

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

The logo for Mythic Magazine features a large, ornate, gold-colored letter 'M' with intricate scrollwork and a crown-like top. To the right of the 'M', the word 'MYTHIC' is written in a bold, purple, blocky font with a white outline. Below 'MYTHIC', the word 'MAGAZINE' is written in a bold, green, blocky font with a white outline. The background of the cover is a comic book illustration of several characters in a city setting. In the foreground, there's a character with a large, bushy white beard and a red robe, looking intensely at the viewer. To his left is a character with a blue face, a red mohawk, and a blue tunic. Further left is a character with a blue face, a blue headband, and a blue tunic. In the background, there's a character with long red hair and a blue face. The city buildings in the background are rendered in a comic book style with purple and blue tones.

# MYTHIC MAGAZINE

## The Event Crafter

When Characters  
Distrust Each Other

VOLUME 24





# 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.

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## Two Mythic Years!

Greetings, and welcome to the 24th issue of Mythic Magazine! It didn't seem that long ago when it launched, but here we are at two full years. The response has been wonderful, I hope tons of amazing adventures have been fueled by ideas presented here!

Marking this two year event is an event itself: The Event Crafter! This system is a way to create unfolding events for your adventures that change over time. You can apply it to just about anything, from Character backgrounds to adventure encounters, starting Scenes, etc. The system is based on The Location Crafter method of generating places to explore.

The second article is a discussion of handling distrust among Characters in your adventures. Dealing with NPCs working at cross purposes to your Character and others can add a lot of wonderful narrative tension to an adventure. I explore some ideas about how to introduce those sudden but inevitable betrayals, and how to keep the tension high without sending your adventure off the rails.

Happy adventuring!

*Nana Sp*





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# VARIATIONS

*New rules and twists on current rules*

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## The Event Crafter

The Location Crafter presents a system for generating an area as you explore it. The book was introduced in 2014, then the system got a new treatment a couple of years ago in Mythic Magazine #2 with a randomized version.

Since then I have seen more and more suggestions from Players that the simple mechanics of The Location Crafter could be applied to randomizing other adventure elements besides locations. And they're right!

This article presents the Event Crafter, which takes the Location Crafter mechanics and applies them to any topic you can think of that involves repeated development that builds on itself.

### EVENT CRAFTING

The Event Crafter could be used for any solo role-play situation where you have a recurring Situation that grows with each occurrence. For instance you could use it as a lifepath generator during Character creation. Rolls on your Event Crafter Lists create a series of Events that describe your PC's early life.

It could also be used to create the first Scenes in a series of adventures that you want to build toward a goal. Maybe you're playing a sci fi game where your Player Character is a bounty hunter.



### WHAT IS AN EXPANDING EVENT?

While The Location Crafter concerns itself with detailing an ever expanding location your Player Character is exploring, the Event Crafter does the same for expanding events. While it's easy to wrap your head around the spatial qualities of an expanding location (hey, what's around that corner??), how do events expand?

It's really much the same. Every new Location Crafter Area of a Region is it's own unique place, each new Area adding to the expanding Region which becomes the sum of its parts. In the same way Situations can be built, one Event at a time, with each building on the other.

For instance, let's say you use this system to establish the opening Scene of a series of adventures. You generally know what the adventure campaign is going to be about ... your hero trying to take down the Dark Lord and bring freedom to the kingdom ... so you construct Event Crafter Lists with elements that pertain to this wider scale Situation. At the start of each adventure you roll on the Lists and combine the elements to form an Event that makes up your first Scene. The next adventure you do it again, but this time the roll is influenced by the previous Events. So is the next roll, and the next, layering Event upon Event until you've built a complete Situation.





You could construct Event Crafter Lists that describe the kind of jobs and bounties thrown at your Character. With each new job the next one is different and more challenging.

As with the Location Crafter, the results given by the Event Crafter are meant to be interpreted into something meaningful. The system gives you prompts that you run with.

Some Event Crafting terms to know:

## Situation

The Situation is the overall theme your Event Crafter Lists are representing. Using the examples above, the Situations may be described as:

- » Character lifepath
- » Defeat the Dark Lord first Scenes
- » Bounty hunting jobs

Those are all Situations in your adventure that you want to build up through a series of Events.



Epic sagas don't just happen, they grow from one event at a time. The Event Crafter can guide you along this path.



## Events

Events are the individual occurrences that make up a Situation. For instance, if you were using the Event Crafter for “Defeat the Dark Lord first Scenes”, you roll on the Lists at the beginning of each adventure in your campaign to establish what is happening. Over the course of your first six adventures you might get the following Events:

- » Happen upon Janis, fleeing from her village after the hordes of the Dark Lord have invaded.
- » Learn of a nation that may ally in the fight, if you can safely travel there and then convince them to help.
- » Lead a party of soldiers into the Iron Mountains in search of a fabled artifact that may hurt the Dark Lord.
- » A collection of nations unite to rally against the forces of evil.
- » There is betrayal at a key battle, and the alliance of nations suffers a terrible defeat.

These Events served as idea seeds to form the first Scenes of each adventure, leading the overall campaign toward bigger and more epic things.

## Lists

Lists are important to the Event Crafter in the same way they are with the Location Crafter. Your Situation is defined by a set of Lists. You decide how many Lists and the Category of each List.

For instance, with our Situation of “Defeat the Dark Lord first Scenes” you might have come up with the following List Categories:

- » **Where:** This List is comprised of important places in the campaign world of your adventure. You construct the List with places close to your Player Character’s home at the top of the List, and working down to more remote and critical locations the further you get. You want the adventure



## STORY BUILDING WITH EVENTS

Using this Event Crafter system is a way to turn part of the narrative of your adventure over to a random process. While Mythic already has tools for doing that, from Fate Questions to Random Events, Event Crafting gives you the opportunity to choose exactly what part of your adventure you want randomized and how to do it.

Here are some more ideas in how to use it:

**REPLACE SCENE INTERRUPTS:** You could replace Interrupt Scenes in your Mythic adventure with Scenes inspired by your Event Crafter Lists. Instead of rolling a Random Event to interpret the Interrupt you roll on your Event Crafter Lists. This gives you the ability to create Interrupts that follow a trajectory that you want for your adventure.

**FILL IN THE GAPS:** While Mythic adventures are filled with Scenes packed with detail and action, there are other parts of your Player Character’s life that may be harder to bring to life. This could include their background and origin, what happens in between adventures, where the first Scenes of each adventure come from, the history of where they’re from, etc. While these details can all be worked out with Fate Questions and Meaning Tables, using Event Crafting instead might give you additional layers of detail and control.

**NPC DEVELOPMENT:** You could make Event Crafter Lists that represent new NPCs your Player Character encounters. The Lists could include Categories like “Description”, “Role”, “Abilities”, and “Motivations”. The more NPCs you encounter the more capable and dangerous they become.

campaign to build toward these more remote areas as your epic saga grows.

- » **Crisis:** This List is composed of problems to address so that your adventures start with a clear goal in mind. The List starts with simple goals, like “Help the refugee”



to more complex goals like “Lead a battle” and campaign ending goals like “Fight the Dark Lord.”

- » **Assistance:** This List is composed of things that may help your Player Character address the goal they are pursuing, such as “NPCs join your cause” and “Artifact of power”.

With those three Lists in hand each Event you roll is composed of something from the Where, Crisis, and Assistance Lists that are combined to form your opening Scenes.

Your Situation can be composed of as many Lists as you like, with each List focusing on a specific theme.

## Elements

Elements are the individual details you place on each List. You have options for Elements, such as specific Custom items that you want in your Situation to Random and Special Elements. Every Event is generated by randomly determining an Element from each List, combining them together, and interpreting what they mean.

## BUILDING YOUR LISTS

On the next page you’ll see the Event Crafter List Sheet. You can print this out and use it to record the Category Lists for your Situation. The Sheet has three Lists on it so you will need to use more if you have four or more Lists in your Situation.

Record the title of the Situation here.

Name your Categories in these spaces.

**EVENT CRAFTER LIST SHEET**

SITUATION		
CATEGORY ○ STRUCTURED ○ RANDOM	CATEGORY ○ STRUCTURED ○ RANDOM	CATEGORY ○ STRUCTURED ○ RANDOM
1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
11	11	11
12	12	12
13	13	13
14	14	14
15	15	15
16	16	16
17	17	17
18	18	18
19	19	19
20	20	20
PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

Identify each List as Structured or Random by checking a box.

Record Elements on the numbered lines.

Keep track of each List’s Progress Points here.

## Define The Situation

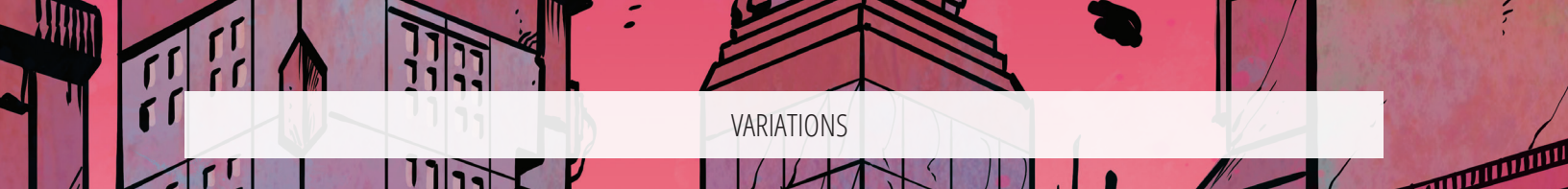
The first step is to define the Situation you want the Lists to represent. For instance, you might put “NPC Encounters” as the Situation if you are using the Lists to generate new NPCs you encounter.

## Define Categories

Next is to decide on the Categories that will represent the Situation. Each Category gets its own List with its own Elements.

There is no selection of Categories to choose from, you decide what they are. Think about the Situation and what basic components should be found in each Event generated and make a Category List out of that component.





