 points.

STRENGTHEN PROGRESS +1 / +2: Some Progress previously made is reinforced, earning you 1 or 2 Progress Points. Choose what you think is most appropriate based on the context and the Meaning Table results.

Plot Armor

The goal of the Thread Progress Track is to give Mythic a mechanical way to chart your progress toward the completion of a Thread. While the end is achievable, you have to reach certain milestones along the way to get to it. That means you can't resolve the

THREAD DISCOVERY CHECK TABLE

1d10+ Progress	RESULT
1-9	Progress +2
10	Crux +2
11-14	Track +1
15-17	Progress +3
18	Crux +3
19	Track +2
20-24	Strengthen Progress +1
25+	Strengthen Progress +2

Thread until you've reached 20 Progress Points and engage in the Conclusion event.

Plot Armor is the rule that protects the Thread until you reach the Conclusion. Consider it context that says: "The Thread cannot be resolved until the Conclusion." Normal Mythic play or Crux events cannot end the Thread until it is time. No matter what happens in a Scene, Plot Armor requires intervention if the Thread is going to be completed early.

We know the mage hunting the manna thieving creature won't capture it in the apartment Scene because we haven't reached the Conclusion yet in the Thread Progress Track. Let's say there's a moment when the character has the upper hand and is about to bring the Fay Jar down on the creature. At the last moment, your character trips on a lamp that had

gotten knocked over during the chaos. You fall to the floor, the jar rolling across the carpet, as the creature flies out a window, escaping.

CLOSE A THREAD

Plot Armor also protects the Thread from a Random Event with an Event Focus of Close A Thread. Play out the Random Event as normal, but with the extra context that the Thread will not be closed. The Random Event may look like it's going to close the Thread, but it doesn't.

The mage is in a Scene where she is at a secret nightclub for magical folks and supernatural creatures in the city. She's there in the hopes of finding a shaman whom she's heard has had experience with manna thieving fay. During this Scene, the Player rolls a Random Event with an Event Focus of Close A Thread, with the Thread selected being the same as her Thread Focus.

No matter what's going on in a Scene, a Thread Focus is protected by Plot Armor, meaning it cannot be resolved until you reach the Conclusion.

MAKE PLOT ARMOR WORK FOR YOU

The idea of Plot Armor is a heavy handed approach to guiding the narrative, especially for Mythic where events are generally guided by questions and expectations.

When protecting a Thread with Plot Armor, you know ahead of time that your character won't be able to resolve the Thread until all the Progress Points are scored. This means you already know how Scenes that involved your Thread Focus are going to turn out. Or at least, you know how they won't turn out.

Even though you approach Scenes with this knowledge, you still don't know exactly how the Scenes will play out. Sure, your character won't resolve the Thread this Scene, but what else might happen? What might failure to resolve the Thread look like?

I encourage you to have fun with Plot Armor. The Thread Progress Track is meant to apply a cinematic experience to tackling a Thread, which gives you more of a hand in directing the outcome of some Scenes.

When deciding how Plot Armor intervenes in your Scenes, follow the context and what you expect might happen to keep a Thread from being resolved early. If you aren't sure, roll on the Event Meaning Tables for inspiration.

She rolls on the Event Meaning tables as usual and interprets the Random Event as this: someone comes up to your character and says the shaman is in a back room, and he's already captured the fay.

The Player plays out the Scene, knowing that Plot Armor will prevent this from actually being true. She asks a Fate Question to determine what actually happens, and interprets it to mean that she is attacked when she gets in the back room by mages who are also trying to track down the manna thief. They want it to drain the power it's collected, and attacking you is removing competition.

Conclusion

The goal of the Thread Progress Track is to make enough Progress, and encounter enough dramatic Crux moments, where you finally reach the Conclusion and have the opportunity to resolve the Thread. You arrive at the Conclusion by scoring a total of at least 20 Progress Points on the Thread Progress Track.

You can think of the Conclusion as a Crux event, but with the Plot Armor removed. The Thread Focus is no longer protected and can be resolved now. The Conclusion event should be dramatic and important, just like a Crux, giving the character the opportunity

to finally close the Thread.

Like a Crux that's triggered by the Thread Progress Track, the Conclusion is also treated like a Random Event. The Event Focus is that this is the Conclusion, meaning Plot Armor is gone and the event should be a dramatic way for the character to end the Thread.

DELAYING THE CONCLUSION

If you hit 20 on the Thread Progress Track and this current Scene is not appropriate to have the Conclusion, then delay it for the next Scene. Delaying it means the Conclusion automatically happens in the following Scene, making it the Expected Scene. Don't test it against the Chaos Factor.

It's possible that the Thread won't be closed during the Conclusion. That's fine. Even though this is the Conclusion, the Scene may play out in such a way that the Thread is not closed. However, regardless of what happens, the Thread Progress Track is considered completed. Rules pertaining to the Thread Focus, including Plot Armor, no longer apply and the Thread is treated like any other Thread.

Considering all the Progress and Crux events your character has gone through to get to this point, they are well poised to end the Thread during the Conclusion in a satisfying and dramatic way. 🌀





WHAT IF

Discussion of some aspect of solo, Mythic, or Crafter play for you to chew on.

Turn Any Show, Movie, Or Book Into A Solo Adventure

One of my favorite solo role-playing experiences was recreating the storyline from a graphic novel. All of the elements that I needed for a solo adventure were contained right there in those pages: the characters, the storylines, the chain of events. All I had to do was pluck them out and start playing, letting a Mythic version of the storyline unfold.

Converting fictional storylines from other media to solo role-playing is a blast! Not only do you get the elements pre-packaged for you, but you get to play out the storyline and see how it unfolds differently from the source material. I think it's even easier to convert movies, shows, and books into solo adventures than it would be to convert them into a traditional social role-playing experience because you don't have to convert everything. You just need enough of the key elements, Mythic (or whichever



SOLO ADVENTURE MODULES

This article uses ideas from the Mythic Magazine #11 issue, Solo Adventure Modules. You don't need that issue to make use of the ideas in this article, any relevant bits are repeated here. However, if you'd like to take a closer look at a framework for making solo adventure modules, I encourage you to give that issue a look.



oracle you are using) will do the rest.

This article will focus on suggestions and ideas for repurposing fictional narratives for your solo role-playing use.

STORYBOARDS

Think about how naturally fictional narratives can be rolled into a solo adventure. I once read an article about a movie director who had made several films based on comic books, and he made a comment that stood out to me. I'm paraphrasing him, but he essentially said that he liked making movies from graphic novels because the storyboarding work had already been done. The original graphic novel itself

was a perfect model for how to shoot the film and unfold the narration, giving him everything from story pacing to camera angles.

That same storyboarding mentality can also be used by a solo role-player. In fact, it may even be more useful for us since we can use narratives from any medium: graphic novels, prose novels, movies, television, etc.

A published fictional narrative contains all the key elements we need to populate the scaffolding for a solo adventure:

- » Characters
- » Storylines
- » Important events
- » Theme and tone



Reliving A Story

I'm going to approach this as if you want to experience the narrative you are converting as completely as possible. In other words, you are replaying the movie, show, or book but as if it took place in another universe and may have a different outcome. It's a sort of "What if ..." question applied to the narrative. What if I play one of the main characters, and they do something different? What if I interject my own character into the story? What if the main characters make different choices? What if I change one detail from the source material?

I'm going to focus my suggestions on trying to translate the source material as faithfully and completely as possible to a solo adventure as if you are



MINING THE SOURCE

We are surrounded by narrative content, making it very easy to find the raw material we need to assemble our solo adventure. Here are three of the easiest sources to source, in my opinion.