## EVENT CRAFTER LIST SHEET

SITUATION

CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM	CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM	CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM
1 _____	1 _____	1 _____
2 _____	2 _____	2 _____
3 _____	3 _____	3 _____
4 _____	4 _____	4 _____
5 _____	5 _____	5 _____
6 _____	6 _____	6 _____
7 _____	7 _____	7 _____
8 _____	8 _____	8 _____
9 _____	9 _____	9 _____
10 _____	10 _____	10 _____
11 _____	11 _____	11 _____
12 _____	12 _____	12 _____
13 _____	13 _____	13 _____
14 _____	14 _____	14 _____
15 _____	15 _____	15 _____
16 _____	16 _____	16 _____
17 _____	17 _____	17 _____
18 _____	18 _____	18 _____
19 _____	19 _____	19 _____
20 _____	20 _____	20 _____
PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS







## STRUCTURED VS. RANDOM

Those of you who are familiar with The Location Crafter and the randomized version featured in Mythic Magazine #2 may recognize what is going on here with the Structured and Random Lists. A Structured Event Crafter List is like a standard Location Crafter List, you choose all the elements in the List. The Random List is like the randomized Location Crafter system's Known List, where a random table chooses what Elements are selected and may use something off the Known List if there are any items on it.

The Event Crafter system combines both aspects of the Location Crafter methods, the fully defined Lists and the randomized method. This gives you the chance to use the best of both approaches in a single system.

*The Player is running an adventure of occult horror set in modern times. The Player wants tomes of forbidden lore to feature heavily in this adventure, and decides to use Event Crafting to create each book as it's found.*

*Using an Event Crafter List Sheet the Player records "Forbidden Tomes" as the Situation. Thinking about the Categories, the Player decides the first one is going to be "Difficulty". This represents how difficult the book is to study and understand, assuming that most tomes will require days if not weeks to read.*

*The Player chooses "Contents" as the second Category, representing a List of Elements regarding what is found in a tome once it's been read.*

*The Player decides one more Category is in order, and that's "Consequences". Many of the tomes will likely be cursed or have other consequences attached to their discovery and ownership. This List represents those dangers.*

The number of Categories attached to your Situation is up to you, although it's probably best to stick with what is most essential to generate a full Event that you can interpret.

## STRUCTURED OR RANDOM

Each Category List is defined as either Structured or Random. A Structured List is one you create by choosing every Element in it. This is a highly defined List for when you know exactly how you want the List to be constructed.

A Random List is for when you have some ideas for what should be in the List, but are otherwise fine with Elements being chosen randomly.

Your Situation can be composed of a mixture of Structured and Random Lists, they don't all have to be the same.

*With List Categories defined, the Player considers which of them will be Structured and which will be Random. The Difficulty List will be composed of fairly simple Elements, although the Player wants a lot of control of that List. They decide it will be Structured.*

*The Player has some ideas for the Contents List, but has no clear strategy for populating the entire List. They decide to make that one a Random List.*

*For the Consequences Category, the Player has some definite ideas about what will go in this List and how it should be assembled so they decide this one is a Structured List too.*

## Elements

The Elements are the individual items on each List. These are the details that will later be randomly selected and assembled to form the basis of each Event.

There are six types of Elements you can place in your Lists:



- » Custom
- » Expected
- » None
- » Special
- » Random
- » Conclusion

## CUSTOM

These are specific, detailed Elements that you have chosen to be in your List. For instance, the Contents Category for the Player in the occult adventure might include Custom Elements like “Summoning spells”, “Occult history”, and “Directions to a location”.

Custom Elements are specific items that you want to potentially become a part of an Event.

If your List is a Random List then you will only record Custom Elements on it. All of the other Element options are determined by a table when Events are created.

## EXPECTED

Placing “Expected” as a List Element represents the most mundane and common aspects of that Category, the kinds of things you would most expect to be part of the Event.

For instance, if the Player with the occult adventure rolled up a new tome and got “Expected” as the Element for the Difficulty Category, then they would assume that the book is as difficult to understand as the average tome. It’ll take the Player Character about a week to translate and read it.

## NONE

When this Element is rolled for an Event it means there is no Element for this Category present in the Event. This represents that not all Categories will be present in every Event.

For instance, while the Player wanted to have a



Custom Elements give you the chance to let your imagination run free, placing specific Elements on your Category List that you want to be there. You may place a lot of Custom Elements if you have definite ideas about what can happen in this Category List, or you may have few or no Custom Elements if you don’t have any set ideas or you want the Category to be very random.



## EVENT SPECIAL ELEMENTS TABLE

1D100	RESULT
1-10	<b>INCREASE:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event increase its intensity, making it something more than you would have.
11-20	<b>DECREASE:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event decrease its intensity, making it something less than you would have.
21-30	<b>THIS IS BAD:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event treat it as something unfortunate or negative for the Player Character.
31-40	<b>THIS IS GOOD:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event treat it as something fortunate or beneficial for the Player Character.
41-60	<b>MULTI-ELEMENT:</b> Roll twice in the Category (if you get Special treat it as Expected) and include both Elements in this Event.
61-70	<b>MOVING ALONG:</b> Add 3 Progress Points to this Category instead of 1 Point for this roll. Otherwise treat this as an Expected Element.
71-80	<b>ROLLING BACK:</b> Subtract 2 Progress Points to this Category and don't add 1 for this roll. Otherwise treat this as an Expected Element.
81-100	<b>RANDOM ELEMENT:</b> Treat this Special Element like a Random Element, rolling on your choice of Meaning Tables twice and interpreting the results.

Consequences Category for their forbidden tomes, they don't expect consequences to always happen. As such, they place "None" in a lot of the slots for that Category.

## SPECIAL

When a Special Element is generated for an Event it means you make a roll on the Event Special Elements Table. Each result explains what it does, with most results modifying existing Elements on the List in some way.

## RANDOM

This Element requires a trip to a Meaning Table of your choice to roll a word pair and interpret its meaning. This is a good Element to put in your List when you've run out of Custom Element ideas but you want more specific items in the Category. While you don't know what the items are at the time of making the List, with a Random Element you decide what it means as you generate them.

## CONCLUSION

This Element that can only be placed in the first Category List of your Situation. When rolled it means this is the final Event in this Situation.

As the Conclusion to the Situation this result will likely require more interpretation. What does concluding the Situation look like? The results you get on the other Categories will help to flesh this out.

For purposes of determining what happens in this Event for the Category that you rolled Conclusion for, treat it like an Expected. For instance, if you rolled Conclusion for the Category of “Friend or Foe” for a Situation of “NPC Generator”, your expectation may be that this NPC is a foe since most results are enemies.

*The occult adventure has been going well, and the Player’s PC has found lots of blasphemous books of forbidden knowledge, each one stranger and more dangerous than the next.*

*When generating a new book, the Player rolls “Complete” for the Category of “Difficulty”. The Player knows this will be the last book generated for this Situation and will interpret this Event accordingly. As far as the Category of “Difficulty” itself the Player will treat this result like Expected. Most books have been of moderate difficulty to understand, since that’s the Expectation that’s what the Player will go with for this final book.*

*Rolling for the Contents Category List the Player gets “Opens a portal”. For the Consequences List the Player gets “None”.*

*The Player interprets this to mean that upon completion of reading and performing the rites in this book a magical portal opens up before the PC, which sucks him into another dimension. This seems like a fitting Conclusion to the saga of discovering strange books, especially considering all that the Player Character suffered through to get to*



## THE ENDLESS SITUATION

You are not required to place Conclusion on a List if there is no end to the Situation. A Conclusion is only necessary if the Situation is one where you want it to build toward a finish point. However, the situation may be something that just keeps revolving with no defined end. If your Situation is “Bounty hunting jobs”, you may be using it to create adventure seeds for your Player Character and you don’t have any set end to it in mind.

*this point. The Player decides to consider this not only the end of the Situation but the end of the adventure. A future adventure will explore what the PC discovers in that alien realm.*

## Placing Elements On The Lists

Once you’ve defined the Categories for your Lists and decided if each is Structured or Random it’s time to start filling them with Elements.

## STRUCTURED LISTS

A Structured Category List is one where you place every Element on the List, choosing which Elements to place, how many of each one to place, and on which lines to place them.

The advantage of this type of List is that you have complete control over its construction. This is useful if you have a good idea what you want the List to achieve.

*When constructing Lists for the Situation “Forbidden Tomes” the Player knew they wanted a lot of control over the first Category, “Difficulty”. The Player wants to fill it with Custom Elements that repeat, such as “Easy to read,” “Average difficulty”, and “Difficult to read”, with “Easy to read” being very common at the start of the List.*



*They won't include any None or Special Elements since the Player wants this List to be simple. They decide to throw one Random Element in the List just to have an option that gives a different kind of result.*

*The Player also wants this Situation to have a Conclusion, so they place "Conclusion" in the List but far down, line 18, so it will take a while to get there.*

For ideas and guidance on which Elements to place on a List, how many to place, and where on the List to place them, see the Elements Placement Suggestions Table on the next page.

## RANDOM LISTS

Making a Category List Random is good when you don't need to take the time to plot out every Element line. When rolling for an Element in a Random Category you roll on the Event Elements Table instead of directly on the Category List. The Event Elements Table will tell you which Element is generated for this Event.

If the first Category in your Situation is a Random List you will have to decide if you want this Situation to have a Conclusion or not. If you want Conclusion to be a possibility then choose the "Concluding" column, or the "Concluding Short" column if you want to reach a Conclusion earlier in this Situation.

If having a Conclusion isn't a factor then use the "Non-Concluding" column for your results.

The Elements rolled on the Event Elements Table mean the same as when rolled on a Structured List, with a few exceptions:

- **NONE OR EXPECTED:** The Element is "None" unless it makes no sense with this Event, in which case it's Expected. Some Categories can be absent from an Event, but some can't. For instance, with "Forbidden tomes" the "Contents"



## ELEMENT ORDER

Each Category on the Event Crafter List Sheet has 20 lines to place Elements in. The higher on a List an Element is placed the more likely it is for that Element to appear in an early Event for the Situation, and the lower the Element appears on the List the longer it will take for that Element to appear in an Event.