- » **Graphic Novels:** Graphic novels and comic books are excellent for converting since they provide the entire story at an easy glance. If you think you missed a detail, just flip through the pages to check.
- » **Streaming Television:** Streaming television shows are handy because not only is it easy to watch the relevant episodes any time you want, but they also make it easy to see episode summaries. Those summaries may be all you need to source material from the series if you need reminders about new characters or major events.
- » **IMDb.com:** Everyone knows about IMDb for learning details of your favorite movies and tv shows, but it's also perfect for sourcing those narratives for solo adventures. Lists of characters, plot summaries, episodic summaries, and images if you wish to use them in a recorded account of your adventure are all right there.

shooting for as similar an experience from the original as you can get.

However, how much of the original material you incorporate is up to you. Maybe you like the characters, but don't want all the storylines. Maybe you like the characters and the storylines, but change the locations to another place to see how the story would unfold.



Roldo the Alchemist takes sourcing a novel very seriously.

PUTTING THE ADVENTURE TOGETHER

Converting a fictional narrative to a solo adventure involves a few steps:

- » **CHOOSE THE NARRATIVE**
- » **CONVERT NPCS TO STATS**
- » **MAKE THE FIRST SCENE**
- » **POPULATE THREADS & CHARACTERS LISTS**
- » **PREPARE LOCATION CRAFTING REGIONS**
- » **MAKE KEYED SCENES**

CHOOSE THE NARRATIVE

Your first step to preparing your adventure is to choose the story you want and how you want to interact with it. Are you going to make one of the characters in the narrative be your character, or are you inserting a custom character into the narrative?

A story that excites you is important as your interest is engaged even before you begin. The more familiar you are with the source material the better. We aren't worried about spoilers here, this isn't like playing a published adventure module. This is all about playing within a story you already know to see how it will turn out this time.

Choosing your material also means getting resources together you may need. No matter how familiar you are with the narrative, you're still likely going to need a copy of the book, an online summary of the movie, or a breakdown of a show's episodes to convert it all completely.



ALL ORACLE, ALL THE WAY

One problem with using narrative sources for solo adventures is figuring out how to stat up NPCs and elements to conform with your chosen RPG. If you really wanted to be complete about this, it would take a LOT of work.

Playing a solo adventure from a source narrative may be easier if you ditch the RPG altogether and just play using Mythic or your oracle of choice. By doing so you sidestep having to stat up anything. All task resolution and game mechanics are handled by your oracle with standard questions and answers.

Even if this isn't your favorite style of play normally, it might feel more appropriate in this circumstance. After all, the narrative you are sourcing is already giving you the tone and adventure world content, which is half of an RPG right there. While you may enjoy an RPG's mechanics, they can be replaced by your oracle, so RPG rules are not critical here.

You could also use both, RPG mechanics and your oracle. Any time you are lacking a relevant game statistic and run into trouble generating it at the moment, you can pivot away from the RPG rules and use your oracle instead. This way, you keep the adventure moving without much slowing down and you avoid a lengthy preparation period at the start.

CONVERT NPCS TO STATS

This may be the most difficult step in whole process, depending on how you play your solo games. If you are using an RPG system (as opposed to purely playing with your solo oracle) then you run up against the problem of creating statistics for lots of NPCs.

My first suggestion is to not use an RPG for this adventure (see the sidebar *All Oracle, All The Way* for my rationale).

My second suggestion is to only stat up NPCs when you need to, as you play. Create your own character as normal, and make statistics for any NPCs that you want at the beginning. As you play and encounter more NPCs, you can create their stats on the go based on what you know about them. You don't need to create every single statistic for an NPC, just the ones relevant to the moment. Figure out their defense when they are attacked, their hit points when they are hit, their skill scores when they act, etc.

To be sure, you are going to be ballparking these statistics. That's okay, you're just trying to get the flavor of the source material, you aren't trying to faithfully and with 100% accuracy replicate it. Use what you know of the source material to make a best guess at what you think a particular statistic should be.

If you have some idea what a character statistic should be, but you aren't confident, you can test it as a Fate Question. Allowing Mythic to weigh in on character statistics may also be satisfying because it adds a random factor to the process. Check out the sidebar Statting With Uncertainty for guidance.

For instance, you just binge watched a zombie series on Netflix and feel a desire to get your hands dirty and play in that universe, especially with the show fresh in your brain. You choose an old school, level based RPG to serve as the mechanics of this game, make a custom character to drop in, and you play.

A few Scenes in, you encounter one of the main characters of the series. In the show, the guy is a zombie slaying machine with his combat skills exaggerated for dramatic effect. In the current Scene you're playing, he showed up out of nowhere while you were struggling with a small horde. You determine that right away he starts getting to work, attacking zombies and saving your life.



STATTING WITH UNCERTAINTY

If you want to allow Mythic to modify your assumption of a statistic value for an NPC sourced from fiction, you can state it as a Fate Question such as: "Does the NPC have a statistic value of X?" with X being your best guess at what you think the value should be.

Check out the table below for suggestions on how to resolve the Fate Question.

SOURCED NPC STATISTICS TABLE

FATE QUESTION RESULT	"DOES THE NPC HAVE A STATISTIC VALUE OF X?"
YES	The value is what you expected.
EXCEPTIONAL YES	The value is a little higher than you expected. Take it up one step, or about 10%.
NO	The value is a little lower than you expected. Take it down one step, or about 10%.
EXCEPTIONAL NO	The value is higher or lower than you expected by 2 or 3 steps, or about 25%. Use your judgement on which direction makes the most sense, given the NPC and the context.

All final values will be within a narrow range, but it adds variability so you don't have to rely on your assumptions alone.

As he attacks a zombie, you need to determine his combat score. In the RPG you're playing, combat ability is figured by the level of a character and bonuses accumulated through skills and feats. Your best guess is that he has combat bonuses of about +10. In this RPG, a +10 combat bonus would be about appropriate for a 7th level combative character with a handful of combat feats, which is your guess for what this character would have.

Since you aren't sure, and you want some randomness involved so statistics aren't 100% based on your assumptions, you ask the Fate Question, "Does he have a +10 combat bonus?" Given what you know about this character, you think the Odds of a Yes are Very Likely. Mythic says No.

That's a surprise to you, but then that's why you made it a Fate Question, you wanted the possibility of being surprised. A No answer to this Question means to take the value down a step, or about 10%. That would be 1 point in this case, so you write down a combat value of 9.

If the answer had been Yes, you would have gone with your expectation of a score of 10. An Exceptional Yes means increasing the value by about 10%, so you would have gone with a value of 11. An Exceptional No would mean about a 25% change, either going up or down, depending on what you think is most appropriate. Given that this character is an over-the-top killing machine in the show, that would be an easy answer of higher so you might choose a value of 3 points higher for 13.

There's just no stopping this guy when it comes to wiping out zombies. Statting With Uncertainty allows you to make a best guess as to the scores for his skills, but opens a window for Mythic to modify them for an element of surprise.



WHAT IF

Even though you are using a narrative source material for this adventure, you can change any of the details you want. This can create some exciting “What if” scenarios. One of the best places to exert your What If power is on the first Scene.

Whatever moment in the narrative you choose as your first Scene, making a fundamental change in it is the key to changing the flavor of the entire adventure.

For instance, your favorite sci-fi horror movie takes place in deep space aboard a ship with a bloodthirsty alien running amok. What if instead it took place on a huge ship at sea on an alien ocean? Staying true to every other detail about the movie, except that one, could produce an intriguing storyline.

You enjoyed watching a tense movie about soldiers in a war being tasked with taking a special package across a hundred miles of ice. The main character, whom you are playing, is placed on the team because of her exemplary ice skating skills. Maybe you change this from ice skating to mountain climbing skills. The story is still a desperate battle against the elements in a hellish environment, but now it's focused on scaling an icy mountain instead of crossing an icy sea.

MAKE THE FIRST SCENE

Now we're getting into the story building aspects of this exercise! Establish how the first Scene is going to start. This should be straightforward process, as you can lift this entirely from your source material.

You can choose the actual beginning of the book, show, or movie. Or, maybe you want to start your adventure further into the narrative. You should choose the entry point that is most interesting to you. Wherever in the narrative you start, you can take the

details of that Scene directly from the source narrative.

If you are playing as a character from the narrative, then it might be best to make the first Scene the one where they first come into the story. If you know the narrative well enough, and you're aware that deeper into the show the character reveals flashbacks of what happened to them previously, you may want to start there instead as a first Scene.

Basing your adventure on source material means that whatever point in the story you choose as your first Scene, the source material has it all laid out for you.

For instance, you are playing a washed out mercenary who now works as a fry cook. You are basing this adventure off an action movie you watched and loved that had a certain modern Seven Samurai feel to it. In the movie, the fry cook/former soldier is getting yelled at by his boss in the kitchen when a man dressed in a suit enters the diner and takes a table. He tells his waiter he wants to speak to the “chef”, and gives him a hundred dollar bill. Your mercenary character sits down to talk with him, and this is where he learns that the man is an agent of a powerful business tycoon who wants to hire you to put together a team for a dangerous, and lucrative, secret project.

The movie sets that Scene out completely for you. How it unfolds is a bit less certain. As you role-play the conversation, using Mythic Fate Questions, maybe the offer is a little different than the one in the movie. Maybe your character takes the offer right away, maybe he doesn't. The movie set the details for the first Scene exactly, but you take it from there.

Keep in mind that you're coming up with a first Scene, not an Expected Scene. When you start the adventure you won't roll against the Chaos Factor to test the Scene, you'll just start it as is.

POPULATE YOUR LISTS

You aren't ready to get rolling yet! Next we have to populate our Threads and Characters Lists.

Before you begin the first Scene, add to the Threads List any goals your character would logically have at the point of the story where you are starting in the first Scene. If you're starting at the very beginning of a narrative, when the main plotline of the story hasn't been established yet, your character may have no goals so you start with a blank Thread List.

However, this may not be the case.

If you are starting your adventure at a later time in the narrative, the character you are controlling may have already picked up one or more goals. Any important narrative open Threads that happen in the source material prior to your insertion point at the first Scene should be Listed in your Threads List. This allows you to incorporate context of the storyline that you have skipped over by choosing a later first Scene. All of that action still happened, you still know about it and your character still knows about it, and Mythic knows about it.

We started our fry cook mercenary at the beginning of the movie when the only goal he has was to pay his rent. The fact that he's behind on his rent was established in a brief moment at the start of the movie as he went to work. Since trouble with his landlord is a minor storyline in the movie, you decide to add "Pay the rent" to the Thread List.

Your first Scene, however, is also the first really active Scene of the movie. This is before he gets his main mission, so you leave the mission off the Thread List for now even though you know it's coming.

Maybe you chose a later moment in the movie for your first Scene. You didn't want to role-play him



A NARRATIVE BUFFET

I present the process of breaking down an established narrative into a solo adventure as a six step process. If you follow every step, you should be able to port over just about every important aspect of the original story that makes it what it is.

However, you certainly don't have to do all of the steps. Feel free to pick and choose depending on how closely you want to follow the original story.

You might do everything up to populating your Threads and Characters Lists. Maybe this is what you most want out of this narrative, the characters, their goals, the atmosphere of the setting, and a place to start. You might skip turning important places into Regions and making Keyed Scenes of pivotal moments. You aren't concerned if you find those places or if those moments happen. You just want enough elements to fashion your own version of the story.

Maybe you go the other direction, and skip porting over the characters. You want to use your own, custom characters. You like the story arc of the original narrative, so you make Keyed Scenes of the primary turning points of the plot. You have your own ideas about where to start, so you skip that step too and make your own first Scene.

accepting the job, so you start about 5 minutes later in the film when he's accepted the job and has started assembling his team. A number of key plot points have taken place by this time, so you add the following to the Threads List:

- *Pay the rent*
- *Assemble the team*
- *Steal the hard drive from Wizard Global Electronics headquarters*

Now do the same for the Characters List, adding important NPCs from the narrative that have been introduced by the time your first Scene begins.

PREPARE LOCATION CRAFTING REGIONS

This isn't a necessary step, but I think it's a fun one if the narrative you are porting over includes an interesting area to explore. This is especially good if the location in the narrative is given a lot of detail.

For instance, you are converting a fantasy movie where a good portion of the story takes place while the characters are exploring a lost temple. The movie characters encounter various rooms with traps and monsters. All of this detail can be mined and placed into a Location Crafter List.

Keep in mind that using Location Crafter rules to simulate a location in a narrative will jumble up the details of that location. That's what we're going for: we want the details and flavor of the place, but we want surprises so the Location Crafter will mix and match those details in new ways to give us a fresh experience.

If you aren't familiar with how The Location Crafter works, I've summarized the rules starting on page 31.

Semi-Prefilled Sheet

Those familiar with The Location Crafter know that the Region Sheet is important. These are the Lists the system uses to randomly generate the contents of each Area.

Since filling in the Location Crafter Region Sheets can involve some work, I've done part of it for you by



PRIOR KNOWLEDGE

At whatever point you are starting the narrative ... your first Scene ... you, the Player, will know things about the source narrative that your character doesn't. No worries, we aren't converting a fictional narrative to solo play to be surprised by every detail, we're looking to be surprised to see how the story unfolds differently.

However, if you think any later events should be reflected on a List before you begin, then consider adding them.

For instance, in our heist story, the movie reveals about a quarter of the way in that the main character has an enemy from the old days. This enemy has learned of the mission and is looking to undermine your character and his team. This is revealed in the movie when someone tries to sabotage an elevator your character and his team are in. Throughout the movie, this nemesis makes several attempts on the main character's life at the worst possible times.

You, as the Player, know this element from the very beginning. You're aware that, even as your character is meeting with the contact at the diner, his enemy is already aware of the deal and is gunning for him.

You like this part of the movie and think it makes sense to add this character to the Characters List right away. This opens the door to that character causing mayhem on your character, just like in the movie, but as Random Events if the enemy gets selected by Mythic.

providing sheets that are pre-filled with non-Custom elements: Expected, Special, Random, and Complete. You can find the sheet at the back of this book on page 38.



MAKING SURE COMPLETE IS COMPLETE

The Location Crafter method for randomizing exploration guarantees that checking out a Region will generate a unique version of it. As you explore it, you discover the layout, what Areas are there, what's in those Areas, and the overall character of a Region.

When applied to an established narrative, it means that you are throwing the unique elements of that place into a blender and pouring out something that is both familiar and also new. Those elements will come together, most likely, in a new way.

The upshot of this is you can explore a place you are familiar with from a narrative, and get a surprising new version of it. However, important locations in a movie, show, or book are there for a reason. It's possible that by changing the place, you reach Complete before finding what it is you are supposed to find there.

If there is something absolutely crucial about a Region that needs to happen for the narrative, you can ensure that it is included in your adventure by making it part of the context of what Complete means.

For instance, if your character is searching an ancient tomb to find the Gold Idol, a necessary plot element in the narrative you are converting, then if you reach the Location of Complete before you find the Idol, then the Idol will be there. The context demands it because you have to find it, and Complete is the last Area to find.