It's helpful to think of the Lists as broken into 3 phases. Lines 1-10 should be for Elements that are most likely to occur very early in the Situation. Lines 11-15 are likely to appear somewhere midway through a Situation. Lines 16-20 are more likely to appear in a later Event of the Situation.

EVENT CRAFTER LIST SHEET					
SITUATION <i>Forbidden tomes</i>					
CATEGORY ✓ STRUCTURED   ◯ RANDOM		CATEGORY ◯ STRUCTURED   ✓ RANDOM		CATEGORY ✓ STRUCTURED   ◯ RANDOM	
<i>Difficulty</i>		<i>Contents</i>		<i>Consequences</i>	
1	<i>Easy to read</i>	1		1	
2	<i>Easy to read</i>	2		2	
3	<i>Easy to read</i>	3		3	
4	<i>Easy to read</i>	4		4	
5	<i>Easy to read</i>	5		5	
6	<i>Easy to read</i>	6		6	
7	<i>Easy to read</i>	7		7	
8	<i>Average Difficulty</i>	8		8	
9	<i>Average Difficulty</i>	9		9	
10	<i>Average Difficulty</i>	10		10	
11	<i>Average Difficulty</i>	11		11	
12	<i>Random</i>	12		12	
13	<i>Average Difficulty</i>	13		13	
14	<i>Average Difficulty</i>	14		14	
15	<i>Difficult to read</i>	15		15	
16	<i>Difficult to read</i>	16		16	
17	<i>Difficult to read</i>	17		17	
18	<i>Conclusion</i>	18		18	
19	<i>Difficult to read</i>	19		19	
20	<i>Difficult to read</i>	20		20	
PROGRESS POINTS		PROGRESS POINTS		PROGRESS POINTS	

The Player has started constructing the List Sheet for their Situation of "Forbidden tomes". The first Category, "Difficulty", is finished.

## ELEMENTS PLACEMENT SUGGESTIONS TABLE

ELEMENT	WHY PLACE IT	WHERE TO PLACE IT	HOW MANY TO PLACE
<b>CUSTOM</b>	These are specific Elements that you want to be possible in your Events. The more you know about the Situation the more Custom Elements you'll likely place, although you don't have to place any if the Category is mostly unknown to you.	Custom Elements are likely to be placed throughout a List, with the most common in the 1-10 slots, less common in 11-15, and the most rare in slots 16-20.	Place as many as you want, space allowing. Each Custom Element represents a specific thing, so the more you place the more you define this Category.
<b>EXPECTED</b>	This Element represents what you would expect to happen for this Category in an Event. You can fashion the expectation as you play, shaping it based on the adventure Context. The Expected Element is helpful as it allows you to fill out your List without having to come up with more Custom Elements.	You might want to place some in the 1-10 slots, representing early Events being routine in nature. Having a few throughout the rest of the List can help balance the Category out.	The Expected Element gives relevant detail to your Category without having to rely entirely on Custom Elements. Most Lists should probably have at least 4 Expected Elements in them.
<b>NONE</b>	Not every Category needs to be represented in every Event. The more None Elements present in a List the more likely that Category won't show up in an Event.	Any part of the List where you think the Category would be less active.	The less active a Category is the more None Elements it should have.
<b>SPECIAL</b>	This Element usually modifies another Element, shaking up the List a little.	This Element is best situated in the middle or later portions of a List where it can modify Elements after you've had a chance to have some Events first.	The Special Element should be rare, appearing at least once to add extra variety to a Category but no more than 3 times.
<b>RANDOM</b>	This Element is a middle ground between Custom and Expected, allowing you to generate an interesting and unexpected Category Element as you play.	Place it later in Lists with lots of Custom Elements to represent the unknown, and earlier in Lists that have few Custom Elements when you need Random Elements to generate specific results.	The fewer Custom Elements you have the more Random Elements you may want to consider to add variety to your Category List.
<b>CONCLUSION</b>	Only include this Element if the Situation has an end.	This goes in the first Category List near its end. The further down the List you place it the longer the Situation is likely to last.	You only need this Element once. However, you can repeat it if you want to shorten the duration of a Situation.



## EVENT ELEMENTS TABLE

1D10 + PP	NON-CONCLUDING	CONCLUDING	CONCLUDING SHORT
1-5	None or Expected	None or Expected	None or Expected
6-8	Expected	Expected	Expected
9	Random	Random	Random
10-11	1d10 List or Random	1d10 List or Random	1d10 List or Random
12	None or Expected	None or Expected	Conclusion
13	Special	Special	Special
14	1d10+PP List or Expected	1d10+PP List or Expected	1d10+PP List or Expected
15	Expected	Conclusion	Conclusion
16 or more	Expected, PP-6	Expected, PP-6	Expected, PP-6

Category is a Random List. However, it wouldn't make any sense to have a book that had a None Element for Contents.

- **1D10 LIST OR RANDOM:** If this Category has Custom Elements then roll a d10 on the List to determine which Element to use. If you roll a blank line on the List then choose a Custom Element from the List that makes the most sense. If this Category has no Custom Elements associated with it, then treat this result as Random.
- **1D10+PP LIST OR EXPECTED:** If this Category has Custom Elements then roll on the List with a 1d10 and add the current Progress Points to determine which Element to use. If you roll a blank line then choose a Custom Element from the List

that makes the most sense. If this Category has no Custom Elements then treat this result as Expected.

- **EXPECTED, PP-6:** The Element is Expected. Instead of adding a Progress Point for this roll subtract 6 from this Category List's Progress Points.

## REPEATS & UNIQUES

Whether you're placing Elements on a Structured List or a Random List it's okay to have an Element appear more than once. Repetition of an Element is a way to express how common it should be for that Situation. For instance, the "Forbidden Lore" Situation repeats several Elements in the "Difficulty" Category, with some

Elements appearing more than others, so the Player can control how difficult tomes are to read.

You can also choose that a Custom Element added to a Category List is Unique and can only happen once in a situation. You can denote this on the List by placing “U” next to it. Unique Elements should be special occurrences that only happen once in a Situation. Once a Unique Element has been generated, cross it off the List to remind yourself that it can’t happen again.

*Constructing the “Forbidden Tomes” Situation, the Player fills out the “Contents” Category List. This is a Random Category so it only contains Custom Elements.*

*The Player wants this Category to represent*

*what the books contain. There are four Custom Elements the Player has in mind. The first is “Occult lore”, representing that the book contains secret information that increases their occult knowledge. The second is “Spell to open a portal”, representing magical rituals that open doorways to other worlds and realities. The third is “Summoning spell,” rituals that bring a being from Out There to our plane of existence.*

*Finally, the Player adds a Unique Element to the List with “Blastonomicon - U”. While the Player expects their PC to come across a wide variety of random and unknown books, they want this special legendary tome to be included as a possibility. The Player adds a “U” next to the Element as a reminder to cross it out if it’s rolled.*

EVENT CRAFTER LIST SHEET		
SITUATION <i>Forbidden tomes</i>		
CATEGORY ✓ STRUCTURED    ◻ RANDOM <i>Difficulty</i>	CATEGORY ◻ STRUCTURED    ✓ RANDOM <i>Contents</i>	CATEGORY ✓ STRUCTURED    ◻ RANDOM <i>Consequences</i>
1 <i>Easy to read</i>	1 <i>Occult lore</i>	1 <i>None</i>
2 <i>Easy to read</i>	2 <i>Occult lore</i>	2 <i>None</i>
3 <i>Easy to read</i>	3 <i>Occult lore</i>	3 <i>Nightmares</i>
4 <i>Easy to read</i>	4 <i>Spell to open a portal</i>	4 <i>Sanity loss</i>
5 <i>Easy to read</i>	5 <i>Summoning spell</i>	5 <i>Expected</i>
6 <i>Easy to read</i>	6 <i>Summoning spell</i>	6 <i>None</i>
7 <i>Easy to read</i>	7 <i>The Blastonomicon - U</i>	7 <i>Sanity loss</i>
8 <i>Average Difficulty</i>	8	8 <i>None</i>
9 <i>Average Difficulty</i>	9	9 <i>Sanity loss</i>
10 <i>Average Difficulty</i>	10	10 <i>Expected</i>
11 <i>Average Difficulty</i>	11	11 <i>Noticed by entity</i>
12 <i>Random</i>	12	12 <i>Random</i>
13 <i>Average Difficulty</i>	13	13 <i>Special</i>
14 <i>Average Difficulty</i>	14	14 <i>Expected</i>
15 <i>Difficult to read</i>	15	15 <i>Accidental casting</i>
16 <i>Difficult to read</i>	16	16 <i>None</i>
17 <i>Difficult to read</i>	17	17 <i>None</i>
18 <i>Conclusion</i>	18	18 <i>Expected</i>
19 <i>Difficult to read</i>	19	19 <i>Random</i>
20 <i>Difficult to read</i>	20	20 <i>None</i>
PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

The “Contents” Category for this Situation is smaller than the others because it is a Random List and only contains Custom Elements.

## GENERATING EVENTS

You’ve chosen a Situation to create an Event Crafter List Sheet for. You’ve come up with your Categories and filled them with Elements. Now it’s time to make some Events!

### When To Roll For An Event

The timing of when to roll for an Event depends on the Situation. For instance, with the Situation of “Forbidden tomes” the Player is using Event Crafting to fashion magical books as their Player Character discovers them in the adventure. If your Situation is a background generator you might only use it when creating a Player Character. A Situation designed to be adventure seeds for first Scenes would only be used at the start of an adventure.

It’s up to you when to generate an Event based on the Situation you’ve set up.



## Making An Event

When it's time to create an Event for a Situation work through your Category Lists starting with the first one. Roll a 1d10, add the Category Progress Points (see below) to this roll, and consult the Category. If the List is a Structured List then find your result directly on the List, counting your way down. If it's a Random List then check your roll against the Event Elements Table.

Do this for each Category until you have an Element from each. Combine them together and interpret your results into a meaningful Event.

## PROGRESS POINTS

Each time you roll for an Element from a Category make a hash mark at the bottom of the List in the Progress Points box. Progress Points are added to the d10 roll each time you check for an Element. The more Events you have, the more Progress Points you gain, and the further down the Lists you get with each new Event. This is how Situations evolve and grow over successive Events.