You can attach any necessary context to Complete to make sure that an exploration of a randomized version of an important location in the narrative offers up crucial narrative components if you don't come across those components earlier.

Location Crafter Pre-Filled Region Sheet

REGION: _____

LOCATIONS	ENCOUNTERS	OBJECTS
1 Expected	1 None	1 None
2	2	2
3 Expected	3 Expected	3 Expected
4	4	4
5 Expected	5 None	5 None
6	6	6
7 Expected	7 Expected	7 Expected
8	8	8
9 Special	9 Special	9 Special
10	10	10
11 Random	11 Random	11 Random
12	12	12
13 Expected	13 None	13 None
14	14	14
15 Special	15 Expected	15 Expected
16	16	16
17 Random	17 Special	17 Special
18	18	18
19 Complete	19 Random	19 Random
20	20	20
PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

Half of the lines on the Region Sheet have been filled in for you, letting you focus on the fun stuff.

Preparing The Region Sheet

Fill in the blank spaces on the Region Sheet with Locations, Encounters, and Objects that are unique to the story you are porting over.

Keep in mind that the earliest slots on the sheet (lines 1-6) should contain elements that one would expect to encounter very early in this Region, and rarer elements should be higher up the List.

The pre-filled Region Sheets give you 10 open spaces per category for Custom elements. These are the lines you fill in with content from the narrative. If you have empty lines left over, fill them with Expected or None results.

If you have more Custom elements to insert than blank spaces to put them in, then you can cross out some of the pre-filled lines and replace them with your Custom elements. If you're going to remove some of the existing elements, I would start with Expected, then move to Special and then Random.

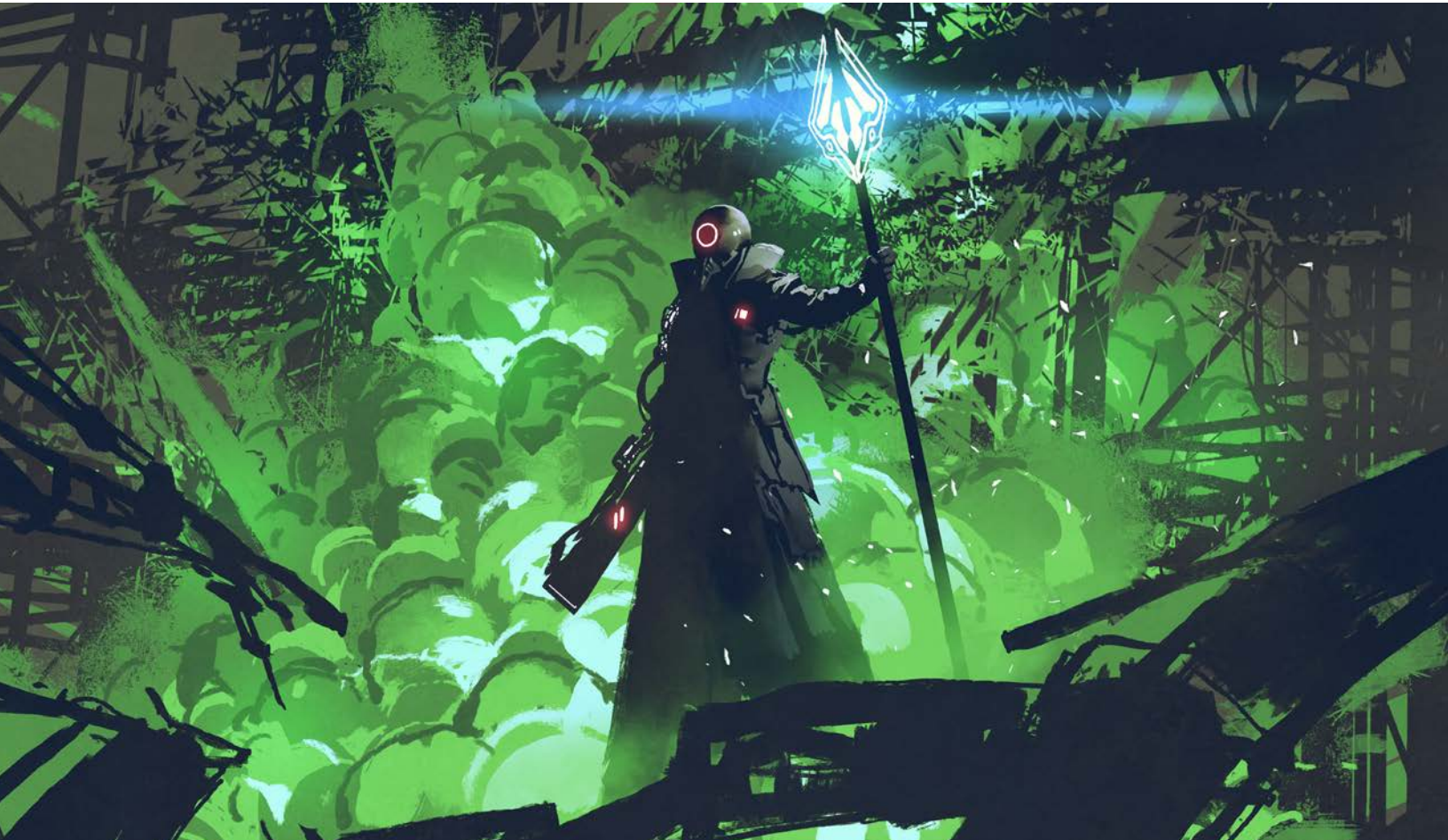
Keep in mind that Complete needs to stay on the Locations List as an indicator of the Region being fully explored. I would also suggest keeping at least one Expected, one Special, and one Random per category List.

You're designing an adventure based on your favorite classic sci-fi movie. An important part of the film is when the heroes invade a moon-sized space station to rescue an important rebel leader.

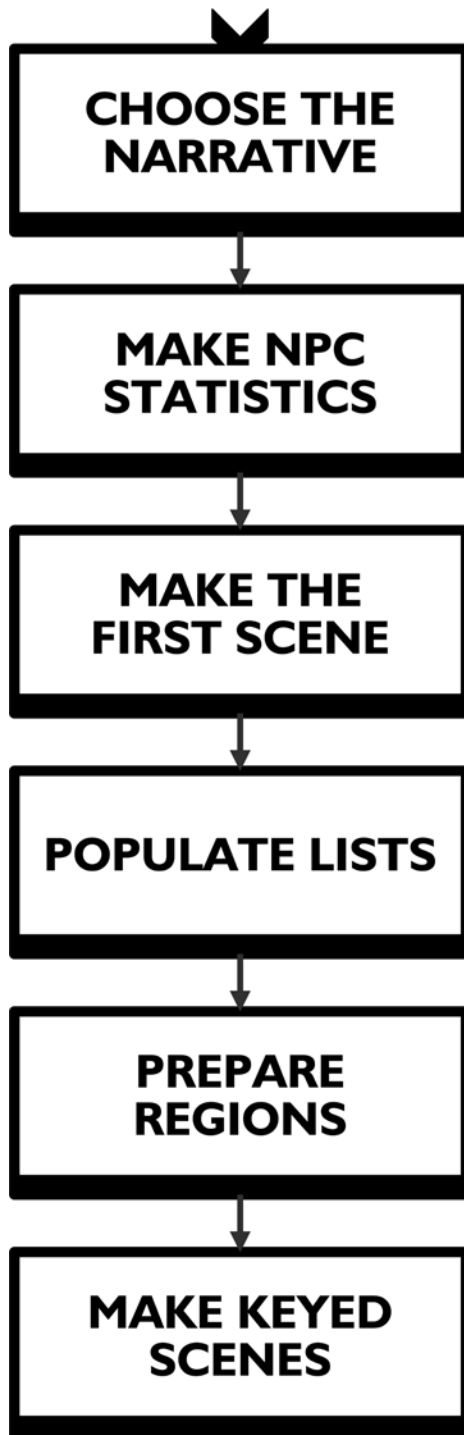
Filling out the Region Sheet for the station is easy considering how familiar you are with the film. For Locations, in this order, you put Hangar Bay, Corridor (repeated 4 times), Storage Room, Prisoner Cells, Engine Core, Trash Room, and Catwalk Bridge.