Every Category will have the same number of Progress Points for a while, but this will start to change when you roll past the last element in a List (see below) or generate Special results that change the Progress Point totals.

Unless a Special result says otherwise, each



Progress Points allow your Situation to evolve and grow, opening up new Elements possibilities each time you generate a new Event.

Category gets 1 Progress Point per Event. Even if you end up rolling more than once for the same Category, it still gets 1 Progress Point. For instance, if the Category is Random you roll on the Event Elements Table. If you get “1d10 List” you roll again and consult the Category List. Even though you had to roll more than once to generate this Element this Category still receives 1 Progress Point.

## ROLLING OVER

It’s possible on a Structured List to get a modified roll that goes beyond the last Element on the List. For instance, if the Category had 17 Elements and you rolled an 8 for a Category that had 10 Progress Points, you’d end up with 18 taking you past the final Element.

When you roll over the maximum result on a Category List consider the Element to be Expected. Instead of adding another Progress Point to the Category, subtract 6 Points.

Rolling over on a Structured Category like this

is the same as rolling 16 or more on the Event Elements Table for a Random Category.

If your Category is Random and the Events Elements Table sends you to the List to roll for a Custom Element, it’s possible to roll over the last item. In this case, instead of selecting the Custom Element randomly you choose the Custom Element on the List. Select the Element that makes the most sense in the current Context of the adventure. If you’d rather not choose then roll again.

## ROLLING A CROSSED OUT LINE

Your List might have Unique Elements on it that are encountered during an Event and are then crossed out. If you generate a crossed out line then skip over it when counting your way down the List.

## MAKING SENSE OF IT ALL

The Event Crafter is designed to create inspirational prompts for you to interpret into meaningful Events. Each Event builds on itself, becoming part of the larger, total Situation.

Probably the best way to illustrate how this all comes together is with ...

## THE BIG EXAMPLE: SEBASTIAN’S FORBIDDEN SEARCH

Our Player Character in this example is Sebastian Artemis, a scholar who has become obsessed with forbidden knowledge. The Player wants a horror adventure of occult lore and investigation that’s low on combat but high on weird, sanity blasting books.

Since the discovery and reading of forbidden



## WHEN TO STOP

Since a Situation can be anything you want it to be, deciding how many Events to generate for it is up to you. If you want a finite number of Events to occur, you can include the Conclusion Element in your first Category, or roll on one of the Event Elements Table columns that include Conclusions.

You may also just decide when enough is enough. For instance, if you’re using the Event Crafter to make a background for your Player Character you may keep rolling Events until you’re satisfied with the picture it’s painted for you.

In the example in this article, the Player made a Situation about examining books of dark magic. The Player decided to include a Conclusion in this Situation to represent a book that ends the PC’s search, probably in a dramatic and shocking way.



tomes is the focus of this adventure, the Player constructs an Event Crafter List Sheet to represent them. The Situation is “Forbidden Tomes”.

The Player plans to use this Event Crafter Situation whenever Sebastian succeeds in finding a tome. Of course, such a search for dark

knowledge could never end well. With that in mind, the Player makes this Situation one with a Conclusion to represent when Sebastian has gone too far and found a book he can’t handle.

The adventure starts with Sebastian coming across his first secret book. Artemis is an anthropologist working for a prestigious New York University. He is an expert in linguistics and knows a multitude of languages, modern and ancient. Late one night he stumbles across a curious book that was part of a deceased benefactor’s estate. This is the first forbidden tome discovered in this adventure. The Player turns to the Event Crafter List Sheet to generate it.

Rolling for the first Category of Difficulty, the Player gets a 9 on a d10. Since this is the

EVENT CRAFTER LIST SHEET		
SITUATION <i>Forbidden tomes</i>		
CATEGORY <input checked="" type="checkbox"/> STRUCTURED <input type="checkbox"/> RANDOM	CATEGORY <input type="checkbox"/> STRUCTURED <input checked="" type="checkbox"/> RANDOM	CATEGORY <input checked="" type="checkbox"/> STRUCTURED <input type="checkbox"/> RANDOM
<i>Difficulty</i>	<i>Contents</i>	<i>Consequences</i>
1 <i>Easy to read</i>	1 <i>Occult lore</i>	1 <i>None</i>
2 <i>Easy to read</i>	2 <i>Occult lore</i>	2 <i>None</i>
3 <i>Easy to read</i>	3 <i>Occult lore</i>	3 <i>Nightmares</i>
4 <i>Easy to read</i>	4 <i>Spell to open a portal</i>	4 <i>Sanity loss</i>
5 <i>Easy to read</i>	5 <i>Summoning spell</i>	5 <i>Expected</i>
6 <i>Easy to read</i>	6 <i>Summoning spell</i>	6 <i>None</i>
7 <i>Easy to read</i>	7 <i>The Blastonomicon - U</i>	7 <i>Sanity loss</i>
8 <i>Average Difficulty</i>	8	8 <i>None</i>
9 <i>Average Difficulty</i>	9	9 <i>Sanity loss</i>
10 <i>Average Difficulty</i>	10	10 <i>Expected</i>
11 <i>Average Difficulty</i>	11	11 <i>Noticed by entity</i>
12 <i>Random</i>	12	12 <i>Random</i>
13 <i>Average Difficulty</i>	13	13 <i>Special</i>
14 <i>Average Difficulty</i>	14	14 <i>Expected</i>
15 <i>Difficult to read</i>	15	15 <i>Accidental casting</i>
16 <i>Difficult to read</i>	16	16 <i>None</i>
17 <i>Difficult to read</i>	17	17 <i>None</i>
18 <i>Conclusion</i>	18	18 <i>Expected</i>
19 <i>Difficult to read</i>	19	19 <i>Random</i>
20 <i>Difficult to read</i>	20	20 <i>None</i>
PROGRESS POINTS /	PROGRESS POINTS /	PROGRESS POINTS /



first Event in this Situation there are no Progress Points to add yet.

A 9 is a result of “Easy to read”.

For the Contents Category the Player rolls 7. This Category is a Random List, so the Player will get their result from the Event Elements Table. Consulting the Non-Concluding column, the Player gets Expected.

Finally, for the Category of “Consequences” the Player rolls a 9, “Sanity loss”.

The Player makes a mark in the Progress Points box for each Category then comes up with this interpretation: Sebastian is fascinated by the strange book and takes it home, working to translate it. The language is easy for him to decipher and he finds the book is full of occult lore he had never read before. He takes vacation time to continue studying the book.

In mechanical game terms, with the rules of the RPG the Player is using for this adventure, Sebastian has increased his knowledge of occult lore and lost some sanity.

Sebastian now believes that magic is real and is hooked on finding more books like this.

Sebastian’s explorations put him in contact with a police detective online who had a strange encounter while tracking down a killer. Sebastian communicates with the detective through email until they decide to meet so he can review materials she uncovered from the killer’s lair.

He travels to visit her, and she recounts how she ran up against the killer who didn’t seem quite human. She ended up having to shoot him, killing him with more bullets than it should have required. She couldn’t explain why she kept some of his journals but she did, and now Sebastian is studying them.

The Player considers this to be two books for Sebastian to study. Generating the first one, the Player rolls for the Category of “Difficulty” and gets a 2 on a d10. Adding the Progress Points of 1 gets a total of 3, “Easy to read”.



## MORE OF THE SAME

Whenever an “Expected” Element is generated for an Event you should follow what you would most expect this Element to be, even if that would be the same as another Element result.

For instance, in the example on this page, the Player has made a decision that “Expected” Elements for the “Forbidden tomes” Situation is usually going to mean the same as “Average difficulty” for the “Difficulty” Category, “Occult lore” for “Contents”, and “Sanity loss” for “Consequences”. When it comes to delving into books of dark magic those are the results that the Player most expects.

It’s okay if Elements overlap with other Elements. In this case, an Element of “Expected” is often going to be the same as some of the Custom Elements. More than one route to get to the same result is a way for the Lists to reinforce ideas that are important to the Situation.

For Contents, the Player rolls 6 plus 1 Progress Point for a total of 7: the Event Elements Table says “Expected”.

Consequences is a roll of 1 plus 1 Progress Point for a total of 2, for “None.”

The Player adds a second Progress Point to each List and makes this interpretation: The first journal is simple enough to decipher, written in garbled English. While it mostly contains incoherent ramblings, there are hints of real lore that Sebastian recognizes from the first book he read. This slightly increases his occult knowledge skill.

For the second book, the Player rolls 6 plus 2 Progress Points for the “Difficulty” Category for a total of 8, meaning “Average Difficulty”. Contents is a roll of 4 plus 2 for a total of 6, “Expected”. Consequences is a roll of 8 plus 2 for 10, “Expected”.

This journal appears to be copied passages from





## EVENT EVOLUTION

The Event Crafter is a collection of random tables that change the more you roll on them. In the example of Sebastian Artemis, the more books he discovers the greater the chances of the next book being more dramatic. The Situation of “Forbidden tomes” evolves with each Event slowly pushing further down the Lists.

This evolution of Events is why when you make a List it matters where on the List an Element is placed. Elements further down the List should reflect changes that you want to see happen in the Situation. This allows you to have a hand in guiding the tone of the unfolding Situation but without knowing what’s going to happen because you don’t know what will be rolled and what other Category Elements it’ll be combined with.

unknown books, written in an ancient language. It takes Sebastian a week to translate the text. He finds it is a reference to otherworldly beings and worlds. Reading the journal increases his occult knowledge, but costs him some sanity.

The Player has decided at this point that results of “Expected” for Contents is usually going to mean the same as “Occult lore”, and for Consequences it will mean sanity loss.

The Player adds another Progress Point to each List, bringing their totals to 3 each.

Sebastian feels like he is really onto something now. There is a dark, hidden world beneath the one we know, and he is starting to glimpse it. He’s picked up some occult knowledge, but he yearns to find an actual spell to cast. The detective tells him that her strange killer appeared to go off the rails during a visit to Japan. She provides Sebastian with enough information that he thinks he can follow the killer’s route and find out where he got the occult information recounted in his journals.

The next few Scenes involve Sebastian travelling

to Japan and exploring a culture of book merchants who were in contact with the killer. The merchants are a secretive collective, and it takes Sebastian months to work his way into their confidence. He has to share some of his own knowledge to convince them he knows what he’s talking about.

This culminates in Sebastian being inducted into a cult. He undergoes an initiation ceremony held on a hilltop during a full moon. He drinks a strange brew which gives him visions. In the weeks following the ceremony, Sebastian is given access to the cult’s archives where he spends time studying.

The Player treats the archive as a single book and rolls on the Event Crafter List Sheet to see what Sebastian Learns. The Player rolls 3 plus 3 for 6 for “Difficulty”, getting “Easy to read”. An 8 plus 3 for 11 is rolled for “Contents” for “1d10 List or Random”. Since the “Contents” Category is a Random List, and it does contain Elements, the Player rolls a 1d10 and gets a 4 for “Spell to open a portal”. An 8 plus 3 is rolled for “Consequences” for “Noticed by entity”.

The Player adds another Progress Point to each List for a total of 4 each, then plays out the Scene.

Sebastian spends several days pouring over the contents of the archives. There are no original books in the collection, it’s all notes and translations of books from the cult members’ various private collections. The information is very thorough and easy to decipher, however, and Sebastian realizes it contains instructions for opening a gateway to some place called “The Figment”.

Alone one night, returning to the hilltop where he was initiated into the cult, Sebastian enacts the ritual and opens the portal. A smoky figure steps through it, seeming to twist its way from the shadows and darkness. It whispers in an unknown language and Sebastian feels it in his soul that he has caught the attention of something powerful and alien.

The spell ends with Sebastian passing out as he is overwhelmed by dark visions. He wakes on the

ground with the dawn, fearing that whatever he let through is now loose in the world.

He has finally tasted real magic. It was terrifying but also exhilarating. He suspects the detective's killer had a similar experience and it warped him. Sebastian counts himself lucky for waking alive and sane, though he worries about the repercussions of what he has released.

The Player continues using this Event Crafter List Sheet through a series of adventures with Sebastian. He discovers more books, learning more lore and several spells as he builds up his forbidden library. The Player is using the same List Sheet for each of these adventures, with Progress Points accumulating to 13 for each Category.

Along the way Sebastian has made some enemies. He stole a book from a member of the Japan cult and they've sent someone to hunt him down. The shadow he released with his first spell sometimes shows up to trouble him; Sebastian has learned warding spells that he has tattooed on his chest to keep the thing at bay. He's made some allies, other seekers like himself who share leads and information. He's also encountered several unnatural creatures and has had some close calls where he barely made it out alive.

Sebastian's searches continue. By now he has become famous, or infamous depending on who you ask, in occult circles. In this adventure he's been hired by a wealthy New York executive to study a volume. He's been provided a penthouse suite at a luxury hotel and given all the time he needs to go over the book.

The Player rolls for "Difficulty" and gets 2 plus 13 for 15, "Difficult to read". For "Contents" an 8 is rolled, plus 13 for 21, "Expected, PP-6". For "Consequences" the Player rolls 9 plus 13 for 22. This roll goes beyond the final Element on the List, so the result defaults to "Expected" with a -6 to Progress Points.

The Player adds 1 Progress Point to the "Difficulty" Category, raising it to 14. For both



## THE LENGTH YOU WANT

While the Event Crafter List Sheet shows Lists up to 20 Elements long you don't have to fill in the entire List. Choosing how many Elements to place in a List is a way of determining how long the Situation goes on and what Elements are common and which are rare.

For instance, if the first Category List is a Structured List that you want to have a Conclusion to, placing "Conclusion" at line 19 or 20 would result in a Situation that would take many Events to Conclude. However, placing "Conclusion" at line 12 or 13 might mean the Situation will resolve much sooner.

Shorter Lists mean more chances of the Elements repeating themselves, which is good for Categories that have a limited number of things going on in them.

Your Lists also don't have to be uniform for the entire Situation. For instance, maybe the first Category List has 20 Elements, the second Category has 10 Elements, the third 13 Elements, and the fourth 20 Elements.

Choosing how many Elements are in a Category, and how many Categories you have, is one way to fine tune your Situation to get the kind of Events you want.

the "Contents" and "Consequences" Categories the Player must reduce the Progress Points by 6, bringing their totals to 7 each.

The Player interprets this to mean that the book is a legitimate occult find, containing lore, but it's not remarkable. Sebastian gains a little occult knowledge from it and a very slight sanity loss. For the executive who hired him, however, Sebastian's revelations of the tome are remarkable.

The executive tells Sebastian that this was a test to see if he was the real deal. Convinced that Sebastian knows what he's doing he makes a new





## SATISFYING CONCLUSIONS

The example on this page shows a Situation that reaches a Conclusion. Rolling “Conclusion” for a Category Element brings extra Context to your interpretation of this Event. You know the Situation is going to end with this Event, one way or another. How it ends depends on how you interpret the Event.

You can use the results of the other Categories to help with your interpretation. For instance, in this example the Player rolled “Spell to open a portal” for the “Contents” Category. It seems logical that Sebastian’s search for forbidden tomes ends when he casts a spell that goes out of control, drawing him through a portal to unknown places.

If something else had been rolled for “Contents”, such as “Expected”, the Player may have interpreted that to mean that Sebastian reads information that is so sanity blasting that he falls into a catatonic state and winds up in a mental hospital.

Reaching a “Conclusion” to a Situation is an opportunity for you to flex your creativity and access your expectations when making an interpretation.

offer: to track down a tome in London, recover it and translate it. The book is owned by an occultist whom the executive says stole the book from him. He is willing to pay Sebastian exorbitantly to complete this task.

It takes most of an entire adventure for Sebastian to track down the occultist in London. He encounters the man’s daughter who agrees to help him because she wants revenge for an atrocity her father unleashed with a botched spell.

Sebastian is able to sneak into the man’s mansion during a New Year’s Eve party. Using a code supplied by the daughter Sebastian gets into the occultist’s secured safe and takes the book.

Sebastian is discovered as he tries to leave the house but is able to outrun the guard chasing him.

Sebastian takes the book to a hideout in London that he established in an earlier adventure. He wants to decipher the book before he hands it over to his benefactor.

Rolling for “Difficulty”, the Player gets a 4 plus 14 for 18, “Conclusion”. “Contents” is a roll of 7 plus 7 for 14, “1d10+PP or Expected”. The Player rolls for this, getting 8 plus 7 for 15. This result is far beyond the List of only 7 items, which means the Player gets to choose the Element. They decide on “Spell to open a portal”.

“Consequences” is a roll of 2 plus 7 for 9, “Sanity loss”.

When setting up this Situation the Player wanted there to be an end to it when Sebastian encounters a book that concludes his explorations. By generating “Conclusion” for the first Category that end has now been met and the Player must interpret what that means.

For the Category of “Difficulty” a result of “Conclusion” is also treated like “Expected”.

The Player makes this interpretation: The tome is an ancient book, the pages withered with age and written in a strange dialect of a nearly forgotten script. Sebastian has translated worse, however, and makes his way through the book over the course of a week, ignoring phone messages from his employer who is becoming increasingly agitated to know how the mission went.

The book describes details of an alien landscape from another reality and the strange inhabitants there. There is a ritual included, which Sebastian initiates. He has cast many spells by now and is confident he can control this one.

However, as he casts it he finds the energies taking on a life of their own. A tear in the fabric of reality appears before him and he glimpses the infinite, resulting in a significant sanity loss. His eyes wide, Sebastian is dragged from this world into the Unknown, the portal closing behind him as if it



never existed.

The Player is satisfied with this conclusion to Sebastian's journey. This involved almost a dozen adventures, with the Event Crafter fashioning the books Sebastian found along the way. The progression of Events made for more interesting and dangerous tomes, helping to ramp up the

tension and tone of each new adventure.

The Player plans to continue Sebastian's adventures by exploring where it is he was taken to. Maybe it's time to make an Event Crafter List Sheet that defines the first Scenes of adventures taking place in this alien universe.







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## INTERRUPT

*Solutions to problems of Mythic proportions*

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# When Characters Distrust Each Other

*Reynolds gripped the wrench anxiously, the only weapon he could find, taking a quick peek around the corner.*

*"Looks all clear to me," he said, nodding to Stanton who stood tensely behind him.*

*The ship's hallways had gone mostly dark when the main power cut out. Emergency lights had flickered on, but it wasn't enough to banish all the shadows. The crew had learned through bitter experience that the creature knew how to make good use of shadows.*

*Reynolds nodded to Stanton and the two moved quickly down the hall to the Communications Array door. It wouldn't automatically open, of course, with the main power out. Reynolds tugged on the handle anyway to try, the wrench slipping from his grip and clattering loudly to the metal floor.*

*"Careful!" Stanton hissed, glancing back down the corridor.*

*"Sorry! Sorry! Look, we'll need to tug on this together to get it open. Without access to the array,*



*we can't call for help. And we sure need help."*

*The two crewmen of the starhauler Perseus gripped the handle and pulled on the door, which grindingly began to open.*

*"Okay, I'll try and wedge my way in," Reynolds whispered, pushing his way through the narrow opening they had managed to gain.*

*A sound down the corridor made Stanton look up quickly, his eyes wide with fear. Reynolds cursed, partially through the opening.*

*"I'm stuck! Give the door another tug, would ya?" Reynolds gasped, but Stanton's full attention was on a looming shape appearing down the hall. A shadow even shadows should fear.*

*"Oh no man, oh man! I'm sorry, Reynolds!" Stanton stammered, then took off running away down the hall.*

*"Stanton!" Reynolds called, but the man was already gone. Reynolds looked back to where his crewmate had been staring, and his blood froze. The creature, the alien monstrosity they had accidentally picked up on Yaelan Delta, was coming straight for him.*

*It's what I get for trusting that guy, Reynolds thought, as he desperately shoved at the door to free himself.*

Trust! And the lack of. Characters distrusting each other is a deliciously tense plot element. It's a common trope of thriller and horror movies, and frequently makes its appearance in role-playing adventures as well.