For Encounters, you write: None (three times), Guards (three times), Droids, Security System, Officers, Lord Vox (unique).

For Objects you list: None (five times), Weapons, Uniforms, Security Clearance Keys, Vehicles, Transport Tube.



CONVERTING A NARRATIVE TO A SOLO ADVENTURE



Exploration

You can prepare Region Sheets before you begin play, or as you encounter places to explore. Your choice may depend on how likely it is you are to find this Region, how crucial it is to the adventure, how familiar you are with the place, and how easy it will be to fill out the sheet.

Once you begin exploring the Region you treat the exploration like any other Location Crafter Region.

TURN PIVOTAL EVENTS INTO KEYED SCENES

Converting an established narrative into a solo adventure involves extracting the unique elements of that narrative and assembling them in such a way that we experience them in a new, randomized way. This will reshape the original narrative.

However, there may be some narrative moments that must take place for the story to unfold the way it should. If we don't include these key moments, then we might start in the narrative but we will likely veer further and further away from it the longer we play.

There's nothing wrong with that. Maybe that's what you want, to use the movie, show, or book as a starting place and to populate your adventure with characters, while you and Mythic take it from there.

But if you are looking to at least loosely follow the core elements of the original narrative, you can use Keyed Scenes to make sure those turning points take place.

Keyed Scenes were introduced in Mythic Magazine #10, with the rules summarized in this book on page 7.

Space Out The Scenes

If you want your version to follow key plot points, but not get overly railroaded, I suggest focusing on the fewest and most crucial changes of the plot. This way you can play out the details yourself. Getting to those established plot changes will signal a new phase in your adventure, making it seem like each new section of your adventure is an adventure itself.

I also suggest setting Keyed Scene Triggers that ensure those pivotal moments don't happen too soon. You might set a certain number of Scenes to pass first, or make a Keyed Scene contingent on something else happening first. You might also put a random element into it so you can't predict when it will happen, like "Roll 1-2 on a 1d10 on any Scene after Scene 3."

In our space heroics game, the Player wants to follow the original storyline closely. He plans to play the hero of the tale, a young nobody with hidden powers and an epic legacy to live up to.

There are key moments that have to happen to make the story reach the highpoints of the original. The Player decides to space these points out evenly throughout his adventure. He makes the Keyed Scenes Triggers to be every 5 Scenes.

Context

When a Keyed Event is Triggered, treat it like a Random Event that will take place in the next Scene. Generate a Random Event as normal early in the following Scene, giving the Random Event the additional context of what the Keyed Scene Event is.

For instance, in our space game, the Player reached Scene 15 without coming across the space station

KEYED SCENE	The mentor finds you.	
EVENT	A mentor comes across you to guide you and gives you the quest of rescuing the rebel leader.	
TRIGGER	After Scene 5 if it doesn't happen sooner.	COUNT

KEYED SCENE	Assemble a team.	
EVENT	A team assembles around you to help with the rescue.	
TRIGGER	After Scene 10 if it doesn't happen sooner.	COUNT

yet. So far in the adventure, the character found his mentor and together they assembled a team consisting of a runaway soldier and his loyal friend, both of whom agreed to help rescue the rebel leader.

They haven't found the station yet by Scene 15, so "The really big space station" Keyed Scene is triggered. That means in the next Scene, they will find the station.

KEYED SCENE	The really big space station
EVENT	You find the station where the rebel leader is held prisoner.
TRIGGER	After Scene 15 if it doesn't happen sooner.
	COUNT

KEYED SCENE	A desperate attempt
EVENT	A coordinated raid on the station in the hopes of destroying it.
TRIGGER	After Scene 25 if it doesn't happen sooner.
	COUNT

KEYED SCENE	Time for war
EVENT	You get sucked into the rebel cause of destroying the station.
TRIGGER	After Scene 20 if it doesn't happen sooner.
	COUNT

The Player tests this Expected Scene against the Chaos Factor, and Mythic says it happens as stated.

The Player wants to have the Keyed Scene Event happen as soon as possible in the Scene, so he generates a Random Event for it. He rolls NPC Positive for the Event Focus, with Event Meaning of Arrive and Friendship. Checking on the Characters List for which NPC the event is about, he rolls Duke, the ex-soldier who is helping.

Before the Player interprets this event, he keeps in mind that it also has the additional context of "You find the station where the rebel leader is held prisoner."

In the current Scene, the character ran a blockade and their ship was pursued. They narrowly escaped with some daring flying and hiding in an asteroid field.

The Player knows that the Keyed Scene has been triggered and that they will find the station in the next Scene. Still, he comes up with an Expected Scene as normal. Their logical next step is to venture out of the asteroid field and continue searching for the station.

He comes up with this interpretation: Soon after Duke flies the ship out of the asteroid field, the communications array lights up. He answers the call and discovers it's a government message acknowledging their ship and welcoming it into their flight space. Duke realizes that they have found the station, which thinks their ship is a friendly delivery barge. 🌌

LOCATION CRAFTING

This section summarizes content from The Location Crafter, with a few modifications from Mythic Magazine #2, necessary for using the system detailed in this article.

The Location Crafter is a role-playing aid to help you construct and explore places randomly, as you play, with a minimum of fuss.

As with Mythic, this system relies on Players using interpretation to take the information generated and turn it into something meaningful. If you need more detail or clarification about an Area, you can help shape it with Mythic Fate Questions or by using the Description and Action Meaning Tables (which can be found at the back of this issue).

A few terms to know:

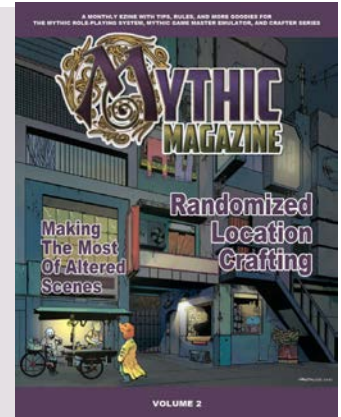
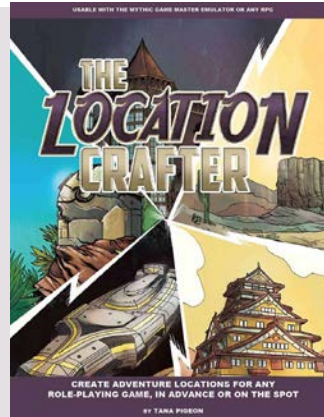
REGION

Regions are the total area that is being explored. This is the dungeon, the island, the villain's lair, the haunted mansion ... wherever it is that the Characters have found themselves.

Regions can be any locale of any size. For instance, your Region could be a hotel room where a murder took place, or it could be an entire planet that your exploratory starship has run across. The size of the Region doesn't matter, the process is the same.

AREA

Each discrete location where exploration takes place within a Region is generated separately, and each occurrence is called an Area. This is a change in terminology from The Location Crafter to avoid



confusion with how the word “Scene” is used with Mythic.

Categories

Each Area is described based on three Categories: Locations, Encounters, and Objects. Lists of Elements are kept for each Category and rolled against to give you the details you need to interpret what that Area is and what is in it.

LOCATIONS

This Category describes the physical locale of the Area. For instance, the chambers and halls of a dungeon, or the rooms and breezeways of an apartment building. These are the specific places your Characters will find themselves in as they explore the Region.

Examples of Location Elements might include: hallway, bedroom, swimming pool, command center, elevator, meadow, laboratory, cave, street.

ENCOUNTERS

The Encounters Category usually means people or creatures that the Characters can interact with and

which will interact back. This can also include non-living things such as traps or devices. The key here is that Encounters are elements within the Location that the Characters will have to deal with and will likely form the most active portions of each Area.

Examples of Encounter Elements might include: enemy agent, orc, robot, super villain, henchman, pit trap, innocent bystander, intruder, ghost.

OBJECTS

Objects are Category Elements that Characters can run across that might be of interest to them. These are mundane and important items in an Area.

Examples of Object Elements might include: gun, sword, chest, key, chain saw, book, boulder, meteor.

Elements

Each Area of a Region will require a specific Element from each of the three Categories to place in that Area. You combine the Elements from the three Categories (Locations, Encounters, Objects) to give each Area of a Region its own flavor.

When the Elements from each Category are combined, along with considering what has already occurred in the Adventure and your own expectations and interpretations, you will find the Region taking on a life of its own as the Characters explore.

Elements are organized into the three Categories of Locations, Encounters, and Objects. Element items include:

CUSTOM

These are specific Elements unique to your Adventure, such as the basement in a house or creatures in a dungeon. You won't see the word "Custom" on any of the Lists, instead you use what that Custom Element is, like "Bats," "Attic", "Holy sword", etc.

EXPECTED

An Element listing under a Category can simply say "Expected." This Category Element represents the mundane in your Region. As your Character enters a Region and explores, you will have expectations of what you will find: dark hallways in a dungeon, tangles of vines in a forest, enemy henchman patrolling a villain's lair. A Category result of "Expected" produces just that, what you most expect for that Category.

NONE

A Category Element of None means there is no Element for that Category in the Area. This would come into use with the Encounters and Objects Categories, since you can't have a None Location.

SPECIAL

The Special Element necessitates a roll on the Special Element Table (found at the back of this book), which will provide instructions on what to do. This can result in alterations to the Category List, special events, and other unexpected twists.

RANDOM

When a roll on a Category list generates a Random Element, roll twice on the appropriate column of the Random Elements Descriptors Table (found at the back of this book). Please note that this is a change from the original Location Crafter, which uses the Actions and Descriptions Meaning Tables.

The answers you receive on the tables are interpreted based on what you already know of the Region, what has already happened, what you expect, and what springs to mind.

COMPLETE

The Complete Element is only found in the Location Category. When generated, this indicates that the Region has been fully explored; there is no place else to go, at least that the Character is aware of or that would provide anything useful. If this is rolled, treat it as an Expected for this Area, but there are no further significant Locations to explore beyond this one; the Region is done. If there were any unexplored places in the Region that the Character is aware of, further exploration of those Areas will only produce Expected results for all Categories.

UNIQUES

Some Elements listed under a Category may be of a special, unique nature. For Elements that are unique, once they have been discovered by the Character and cannot be discovered again, consider crossing them off the Category List. Elements on a Category List labeled with a “U” are Unique.

Once that Element has been generated, you may have to make a judgement call as to whether or not

you should strike it off the List. For instance, if the Unique Element is a Location, the Character will only encounter it once (unless they go back to it later intentionally), so off it goes. However, if it's a villain and he escapes the encounter, you may decide that since he is still on the loose he may be encountered yet again later.

Exploring

Exploring a Region is a process of generating one Area, and its contents, at a time. Characters enter an Area, you use the Category Lists to randomly determine the characteristics of the Area, then the Character moves on to the next one.

To generate a new Area in the Region to explore (including the first one), take each Category, roll 1d6 for each, and count down the Category list by the number you rolled, and that is the Element you use. If there are any crossed out Elements on the List skip over them.

Use your expectations and interpretation to combine the Elements into a meaningful whole. You should remain true to the results rolled, but should also embellish as much detail as makes sense given what you already know. Ask Fate Questions to provide more detail, or roll on the Meaning Tables.

THE FIRST AREA

The first Area Characters enter for a Region should be considered its start point and contains an exit to the outside world. Until further exploration reveals additional exits from a Region, it is assumed that the starting Area is the only known entrance/exit.

DELVING DEEPER

As your Character explores deeper into a Region, a modifier is applied to your 1d6 roll each time a List is rolled on. Every time you roll on a Category List (usually after entering each new Area), write a hash mark on a piece of paper for that Category List to indicate the number of Progress Points (which begin at zero for each Category). Each time a Category is rolled, roll 1d6, plus the number of Progress Points for

the List to get your result.

If your roll takes you beyond the current List of Elements in the Category (for instance, you have 8 elements in your List, but your roll plus Progress Points is 10), then the result is considered Expected. Also, reduce that Category Lists' Progress Points by 5 points.

Continue to generate Areas one at a time like this until the Complete Location Element is rolled or until the Character decides they are done and leaves.



Keyed Scenes Record Sheet

KEYED SCENE	
EVENT	
TRIGGER	COUNT

KEYED SCENE	
EVENT	
TRIGGER	COUNT

KEYED SCENE	
EVENT	
TRIGGER	COUNT

KEYED SCENE	
EVENT	
TRIGGER	COUNT

KEYED SCENE	
EVENT	
TRIGGER	COUNT

THREAD PROGRESS TRACK									
THREAD FOCUS									
1	2	3	4	5 CRUX +2	6	7	8	9	10 CRUX +2
DID A CRUX HAPPEN? <input type="checkbox"/>					DID A CRUX HAPPEN? <input type="checkbox"/>				
11	12	13	14	15 CRUX +2	16	17	18	19	20 CONCLUSION
DID A CRUX HAPPEN? <input type="checkbox"/>									

THREAD DISCOVERY CHECK TABLE	
1d10+ Progress	RESULT
1-9	Progress +2
10	Crux +2
11-14	Track +1
15-17	Progress +3
18	Crux +3
19	Track +2
20-24	Strengthen Progress +1
25+	Strengthen Progress +2

SOURCED NPC STATISTICS TABLE

FATE QUESTION RESULT	"DOES THE NPC HAVE A STATISTIC VALUE OF X?"
YES	The value is what you expected.
EXCEPTIONAL YES	The value is a little higher than you expected. Take it up one step, or about 5-10%.
NO	The value is a little lower than you expected. Take it down one step, or about 5-10%.
EXCEPTIONAL NO	The value is higher or lower than you expected by 2 or 3 steps, or about 25%. Use your judgement on which direction makes the most sense, given the NPC and the context.