Pulling off the wonderful tension that lack of trust among Characters generates can sometimes be difficult with solo play. In social role-play guided by a Game Master, the GM knows the questionable NPC's motives and will time it right when they decide to stab your Player Character in the back.



## TRUST IN THE REAL

Please be advised that this article is about lack of trust and the act of betrayal between your Player Character and Non-Player Characters in your solo role-playing adventures. While this is discussed within the context of games the themes can mirror real-life trust and betrayal problems in distressingly similar ways. Solo role-playing is about having the kinds of experiences that we want to have, and experiencing real distress is not one of them.

In solo play, however, you may have to prompt the betrayal yourself, and that might lower it's suspense-laden surprise.

This article examines ways to maintain the tension among NPCs whom you don't trust and don't trust you in a solo role-playing adventure.

## DISTRUST ISSUES

Distrust among Player Characters and NPCs can turn up as an issue in all kinds of ways. Before I dive into tactics for handling it in solo role-playing, let's go over a few ways distrust issues can develop.

### Caught In A Crisis

People thrust from their regular situation into a crisis they are not prepared for can quickly start questioning their loyalty to each other. Think of the crew of a starship being picked off one by one by an alien presence onboard, or a corporate retreat on a luxury island that turns into a zombie nightmare. The group aren't enemies. They may be strangers brought together by the crisis. They may be colleagues on the same team. They may





## DISTRUST AND BETRAYAL

This article focuses on trust issues between Characters. While distrust can develop in lots of ways, the resulting problem is the same: betrayal. You could think of this article as really discussing when Characters betray each other, because that's where the tension is.

Role-playing betrayal can be broken down into stages. That gives us a way to conceptualize it as we play which helps in deciding when to ask Fate Questions about an NPC's loyalty or behavior.

The first stage is establishing the normal relationship between your Player Character and the NPCs. Before distrust became an issue, what was their connection? Maybe they are strangers, or perhaps they work together. Maybe they were already distrustful of each other.

The second stage is establishing how distrust is introduced into that relationship. What has changed and why does this lead to trust problems? What are the NPC's motives and goals that lead to distrust? You might have been co-workers and friends with an NPC, until you discover that someone among your crew is a shapeshifting monster. This stage is where the tension lives. You've established the regular relationship, now it's turned sour with suspicion. This tension remains ever-present until it is resolved.

The third stage is betrayal, when the NPC proves your suspicions. That trusted co-worker sacrifices you for their own safety. The crew member reveals itself to be the monster and attacks. This betrayal stage may never happen, but the threat of it hangs over you during the second stage. Deciding if and when this betrayal happens is what most of the suggestions in this article are about.

even be friends or family. Whatever the nature of their social circle they now find themselves tested in the most extreme ways.

These are situations where Characters rely

on each other for mutual protection against a larger problem. The thing is, how much does the Character standing next to you really have your back? When push comes to shove, and the Big Bad looms large, will that person stand and help or cut and run leaving you as bait to save their own skin?

This kind of distrust is full of tension because everyone has an "we're all in this together" mentality, until someone decides otherwise. You don't know if that will happen, or when, but the fear of it is always there.

## Frenemies

Even arch rivals need to team up sometimes for a common goal. This is a staple of comic book narratives, where a hero must join with their villainous nemesis to take on a larger, mutual threat.

Characters with cross-purposes or similar but conflicting goals also make good frenemies. They're on your side, but also not.

This situation is like "Caught In A Crisis" but with overt distrust. Your Player Character is in clear opposition to the NPC but, for now, they must cooperate.

What makes this partnership tense is that you know the NPC wants to betray you. What keeps them from turning on you is a tenuous connection that ends when the goal is achieved or they find another way to get it, probably without you knowing.

## The Enemy Among Us

Being unable to recognize a friend from an enemy is a recipe for instant tension. This can happen in a fantastical way, such as a shapechanging monster has replaced one of your comrades but you don't know which one. It can happen in a more mundane way, such as relatives

gathered at a remote mansion for the reading of a will when one among them is murdered and everyone knows one of them did it.

This situation is similar to “Frenemies” in that you know an enemy is in your midst. However, unlike that situation, there is no common goal that is holding the enemy back. The only thing limiting their betrayals is wanting to not be discovered. That means they can strike at any time, including when they decide to take the mask off.

## STRATEGIES TO MANAGE DISTRUST

When you introduce distrust into your solo role-playing adventure it brings a layer of tension to your Scenes. That tension rests on the question of if the Character will betray you, and if so when and how. Deciding those can be difficult. You know the distrust is there, you feel the tension. How do you manage the NPC while maintaining that tension and surprise in your games?

### Ask Hard Questions

Earlier I pointed out that dealing with distrust in a solo adventure can be difficult because it might deflate the tension of not knowing when the betrayal will happen because you have to ask Mythic. In a guided game the GM would make this decision, springing it on us as a surprise.

One way to deal with this in solo play is instead of finding a way around it, embrace it. You know that the NPC can’t be trusted. You also know that at some point you may have to ask a Fate Question that checks to see if they turn on you.

Having to ask the Question doesn’t necessarily lower the tension, it can increase it. That’s where hard Questions come into play.

A hard Question is one that you know asking it



## DECIDING TRUST IS AN ISSUE

A lack of trust among Characters in your adventure can spring up organically as you play or you may decide ahead of time that you want a tense adventure where distrust is a theme. The strategies discussed in this article can be applied to either.

While formally deciding that distrust will be part of your adventure isn’t necessary, consciously choosing it can help heighten the tension. For instance, in an adventure where your fantasy warrior has to team up with an evil sorcerer to send a demon back to its realm you know the NPC is dangerous to your PC. Deciding there is distrust, and using a few special rules and strategies to address it, elevates the lack of trust as a theme in your adventure. This heightened awareness gives the tension more narrative power.

will imperil your Player Character and substantially change the narrative of your adventure. It’s hard because it may overturn much of what you have built, changing storylines that took many Scenes to develop, all in a single Fate Question.

There may be a tendency sometimes to avoid asking a hard Question. After all, in Mythic you only get answers to the Questions you ask. If you don’t ask the Fate Question you won’t get the game changing answer.

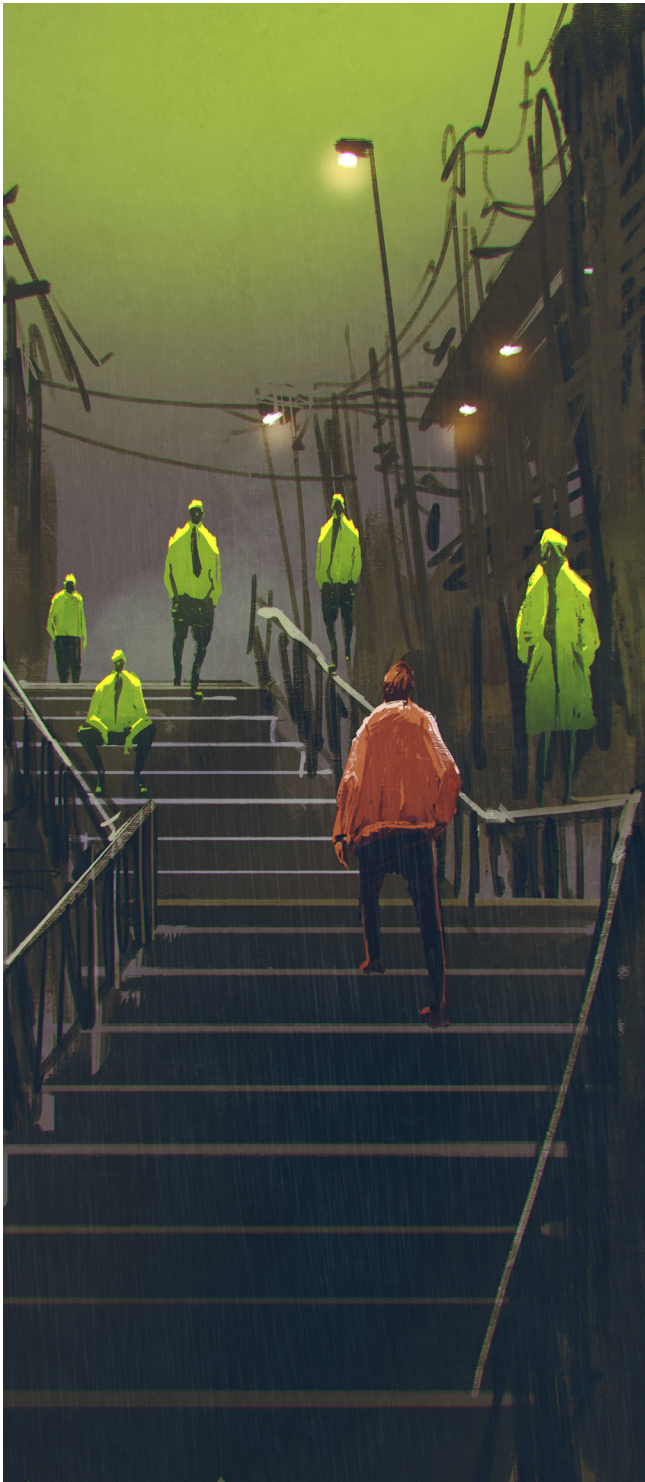
But that’s no fun. Asking hard Questions might be anxiety producing, but when handled right that tension is exciting.

## CHECKING FOR BETRAYAL

The hard Question we’re talking about here is, “Does this NPC betray me?” It’s not a Fate Question you should ask in every Scene but it is one you should ask if the circumstances seem right for it.

For instance, you’re playing a game where your





When facing a threat will your NPC allies stand with you or reveal they've been working for the opposition all along?

scientist Player Character is on a research station on the moon with a group of other scientists and engineers. Your team discovered something buried in the lunar crust and it released an alien life form that can perfectly mimic a human being. The thing has been killing station members, stashing their bodies, then acting like one of your own until it finds a good time to strike again.