Location Crafter Pre-Filled Region Sheet

REGION: _____

LOCATIONS

- 1 Expected
- 2
- 3 Expected
- 4
- 5 Expected
- 6
- 7 Expected
- 8
- 9 Special
- 10
- 11 Random
- 12
- 13 Expected
- 14
- 15 Special
- 16
- 17 Random
- 18
- 19 Complete
- 20

PROGRESS POINTS

ENCOUNTERS

- 1 None
- 2
- 3 Expected
- 4
- 5 None
- 6
- 7 Expected
- 8
- 9 Special
- 10
- 11 Random
- 12
- 13 None
- 14
- 15 Expected
- 16
- 17 Special
- 18
- 19 Random
- 20

PROGRESS POINTS

OBJECTS

- 1 None
- 2
- 3 Expected
- 4
- 5 None
- 6
- 7 Expected
- 8
- 9 Special
- 10
- 11 Random
- 12
- 13 None
- 14
- 15 Expected
- 16
- 17 Special
- 18
- 19 Random
- 20

PROGRESS POINTS

Special Elements Table

When a Special Element is generated in a Category, roll 1d100 on the table below and apply it to that Category as the Element for the current Scene. If the table requires you to make additional rolls in a Category list, do not count that toward the Progress Points for that Category: only one mark, the original, is registered.

1-5 • SUPERSIZE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, make it more than what is expected. Take the Element up to the next level, or as grand as you can. For instance, if the Category is Locations, and the Element generated is “pool,” where you originally may have envisioned this as a pond you now treat it as a lake.

6-10 • BARELY THERE: Roll in the Category again (if you get Special again, treat it as Expected). Whatever Element is generated, minimize it as much as possible. Whatever you would have described to represent this Element, take it down a notch or two. If it's an Encounter, such as an enemy, maybe it is wounded or of a lesser nature than usual. If it's a Location, maybe it is badly in need of repair or is unusually small.

11-15 • REMOVE ELEMENT: Roll in the Category again (if you get Special again, treat it as Expected), and cross that Element out and remove it from the Category list. You will still use it for this Area, but the Category list has now been altered for future rolls. If the Element is Unique, then treat this result as Expected instead.

16-25 • ADD ELEMENT: Add a new Element to this Category at the end of the List. Generate the new Element by treating it like a Random Element and rolling for a description of it on the Random Element Descriptors Tables. The new Element is added to the Category List and is treated as though it was rolled for this Area. This is identical to a Random Element Special result (see below), except that the Element generated is added to the Category List to possibly be encountered again later.

26-30 • THIS IS BAD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is bad for the Player Character. For instance, if it's an Encounter, it is probably something that is harmful. If it's a Location, maybe the place is very dark and treacherous. If it's an Object, maybe it's unstable

and about to explode. Not everything is dangerous, it could just be finding an otherwise useful Object that is broken. Go with a modification to the Element that seems most obvious to you, or roll twice on the Random Elements Descriptors Table for inspiration.

31-35 • THIS IS GOOD: Roll in the Category again (if you get Special again, treat it as Expected). Whatever you get, it is something good for the Player Character. Whether it's a Location, Encounter, or Object, it is an Element that will be helpful or useful. Go with a modification to the Element that seems most obvious to you, or roll twice on the Random Elements Descriptors Table for inspiration.

36-50 • MULTI-ELEMENT: Roll twice on this Category list (if you get Special Element again, treat it as Expected), and include both of them in the Area. If the Category is Location, and the Elements are “pool” and “stony chamber,” maybe this is a chamber with an ornate fountain in it.

51-60 • EXIT HERE: This Area, in addition to whatever else it contains, also holds an exit from the Region, if this is possible. Maybe it's a back door out of the mansion, or another exit from the cave. If this result makes no sense, ignore it and treat this as an Expected Element.

61-70 • RETURN: Whatever else this Area contains, it also has access to another, previously encountered Area. This is only possible if that other Area had a way to reach this one. If this result makes no sense, ignore it and treat this as Expected.

71-75 • GOING DEEPER: Instead of adding one Progress Point for this Category, add three instead. Otherwise, treat this result as Expected.

76-80 • COMMON GROUND: Eliminate three Progress Points for this Category (don't record this occurrence and eliminate two more). Otherwise, treat this result as Expected.

81-100 • RANDOM ELEMENT: Treat this Special Element like a normal Random Element.

Random Element Descriptors Table

1D100	LOCATIONS	ENCOUNTERS	OBJECTS	1D100	LOCATIONS	ENCOUNTERS	OBJECTS
1	Abandoned	Abnormal	Amusing	51	Odd	Odd	Odd
2	Amusing	Aggressive	Ancient	52	Official	Official	Official
3	Ancient	Angry	Aromatic	53	Peaceful	Peaceful	Small
4	Aromatic	Anxious	Average	54	Small	Playful	Smelly
5	Beautiful	Beautiful	Beautiful	55	Positive	Positive	Positive
6	Bleak	Average	Bizarre	56	Reassuring	Powerful	Powerful
7	Average	Bold	Classy	57	Quaint	Exotic	Smooth
8	Bizarre	Busy	Colorful	58	Quiet	Familiar	Valuable
9	Calm	Calm	Creepy	59	Ruined	Slow	Warm
10	Classy	Careless	Cute	60	Rustic	Horrible	Soft
11	Clean	Cautious	Damaged	61	Simple	Swift	Watery
12	Colorful	Cheerful	Delicate	62	Threatening	Threatening	Threatening
13	Creepy	Combative	Disgusting	63	Smelly	Violent	Weapon
14	Cold	Bizarre	Cold	64	Tranquil	Wild	Useful
15	Cute	Crazy	Empty	65	Warm	Important	Clothing
16	Damaged	Curious	Enormous	66	Watery	Lonely	Travel
17	Dangerous	Dangerous	Dangerous	67	Negative	Mighty	Tool
18	Dark	Defiant	Exotic	68	Enclosed	Military	Negative
19	Dirty	Classy	Deliberate	69	Domestic	Mundane	Communication
20	Delightful	Delightful	Delightful	70	New	Powerful	Food
21	Drab	Creepy	Faded	71	Open	Reassuring	Domestic
22	Disgusting	Energetic	Familiar	72	Safe	Small	Artistic
23	Enormous	Enormous	Enormous	73	Expected	Smelly	Expected
24	Dry	Excited	Fancy	74	Unexpected	Strong	Unexpected
25	Empty	Fearful	Hard	75	Strange	Watery	Strange
26	Enormous	Ferocious	Heavy	76	Active	Weak	Resource
27	Exotic	Foolish	Horrible	77	Inactive	Ambush	Fuel
28	Fortunate	Fortunate	Fortunate	78	Harmful	Harmful	Harmful
29	Familiar	Frantic	Important	79	Primitive	Trap	Energy
30	Frightening	Frightening	Frightening	80	Protection	Friend	Multiple
31	Full	Cute	Large	81	Unusual	Foe	Single
32	Fancy	Generous	Lethal	82	Bright	Negative	Unusual
33	Festive	Gentle	Magnificent	83	Ornate	Evil	Bright
34	Harsh	Glad	Military	84	Atmosphere	Animal	Ornate
35	Horrible	Graceful	Modern	85	Sounds	Expected	Broken
36	Important	Happy	Extravagant	86	Resourceful	Unexpected	Liquid
37	Helpful	Helpful	Helpful	87	Purposeful	Strange	Personal
38	Lavish	Helpless	Mundane	88	Personal	Armed	Intriguing
39	Magnificent	Innocent	Natural	89	Exclusive	Active	Active
40	Intense	Intense	Powerful	90	Intriguing	Inactive	Inactive
41	Messy	Lazy	Rare	91	Echo	Multiple	Garbage
42	Military	Defeated	Light	92	Unsteady	Single	Useless
43	Loud	Loud	Loud	93	Moving	Primitive	Primitive
44	Modern	Loyal	Reassuring	94	Cluttered	Unusual	Desired
45	Majestic	Majestic	Majestic	95	Storage	Fast	Healing
46	Meaningful	Disgusting	Meaningful	96	Confusing	Hidden	Hidden
47	Extravagant	Enormous	Mechanical	97	Lonely	Natural	Prized
48	Mundane	Miserable	Ruined	98	Long	Quiet	Flora
49	Mysterious	Mysterious	Mysterious	99	Tall	Unnatural	Moving
50	Natural	Feeble	New	100	Artistic	Resourceful	Confusing