At this point in the adventure you know that the creature is active, but you don't know which member of the station is currently being impersonated. There's no medical or psychological test that's worked so far to figure it out. The only thing you can do is try to find the body of a comrade to verify that they're dead.

Your Player Character is searching the vehicle bay when an NPC walks in. The NPC is also searching for bodies and starts assisting you in looking. You don't know if this is an authentic colleague or the creature in disguise.

This is the perfect time to check for betrayal. Your Player Character is alone in the hangar with the NPC. If it were the creature this would be the opportunity to strike.

Asking "Does the NPC attack me?" is a hard Question but it's the right one to ask in this circumstance. It is a potentially game-changing Question, and if right before you roll the dice you get a tightness in your belly and a pause before you roll, then good. That tension you feel is what this moment is about.

Having to ask the Question doesn't deflate the surprise, it pumps up the tension. The surprise is still there, too, because you don't know what will happen until after you roll.

## BETRAYAL CHECK TABLE

Being deliberate about how we manage NPC betrayal gives us a way to manage it and work it into our adventure. If you are including distrust as a theme in your adventure then you may want to have

a systematic way of handling Questions of betrayal.

The Betrayal Check Table offers suggestions on how to answer Fate Questions of betrayal. When a moment seems right in a Scene to ask whether an NPC acts against your Player Character a Yes answer means they do what you feared they would do.

*For instance, in the example that started this article Reynolds needed help from Stanton to get unstuck from the door. The creature had spotted them and was approaching so time was running out.*

*The Player in this game had decided that distrust was going to be a theme in this adventure, checking for betrayal when it seemed right made for good tension.*

*With Reynolds, the PC, stuck and asking for help the Player asked, "Does Stanton betray me?" Mythic came back with a Yes.*

*The Player interpreted this as Stanton apologizing for what he was about to do, then ran away, effectively leaving Reynolds to die.*

An Exceptional Yes means not only does the NPC betray your Character but they do it in such a spectacular way that there is no coming back from it. In other words, this substantially changes the relationship between the Characters. While Stanton running away is a terrible thing to do it's also somewhat understandable. Assuming Reynolds survives the moment and meets up with Stanton later there is sure to be resentment, but Stanton may be remorseful and the relationship between the two Characters may be mostly unchanged.

An Exceptional Yes, however, means breaking trust so badly that it's unmistakably malicious and self-serving.

*Let's say the Player rolled an Exceptional Yes instead of a Yes to the betrayal check. They may have gone with this interpretation instead:*

*Stanton's eyes go wide as he spots the creature down*

## BETRAYAL CHECK TABLE

Fate Question: "Does the NPC betray?"	RESULT
YES	The NPC betrays in the way you expect.
EXCEPTIONAL YES	The NPC betrays beyond expectations, there is no coming back from this.
NO	The NPC does not betray.
EXCEPTIONAL NO	Just the opposite, the NPC makes a self-sacrifice.

*the hall. He pulls out a knife and stabs Reynolds in the leg, making him howl in pain.*

*"Over here big boy, dinner time!" he cries, then flees, leaving Reynolds stuck and yowling to attract the monster.*

Now Stanton has taken his betrayal to a whole new level. Should both Characters survive and meet up later, Reynolds may have something to say about this.

A No answer means the Character does not betray. In the example Stanton would likely tug on the door just like Reynolds had asked, trying to help both of them get through before the creature arrives.

An Exceptional No should be game-changing just like an Exceptional Yes, but in the other direction. The NPC not only doesn't betray but performs an act of self-sacrifice. In our example, maybe Stanton realizes Reynolds needs more time to get through the door. Stanton pulls his knife and faces the monster, knowing he will perish but hoping it gives Reynolds the edge he needs to get into the room and call for help.





## PIVOTAL MOMENTS

In a game where distrust is a theme and you use Fate Questions to check for betrayal I suggest limiting how often you check. A betrayal check should be a pivotal moment in the adventure, asking too many times risks bleeding off the tension from too much betrayal. It becomes common.

Once per Scene is probably a good rule of thumb for how often to check. This allows you to anticipate the betrayal check and you can take a breath after until the next opportunity comes along.

## Betrayal Random Event

A betrayal check is deliberate on your part, you choose when to do it. This is useful if you want to actively manage the tension of distrust, choosing narrative moments to test loyalty.

You can also make distrust a random element in your adventure by adding it as an Element on the Characters List. You can keep it simple, just writing “Betrayal”.

If you generate a Random Event that calls for a roll on the Characters List and you get “Betrayal” then ignore the Event Focus Table. The betrayal Event has its own rules where “betrayal” is the Event Focus.

## BETRAYAL EVENT

Generating “Betrayal” as a Random Event means an NPC breaks your trust. This is similar to you having asked a Fate Question for a betrayal check except that it’s happening randomly, without prompting.

Consider the current Context of the Scene where the Random Event was generated and make an interpretation for what would make the most sense. This includes choosing which NPC is most

likely to betray and how they do it. If you aren’t sure you can ask Fate Questions to figure out who does the betraying and what they do.

*A pulpy adventure of 1920s treasure hunting and island hopping finds the Player Character, Darcy Mulgrew, teaming up with her hated rival Dr. Leonard Pitch. Both have been searching the Pacific for the fabled Atlantean Crown. Dr. Pitch has been ruthless to the point of trying to get Mulgrew killed in order to find the prize himself.*

*However, both have realized neither will find the crown unless they work together. Each possesses clues that are necessary to locate the island where the Crown is hidden and how to bypass the traps guarding it.*

*The Player is enjoying the rivalry between their PC and Dr. Pitch. Having them team up makes for nice dramatic tension. The Player adds “Betrayal” to the Characters List to allow for the possibility that at any time Dr. Pitch may decide that this new alliance no longer services his interests.*

*In the current Scene, Mulgrew and Pitch are running through a jungle being pursued by a mummified and enchanted ancient Atlantean. The Characters come to a river and the Player asks the Fate Question, “Is there a way across?” Mythic comes back with a Yes that the Player interprets as a rickety rope bridge. Mythic also says a Random Event occurs.*

*Generating the Random Event the Player rolls an Event Focus of NPC Action. A roll on the Characters List gets “Betrayal”. The Meaning Table words are “Break” and “Plans”.*

*The Player interprets it this way: The two race toward the bridge knowing that the undead guardian is not far behind. Pitch makes it to the bridge first and gets halfway across before stopping. He yells, “I thank you for your assistance, my friend. I’ll take it from here!” He then uses his*



## ADJUSTING BETRAYAL CHANCES

Adding “Betrayal” to the Characters List is a good way to randomize the results of NPC distrust. By placing a “Betrayal” element more than once you could increase the chances of it showing up in your adventure.

If you want to increase the chances of rolling “Betrayal” for a Random Event I suggest placing the element anywhere between one to three times on the List.

You could stagger when you add these placements to reflect growing distrust among Characters. For instance, in an adventure involving a group of thieves who all get together to pull off one last big heist together, the Player wants distrust to be a theme. These are legendary thieves, after all. Loyalty isn’t in their DNA.

To reflect growing distrust among the crew the Player starts the adventure with “Betrayal” listed once in the Characters List. Midway through the adventure, as they get closer to their goal, the Player adds a second “Betrayal” element, increasing its chances of being rolled. Near the end of the adventure, when the goods have been taken and now it’s all about getting away, the Player adds a third “Betrayal”, ramping up the tension even more.

*machete to chop a link of the bridge, causing the whole thing to unravel. He runs the rest of the way across the bridge as it collapses behind him, leaving Mulgrew on the wrong side of the river.*

Once “Betrayal” has been rolled for a Random Event consider removing the Element from the Characters List. If the break in trust was a one time event with a single NPC then you may be finished with the distrust theme and can remove “Betrayal”. However, if there is still distrust among NPCs then you could leave the element in place or even add another instance (see “Adjusting Betrayal Chances”).

## Betrayal Test

Another way to randomize NPC distrust is to add a special Scene modifier: the Betrayal Test. This is similar to a Betrayal Random Event, it makes the break in trust random, but it ties it to a new Scene.

The Betrayal Test is good for adventures where distrust is a strong and common element. It doesn’t rely on asking Fate Questions. Instead, an NPC can break their trust any Scene.

The Betrayal Test is done at the start of the Scene right after the Expected Scene is tested. Determine if the Scene is Expected, Altered, or Interrupted, then make the Betrayal Test.

Roll 2d10, adding the results. If the total is equal to or less than the current Chaos Factor then a Betrayal Event happens in this Scene. As early in the Scene as possible and makes sense generate a Betrayal Random Event (the same as if you had rolled “Betrayal” on the Characters List) and interpret it into the Scene.

*In the earlier example with the adventure of thieves getting away with the big score, the Player wants to add more possibilities for betrayal so includes a Betrayal Test with each Scene.*

*In the current Scene the thieves have successfully robbed the high-rise home of a wealthy organized crime boss and are making their escape. Their plan is to rendezvous downstairs on the street, load up a van disguised as a bakery delivery service, and drive away using the city’s traffic congestion as cover.*

*The Player goes through a Scene where the thieves are able to slip past security on their way down the building and get to the truck, loading it with the loot.*

*The next Expected Scene is “We ride the truck out of town.” The Player tests it against the Chaos Factor and Mythic says the Expected Scene happens. The Player also makes a Betrayal Test.*



*The Chaos Factor is at 7. Rolling 2d10 they get 5 and 1 for a total of 6. This is within the range of 7, meaning a Betrayal Random Event happens. Rolling on the Meaning Tables the Player gets "Divide" and "Friendship".*

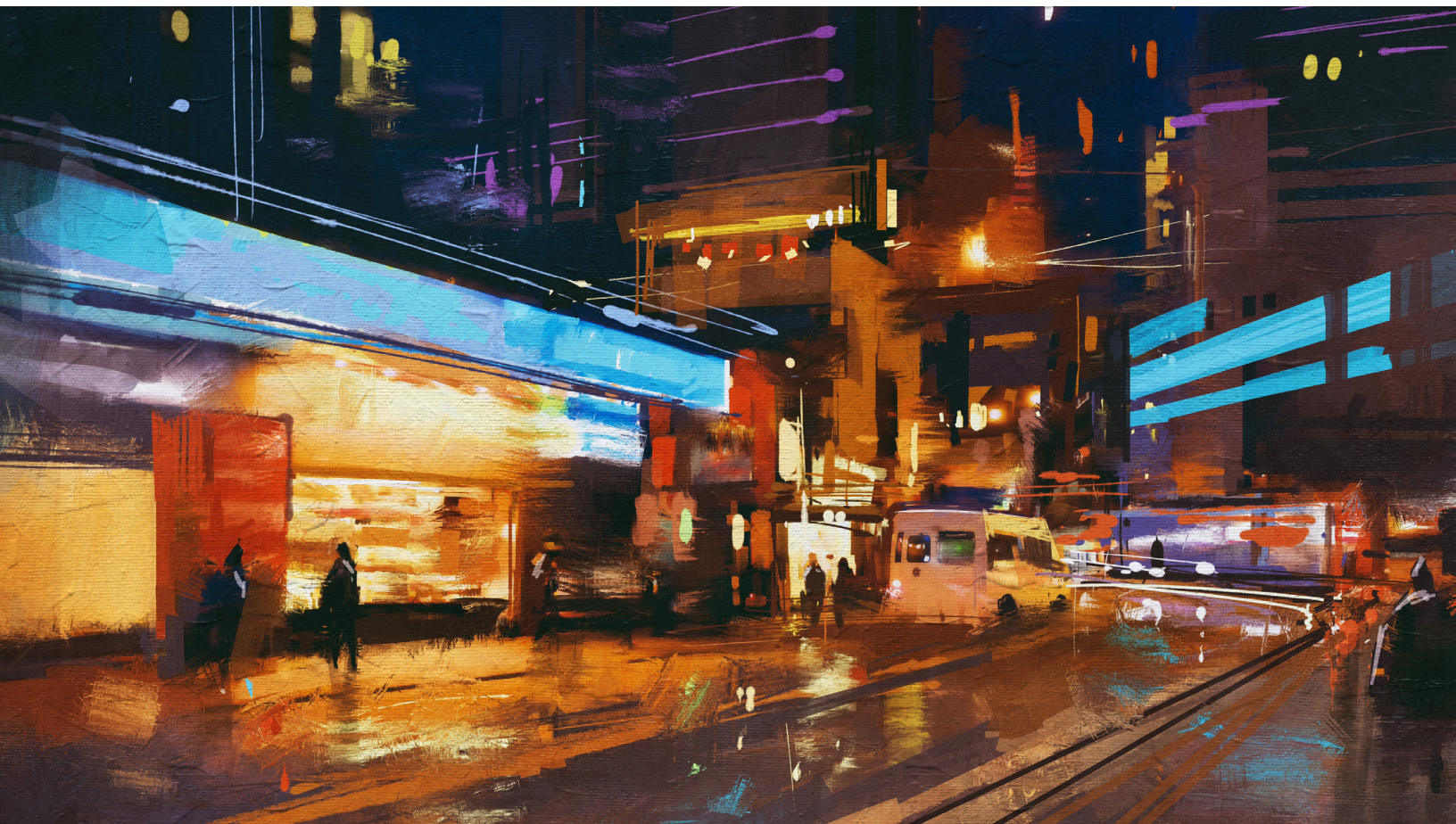
*The Player makes this interpretation: Everyone has done their part and the truck is loaded. Your Player Character and the rest of the team are securing the service elevator so the crime king's men can't use it to pursue them when they hear the engine of the truck roar.*

*Turning around you see the truck speed away, the driver smiling and waving goodbye to you. Your crewmate has decided it's time to end this partnership and take all the money for himself.*

## Certain Doom

When Characters turn on each other it's sure to spell trouble for someone. Maybe too much trouble. The tension that builds with mutual distrust is grounded in the uncertainty of what happens to the others when one NPC strikes out for themselves.

Instances of betrayal may sometimes be a minor hindrance. When the gnome in your company of fantasy adventurers turns out to have sticky fingers and takes more gold than his fair share it costs the other Characters some wealth but it doesn't put their lives at risk. When the corporate flunky locks you in a room with an alien contagion so you get infected and he can transport the pathogen back home to turn a profit, well that's a problem of a whole other magnitude.







## A DISTRUST BUFFET

Three strategies are presented here for determining when a distrustful NPC decides to throw another Character under the bus: checking for betrayal with Fate Questions, Betrayal Random Events, and the Betrayal Test.

By using one or more of these methods you can tailor how likely and often distrust is to appear in your adventure.

Checking for betrayal with Fate Questions gives you the most control and is good for adventures where you want to be deliberate about when betrayal happens.

Betrayal Random Events make acts of distrust random and unexpected, but also fairly rare.

Betrayal Tests also makes treachery random but more common than a Random Event.

By using any of the above strategies, alone or in tandem, you can select how strongly you want distrust to feature in your adventure.

If you're featuring distrust in your adventures but you are concerned about your Player Character facing certain doom because of it, you can build in a few safeties. After all, distrust creates tension which should make your narrative exciting, but if it kills off your PC or ends the adventure early then all that tension goes out the window and you just feel bummed.

## CONTEXT TO THE RESCUE

One way to make sure distrust is an exciting feature and not a narrative killer is to build in to the Context of your adventure that acts of betrayal cannot end the adventure.

For instance, when Stanton runs away leaving poor Reynolds stuck and facing a monster, Context states that this is not the end for Reynolds. You can interpret this however makes

the most sense, but ultimately Reynolds would survive the encounter.

Building survival into the Context means you get to have distrust as a plot element without worrying about instantly derailing your adventure. Although your Player Character will survive there should be a cost.

For instance, maybe Reynolds sees the monster coming and desperately tries to push his way through the door. He's stuck, but panic fuels him. He's able to push his way in but he takes a wound from part of the door stabbing him in his haste.

Use your regular tools to resolve situations like this, such as Fate Questions and any game mechanics in your chosen RPG. Using Context to save your Player Character is meant for especially dangerous situations that are created by using distrust as an adventure element. Playing with distrust as a theme may put your PC in far more danger than you're used to, so you need a mechanism to balance it.

## PERIL POINTS

Another option is to use Peril Points. This is a set number of points, such as 2, that you can spend to save your Player Character when a betrayal ends in certain doom.

This is the same as using Context To The Rescue, but placing a maximum on how many times you can call on this. This strategy may appeal to simulationist Players who are okay with the adventure ending with a betrayal but want some ability to delay it. Having 2 Peril Points at your disposal allows your Player Character to be bailed out twice. After that they are on their own.

If you decide to use Peril Points you can set your own number for how many times it can be used, depending on how dangerous you expect your adventure to be and how recurring the theme of distrust is. You can also decide if the Points reset with each play session of the adventure or once the Peril Points are spent they are gone for good.



EVENT CRAFTER LIST SHEET

SITUATION

CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM	CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM	CATEGORY <input type="radio"/> STRUCTURED <input type="radio"/> RANDOM
1 _____	1 _____	1 _____
2 _____	2 _____	2 _____
3 _____	3 _____	3 _____
4 _____	4 _____	4 _____
5 _____	5 _____	5 _____
6 _____	6 _____	6 _____
7 _____	7 _____	7 _____
8 _____	8 _____	8 _____
9 _____	9 _____	9 _____
10 _____	10 _____	10 _____
11 _____	11 _____	11 _____
12 _____	12 _____	12 _____
13 _____	13 _____	13 _____
14 _____	14 _____	14 _____
15 _____	15 _____	15 _____
16 _____	16 _____	16 _____
17 _____	17 _____	17 _____
18 _____	18 _____	18 _____
19 _____	19 _____	19 _____
20 _____	20 _____	20 _____
PROGRESS POINTS	PROGRESS POINTS	PROGRESS POINTS

## EVENT SPECIAL ELEMENTS TABLE

1D100	RESULT
1-10	<b>INCREASE:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event increase its intensity, making it something more than you would have.
11-20	<b>DECREASE:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event decrease its intensity, making it something less than you would have.
21-30	<b>THIS IS BAD:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event treat it as something unfortunate or negative for the Player Character.
31-40	<b>THIS IS GOOD:</b> Roll in the Category again (if you get Special treat it as Expected). When interpreting the Element in this Event treat it as something fortunate or beneficial for the Player Character.
41-60	<b>MULTI-ELEMENT:</b> Roll twice in the Category (if you get Special treat it as Expected) and include both Elements in this Event.
61-70	<b>MOVING ALONG:</b> Add 3 Progress Points to this Category instead of 1 Point for this roll. Otherwise treat this as an Expected Element.
71-80	<b>ROLLING BACK:</b> Subtract 2 Progress Points to this Category and don't add 1 for this roll. Otherwise treat this as an Expected Element.
81-100	<b>RANDOM ELEMENT:</b> Treat this Special Element like a Random Element, rolling on your choice of Meaning Tables twice and interpreting the results.



EVENT ELEMENTS TABLE			
1D10 + PP	NON-CONCLUDING	CONCLUDING	CONCLUDING SHORT
1-5	None or Expected	None or Expected	None or Expected
6-8	Expected	Expected	Expected
9	Random	Random	Random
10-11	1d10 List or Random	1d10 List or Random	1d10 List or Random
12	None or Expected	None or Expected	Conclusion
13	Special	Special	Special
14	1d10+PP List or Expected	1d10+PP List or Expected	1d10+PP List or Expected
15	Expected	Conclusion	Conclusion
16 or more	Expected, PP-6	Expected, PP-6	Expected, PP-6

BETRAYAL CHECK TABLE	
Fate Question: "Does the NPC betray?"	RESULT
YES	The NPC betrays in the way you expect.
EXCEPTIONAL YES	The NPC betrays beyond expectations, there is no coming back from this.
NO	The NPC does not betray.
EXCEPTIONAL NO	Just the opposite, the NPC makes a self-sacrifice.

## 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









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