MEANING TABLES: ACTIONS

ACTION 1

1: Abandon	21: Carry	41: Failure	61: Move	81: Return
2: Abuse	22: Celebrate	42: Fight	62: Neglect	82: Ruin
3: Activity	23: Change	43: Free	63: Negligence	83: Separate
4: Adjourn	24: Communicate	44: Gratify	64: Open	84: Spy
5: Adversity	25: Control	45: Guide	65: Oppose	85: Starting
6: Agree	26: Create	46: Haggle	66: Oppress	86: Stop
7: Ambush	27: Cruelty	47: Harm	67: Overindulge	87: Struggle
8: Antagonize	28: Debase	48: Heal	68: Overthrow	88: Suppress
9: Arrive	29: Deceive	49: Imitate	69: Passion	89: Take
10: Assist	30: Decrease	50: Imprison	70: Persecute	90: Transform
11: Attach	31: Delay	51: Increase	71: Postpone	91: Travel
12: Attainment	32: Desert	52: Inform	72: Praise	92: Trick
13: Attract	33: Develop	53: Inquire	73: Proceedings	93: Triumph
14: Befriend	34: Dispute	54: Inspect	74: Procrastinate	94: Truce
15: Bestow	35: Disrupt	55: Intolerance	75: Propose	95: Trust
16: Betray	36: Divide	56: Judge	76: Punish	96: Usurp
17: Block	37: Dominate	57: Kill	77: Pursue	97: Vengeance
18: Break	38: Excitement	58: Lie	78: Recruit	98: Violate
19: Care	39: Expose	59: Malice	79: Refuse	99: Waste
20: Carelessness	40: Extravagance	60: Mistrust	80: Release	100: Work

ACTION 2

1: Adversities	21: Elements	41: Illusions	61: Nature	81: Reality
2: Advice	22: Emotions	42: Information	62: News	82: Representative
3: Allies	23: Enemies	43: Innocent	63: Normal	83: Riches
4: Ambush	24: Energy	44: Inside	64: Opposition	84: Rumor
5: Anger	25: Environment	45: Intellect	65: Opulence	85: Spirit
6: Animals	26: Evil	46: Intrigues	66: Outside	86: Stalemate
7: Art	27: Expectations	47: Investment	67: Pain	87: Success
8: Attention	28: Exterior	48: Jealousy	68: Path	88: Suffering
9: Balance	29: Extravagance	49: Joy	69: Peace	89: Tactics
10: Benefits	30: Failure	50: Leadership	70: Physical	90: Technology
11: Burden	31: Fame	51: Legal	71: Plans	91: Tension
12: Bureaucracy	32: Fears	52: Liberty	72: Pleasures	92: Travel
13: Business	33: Food	53: Lies	73: Plot	93: Trials
14: Competition	34: Friendship	54: Love	74: Portals	94: Vehicle
15: Conflict	35: Goals	55: Magic	75: Possessions	95: Victory
16: Danger	36: Good	56: Masses	76: Power	96: War
17: Death	37: Home	57: Messages	77: Prison	97: Weapons
18: Dispute	38: Hope	58: Military	78: Project	98: Weather
19: Disruption	39: Ideas	59: Misfortune	79: Public	99: Wishes
20: Dreams	40: Illness	60: Mundane	80: Randomness	100: Wounds

MEANING TABLES: DESCRIPTIONS

DESCRIPTOR 1

1: Abnormally	21: Curiously	41: Fully	61: Kookily	81: Peacefully
2: Adventurously	22: Daintily	42: Generously	62: Lazily	82: Perfectly
3: Aggressively	23: Dangerously	43: Gently	63: Lightly	83: Playfully
4: Angrily	24: Defiantly	44: Gladly	64: Loosely	84: Politely
5: Anxiously	25: Deliberately	45: Gracefully	65: Loudly	85: Positively
6: Awkwardly	26: Delightfully	46: Gratefully	66: Lovingly	86: Powerfully
7: Beautifully	27: Dimly	47: Happily	67: Loyally	87: Quaintly
8: Bleakly	28: Efficiently	48: Hastily	68: Majestically	88: Quarrelsomely
9: Boldly	29: Energetically	49: Healthily	69: Meaningfully	89: Quietly
10: Bravely	30: Enormously	50: Helpfully	70: Mechanically	90: Roughly
11: Busily	31: Enthusiastically	51: Helplessly	71: Miserably	91: Rudely
12: Calmly	32: Excitedly	52: Hopelessly	72: Mockingly	92: Ruthlessly
13: Carefully	33: Fearfully	53: Innocently	73: Mysteriously	93: Slowly
14: Carelessly	34: Ferociously	54: Intensely	74: Naturally	94: Softly
15: Cautiously	35: Fiercely	55: Interestingly	75: Neatly	95: Swiftly
16: Ceaselessly	36: Foolishly	56: Irritatingly	76: Nicely	96: Threateningly
17: Cheerfully	37: Fortunately	57: Jovially	77: Oddly	97: Very
18: Combatively	38: Frantically	58: Joyfully	78: Offensively	98: Violently
19: Coolly	39: Freely	59: Judgementally	79: Officially	99: Wildly
20: Crazy	40: Frighteningly	60: Kindly	80: Partially	100: Yieldingly

DESCRIPTOR 2

1: Abandoned	21: Disagreeable	41: Good	61: Macabre	81: Remarkable
2: Abnormal	22: Disgusting	42: Graceful	62: Magnificent	82: Rotten
3: Amusing	23: Drab	43: Hard	63: Masculine	83: Rough
4: Ancient	24: Dry	44: Harsh	64: Mature	84: Ruined
5: Aromatic	25: Dull	45: Healthy	65: Messy	85: Rustic
6: Average	26: Empty	46: Heavy	66: Mighty	86: Scary
7: Beautiful	27: Enormous	47: Historical	67: Military	87: Simple
8: Bizarre	28: Exotic	48: Horrible	68: Modern	88: Small
9: Classy	29: Extravagant	49: Important	69: Mundane	89: Smelly
10: Clean	30: Faded	50: Interesting	70: Mysterious	90: Smooth
11: Cold	31: Familiar	51: Juvenile	71: Natural	91: Soft
12: Colorful	32: Fancy	52: Lacking	72: Nondescript	92: Strong
13: Creepy	33: Fat	53: Lame	73: Odd	93: Tranquil
14: Cute	34: Feeble	54: Large	74: Pale	94: Ugly
15: Damaged	35: Feminine	55: Lavish	75: Petite	95: Valuable
16: Dark	36: Festive	56: Lean	76: Poor	96: Warlike
17: Defeated	37: Flawless	57: Less	77: Powerful	97: Warm
18: Delicate	38: Fresh	58: Lethal	78: Quaint	98: Watery
19: Delightful	39: Full	59: Lonely	79: Rare	99: Weak
20: Dirty	40: Glorious	60: Lovely	80: Reassuring	100: Young





MONTHLY MUSINGS AND CRUNCHY BITS FOR MYTHIC PLAY!

MYTHIC MAGAZINE IS AVAILABLE MONTHLY
THROUGH PATREON AND DRIVETHRURPG

PATREON

WWW.PATREON.COM/WORDMILLGAMES

*DriveThru***RPG**

WWW.DRIVETHRURPG.COM/BROWSE/PUB/480/WORD-MILL

Word Mill
GAMES

WWW.WORDMILLGAMES.COM